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**MATTHEW ARNOLD'S "DOVER BEACH" AS AN
INTERTEXT FOR IAN MCEWAN'S "SATURDAY"**

**M.ARNOLDA DZEJOLIS "DUVRAS PLUDMALE"
KĀ I. MAKJUANA ROMĀNA "SESTDIENA"
INTERTEKSTS**

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Anotācija

Vairāki literatūru zinātnieki ir pētījuši intertekstualitātes tēmu. Šis bakalaura darbs mērķis ir izpētīt, kā Metjū Arnolda dzejolis “Duvras Pludmale” strādā kā interteksts Iana Makjuana romānam “Sestdiena”. Lai sasniegtu šo mērķi tika apkopoti teorētiskie matreāli par intertekstualitāti un pēc tam veikta teksta analīze kā arī interpretācija, lai parādītu intertekstualitāti starp Metjū Arnolda dzejolim “Duvras Pludmale” un Iana Makjuana romāna “Sestdiena”. Un pēc teksta analīzes tika veikti secinājumi.

Šī bakalaura darba galvenie secinājumi ļāva parādīt, kā Metjū Arnolda dzejolis “Duvras Pludmale” ir ietekmējis Iana Makjuana romānu “Sestdiena” un izmantojot intertekstualitāti var izmantot, lai redzētu references starp literatūras darbiem.

Atstēgvārdi: interteksts, intertekstualitāte, Ians Makjuans, “Sestdiena”, Metjū Arnolds, “Dovera Pludmale”

Abstract

Several literary scholars have studied the topic of intertextuality. The purpose of this bachelor thesis is to reveal how Matthew Arnold's poem "Dover Beach" works as an intertext for Ian McEwan's novel *Saturday*. Theoretical material related to intertextuality was collected and then the text analysis, as well as interpretation, was made to show intertextuality between Matthew Arnold's poem "Dover Beach" and Ian McEwan's novel *Saturday*. After the text analysis was made the relevant conclusions were drawn.

The main conclusions of this bachelor's thesis are that by analysing intertextuality in both literary works, the researcher has shown how Matthew Arnold's poem "Dover Beach" influences Ian McEwan's novel *Saturday* and intertextuality can be used to see the references between literary works.

Keywords: intertext, intertextuality, Ian McEwan, *Saturday*, Matthew Arnold, "Dover Beach"

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INTRODUCTION

The topic of this bachelor paper is Matthew Arnold's "Dover Beach" as an intertext for Ian McEwan's *Saturday*. Also, this bachelor paper will provide a theoretical background on intertextuality as well as Matthew Arnold mini-biography and why he wrote "Dover Beach", as well as Ian McEwan's mini-biography and why he wrote *Saturday*.

The term intertextuality was used for the first time by Bulgarian-French philosopher Julia Kristeva as an attempt to analyse Swiss linguist and semiotician Ferdinand de Saussure's semiotics. Kristeva's research was based partly on Saussure's studies and Bakhtin's dialogism. Saussure's studies showed how signs derive their meaning within the structure of a language. According to scholar Sebastian Groes, Ian McEwan's works have almost continued to provoke cultural debates among the people. McEwan writes about topics, which are considered taboos and controversial which has helped him earn the nickname 'Ian Macabre' (Groes,2008:1). Ian McEwan's *Saturday* has been critically acclaimed worldwide. It has received the James Tait Black Prize for fiction and it was placed on the long-list of the Man Booker Prize in 2005. It has also provoked the hostile responses from his critics because of the topics discussed in *Saturday* such as mental illness, human suffering, single parenting and violence. *Saturday* is a story taking place against the background of the demonstration in London against the United States' 2003 invasion of Iraq.

The main protagonist is Henry Perowne, who is a neurosurgeon. Henry also has a passionate relationship with his wife Rosalind, who is a lawyer. They two have two amazing kids Theo and Daisy, who are growing up and starting their own life. Theo is becoming a blues musician and Daisy is a poet and is studying literature at the University. Also, this novel discusses the topic of mental illness as *Saturday* main character Henry Perowne is a neurosurgeon and his mother is dealing with dementia and the main antagonist is also dealing with mental health issues.

