CC BY

Aquatic Imagination in Coleridge's The Rime of the Ancient Mariner: An Ecocritical Reading

Dr. Kaushal Sharma[1], Karthik Kaushik[2]

[1.] Assistant Professor (Applied Science), Bharati Vidyapeeth's College of Engineering, Paschim Vihar, New Delhi – 110063, India. Email: Kaushal.sharma@bharatividyapeeth.edu. ORCID: 0009-0001-9182-5563
[2.] Student Researcher, B.A. (Honours) English, ARSD College, University of Delhi, India.
Email: karthikforbusiness@gmail.com. ORCID: 0009-0009-2407-1296

Abstract
This article reads Samuel Taylor Coleridge's 'The Rime of the Ancient Mariner' as a poem in which the sea is more than a setting for spiritual trial: it is a material environment that shapes perception, exposes human dependence, and unsettles the assumption that nonhuman life exists for human use. Bringing ecocriticism into dialogue with the Blue Humanities and environmental ethics, the study examines the poem's maritime world through three linked movements: the sublime and animate seascape; the disruption produced by the Mariner's unexplained killing of the albatross; and the ethical reorientation associated with his spontaneous blessing of the water-snakes. The method is qualitative close reading of the 1817 text and its marginal glosses, with attention to imagery, sound, narrative framing, and the poem's religious and moral vocabulary. The analysis argues that the poem stages ecological relation without becoming a simple allegory of modern environmental science. Its becalmed ship, undrinkable abundance, and putrefying sea render human vulnerability legible, while the Mariner's changed response to other creatures marks a movement from instrumental perception towards attention and care. Yet the poem's moral framework remains ambivalent: suffering is narrated through providence, guilt, and penance, and the natural world is not reducible to a contemporary ecological system. The article's contribution is to define "aquatic imagination" as a reading practice that attends to water's material force, narrative agency, and ethical implications while resisting anachronistic claims. The conclusion considers how this reading can inform environmental humanities teaching and contemporary discussions of marine responsibility without treating literary imagery as empirical evidence.

Keywords: Aquatic Imagination; Ecocriticism; Blue Humanities; Romanticism; Marine Ethics

1. Introduction

Samuel Taylor Coleridge's 'The Rime of the Ancient Mariner' has sustained theological, psychological, formalist, and historicist interpretations since its first publication in Lyrical Ballads in 1798. The poem's strange voyage, unexplained violence, spectral episodes, and recurring moral refrain invite readings that move between individual transgression and the wider order of creation. An ecocritical approach does not displace these interpretive traditions; it asks how they are altered when the sea, ice, birds, and other living beings are treated as more than symbolic instruments of a human drama. The poem's ocean is at once a physical environment, an imaginative force, and a medium through which the Mariner encounters the limits of human control. The term "aquatic imagination" is used here as an analytical concept rather than as a claim to have discovered an entirely neglected field. It names a mode of literary attention to water and marine life that considers material conditions, human dependence, nonhuman presence, and the cultural meanings assigned to oceans. This emphasis aligns with the Blue Humanities, which challenges the treatment of the sea as an empty interval between terrestrial places and studies it instead as a space of history, power, mobility, ecology, and cultural meaning (Mentz, 2009; Steinberg, 2001). It also extends ecocritical inquiry beyond the land-based landscape that has often dominated discussions of Romantic nature. The article's central argument is that The Rime of the Ancient Mariner dramatizes an ethical failure in perception before it offers a language of moral repair. The Mariner kills the albatross without a clearly stated practical motive; subsequently, the voyage becomes a scene of deprivation, fear, and altered relations with other creatures. His blessing of the water-snakes is important not because it proves that nature mechanically rewards kindness, but because it marks a transformation in how he apprehends living beings. This interpretation treats the poem's religious structure seriously while showing how its ethical effects can be discussed in environmental terms.

1.1 Research Problem and Questions

Existing Eco-Critical Work has established the relevance of Romantic Writing to environmental thought, and scholarship has directly examined Coleridge's ecological poetics and the nonhuman life of the Mariner. The present study therefore does not claim that the poem has never been read ecologically. Instead, it offers a focused synthesis of aquatic space, narrative form, and ethical perception, with particular attention to the limits of contemporary ecological analogies. The study addresses three questions: (1) How does the poem represent the sea as a material and imaginative presence rather than passive scenery? (2) How do the killing of the albatross and the later blessing of the water-snakes alter the Mariner's relation to nonhuman life? (3) What are the possibilities and limits of reading this Romantic ballad through the Blue Humanities and contemporary environmental ethics?

