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The Pragmatic Reflection of Intertextuality in Dover Beach

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Abstract: The theory of intertextuality is based on the notion that texts are not the original product of one author, but of their connection with other texts, i.e. Intertextuality suggests that a text does not function as a self-contained text alone.

Reading and understanding poems is a challenge to many readers unlike in other literary works. The aim of the study is to investigate the use of intertextuality in Arnold's Dover Beach poem to understand whether it improves creative reading. The study aimed to answer the research question: Does intertextuality in the Arnold's Dover Beach improves creative reading? The study adopted qualitative research approach and literature review method to effectively answer the research question. Using the model Fairclough to analyze the four stanzas in the poem Dover Beach written by Mathew Arnold, the study findings indicates that understanding how intertextuality is used by writers and how it works improves reading and understanding poems.

Section one: Introduction

1.1 The Statement of the Problem

"No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of aesthetic, not merely historical, criticism" (Eliot,1917).

Watching or reading literary works is interesting. Different people use literature for different reasons such as refreshing, relaxing, or for fun. However, unlike other literary works poetry needs readers cognitive ability to get clear understanding . Not only that a good readers has to connect the words read with other text. Further, poetry is not easily absorbed as it requires effort to read. One of the elements that is interesting in poems is intertextuality whereby readers get their imagination to understand the poem and get clear view of the writers intention.

The structure of intertextuality in turn depends on the structure of influence. Intertextuality is a literary discourse strategy utilised by writers in novels, poetry, theatre and even in non-written texts (such as performances and digital media). Examples of intertextuality are an author's borrowing and transformation of a prior text, and a reader's referencing of one text in reading another(Porter, 1986:34-47).

In poetry intertextuality is a form of imagery that is important and widely used (Kaimierczak, Marta ,2019:12-1 5). Genette (1997:18) defined intertextuality as the connection between texts in a literary work. Intertextuality is most common in poem as compared to other literary works. However, studies that has focused on Intertextuality ,used methodological guidance to explain and describe the role of intertextuality in interpretation that different social classes differ in their choice of texts, but did not focus on the historical aspect that plays a major part in delivering intertextuality.

With this in mind , the aim of this study is to outline the historical figures and other important terms mentioned by Matthew Arnold's poem known as Dover Beach based on the model of Fairclough. Therefore the question here is ,Will the focus on these devices used as intertextuality improving readings?.

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1.2 The Aim of The Study

The aim of this paper is to investigate the intertextuality that exists in Matthew Arnold's poem known as Dover Beach.

1.3 Hypothesis

Matthew Arnold's poem known as Dover Beach serves as an apparentinstance that the theory of intertextuality influences his poem to a great extent, and can be applied to it.

1.4 Procedures

The procedure followed is to conduct a cognitive approach study as a suitable methodology for this study.

1.5 Limits of the study

This study is restricted to the theory put by Norman Fairclough (1992).

1.6 The significance of the study

This paper is hoped to reach a practical benefit showing the relationship between the text and its reflection on the poem.

2. Section two

2.1 Literature review

From the simplest utterance to the most complex work of scientific or literary discourse, no utterance exists alone. This part of the paper will review intertextuality. It may be assumed that intertextuality theory is based on the premise that no literary text can be created on its own origin but has to relate to other texts previously created.

2.2 Intertextuality

The concept of intertextuality, as others (Chandler 2014: 7) visualizes it, depends on the idea of a text of having boundaries and questions, the dichotomy of "inside" and "outside": where does a given text "start" and "end"? What is "text" and what is "context"? The medium of any texts can be thought of in similar terms. Each text presents within a large "society of texts" in various genres: no text is an island entire of itself.

2.4 The Scope of Intertextuality

Intertextuality is an idea often linked with postmodernism, with the scope of postmodernism where literature meets critical theory, modernism was identified by the loss of stable values, by the loss of belief in the likelihood of an objective truth and in the validity of ideologies, by the rejection of formal aesthetic-theories the importance given to subjectivity also by the place given to reflexivity and reserve in the production of texts. Furthermore, intertextuality investigates the way in which religious texts/poem generating a meaningful-sense in the act of the production of texts/poems.