According to Sebastian Groes, McEwan wrote *Saturday* (2005) because, he suggested, he 'felt some responsibility to the present. (ibid. :10). Besides Groes adds that: 'The novel engages with a variety of concerns, attempts to capture the anxious and uncertain post- 9/11 climate of terror, and is particularly interested in debating the war in Iraq.' (ibid.:10).

The goal of the research paper is to see how Matthew Arnold's poem "Dover Beach" works as an intertext for Ian McEwan's novel *Saturday*.

There are two research questions for this bachelor paper;

- 1) How intertextuality can be used in literary analysis?
- 2) How Arnold's "Dover Beach" works as an intertext for McEwan's *Saturday*?

As for objectives, there will be five main objectives for this bachelor thesis:

- 1) **to carefully read** Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach";
- 2) **to collect** the theoretical literature and internet sources which discuss intertextuality;
- 3) **to research** critical literature on Ian McEwan and Matthew Arnold as authors and their works;
- 4) **to reveal** how Matthew Arnold's poem is an intertext for Ian McEwan's *Saturday*;
- 5) **to draw** relevant conclusions.

The main theory that will be used in this bachelor thesis will be intertextuality and the method that will be used in this research will be text analysis.

Methods of research:

The method that will be used in this bachelor theses will be a qualitative analysis, the research of the sources found for the research related to intertextuality as well as the critical literature on the two authors and their texts. First, there was research done online as well as in the library.

Information was also taken from academic journal articles on *Saturday* written by a number of scholars and researchers who have written on the relevant topics.

After reading McEwan's *Saturday* and Arnold's "Dover Beach", and articles discussing these two works carefully, a summary was made and analysis of the texts was accomplished. And once the analysis was completed relevant conclusions were drawn.

This bachelor thesis consists of four chapters with the subsequent subchapters which will be;

1. Intertextuality
2. Matthew Arnold and His Poem "Dover Beach"
3. Ian McEwan and his Novel *Saturday*
4. Intertextual Connections Between "Dover Beach" and *Saturday*

After all the chapters the relevant conclusions will be drawn and then theses and references will be provided.

1. INTERTEXTUALITY

In her book *Beckett's Dantes: Intertextuality in the Fiction and Criticism* Daniela Caselli defines intertextually as a theory which “reminds us that all texts are potentially plural, reversible, open to the reader’s own presuppositions, lacking in clear and defined boundaries”. (Caselli, 2005:4).

Graham Allen, who is an Irish writer and academic in his book *Intertextuality* writes that “The term intertextuality first enters into the French language in Julia Kristeva’s early work of the middle to late 1960s.” (Allen,2002:14). Allen also adds that “[...] that the term intertextuality emerged during a period of transition.” (ibid.:15). Allen writes that “The act of reading, theorists claim, plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations.” (ibid.:1)

Allen also adds that “reading thus becomes a process of moving between texts meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations the text becomes the intertext.” (ibid.:1) Allen also makes the reader understand that “intertextuality, one of the central ideas in contemporary literary theory, is not a transparent term and so, despite its confident utilization by many theorists and critics, cannot be evoked in an uncomplicated manner.” (ibid. :2)

Also, Allen emphasizes that “Intertextuality, like modern literary and cultural theory itself, can be said to have its origins in twentieth-century linguistics, particularly in the seminal work of the Swiss linguist Ferdinand de Saussure.” (ibid.:2) He also mentions how intertextually as a term came to existence by mentioning how Kristeva’s research and “how Bakhtin’s theories continually return to inform different theories of intertextuality”. (ibid.:3) He also mentions that “Intertextuality seems such a useful term because it foregrounds notions of relationally, interconnectedness and interdependence in modern cultural life.” (ibid.:5).

Another important thing Allen mentions regarding intertextuality is that:

The idea of the text, and thus of intertextuality, depends, as Barthes argues, on the figure of the web, the weave, the garment (text) woven from the threads of the ‘already written’ and the ‘already read’, which is true because if the author writes a story and adds already written poem or story within his story the author’s new story intervenes with the story or poem he adds making a web for the reader and reader in this situation as he reads the story he sees a familiar poem or story idea reader has a sense of familiarity if he has read the literary work or curiosity if he hasn’t read it yet. (ibid:6)

Allen also adds that “However it is used, the term intertextuality promotes a new vision of meaning, and thus of authorship and reading: a vision resistant to ingrained notions of originality, uniqueness, singularity and autonomy” (ibid.:6). Allen mentions that “Intertextuality and the work of Bakhtin are not, that is to say, separable, and in understanding the former we clearly must understand something of the latter.” (ibid.:15).

