

Volume 04, Issue 06, 2024**Publish Date: 05-06-2024****Doi <https://doi.org/10.55640/ijllc-04-06-02>**

INTERNATIONAL JOURNAL OF LANGUAGE, LITERATURE AND CULTURE

(Open access)

THE DIMENSIONS OF INTERTEXTUALITY ON MATHEW ARNOLD'S DOVER BEACH

Hameed Abdulameer Hameed Alkhafaji

English Language Department, Altoosi University, Iraq

Email id: - hameedh@altoosi.edu.iq

ABSTRACT

Texts are not only the work of a single author but rather the result of their intertextuality or how different texts are influenced by one another. The idea that a text cannot stand alone is central to intertextuality.

Unlike other forms of literature, poetry may be difficult for many readers to comprehend and enjoy. In order to determine whether intertextuality enhances imaginative reading, this research will examine Arnold's Dover Beach poem. This study set out to address the question: Does Arnold's Dover Beach, which uses intertextuality, encourage more imaginative reading? In order to address the research issue, the study used a literature review and qualitative research methods. The research found that reading and comprehending poetry is improved by knowing how authors utilize and interact with intertextuality, based on analyzing the four stanzas of Mathew Arnold's poem Dover Beach using the Fairclough model.

KEYWORDS: Dimensions, intertextuality, comprehending poetry.



© The Author(s) 2024. **Open Access** This article is licensed under a Creative Commons Attribution 4.0 International License, which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons licence, and indicate if changes were made. The images or other third-party material in this article are included in the article's Creative Commons licence, unless indicated otherwise in a credit line to the material. If material is not included in the article's Creative Commons licence and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder. To view a copy of this licence, visit <http://creativecommons.org/licenses/by/4.0/>. The Creative Commons Public Domain Dedication waiver (<http://creativecommons.org/publicdomain/zero/1.0/>) applies to the data made available in this article, unless otherwise stated in a credit line to the data.

INTRODUCTION

“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).

Literary works are entertaining to see or read. Everyone has unique motives for reading: recharge, unwind, or have fun. Poems, on the other hand, need the cognitive capacity of readers in order to achieve lucid comprehension. A competent reader also has to be able to make connections between different pieces of material. (Bazerman & Paul, 2004) Poetry, being difficult to read, is another reason it is not readily absorbed. Intertextuality is a fascinating aspect of poetry because it allows readers to use their imagination to comprehend the poem and grasp the writer's aim (Loeb, 2002).

In turn, the influence structure determines the intertextuality structure. Writers in many genres, from novels and poetry to plays and digital media, use intertextuality as a discourse tactic. A reader citing one book while reading another is an example of intertextuality, as does an author using and transforming a preceding work (Porter, 1986:34-47).

Intertextuality is an essential and often-used kind of imagery in poetry (Kamierczak, Marta, 2019:12-15). Intertextuality is the linking of different texts within a literary work, according to Genette (1997:18). Compared to other forms of literature, poems have the highest frequency of intertextuality. While research on intertextuality has shown that texts from different social classes have different effects on interpretation, these studies have ignored the historical context crucial to understanding intertextuality and have instead relied on methodological guidelines to explain and describe the role of intertextuality in interpretation.

This research aims to detail the historical personalities and essential phrases referenced in Matthew Arnold's poem "Dover Beach" using the Fairclough approach. Since this is a discussion about intertextuality, the issue is whether or not it will lead to better readings.

Aim of the Study

This presentation will examine Matthew Arnold's poem "Dover Beach" and focus on the author's use of intertextuality.

Hypothesis of the Study

Matthew Arnold's poem "Dover Beach" clearly shows that the notion of intertextuality significantly impacts and applies to the poem.

Procedure of the Study

A cognitive approach research was conducted as an appropriate technique for this investigation.

Limits of the Study

The work of Norman Fairclough (1992) is the only theoretical framework considered here.

Significance of the Study

Demonstrating the connection between the text and its comment on the poetry, this article aspires to provide a practical advantage.

Literature Review

Nothing happens in isolation, not even the most basic statement or the most intricate piece of literary or scientific prose. This section of the article will review intertextuality. Presumably, the foundational idea of intertextuality theory is that no literary work can be born from a vacuum but must draw from and build upon the work of others (Bloor & Thomas, 2007).

Intertextuality

According to Chandler (2014: 7), the way others see intertextuality hinges on the notion that texts have limits and raise concerns about the "inside" and "outside" of them. Specifically, where does a particular text "start" and "end?" Could you please define "text" and "context"? In a similar vein, the medium of any writing may be considered. Every work belongs to a vast "society of texts" that includes many genres; no text stands alone.