2.5 The Role of Intertextuality

Intertextuality is believed to be related to both structuralism and poststructuralism, with theorists like *Roland Barthes*(1977), *Julia Kristeva*, *Jacqua Derrida*, *Hayden White*, *Harold Bloom*, *Michel Foucault*, and *Michael Riffaterre*. This idea is frequently applied in literary analysis. The main concept of these critics has been described by *VincentLeitch* as "the text is not an autonomous or unified object,but a set of relations with other texts" (Porter, 1986; 35). The workings of intertextuality were already being discovered by such modernist as *T.S.Eliot and David Jones*. There is an irrefutable link between modernism and postmodernism (Harberer, 2007: 55)

2.6 Intertextuality and Literature

Lemaster (2012:1) imagines intertextuality as a book refers to a second book by title, scene and character. This type of decription evokes an assessment between understanding of the text outside of the book and its use inside this particular book. Therefore, intertextuality urges one to think about why the writer chooses this particular literary or social text, how the writer refers to authors that include the text in that book, and to what effect is the text re- imagined by the book, or the book set by the text. Moreover , Trask (2007:125) stressed idea that this text does not exist in isolation and can be fully appreciated in isolation, instead, a full understanding of its origin, aims and form may depend in significant ways, on the knowledge of other texts.

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2.7 Theories of Intertextuality

Modern intertextuality may be regarded as a product of European movements in the 1960s-70s such as deconstruction, Russian formalism, psychoanalysis, Marxism, and linguistics. People involved in this may be listed as Riffaterre, Genette, Kristeva, Derrida and Barthes. Bakhtin is believed to introduce the phenomenon. He went away from traditional/realistic/mono-logical approach to polyphony.

The dialogic idea of language gave birth to the notion of intertextuality discovered by a French literary critic Julia Kristeva. Then there was an increasing trend in the number of studies seized upon it to propagate a new ideal of literature and literary criticism. Kristeva (1980: 69) produces dialogue and ambivalence that set her to wrap up that within the interior space of the given text as well as within the space of texts; poetic language is a "double". Kristeva's utilize the word "ambivalence" to represent one of the various intertextual revisions in her reading of Bakhtin .The Bakhtinian was defined as a 'heteroglossia" and "hybridity"(Ibid.: 42).Her theory of intertextuality was ready to be published in 1972 (Edmunds, 2001: 8).

Fairclough (1992: 75-85) expands an analytical framework for text-analysis which involves aspects of construction and interpretation as well as formal figures of texts. Faircloughian believes that a comprehensive framework for analyzing texts should include a number of parameters and in addition is the intertextuality.

Section Three

3.1 Methodology

This study is a qualitative approach as this involves a detailed description of the research aims. Since intertextuality is defined as the basic principle of interpretation . Johnstone(2008:16) explains that 'Intertextual' relations in texts and other texts enable the hearer to interpret new instances of discourse with reference to recognizable activities and recognizable categories of style and form. It may be safely said that there are no independent texts given that no text can stand on its own but is understood by other texts. Thus researchers are interested in finding reflections of code systems in relation to other code systems (ibid.469).

3.1The Procedures of Data Analysis

This paper will investigate if Arnold employs in Dover Beach the theory of intertextuality to manifest those aspects on the surface as:

- direct quotation

in addition, this paper investigate the role of the intertextuality. The paper will focuses on the social aspect that is based on the religion reference in the poem.

3.2 The Model

Fairclough (1989.: 10) distinguishes two types of intertextuality: **manifest Intertextuality**' and **constitutive intertextuality**'. The first refers to explicitly or implicitly referring to other texts and the second signifies that there is a reference to the history of the text via mentioning certain literary devices such as allegory, flashbacks ,foreshadowing….etc. As such, manifest intertextuality includes, as its name suggests, an obvious revival of past texts through exactly citing them by

Situational Context

What's going on?