1.2 Contribution and Scope

The article's contribution is interpretive rather than empirical. It proposes a three-part model of maritime encounter, ecological and ethical rupture, and altered attention, in order to organize close reading of the poem. It also distinguishes textual representation from modern environmental science: the becalmed sea and "slimy" waters may invite comparison with present concerns, but they are not scientific descriptions of ocean acidification, algal blooms, or plastic pollution. The argument remains grounded in the language of the poem, narrative sequence, and historical-literary context.

2. Literature Review

Ecocriticism developed as a broad field for examining relationships between literary representation and the physical environment. Glotfelty and Fromm's foundational collection helped in establishing the field's interdisciplinary scope, while Buell's work showed how literary texts construct environmental imagination and how representations of place, agency, and nonhuman life shape ethical attention (Buell, 1995; Glotfelty & Fromm, 1996). Garrard (2012) further demonstrates that ecocriticism is not a single doctrine but a set of approaches whose concepts including that of pollution, wilderness, dwelling, and animals, require historically sensitive interpretation. These approaches provide a vocabulary for studying the poem's oceanic setting without reducing its complex religious and aesthetic structures to environmental messages. Romantic ecology has challenged the assumption that Romantic poetry is concerned only with private feeling or idealized scenery. Bate (2000) connects literary imagination to ecological dwelling, while McKusick (2000) argues for the significance of ecological thought in British Romantic writing. Such work makes it possible to ask how the natural world in Coleridge is represented as interconnected and ethically consequential. At the same time, "nature" should not be treated as a unified, timeless category: the poem's ice, sea, weather, birds, and serpentine creatures produce different kinds of affect and meaning. Coleridge-specific scholarship makes clear that ecological interpretation must remain attentive to form and religious symbolism. Peter Heymans's ecocritical reading of the animal and the sublime foregrounds the tension between the independent value of organisms and their perceived place in a larger unity. Ameer (2022) reads the poem through post-pastoral thought, emphasizing the Mariner's movement away from anthropocentrism and towards a more reciprocal relation with nature. Güngör (2020) likewise examines nonhuman beings and the consequences of human violence. These studies establish a relevant critical context; the present article builds on rather than erases their contributions. The Blue Humanities supplies a complementary framework. Mentz (2009) argues for maritime criticism that takes the sea seriously as a cultural and historical space, while Steinberg (2001) shows that oceans are not merely natural expanses but spaces shaped by political, economic, and representational practices. De Loughrey (2007), through the concept of 'tidalectics', demonstrates how sea and land can be understood in dynamic relation rather than as simple opposites. Although these scholars don't focus completely on Romantic poetry, their work helps in clarifying why the Mariner's voyage should be read as an encounter with a medium that constrains movement, reorganizes space, and unsettles human mastery.

Environmental ethics adds another dimension. Naess's (1973) account of deep ecology; challenges the assumption that nonhuman life matters only through its usefulness to humans. White's (1967) influential essay argues that cultural and religious ideas about human dominion have contributed to environmental attitudes, although its broad historical thesis remains debated and should not be treated as a universal explanation. In the poem, religious language does not simply authorize domination: it also frames the Mariner's eventual recognition that living creatures deserve love. The text's ethical logic is therefore more complex than a straightforward opposition between Christianity and ecological care. A specific gap can be identified at the level of method and emphasis. Scholarship has already read the poem eco-critically, post-pastorally, and through the animal sublime. What remains productive is a sustained account of how aquatic space, the poem's narrative form, and the Mariner's changing perception work together. This study addresses that focused question by treating "aquatic imagination" as an organizing lens, not as a claim that prior scholarship has ignored the ocean or that the present article is the first ecological reading of the poem.

3. Theoretical Framework

3.1 Ecocriticism and Environmental Imagination

Ecocriticism directs attention to the relationship between textual form and the more-than-human world. Buell (1995, 2005) emphasizes that environmental writing can make the nonhuman environment integral to the text rather than merely decorative. Applied to Coleridge, this principle encourages close attention to the ways; ice, wind, water, animals, thirst, and stillness condition the action. The ocean's significance emerges through its effects on bodies and movement, but also through the language that renders it audible, animate, and morally charged.

