Stylistic Deviations in Coleridge's "The Rime of the Ancient Mariner"

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Summary:

Linguistic analysis and literary criticism had been in rival positions for decades. While a linguist, as Jakobson states, is deaf poetic language, a literary scholar is indifferent to linguistic problems. The introduction of stylistics as a common tool, then, was capable of bridging the gap between them. This study tries to bring linguistics and literature under the umbrella of stylistics. It aims to analyze the stylistic deviations in Coleridge's "The Rime of the Ancient Mariner" based on five stylistic levels, namely phonological, graphological, lexical, syntactic, and semantic levels. The results show the potentials of stylistic approach to solve the difficulty of foregrounded language. They also show the richness of stylistic deviations in "The Rime of the Ancient Mariner" which moves the readers' interest to read the poem impatiently. The study is descriptive and qualitative.

Keywords: stylistic analysis; levels of analysis; The Rime of the Ancient Mariner; deviations; foregrounding.

ملخص:

ظل التحليل اللغوي والنقد الأدبي في مواقف متنافسة لعقود. في حين أن اللغوي ، كما يقول جاكوبسون ، هوأصم بالنسبة للغة الشعرية ، فإن الناقد الأدبي لا يبالي بالمشكلات اللغوية. لذا كان إدخال علم الأسلوب كأداة مشتركة قادرًا على سد الفجوة بينهما. تحاول هذه الدراسة وضع علم اللغة والأدب تحت مظلة علم الأسلوبية. ويهدف إلى تحليل الانحرافات الأسلوبية في قصيدة كولردج "قافية البحّار العجوز"على أساس خمسة مستويات أسلوبية ، وهي الصوتي ، و الرسم البياني ، واللفظي ، والنحوي ، والدلالاتي. تظهر النتائج إمكانات النهج الأسلوبي لحل صعوبة اللغة المقدمة.كما أنها تُظهر ثراء الانحرافات الأسلوبية في " قافية البحّار العجوز" الذي يحرك اهتمام القراء لقراءة القصيدة بشغف. تعتمد الدراسة على المذهب الوصفي وذلك لطبيعة البحث.

الكلمات المفتاحية: تحليل الأسلوب ؛ مستويات التحليل؛ قافية البحار العجوز؛ الانحرافات اللغوية ؛ التقديم اللغوي

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I- Introduction:

Style, or the use of language in a specific way, is an ancient concept that can be traced back to Greece and Rome in the 4th C. BC. Orators needed to be able to persuade politicians and people with their speeches, which necessitated the ability to speak fluently and clearly. Such a skill required some decoration of words, and psychological manipulation. As a result, the language had to be spoken in a unique way to achieve its goals. Rhetors were people who could use language effectively to manipulate the feelings and opinions of the audience, which is why successful language use is called "rhetorics." Aristotle's *Rhetoric, an Ancient Greek Treatise on the Art of Persuasion*, may have been the first work to mark the beginning of the study of style. By 80 BC, rhetorical stylistics had made its second appearance in Latin in the book *Rhetorica ad Herennium*. That book introduced some stylistic devices like onomatopoeia, synecdoche, metonymy, hyperbole, metaphor, and allegory which are used nowadays as recurring figures of speech (Fahnestock, 2011, p.100).

Rhetors used rhetorical devices to add ornamentation and 'persuasive' power to their speeches. Steiner (1972) emphasizes, "Language applied, in a perfectly deliberate and analyzable fashion, to the job or persuasion, instruction, ornamentation or dissimulation, as the case might be. Poetics came under the heading of rhetoric; both were patently of the realm of the grammarian and teachers of eloquent discourse" (p. 129).

Steiner's declaration introduces a new word, poetics, which distinguishes itself from rhetorical stylistics. Poetics is derived from the Greek word *poietikos*, which means "pertaining to poetry." Poetics is mostly concerned with eloquent debate. As a result, vocabulary emphasized its beauty by the use of images, metaphors, simile, alliteration, and so on. While rhetorical stylistics concentrated on the psychological impact of speakers' words on listeners, poetics focused on the aesthetic and eloquent effects of discourse on listeners. The emphasis was on the aesthetic qualities of literary vocabulary. By the turn of the 15th and 16th centuries, there had been a little significant change.