The Scope of Intertextuality

One concept frequently associated with postmodernism is intertextuality. Within the context of postmodernism, literature, and critical theory come together. Modernism was characterized by a departure from stable values, a lack of faith in objective truth and ideologies, a rejection of formal aesthetic theories, an emphasis on subjectivity, and a reserved approach to textual production. Additionally, writing religious texts or poetry may generate a meaningful sense, which intertextuality seeks to examine.

Theorists such as Roland Barthes (1977), Julia Kristeva, Jacques Derrida, Harold Bloom, Michel Foucault, and Michael Riffaterre have proposed a connection between structuralism and poststructuralism about intertextuality. Literary analysis often makes use of this concept. According to Vincent Leitch, "the text is not an autonomous or unified object, but a set of relations with other texts" (Porter, 1986; 35), which is the central idea put out by these analysts. Modernists like T.S. Eliot and David Jones had previously uncovered the mechanisms of intertextuality. According to Harberer (2007: 55), the connection between modernism and postmodernism is undeniable.

According to Lemaster (2012:1), intertextuality occurs when one book alludes to another via its title, scene, or character. This sort of description prompts a comparison between the text's usage within this book and its comprehension outside the book. Consequently, while considering intertextuality, it is essential to consider the following:

- The writer's motivations for selecting this specific literary or social source
- The writer's citation style
- The impact of the text on the reader, either by re-imagining it or by setting it in a new context (Verdonk, 2010).

In addition, Trask (2007:125) emphasized that this work is not standalone and can only be understood entirely with other texts; rather, knowing other texts may significantly contribute to a complete comprehension of its form, goals, and provenance.

One possible origin of modern intertextuality is the linguistics, psychoanalysis, deconstruction, Russian formalism, Marxism, and psychoanalysis movements that emerged in Europe in the 1960s and 1970s. Riffaterre, Genette, Kristeva, Derrida, and Barthes are some of the names that may be mentioned here. The phenomenon is said to have been introduced by Bakhtin. (Volynets, 2013). He abandoned the conventional, realistic, and monological methods when it came to polyphony.

Julia Kristeva, a French literary critic, developed the concept of intertextuality from the dialogic view of language. A new ideal of literature and literary criticism was then propagated by many studies that grabbed onto it. Kristeva concludes that poetic language is "double" in both the internal space of the provided text and the space of texts (1980: 69) via dialogue and ambivalence. Kristeva uses the term "ambivalence" to describe one of the several alterations made to Bakhtin's work via intertextuality. "Hybridity" and "Heteroglossia" were used to describe the Bakhtinian (Ibid.: 42). In 1972, she was almost ready to publish her theory of intertextuality (Edmunds, 2001: 8).

A text-analysis framework that incorporates formal figures of texts and elements of creation and interpretation is elaborated upon by Fairclough (1992, 75–85). Intertextuality is one of the characteristics that, according to Faircloughian, should be part of any thorough framework for studying texts.

METHODOLOGY

This study employs a qualitative technique because the research objectives are defined in great detail. Given that intertextuality is the foundational concept of analysis. According to Johnstone (2008:16), "intertextual" interactions between texts allow the audience to make sense of novel discourse by drawing parallels to previously encountered activities and style/form categories. Since every text relies on other texts for its meaning, it is reasonable to conclude that no text exists in a vacuum. Because of this scholars are keen to uncover code systems' reflections concerning other code systems (ibid.469).

Data Analysis

This study will explore if Arnold uses intertextuality theory in Dover Beach to make such characteristics visible as:

Along with analyzing direct quotations, this research delves into the function of intertextuality. (Bakhtin,1986) The religious allusions in the poem will serve as the foundation for the sociological analysis that will comprise the paper.

Intertextuality may be either "manifest" or "constitutive," according to Fairclough (1989: 10). In the first, references to previous texts are made, either directly or indirectly, while in the second, literary techniques like allegory, flashbacks, foreshadowing, etc. are mentioned, indicating that the work is referencing its past.

They cite specific examples from their work or refer to their arguments. (Superceanu, 2011) However, texts that share identifiable literary methods with contemporary work are said to exhibit constitutive intertextuality. However, some discourse analysts maintain that the text's structure makes it easy to identify the constitutive one.

Data Analysis

Intertextuality is examined in this work via the lens of religious elements alluded to in Dover Beach. There are many verses in each of the four stanzas in the poem. The First Stanza is
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-blanch'd 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.

Analysis

This is the case of manifest intertextuality:

1. Geographical Background: a honeymoon
2. What is happening? Arnold begins his poetry by describing the water as he summons his wife to him on the shore of Dover Beach.
3. Who occupies a slot? Arnold was at the night and its surroundings are described, with his wife and the sea as the primary subjects.