3.2 Blue Humanities and Maritime Space

The Blue Humanities shifts critical attention from terrestrial landscapes to oceans, coasts, currents, and maritime histories. It asks how water reorganizes relations among place, mobility, knowledge, and power (Mentz, 2009; Steinberg, 2001). In The Rime, the sea is not a neutral route across which a stable human subject travels. It changes the crew's options, disturbs ordinary measures of distance and time, and exposes the limits of navigational and bodily control. "Aquatic imagination" names the literary processes through which these material and cultural dimensions become legible.

3.3 Deep Ecology and the Ethics of Nonhuman Life

Naess's (1973) deep ecology offers a useful ethical counterpoint to instrumental views of nature. Its relevance here is not that the poem systematically articulates a modern environmental philosophy, but that the Mariner's conduct can be examined in terms of the value he assigns to other beings. His initial act treats the albatross as disposable; his later blessing of the water-snakes occurs without an obvious calculation of utility. This shift is a change in attention and relation. The poem nevertheless retains a Christian moral structure; deep ecology is used as a heuristic rather than as a claim about Coleridge's explicit philosophical position.

3.4 Anthropocentrism, Providence, and Interpretive Caution

Anthropocentrism refers here to the assumption that nonhuman beings are primarily meaningful in relation to human interests. White's (1967) critique of dominion traditions can illuminate the cultural stakes of such assumptions, but the poem should not be reduced to a single theological position, as its religious vocabulary simultaneously structures guilt, punishment, prayer, and compassion. The Mariner's transformation is therefore best understood as an ethical reorientation within the poem's own symbolic world, not as a secular replacement of religion by ecological science.

4. Methodology

This study uses qualitative textual analysis and hermeneutic close reading. The primary text is the 1817 version of The Rime of the Ancient Mariner, including its marginal glosses, because the glosses shape how readers interpret the events and their moral implications. The poem is read in relation to selected scholarship on Romantic ecology, ecocriticism, the Blue Humanities, and environmental ethics. The method is interpretive rather than quantitative: it does not claim to measure ecological impact, establish authorial intention through archival research, or test a scientific hypothesis. The analysis proceeds through four steps. First, it identifies recurring images and sensory patterns associated with sea, ice, wind, thirst, stillness, and marine creatures. Second, it examines the narrative sequence linked with killing of the albatross to the voyage's subsequent ordeals, while avoiding the assumption that literary sequence is equivalent to scientific causation. Third, it analyses the Mariner's changed response to the water-snakes as a shift in ethical perception. Fourth, it situates these readings in relation to current environmental humanities debates, distinguishing interpretive analogy from empirical evidence. A limitation follows from the method: a single poem cannot serve as direct evidence about contemporary marine ecosystems, and this article does not offer new environmental data. Its claims concern the literary construction of ecological relations. The selected critical sources are influential and directly relevant, but the literature review is selective rather than an exhaustive systematic review.

5. Analysis and Discussion

5.1 The Sea as Active Presence: Ice, Sound, and the Sublime

The polar episode introduces a maritime world that exceeds the crew's ordinary categories. Coleridge writes: "The ice was here, the ice was there, / The ice was all around" (Coleridge, 1817/2001, Part I). The repetition compresses spatial orientation: ice appears not as a distant object observed by a secure subject but as an encompassing condition. The verbs "cracked," "growled," "roared," and "howled" lend the environment an acoustic force. The effect is not simply to personify ice; it is to make the sailors experience the environment as something that cannot be reduced to a visual panorama. The sublime is central to this scene. The sea and ice are beautiful and terrifying, and their scale places human agency under pressure. An ecocritical reading need not to claim that the landscape literally possesses human intention. Rather, the poem's language makes environmental force perceptible through sound, movement, and the sailors' limited ability to respond. The natural world is neither wholly benevolent nor merely hostile; it exceeds human categories and cannot be controlled by moral expectation. The arrival of the albatross briefly alters the atmosphere. The bird is greeted "As if it had been a Christian soul" (Coleridge, 1817/2001, Part I). This simile shows that the crew interprets a nonhuman creature through a familiar religious vocabulary. The albatross becomes a sign of companionship and relief, and its presence is associated with a change in the voyage's fortunes. Yet this association does not mean the bird is simply a symbol with no life beyond its usefulness. The Mariner's later violence exposes the instability of a relationship that welcomes the creature while failing to protect it. The bird's narrative role is consequently doubled. It mediates between human fear and hope, but it also makes visible the danger of valuing nonhuman life only when it seems auspicious. The crew's reception of the albatross is conditional: the bird is welcomed as a source of comfort, then its killing becomes the central rupture. The episode invites a distinction between appreciation of nature as beneficial and recognition of other life as possessing value beyond immediate human gain.