Following the direction of classical grammar and rhetorical schools, the emphasis was on classical views of form, especially Quintillion's idea that "custom is the most definite mistress of language" (Galperin, 1977, p. 46). When spoken and written media in England were French and Latin, Chaucer was regarded as the founder of English literature. The free use of expression, on the other hand, added to the look. Two stylistic patterns were used to reflect this pattern. Willam Shakespeare was the first to argue for the use of modern words and types derived from other languages, such as Latin and French. The second was Edmund Spenser, who advocated for the use of obsolete vocabulary in an effort to keep old English alive. Leonard Cox's *The Arte or Crafte of Rhetorique* and Thomas *Wilson's Arte of Rhetorique* were two books on style. Thomas Wilson divided style split into three categories: elevated, middle, and low (p. 47).

Another change in the diction used in literary texts occurred in the 17th century. While the trend emphasized 'refinement,' but it was in the opposite directions. While some authors tended to stick to classical conventions, some insisted on using plain vocabulary that could be interpreted by the general public. Galperin (1977) explains the standards of the pattern in this way, "The tendency of refining and polishing the English literary language by modelling it on the classic Greek and Latin masterpieces was counteracted, however, by another strong movement, that of restricting literary English to a simple colloquial language which would easily be understood by the ordinary people" (p. 51).

The prior belief that grammar should be standardized and developed by the use of traditional English language standards dominated the 18th century. Jonathan Swift was the forerunner of this movement. For Swift, literary language does not have "vulgar slanginess". He often blamed his students for using vulgar language saying, "They...come up to town, reckon all their errors for accomplishments, borrow the newest set of phrases and if take a pen into their hands, all the odd words they have picked up in a coffee-house, or at a gaming ordinary are produced as flowers of style" (p. 52). Instead, Swift coined the phrases "proper words in proper places" and "to call a spade a spade," to describe his own sense of style. This meant that literary language had to adhere to existing standards and laws, such as limiting vocabulary borrowing and coining to protect literary language.

Until the early nineteenth century, there was a sense of beauty of language and style. The century, on the other hand, was a battleground for stylistic differences. The 18th century's purism clashed with vulgarism, resulting in the emergence of various forms. The views are summarized in Mcknight's statement:

The spirit of purism was evidently alive in the early nineteenth century. The sense of a classical perfection to be striven for survived from the eighteenth century. The language must not only be made more regular, but it must be protected from the corrupting influences that were felt to be on all sides. Vulgarisms were to be avoided and new words, if they were to be tolerated, must conform not only to analogy but to good taste. (qtd. in Galperin, 1977, p. 54)

Due to the Romantic era's influence, the Purism trend did not last long. The French and British Revolutionary Wars, which lasted from 1793 to 1815, had an effect on the style and language of the day. Writers flooded into using terms like liberty, freedom, and fraternity. Literature was viewed as the "spontaneous overflow of powerful feelings" (qtd. Cuddon 581-2). William Wordsworth states this view in his preface to the "Lyrical Ballads." He thinks that style is manly, linking it to the feelings and thoughts of the writer. This idea leads to the identification of individual style, hence, individual stylistics.

By the 20th century, Ferdinand de Saussure had coined terms like signifier, signified, Lange, and parole to describe modern linguistic dichotomies that aided stylistic interpretation. Parole has to do with style, because if langue denotes a shared set of rules among speakers or writers of a language, parole denotes a particular application of that set of rules or a collection from that linguistic repertoire (Leech and Short, 2007, p. 9).