Which relationships are involved? Spouses, as the writer made no direct allusions to any other literature. However, incorporating water, land, darkness, and light signifies constitutive intertextuality. Both the message and the melody of the poetry are closely related. In his descriptions of the sights and sounds, he uses images like "the sea is calm /French coast the light /glimmering and vast" and "roar / of pebbles / the waves draw back and fling" to illustrate his points. Thus, the first ten lines are meant to be read in a literary sense. Arnold states in line 11 that the sea is making a mournful sound, which is relevant to our

examination since it demonstrates internal intertextuality.

The Second Stanza is

Sophocles long ago

Heard it on the Egean, 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.

Analysis

Sophocles is the first word that introduced her among the three great Greek playwrights of tragedy. The Egean and northern seas may also be used effectively via constitutional intertextuality. People see it as something that happens in society, which evokes a string of melancholy feelings in the viewers' minds. You can feel the melancholy in every one of Sophocles' plays. An additional interior textuality (sadness) that Arnold says Sophocles heard is vital here.

In addition, the word "Egean" also serves as an intertextuality that conjures up mental images of the Aegean Sea, a lengthy Mediterranean embayment between the Anatolian and Balkan peninsulas.

The pronoun "we" followed by the verb "to say" is another example of an intertextuality manifest technique. To rephrase, by stating (sound a thought), essentially giving his listeners the previously indicated sound.

The Third Stanza

The Sea of Faith

Was once, too, at the whole 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.

A prominent religious character is exemplified in this section of the poem. Although there is some intertextuality inside (The Sea of Faith), the audience's cognitive mental thinking is significantly impacted by it. In other words, the water is now more of a metaphor for faith than a literal representation of the English Channel as seen from the French shore. The ocean, in another interpretation, stands for trust. However, he claims that trust was strong before it fell.

The Fourth Stanza is

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

Analysis

In this last section, the author urges readers to be genuine with one another out of love. This is an imaginative application of intertextuality rather than a literary one. When trust is lacking, neither love nor genuine.

CONCLUSION

Despite the poem's use of historical context-referencing intertextuality, the dread and worry expressed by the speaker in the poem "The Sea of Faith" resembles cognitive intertextuality, as does the introduction of historical and social context. The intertextuality of social and historical events was Arnold's primary creative act. Readers' familiarity with intertextuality will aid in a rapid and imaginative reading.

Poems often use intertextuality to take readers inside the speaker's head. Therefore, the study's intertexts, character selection, and the role of religious and social elements in communicating the

desired messages have all been laid bare in the conclusion. The author's wit allows him to reveal his beliefs while drawing attention to the flaws in that society. The sea of religion and Sophocles provide a religious backdrop with which most people at the time were acquainted. They are conveying to their contemporaries the dire news that religion is dwindling and urging them to love one another in order to prevent future wars. This supports the theory.

REFERENCES

1. Bazerman, Charles, and Paul Prior. (2004). *Writing Does and how it Does it: An Introduction to Analyzing Text and Textual Practices*. London: Routledge.
2. Verdonk, Peter. (2010). *Stylistics*. Oxford: Oxford University Press.-
3. Superceanu, Rodica. (2011). *Intertextuality and Informativity of Press Releases: Factors Determining the Communication between Practitioner and Journalist*. Politehnica: University of Timisoara.4(1 -2).
4. Fairclough, Norman. (1992). *Discourse and Social Change*. Cambridge: Polity Press.
5. Chandler, Daniel (2014). *Semiotics: The Basics*. London: Routledge.
6. Loeb, Monica. (2002). *Literary Marriages: A Study of Intertextuality in a Series of Short Stories*. New York: Peter Lang.
7. Bloor, Meriel. and Thomas Bloor. (2007). *The Practice of Critical Discourse Analysis: An Introduction*. London: Hodder Education.
8. *Intertextuality and Doing Likewise"*. In G. Aichele and G. A. Phillips (eds.) *Intertextuality and the Bible*. Atlanta: Scholars Press.
9. A Gerard Gentte (1997) *Paratexts* .-
10. Volynets, Yulia. (2013) *Intertextuality as a Tool for Expressing Author's Intention in a Text*. Rome-Italy: Mcser Publishing.
11. Bakhtin, Mikhail M.(1986)*Speech Genres and Other Late Essays*. Emerson, Caryl, and Michael Holquist (ed.) Austin: University of Texas Press.
12. A Kaimierczak, Mater. (2019) "*Intertextuality as TranstionProblem: Explicitness, Recognisability, and Case of "Literatures of Smaller Nation "*"e. *Russian Journal of Linguistics*.23(2):362–382.
13. *Perspectives on Intertextuality*. Oxford: Blackwell Publishing.
14. Fairclough, Norman. (1992). *Discourse and Social Change*. Cambridge: Polity Press.