5.2 The Killing of the Albatross: Violence without Adequate Explanation

The Mariner's declaration of "With my cross-bow / I shot the ALBATROSS" (Coleridge, 1817/2001, Part I) is indeed abrupt. The poem does not provide a clear practical justification for the act. Its brevity intensifies the imbalance between the violence committed and the absence of a reason that could make the killing intelligible. From an environmental-ethical perspective, the act represents a radical failure of restraint: a living creature is destroyed without any demonstrated necessity. The poem's structure complicates the interpretation of this act. The crew first condemns the Mariner, then changes its judgment when it interprets the bird as responsible for the fog's departure. This fluctuation reveals that the crew's moral response is not stable. The albatross is judged according to its presumed effect on human circumstances, rather than according to an independent ethical standing. The poem thus criticizes not only the Mariner's individual violence but also a collective habit of turning the nonhuman world into a sequence of signs that justify human preferences. Deep ecology provides a productive comparison because it questions the reduction of other life to human utility (Naess, 1973). Still, the poem does not present a formal theory of biocentric equality. Its moral universe is shaped by Christian ideas of sin, suffering, prayer, and penance. The most defensible claim is that the

episode dramatizes an ethical failure that can be read alongside contemporary critiques of anthropocentrism. It does not prove that Coleridge anticipated a modern environmental movement or that the albatross functions as a scientifically defined keystone species in the poem. The albatross hangs around the Mariner's neck, becomes a material sign of responsibility. It transforms a fleeting act into a burden carried through the body and the narrative. This image is powerful for environmental interpretation because ecological wrongdoing is often difficult to see directly: its consequences may be dispersed, delayed, or denied. Coleridge gives responsibility a visible form. The bird is not restored by the Mariner's regret; its death remains irreversible, and the burden persists until a change in perception becomes possible.

5.3 Stillness, Thirst, and the Paradox of Abundance

The famous lines "Water, water, every where, / Nor any drop to drink" (Coleridge, 1817/2001, Part II) condense the poem's paradox of abundance without access. The ocean surrounds the sailors, yet it cannot satisfy their thirst. The repetition of "water" makes the resource appear limitless, while the final phrase exposes the body's vulnerability. The sea is not a storehouse of freely available sustenance: its presence does not guarantee human use, and the sailors' dependence on particular conditions becomes painfully visible. The becalmed ship further disrupts the assumption that maritime space guarantees movement. The vessel is present on the ocean but cannot proceed. The simile of the "painted ship" and "painted ocean" renders the scene static, as if motion has been removed from both the vehicle and the medium. The sea's power is registered through absence, no wind, no progress, no relief, as much as through storms or violent movement. This is an important feature of the poem's aquatic imagination: water shapes experience not only through spectacular force but through constraint and deprivation. Modern readers may associate the lines with freshwater scarcity, unequal access to potable water, or the limits of treating natural resources as interchangeable. Such associations can be illuminating if they remain analogies. Seawater's unsuitability for drinking is not the same phenomenon as a contemporary water crisis, which involves infrastructure, governance, distribution, climate, and social inequality. The poem's value lies not in predicting a specific modern crisis but in making the difference between physical abundance and usable sustenance emotionally and ethically legible. The episode also exposes the limits of a purely human-centered account of the sea. The ocean appears empty to the thirsty sailors, but this appearance is a function of their immediate needs. The environment's meaning cannot be exhausted by the question of whether it satisfies those needs. This gap between human perception and the wider world is central to the poem's ethical tension.