Leo Spitzer brought stylistics to the next level. He connects the author's psychology to the language or style used. His point is that the more we read a literary novel, the more it exposes the author's inner world, and the stronger the bond between the work and us becomes (p. 27). The philosophy that a literary work should be understood first, followed by the analysis of linguistic analysis to affirm or invalidate conclusions, is carried on the shoulders of this psychological stylistic method of "close reading." Spitzer achieved a balance between impressionistic and scientific techniques of study in this way. However, he abandoned the psyche of the author in favor of treating text as an entity capable of standing on its own, focusing solely on poetic language.

Roman Jakobson and members of the Moscow Linguistic Circle (1915) came up with another contributing concept to the advancement of modern stylistics, based on Spitzer's new approach, and coined an opposing perspective to the previous ones. He based his analysis on the message for its own sake, emphasizing "poetic language." As a result, only the text should be regarded, with no consideration given to socioeconomic, historical, ideological, or biographical contexts; and language study should be limited to the explanation of a literary text's linguistic aspects.

Because of applying these concepts to literary texts, Russian formalism was born. In this regard, Victor Erlich argues that Russian formalism was guided by a need to separate literary study from other fields such as sociology, psychology, and history, focusing instead on linguistic characteristics and creative devices that distinguish imaginative literature (1101). Formalism, on the other hand, has earned a lot of opposition for ignoring the author, the thought, and the context. Formalism, in other words, ignores the relationship between text and context. Therefore, structuralism, another language-based philosophy, arose from this viewpoint. After immigrating to Czechoslovakia in 1920, Jakobson and Mukařovský founded the Prague Linguistic Circle (1926) which was the cradle of structuralism. It distinguished between literary and non-literary texts in that "poetic use of language in literary texts 'deviates' from standard language use, challenging the assumption that all linguistic devices have to agree with the norms of the standard language" (qtd. in Chovanec, 2014, p. 43). As a result, this deviation has a "defamiliar impact" on the reader, which is a necessary component for a work to be classified as a work of art. Defamiliarisation, according to Jakobson, can also be seen in systemic patterns where the author deviates from the standard structure. The use of poetic language was linked to foregrounding and automatization in structuralism.

Similarly, following his arrival in the United States in 1941, Jakobson proposed in his paper "Closing Statement: Linguistics and Poetics" that poetics, which corresponds to stylistics, can be considered a scholarly sub-branch of linguistics: "Poetics deals mainly with problems of verbal form, much as the study of art is concerned with pictorial structure. Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics" (qtd. in Sebeok, 1960, p. 350).

Jakobson's ideas influenced Russian Formalism and Structuralism, as well as New Criticism in the United States and Practical Criticism in the Britain.

II- Literature Review

Stylistics has been disputed among linguists and literary critics. Some of them consider it as a branch of linguistics. Among these are Leech and Short (2007), Jakobson (1960), and Sebeok in *Style in Language* (350). Others consider it at the core of literary criticism and, hence, part of the literary cannon. Among these, Widdowson (1975) defines it as "the study of literary discourse from a linguistic orientation" (p. 3)

The division between linguistic and literary studies reached the peak when the literary critic F. W. Bateson asked the linguist Roger Fowler, "Would I allow my sister to marry a linguist? It is a good question. And I suppose, if I am honest, I must admit that I would much prefer 'not' to have a linguist in my family" (qtd. in Simpson 155). To this point, stylistics was the only resort for scholars to find something in common. Dan McIntyre's paper (2012), "Linguistics and literature: stylistics as a tool for the literary critic" dealt with problem and reached the conclusion that stylistics can be used by both camps in their analyses (1).

Another side seems confused of where to place the new field of study. For example, Lecercle thinks that nobody knows what 'stylistics' means and almost no one seems to care (cited in Simpson, 2004, p. 2). This pessimistic view suggests that the best way to define stylistics is to give up defining it because of its controversial nature. On the opposite side, it can be safe to take the middle position and consider it as the bridge between the two divided disciplines. It links literary criticism to linguistics by looking for the recurring linguistic patterns used in a literary text and interpreting them. In other words, stylistic analysis tends to look for meaning in a text. For this, Simpson (2004) states that the stylistician takes advantage of linguistic forms to form an interpretation of a text.