Allen adds that:

Bakhtin’s vision of what Todorov rightly calls intertextuality is social, as is his vision of human beings, and thus, as we shall see, it can be somewhat distinguished from a poststructuralist vision which, if it has a notion of agency, of the origins of meaning, attributes it to language itself rather than to human authors. (ibid.:28).

Allen also adds that “To study intertextuality and intertextual processes is to confront these and similar questions, which is perhaps why the term has spawned such a plethora of definitions and redefinitions.” (ibid.:59). He concludes “The theory of the text, therefore, involves a theory of intertextuality, since the text not only sets going a plurality of meanings but is also woven out of numerous discourses and spun from already existent meaning.” (ibid.:67).

Allen also adds that “As an event, if we can figure it as such, the death of the author has been much bemoaned by those wishing to hold on to the idea that human beings retain a degree of agency, of choice, or at least rational thought in history and society.” (ibid.:70).

Allen also claims that

Although many subsequent users of intertextuality have employed the concept in this manner, a use which Barthes and Kristeva view as tied to traditional concepts of ‘source’ and ‘influence’, in Barthes the intertextual has less to do with specific intertexts than with the entire cultural code, comprised, as it is, of discourses, stereotypes, clichés, ways of saying. (ibid.:74).

Andrew Bennett and Nicholas Royle in their book *An Introduction to Literature, Criticism and Theory* mention that intertextuality is known as “This hybridization, a radical intertextuality mixing forms, genres, conventions, media, dissolves boundaries between high and low art, between the serious and the ludic.” (Bennet, Royle, 2004:255)

Many scholarly articles discuss the topic of intertextuality in literature or in movies and pop culture. Liesbet van Zoonen in her article “Intertextuality” mentions that “intertextuality is a term to indicate that all texts, whether written or spoken, whether formal or informal, whether artistic or mundane, are in some ways related to each other.” (Van Zoonen, 2017:1)

She also adds that “The term comes from literary studies but was taken up by critical media scholars in the 1970s and 80s to examine particular popular genres and how currently,

the term has found some currency among media psychologists as well.” (ibid.:1) Van Zoonen also adds that “Since the term derives from literary studies all distinct pieces of media content are referred to as ‘texts’, including audio and visual aspects.” (ibid.:1) Van Zoonen claims that “It is the relation between intertextuality and the way audiences make meaning that is central to this entry.” (ibid.:2) She also adds about when the notion was really introduced by mentioning that “many scholars identify the Russian literary scholar Mikhail Bakhtin as the first to describe in the early 20th century how texts never have meanings in themselves but are the product of relations with other kinds of texts.” (ibid.:2)

Another scholar Charles Bazerman in the article “Intertextuality: How Texts Rely on Other Texts 1” discusses how a text relies on other texts and how texts are connected with each other from the beginning of time. He also mentions that “The relation each text has to the texts surrounding it, we call intertextuality.” (Bazerman, 2004:84) He also adds that “Intertextual analysis examines the relation of a statement to that sea of words, how it uses those words, how it positions itself in respect to those other words.” (ibid.:84).

In another article “Towards a History of Intertextuality in Literary and Culture Studies” by scholar Marko Juvan writes about the history of intertextuality. He mentions that “an explicit theory of intertextuality arose in the late 1960s during a crisis in the arts and sciences when transitioning from the modern to the postmodern; however, when considering the history of the idea that a text is but a mosaic of citations, we may adduce older concepts, especially those that had almost as wide currency in literary studies.” (Juvan, 2008:2). In addition, he emphasizes that “Many literary theorists praised intertextuality's breakthrough by pointing to its differences with so-called forerunner concepts in the first place.” (ibid.:2).

Juvan also mentions a very interesting thing which is “Those who polemicized with the influence model praised intertextuality for being an alternative more suited to the era of Einstein's theory of relativity [...]” (ibid.:3) He also mentioned that “Intertextuality rejected causality, supplanting it with the idea that a later text is one that due to its receptive-creative moves assigns the status of source to the antecedent text, thus so to speak "causing" the influence on itself.” (ibid.:3). Juvan also adds that “Manfred Schmeling was not the first or only comparatist to welcome the term intertextuality, explaining that it defines the links between literary works written in different languages more accurately than influence [...]”. (ibid.:4).