5.4 The "Slimy Sea": Disgust, Uncertainty, and Material Life

The image of the "slimy sea" is among the poem's most disturbing representations of marine life. The water seems to turn from an immense but inaccessible resource into a space of decay and repulsion. The sailors' response is not neutral observation: their language registers disgust, fear, and the collapse of familiar distinctions between life and death. The sea becomes morally charged because it appears to mirror the consequences of the Mariner's transgression, but its material strangeness also exceeds the crew's capacity to interpret it. It would be anachronistic to equate this scene directly with oil spills, algal blooms, microplastics, or marine dead zones. These phenomena have distinct causes and require empirical evidence. The poem's imagery can, however, be placed in a comparative conversation with contemporary environmental humanities because both raise questions about how humans perceive damaged or unfamiliar environments. The analogy concerns representation and ethical response, not scientific identity. The sailors' revulsion towards marine creatures also matters. The beings described as "slimy" are rendered repellent by a human sensory judgment. Their perceived ugliness becomes part of the Mariner's moral isolation. The poem later reverses this response when he sees beauty in the water-snakes. The transformation does not require the creatures to change; it requires the observer's attention to change. In this respect, the text dramatizes how aesthetic judgment can reinforce exclusion and how attention can open the possibility of ethical relation. This reading is consistent with environmental criticism that questions the assumption that only attractive, familiar, or useful organisms deserve protection. It does not imply that all organisms are ecologically identical or that literary appreciation can substitute for scientific conservation. Rather, it shows how the poem connects perception with conduct: the capacity to recognize value is represented as a condition of moral change.

5.5 Blessing the Water-Snakes: Ethical Transformation

The Mariner's transformation arrives when he recognizes the water-snakes' beauty: "A spring of love gushed from my heart, / And I blessed them unaware" (Coleridge, 1817/2001, Part IV). The word "unaware" is crucial. The blessing is not presented as a calculated strategy to escape punishment. It occurs before the Mariner can turn it into a conscious bargain. The change is affective and perceptual: creatures that had appeared repellent become worthy of spontaneous regard. The episode should not be simplified into the claim that the Mariner is redeemed by abandoning religion. Immediately after blessing the creatures, he can pray, and the albatross falls from his neck. The sequence binds ecological attention to the poem's religious framework. The ethical shift is not a rejection of spiritual meaning but a change in what the Mariner can perceive as worthy of love. His relation to nonhuman life becomes less instrumental and more receptive. A deep-ecological reading can describe this movement as a challenge to human-centered valuation, provided the term is not mistaken for Coleridge's own theoretical vocabulary. The water-snakes do not need to demonstrate utility to the Mariner. Their value becomes available to him through attention. This is not a complete ecological program, but it is a significant narrative correction to the earlier act of arbitrary violence. The blessing also has a formal function. It changes the relation between perception and narration: the Mariner who once reports a violent act in a stark, compressed statement now pauses to register beauty that exceeds his ability to describe it. The shift in language makes the transformation visible to the reader. Ethical change is represented not merely as a new belief but as a new capacity to see and speak about other life.

5.6 Narrative Frame, Repetition, and the Burden of Testimony

The Mariner's story is told to the Wedding-Guest, whose movement towards the celebration is interrupted by a narrative of suffering. The frame makes the poem's environmental and ethical concerns transmissible: the Mariner's experience does not remain private but becomes a story that must be repeated to another listener. His compulsion to tell the tale can be read as a burden of testimony. The listener is changed by hearing it, though the poem does not imply that every listener will respond in the same way. Repetition is central to this transmission. The recurring images of water, stillness, thirst, and living creatures make the voyage feel like an experience that cannot be left behind. The Mariner's final maxim, "He prayeth best, who loveth best / All things both great and small" (Coleridge, 1817/2001, Part VII), extends the lesson beyond the immediate event. Yet the poem's moral is not simply a slogan about kindness. It follows a narrative in which the speaker must endure consequences, learn to perceive nonhuman life differently, and continue telling the story. The frame also preserves ambiguity. The Wedding-Guest departs "a sadder and a wiser man," but the reader is not given a program of environmental action. The poem's influence operates through imagination and affects rather than policy instruction. This distinction matters for environmental humanities: literature may deepen attention, complicate ethical judgment, and make relationships imaginable, but it does not by itself produce measurable conservation outcomes.

5.7 Contemporary Relevance and the Limits of Analogy

The relevance of this poem to current environmental thought lies in its representation of dependence, violence, and changed attention. Contemporary marine environments face pressures that include warming, acidification, habitat degradation, overfishing, and plastic pollution. Scientific assessments of these issues must be consulted directly when making claims about their scale, causes, or effects; a Romantic ballad cannot establish those facts. The literary text instead offers a vocabulary for reflecting on the ethical and imaginative habits through which societies understand marine life. First, the poem challenges the fantasy of human independence. The crew's survival depends on wind, water, food, and other living beings, yet its members interpret the world through shifting judgments about benefit and blame. Second, the albatross episode makes arbitrary violence narratively consequential. Third, the water-snakes episode suggests that care may begin when a creature is attended to without a prior calculation of usefulness. These moments can support discussion of marine responsibility, biodiversity, and the limits of extractive attitudes. The poem can also be used in environmental humanities teaching. Students can compare how the text represents the sea with contemporary scientific and policy sources, asking where literary analogy illuminates ethical questions and where it risks oversimplifying material processes. Such teaching should distinguish the poem's symbolic ocean from the scientifically described ocean, while allowing each mode of inquiry to challenge the assumptions of the other. The study's principal qualification is that the poem does not offer an uncomplicated ecological optimism. The Mariner's change does not undo the albatross's death, and the sea is not represented as a stable ecosystem that automatically recovers once a human becomes virtuous. The supernatural and providential dimensions of the ballad remain essential. The strongest contemporary reading therefore preserves the poem's strangeness rather than forcing it to function as a prediction of the Anthropocene.