> Stylistics is a method of textual interpretation in which primacy of place is assigned to language. The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text. The text's functional significance as discourse acts in turn as a gateway to its interpretation. While linguistic features do not of themselves constitute a text's 'meaning', an account of linguistic features nonetheless serves to ground a stylistic interpretation and to help explain why, for the analyst, certain types of meaning are possible. (p. 2)

It is clear that stylistics functions as a bridge connecting both disciplines but sometimes acts as a fence separating them. Leech and Short advocate this opinion:

> As a sub-discipline, stylistics sits athwart the boundary between linguistic and literary study, and sitting on a fence always has its drawbacks. One obvious such drawback is that those in the middle of the two big fields which the fence connects/divides may not even know you are there. (p. 287)

Leech and Short believe that stylistics serves as an adventure of discovery for literary critics and linguists (p. 4-5). They add that it links the concerns of critics in aesthetic appreciation and of linguists in linguistic description (p. 11). In this vein, Nils Erik Enkvist (1973) finds the common grounds of linguistics and literary studies in stylistics:

> We may. . . regard stylistics as a subdepartment of linguistics and give it a special subsection dealing with the peculiarities of literary texts. We may choose to make stylistics a subdepartment of literary studies which may draw on linguistic method. Or we may regard stylistics as an autonomous discipline which draws freely, and eclectically, on methods from linguistics and from literary study. (p. 27)

Stylistics studies the components of any text and focuses on the special patterns created by authors. However, poetry seems to offer more foregrounded patterns than any literary genre. Widdowson (1975) states, "The language is organized into a pattern of recurring sounds, structures and meanings which are not determined by the phonology, syntax or semantics of the language code which provides it with its basic resources" (p. 36). The language of poetry has the same pattern which deviates from the ordinary language. Verdonk (2002) describes poetry as an "ambiguous and elusive; it may flout the conventional rules of grammar; it has a peculiar sound structure; it is spatially arranged in metrical lines and stanzas; it often reveals foregrounded patterns in its sounds, vocabulary, grammar, or syntax, and last but not the least it frequently contains indirect references to other texts" (p. 6). Having these characteristics, the stylistic approach is the appropriate tool for the analyst to interpret the recurring patterns and the stylistic devices.

Wolosky (2001) defines poetry with respect to the language it generally employs as follows: "Poetry is language in which every component element—word and word order, sound and pause, image and echo—is significant, significant in that every element points toward or stands for further relationships among and beyond themselves. Poetry is language that means more. Its elements are figures, and poetry itself is a language of figures, in which each component can potentially open toward new meaning, levels, dimensions, connections, or resonances.[…] No word is idle or accidental" (p. 3).

III- Stylistic Approaches to Literature

Stylistics saw significant improvement from Greek and Roman times when its medium was oral. Orators used stylistics in their speech to convince people with their ideas. This advancement is still going on to reach all the aspects of life. As stylistics is exposed to other disciplines, it takes some of their principles as a basis in the analysis of literary language. to name yet a few: literary stylistics, linguistic stylistics, corpus stylistics, discourse stylistics, and computational stylistics, phonostylistics, grammatical stylistics, lexical stylistics, comparative stylistics, and the door is open to various subjects. Since stylistics is, as Widdowson (1975) suggests, the study of literary text from linguistic orientation (p. 3), it is crucial to define literary and linguistic stylistics as they are used to approach the poem under study.

III.1.Literary Stylistics

Literary stylistics is concerned with the interpretation of the message of a literary work. Therefore, it is interested in the aesthetics of language rather than the linguistic forms. Literary stylistician, in this case, is not interested in the description of language; rather, he is concerned with his intuitions, the stylistic effects and the functions produced by the text. Since the aim of literary stylistics is to decode the message conveyed by the writer, literary stylistician is subjective because he depends on personal interpretation and intuitive evidence. In this sense, Simpson states the difference between literary and linguistic stylistics in terms of methodology:

> Literary stylistics can be more accessible to literature students because it models itself on critical assumptions and procedures already fairly well established in the literature classes of upper forms in schools, whereas the practice of linguistic stylistics tends to require a more thorough acquaintance with linguistic methodology and argumentation. (p. 162)

III.2.Linguistic Stylistics

Linguistic stylistics is concerned with linguistic features of a text at different levels of linguistic description like phonology (onomatopoeia, alliteration, assonance, etc.), grammar (dialect), and semantics (metaphors, irony, and similes). It points out the deviations made by the writer and their effects. It is also concerned with the recurrence in a literary text. Thus, linguistic stylistics seems more objective than literary stylistics as it uses the scientific methods. It gives more importance to linguistic description rather than interpretation. In this regard, Jakobson (1961) states:

> If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that the poetic incompetence of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms. (p.377)

Jakobson shows that linguistics is able to employ "poetics" (stylistics in this sense) and interprets a text as literary criticism does. The difference, however, lies in the methods of interpretation: linguistic stylistics follows the scientific method of objectivity while literary stylistics is subjective.

IV- Methods and Materials

The method is quasi-qualitative owing to the nature of the study. The analysis of data is based on the techniques derived from Yule's (1985) outline of general linguistics in addition to the interpretation of stylistic deviations in their right contexts. *Advanced Oxford Dictionary* (revised edn.7) has been used to define some terms and to assign semantic features to words. Based on language-oriented bottom-up approach, the study intends to show the stylistic deviations in "The Rime of the Ancient Mariner" and to analyze the instances of foregrounding in the light of ordinary language use. The analysis of the features of the poem will bring about the overall meaning to the surface.

Stylistic analysis is derived from the method of Widdowson (1975) and Simpson (1997), Short, and Leech (2007) which has been used as a research tool. Textual data have been categorized under various levels of analysis to extract phonological, graphological, lexical, grammatical and syntactic, semantics.

V- Results and discussion

V.1. Phonological Deviations

Alliteration is focused deliberately in some stanzas to make specific effects on the reader. In line "*The fair breeze blew, the white foam flew.*" The alliteration of 'fair, foam, flew' is accompanied by the alliteration of "breeze blew" makes a combination of soft but windy sound. The following line keeps the same sound patters with three successive "fs" in "*furrow followed free*".

The focus continues in many stanzas. At the very beginning, the third stanza is packed by alliteration. There are five instances of the sound /h/ in the line "*He holds him with his skinny hand*". The pattern makes the reader focused as he listens to the music of repeated sound and imagine the action of the mariner. The fourth line of the stanza also uses the /h/ sound repeatedly in the words "*his hand drop he*". In fact, the alliteration of the sound /h/is the recurring element. In this vein, Freeborn (1996) mentions: "Verse has been called a heightened form of ordinary language, in the sense that it does nothing that is not done in ordinary language, but what it does is foregrounded and focused on for its own sake. So, natural rhythms are made more regular, and 'sound effects' like alliteration, assonance and rhyme, which occur in ordinary language but usually in a random way, are made a deliberate part of the sound pattern" (p. 152).

Another prominent sound device is internal rhyme. It gives beauty to the verse as in the line "*The guest are met, the feast is set,*" the minimal pair /met/ and /set/differ only in the first sound; while the pair growled and howled differ in two sounds. There are many instances of internal rhyme along the poem, serving as a musical instrument in a line.

V.2. Graphological Deviations

In line 41, the phrase 'storm blast' is written in upper case:

"*And, now the STORM-BLAST came…*"

This graphological deviation is intended to draw the image of how the storm blast was powerful. The same goes for the noun 'albatross' which occurs upper case:

'I shot the ALBATROSS.'

This graphological deviation indicates that the albatross is the central theme of the poem. It indicates also that the bird is holy and killing it means a terrible crime.

In line 193, the word "nightmare" and the phrase "life in death" are hyphenated and written in upper case:

"The Night-mare LIFE-IN-DEATH was she"

The word "Night-mare," is graphologically deviant and is capable of conveying two meaning. The first meaning is that the appearance of the woman was nightmarish while the second one is that she was supernatural like the Mare in Gothic folklore.