(contents)

Who's involved?

(Subjects)

In what relations? (relations)

What's the role of language? (connections)

mentioning instances from them or by referring to what they talk about. On the other hand, constitutive intertextuality denotes the texts that share with the current one certain literary devices which can be recognized to denote the constitutive intertextuality. On the other hand, some discourse analysists believes that the constitutive one can be easily recognized by the virtue of the structure of the text.

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Section Four

4.1 Data Analysis

The present study approaches intertextuality in relation to religious aspects that is mentioned in Dover Beach. The poem has four stanzas with each one having a considerable number of verses.

The first stanza:

<div align="center">

The sea is calm tonight.
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanched land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

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Analysis:

Here, the **Manifest Intertextuality** is as follows:
1. Situational Context: a honey moon setting
2. What's going on? Arnolds calls his wife to on the coast of Dover Beach , and first starts his poem by describing the sea .
3. Who's involved? Arnold His wife and the sea as the main subject, also describes the the night and the sroundings.
4. In what relations? wife and husband

, as the author did not refer to other text explicitly But **Constitutive intertextuality** is clearly stated here by the use of the symbols of the sea ,land , dark and light . The sound of the poem is intimately connected with the meaning of the poem. He describes what he can see when saying (the sea is calm /French coast the light/glimmering and vast) and describes what he can hear(roar/. Of pebbles/ the waves draw back, and fling). Therefore the first ten lines should be taken in literary sense . what is important to our consideration is line 11 , Arnold is saying that the see is making a sound of sadness, so this is an inside intertextuality .

The second stanza:

<div align="center">

Sophocles long ago
Heard it on the Ægean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

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Analysis :

Here,

The first word introduced her is Sophocles One of the three great Greek tragedians. This is a great use to

Constitutive intertextuality also the Ægean and northern sea . It is regarded as a social phenomena. Which brings a set of series consisting of sadness in to the audience imagination. all the plays that he wrote and all the sadness is resembled in the name of Sophocles. What is crucial here is that Arnold is saying Sophocles heard the roar which is another inside textuality (sadness).

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   Furthermore Ægean is another intertextuality that brings to the mind of the hearer the image of The Aegean Sea which is an elongated embayment of the Mediterranean Sea located between the Balkan and Anatolian peninsulas.

   Another intertextuality **Manifest** device can be seen here when the poet uses the pronoun (we) and then saying(hearing) . In other words he is making his audience here the sound that is being mentioned previously by saying (sound a thought).

The third stanza:

<div align="center">

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

</div>

Analysis:

   This part of the poem is provides a significantly example of religion figure. Despite the use of (The sea of faith) as an inside intertextuality but it is also an intertextuality that plays an important fact in the cognitive mental thought of the audience .to put it another way the sea is no longer a literal meaning that resembles the French coast where you can see the English channel, it is the sea of faith. To put it another way the sea is faith . However he is saying the faith was high but no longer.

The fourth stanza:

<div align="center">

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

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Analysis :
The author concludes here by saying or love let us be truthful to one another.
The intertextuality here is not literary but an imagination use . Because there is no faith there is no love nor true

4. Section Five
Conclusion

   Though the poem uses intertextuality referring to historical context, the sea of faith in the poem resembles an a cognitive intertextuality, by expressing the fear and anxiety about the loss of faith, and the historical social also is introduced here. Above all Arnold was creative by reflecting the social and historical intertextuality. Readers understanding of intertextuality will contribute in a creative and fast interpretation. That is to say he/she will have a clear picture in the mental representation.

   In essence, the poem is a journey through the speaker's mind traveling with intertextuality into the minds of his audience. As a result The conclusion has revealed intertexts used in the study, selecting characters, and the religion and social factors in conveying the intended messages .The author is clever enough to expose his ideas and evokes the society's attention to the deficiencies of the society at that time. The sea of faith and Sophocles as a religious context; tendency that people are mostly familiar with at that

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time . telling the people of his time that faith is going we have to save it by loving each other and stop the conflicts . This verifies hypothesis 1

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