6. Conclusion

This article has argued that The Rime of the Ancient Mariner can be read through the concept of aquatic imagination: a critical practice attentive to water's material force, cultural meanings, narrative agency, and ethical implications. The poem's ice and sea overwhelm ordinary orientation; the killing of the albatross exposes the violence of treating nonhuman life as disposable; the becalmed ship and undrinkable ocean make human dependence visible; and the blessing of the water-snakes represents a transformation in perception. These moments form a narrative movement from encounter through rupture towards altered attention, without resolving the poem's religious and moral ambiguities. The contribution of study is not to claim that Coleridge anticipated contemporary marine science or that the poem has never been read ecologically. Rather, it brings Blue Humanities scholarship into focused dialogue with ecocritical interpretations of the ballad and shows how aquatic space, poetic form, and ethical perception reinforce one another. The concept of aquatic imagination is useful insofar as it helps readers notice the sea as more than background and nonhuman beings as more than instruments in a human story. Further research could compare the poem with later maritime writing, including contemporary oceanic fiction, or investigate how adaptations translate its environmental imagery into visual and digital forms. Such work should continue to combine close reading with transparent engagement with existing scholarship. The poem's enduring force lies in its refusal to make the sea entirely knowable or controllable and in its insistence that ethical life depends, in part, on learning to attend to beings beyond the self.

References

1. Ameer, S. (2022). The redeemed mariner: A post-pastoral reading of "The Rime of the Ancient Mariner." Harvest: Jahangirnagar University Studies in Language and Literature, 37(1). https://doi.org/10.59185/har.v37i1.44
2. Bate, J. (2000). The song of the earth. Harvard University Press.
3. Buell, L. (1995). The environmental imagination: Thoreau, nature writing, and the formation of American culture. Harvard University Press.
4. Buell, L. (2005). The future of environmental criticism: Environmental crisis and literary imagination. Blackwell.
5. Coleridge, S. T. (2001). The rime of the ancient mariner. In J. Beer (Ed.), The collected works of Samuel Taylor Coleridge: Poetical works (Vol. 16). Princeton University Press. (Original work published 1817)
6. DeLoughrey, E. M. (2007). Routes and roots: Navigating Caribbean and Pacific Island literatures. University of

Hawai ‘i Press.
7. Garrard, G. (2012). Ecocriticism (2nd ed.). Routledge.
8. Glotfelty, C., & Fromm, H. (Eds.). (1996). The ecocriticism reader: Landmarks in literary ecology. University of Georgia Press.
9. Güngör, T. Ö. (2020). Vengeance of nonhuman beings: An ecocritical reading of Samuel Taylor Coleridge’s work, “The Rime of the Ancient Mariner.” International Journal of Social, Political and Economic Research, 7(2), 359–371. https://doi.org/10.46291/IJOSPERvol7iss2pp359-371
10. Heymans, P. (2012). Animality in British Romanticism: The Aesthetics of Species. Routledge.
11. McKusick, J. C. (2000). Green writing: Romanticism and ecology. St. Martin’s Press.
12. Mentz, S. (2009). Toward a blue cultural study: The sea, maritime culture, and early modern English literature. Literature Compass, 6(5), 997–1013. https://doi.org/10.1111/j.1741-4113.2009.00655.x
13. Naess, A. (1973). The shallow and the deep, long-range ecology movement: A summary. Inquiry, 16(1–4), 95–100. https://doi.org/10.1080/00201747308601682
14. Steinberg, P. E. (2001). The social construction of the ocean. Cambridge University Press.
15. White, L., Jr. (1967). The historical roots of our ecologic crisis. Science, 155(3767), 1203–1207. https://doi.org/10.1126/science.155.3767.1203