In the second graphological deviation, the phrase "life in death" creates a tension between the two opposites. The meaning can be that the woman is alive and dead at the same time, or that she kills all men onboard the ship and leaves the mariner's life.

The poet used deliberate misspelling to invoke a gothic mood. The phrase "ancient mariner" means an old mariner, but the misspelled phrase "Ancyent Marinere" adds to the oldness a gothic mood. The image drawn in mind suggests an old pirate coming from the unknown.

Leach and Short think that "Graphological deviation is a relatively minor and superficial part of the style, concerning such matters as spelling, capitalization, hyphenation, italization and paragraphing and deliberate misspelling" (1981, p. 131). One may disagree with this notion because graphological deviation grabs the attention of a reader more than anything else does.

V. 3. Lexical Deviations

At the lexical level, Leech and Short mention three types of deviation:
1. A poet makes up a word, which did not previously exist. This is called Neologism (Short, 1969, p.45).
2. The process of converting a word from one grammatical class to another. This process is called Functional Conversion (Short, 1969, p.46).
3. The use of affixation (the addition of a prefix or suffix to an item already in the language) (Leech, 1969, p.43).

In *The Rime of the Ancient Mariner*, Coleridge uses affixation of the archaic English to create the sense of biblical or gothic effects. The words *stoppeth, quoth, hath* have the "th" suffixes or "th" prefixes in the pronouns *thy* and *thou*, which are used in biblical English. To invoke a gothic sense, the poet also used German suffixes in some words like in May'st, stopp'st,

The lexical deviation is not only related to affixation. The poet uses words that were not known in his time as shown in the following examples

- *Now wherefore stopp'st thou me?* In this line, the poet uses "wherefore" as an adverb instead of why to form the question.
- *Eftsoons his hand dropt he.* Again, the poet uses "Eftsoons" as an adverb instead of quickly

- *The merry minstrelsy.* The noun "minstrelsy" is used instead of a group of musicians
- *And through the drifts the snowy clifts.* The poet uses "clifts" to refer to the word cliffs
- *Nor shapes of men nor beasts we ken--* The poet used the word "ken" instead of the verb perceive
- *Like noises in a swound!* The word "swound" is used to mean fainting fit
- *The glorious Sun uprist:* The poet uses the "purist" as the past form of the verb rise

The lexical deviations in these examples do not show new creation or but they show shift in time, maybe 5 centuries back. In this case, the deviations might be regarded as what Short (1969, p.45) calls "neologism" because the words were new to the reader.

V.4. Syntactic and Grammatical Deviations

In the poem, The line "*Now wherefore stopp'st thou me?*" deviates from the norms syntactically. The ordinary order of an interrogative sentence requires wh question + auxiliary +subject + verb + object. Apart from the diction, the line contains the same element but in different order. The poetic line *"stopp'st thou me"* serves the same purpose as the interrogative form "did you stop me." the deviation is stylistic and takes the reader back in time when the language was spoken as such. The poet varies the patterns along the poem and shocks the reader with deviant syntactic structures. The followings are examples of syntactic deviations:

- *Eftsoons his hand dropt he.* The ordinary structure is "Quickly, he drops/dropped his hand". The deviation occurs by inverting the subject and the verb positions.
- *Out of the sea came he*! The ordinary structure is "He came out of the sea", but the poet inverts the subject and verb.
- *Red as a rose is she.* The poet also inverts the subject and the object to create a syntactic deviation.
- *The Wedding-Guest he beat his breast.* The ordinary syntactic structure is "The Wedding-Guest beats his breast", but the poet prefers the use of double subject (the wedding-guest and he) in the same sentence.
- At length did cross an Albatross. The ordinary structure is "At length, an Albatross did cross." The deviation occurs by inverting the subject and the verb

The sentence " The Wedding-Guest he beat his breast" is grammatically deviant because the poet uses double subject *the wedding-guest* and *he* in the same sentence. Another deviation occurs in the agreement between the pronoun "he" and the verb "beat" which is an unusual case.