Juvan also adds, that “Theories of intertextuality reshaped the understanding of influence; it showed that supposedly primary sources are themselves but intertextual transformations dependent on cultural encyclopaedia [...]” (ibid.:8). As well as he mentions “[...] intertextuality in literary scholarship provoked the appearance of polycentric and pluralistic models of influence as discursive force and other inter-literary relations.” (ibid.:8).

Scholar Adolphe Haberer in his article “Intertextuality in Theory and Practice” discusses what is intertextuality as such and how it is being used. He mentions that “Intertextuality is a concept often associated with postmodernism, more particularly with that sphere of postmodernism where literature encounters critical theory.” (Haberer,2007:54). He also adds that “[...] intertextuality is what we have been practicing all the time [...]” (ibid.:59). Haberer in his research expresses his opinion by saying “I favour the idea that there are many mansions where intertextuality can help us approach the truth of man’s relation to language and the real, and the cause of our love for literature and poetry.” (ibid.:61).

Mevlûde Zengin in her article “An Introduction to Intertextuality as a Literary Theory: Definitions, Axioms and the Originators” discusses intertextuality being used in literary theory. In her article, she mentions that “Although the term ‘intertextuality’ was coined by Julia Kristeva in 1966, after which time intertextuality, as a term denoting a literary theory, became widely used, the phenomenon itself dates back, in practice, to antiquity when the first recorded human history and the discourses about texts began to exist.” (Zengin ,2016:300).

Also, she mentions that “The literary critic and feminist psychoanalyst, Kristeva used the term in her seminal essays on Bakhtin and intertextuality, in both “Word, Dialogue and Novel” in 1966 and “The Bounded Text” in 1967.” (ibid.:313).

In addition, she mentions that “Intertextuality, in its broadest sense, is a poststructuralist, deconstructionist and postmodernist theory that changed the concept of text, recognizing it as an intertext owing to the interrelations between texts and texts’ absorptions of other texts.” (ibid.:300). Also, she emphasizes that “Intertextuality is a theory which provides the reader with numberless ways of deciphering the texts including literary works because it considers a work of literature, as it views all texts, not as a closed network but as an open product containing the traces of other texts.” (ibid.:300).

In addition, Zengin also touches upon the history of intertextuality in literary theory by mentioning “The concept of intertextuality became an influential practice in the discipline of

literary studies a few decades after the publication of T. S. Eliot's "Tradition and the Individual Talent" [...]" (ibid.:303).

She also adds that "An analogy between Saussure's theory of sign and language, and the theory of intertextuality may be constructed to understand the connection between these two theories, and Saussurean impact on intertextuality." (ibid.:308). Zengin also mentions that structuralism is a kind of a basis for intertextuality by emphasizing "Structuralism itself can be considered to be not only one origin of intertextuality but the nucleus within which poststructuralism emerged" (ibid.:309). She also adds that "Bakhtin's theory of dialogism and heteroglossia lies at the core of Julia Kristeva's theory of intertextuality, which will be held in the study after giving briefly Bakhtin's contributions to intertextuality." (ibid.:310).

She also emphasizes that "Bakhtin's insistence on 'otherness' is related with the theory of intertextuality because for him, the meaning of every word or utterance is formed through the speaker's relation to other people, other people's words and expressions and the specific culture experienced in a specific time and place." (ibid.:311).

In addition, she mentions that "This leads us to his dialogism which is directly related with intertextuality." (ibid.:311)

2. MATTHEW ARNOLD AND HIS POEM “DOVER BEACH”

According to an American poet, Stanley Kunitz, Matthew Arnold was an English poet and cultural critic who worked as an inspector of schools. He was the son of Thomas Arnold, the celebrated headmaster of Rugby School, and brother to both Tom Arnold, literature professor, and William Delafield Arnold, novelist and colonial administrator. Matthew Arnold has been characterized as a sage writer, a type of writer who chastises and instructs the reader on contemporary social issues. (Kunitz, 1936: 16-18.)