According to Bradford (1997), "the most basic and enduring definition of poetry is that the poem, unlike any other assembly of words, supplements the use of grammar and syntax with another system of organization: the poetic line". It explains that "the poetic line draws upon the same linguistic raw materials as the sentence but deploys and uses this in a different way" (p. 15). What is unique about "the rime" is that the poetic line urges foregrounded syntax and grammar. Similarly, Mukařovský argues in "Standard Language and Poetic Language," that poetic use of language in literary texts deviates from standard language use" (Cited in Chovanec 43). Consequently, the deviation creates a "defamilar effect" on the reader which is an important feature to any work to be called literary.

V.5. Semantic Deviations

The analysis of the elements of the poem can lead to some understanding of the overall meaning. This can be done if we consider the instances of foregrounding at the semantic level. The title of the poem is codified by exotic elements. The word 'rime' literally means frost in which temperature drops below 0 C°.

This can be one side of meaning that the events of the poem are set in cold weather. This evidence can be supported by the argument of the poet of "*How a Ship having passed the Line was driven by storms to the cold Country towards the South Pole.*" The words "cold, snow, frost" are also indicators to the meaning. The word 'rime' also means rhyme which indicates that the poem is written in rhyme. The

phonological analysis above also proves its musicality. The word 'ancient' refers to the bygone days or distant past. It is one of the characteristics of Romantic literature to escape in space and time. The setting is very distant: in the sea near the South Pole (probably Antarctica) and in an ancient time.

The poem uses personification to refer to non-human entities. The pronouns "he" and "she" are used instead of "it" or "his" and "her" instead of" its" to refer to the sun and the ship as in the following examples:

> *Out of the sea came he!* The pronoun 'he' refers to the sun.
> *How fast she nears and nears!* The pronoun 'she refers to the ship.
> *Her lips were red.* The phrase "her lips" personifies the ship giving it the quality of having lips like human beings.

Personification is, also, used in the course of giving human attributes to non-human entities. The storm is given a negative human attribute—'tyrannous'; and the Albatross is described as a 'Christian soul'. Here, personification is, either, used to praise or denounce the actions of the personified entities. Thus, this device is used to make the natural entities supernatural.

Literarily, simile compares between two similar things. The poet uses such device to make also unforgettable images. The following lines show the power of imagination in describing the ship as motionless:

> *We stuck, nor breath nor motion;*
> *As idle as a painted ship*
> *Upon a painted ocean.*

The simile creates a mental image that the wind, the ocean, and the ship are motionless as if they are painted. The simile may serve as a hyperbole if there is no analogy to the expression. The line *"'Twas sad as sad could be"* is the best example such expression.

Metaphor adds to the creative image one dose. The fantastic description of the sky and the sun as signs of a bad omen reveals the poet's ability to create supernatural view from ordinary one.

> *All in a hot and copper sky,*
> *The bloody Sun, at noon,*

Reading these lines creates the image of a hot orange sky like hot cooper, and the source of heat is the blood-like sun. The metaphor creates such implicit meaning of God's anger because of the mariner's action.

VI- Conclusion:

It is clear that stylistics uses linguistic forms and literary interpretation to reach its goals. The goals of the study were: to show the capacity stylistics as an approach to analyzing the poem, to show deviations from the norms at various levels of analysis including the phonological, the graphological, the syntactic, and the semantic ones. For the case of the rime of the ancient mariner, phonological analysis shows the musical instruments used by the poet to make his own notes. At the graphological level, the deviation appears in the spelling forms of some words to show the freedom of the poet in writing. Such freedom exceeds typography to syntax. Coleridge uses deviant structures to expand his freedom in writing the poetic line. At the semantic level, the analysis reveals the intention of the poet to make the natural elements supernatural ones like the ship, the storm, the Albatross, etc. Stylistics is apt to link linguistics and literary criticism and proves its potentials to shows the whole meaning of the work when the features of the text are linked together.

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