One of his most famous poems is a lyrical poem “Dover Beach” which was first published in 1867 in the collection *New Poems*, but surviving notes indicate its composition may have begun as early as 1849 however most likely date is 1851. In this poem, Arnold expresses “his grief and lament for the rapid and inevitable decline in religious faith in the mid-1800s.” Arnold mourns “a society that has lost its cultural, moral, and spiritual significance, giving rise to cruelty, deception, uncertainty, and hopelessness.” (Sethi, 2018)

This poem was written many years ago and people still appreciate this poem and study it. Arnold wrote this poem “when he was honeymooning with his wife Frances when they went to the south coast of England, where the white cliffs of Dover stand, just twenty-two miles from the coast of France.” (Rumens,2008) Many scholars claim it to be a honeymoon poem due to its romantic nature in the Victorian age which is featured in this poem however it is more than just a romantic poem –it is also a poem that discusses happiness as well as spirituality. (ibid: Rumens,2008)

There are numerous research papers about the poem “Dover Beach”. One of the scholars Lars Eckstein in his article “Saturday on Dover Beach: Ian McEwan, Matthew Arnold, and post-9/11 melancholia” discusses how the poem “Dover Beach” which was written in the 19th century has a big part in *Saturday* which was written nowadays. Eckstein in his article mentions “Instead of reading from her own poetry, Daisy only pretends and recites, from memory, Matthew Arnold’s “Dover Beach” – and Arnold saves the day.” (Eckstein 2011:4)

In addition, he mentions “Even without the climactic showdown where “Dover Beach” of all poems ultimately consoles, sustains, and rescues the Perownes from the horrors of anarchy, the intertextual presence of Matthew Arnold is unmistakable in McEwan’s novel.” (ibid:4).

Also, he points out that “McEwan’s choice to set “Dover Beach” against the anarchy of Baxter and the world needs to be read as programmatic, as the poem really encapsulates the ideological movement of Saturday as a whole” (ibid.:5). He also adds that “Gilroy’s assertion that the melancholy of “Dover Beach” is really an “imperial melancholy” helps to put Matthew Arnold’s, and by extension, Ian McEwan’s, cultural anxieties into perspective.” (ibid.:6).

Another scholar Neetu Sethi in her article “Dover Beach: A faithful and spiritual belief by Matthew Arnold” discusses the spirituality aspect of the poem. She mentions that “In Dover Beach, Matthew Arnold is describing the slow and solemn rumbling sound made by the sea waves as they swing backward and forward on the pebbly shore.” (Sethi, 2018:626). Also, she mentions “Dover Beach is a 'honeymoon' poem. Written in 1851, shortly after Matthew Arnold's marriage to Frances Lucy Wightman, it evokes quite literally the "sweetness and light" which Arnold famously found in the classical world, in whose image he formed his ideals of English culture.” (ibid.:626). Also, she emphasizes that “Dover Beach is one of the best-known and best-loved of Victorian poems, and the most widely anthologized poem by a Victorian figure whose poetic output was considerably slimmer than that of many of his contemporaries, such as Alfred, Lord Tennyson or Robert Browning.” (ibid.:626). She also claims that “The lines from Dover Beach give bitter expression of Arnold’s loss of faith, his growing pessimism. The world seemed to be strangely unreal, without anything real to cling to on grasp.” (ibid.:627).

Nils Clausson in his article “Arnold's Coleridgean Conversation Poem: 'Dover Beach' and 'The Eolian Harp’” mentions that “Arnold’s complex relationship to the Romantic poets, and particularly to Wordsworth, has been a recurring topic in criticism of his poetry, but conspicuously absent from the indexes of Saturdays on Arnold, and especially on his poetry, are entries under the name of S. T. Coleridge.” (Clausson ,2015:276). He also adds that “But in “Dover Beach” Arnold came the closest, in my view, of any Victorian poet to appropriating successfully not only the conversational voice but also the poetic structure of Coleridge’s conversation poems.” (ibid.:277).

In addition, he adds by asking the question “Exactly what kind of a poem is “Dover Beach”? If this question seems strange, it is likely because its genre has seemed self-evident.” (ibid.:277) Also he claims that “Though technically a dramatic monologue, “Dover Beach” has more in common with its Romantic antecedents than with the contemporary dramatic lyrics in Men and Women.” (ibid.:278). He also mentions that “Although “Dover Beach” is not written in

blank verse, it preserves most of the essential characteristics of Coleridge's conversation poems." (ibid.:280).

He also compares other literary works by mentioning "Like "The Eolian Harp," "Dover Beach" opens with a "locatory prelude," but the sound of the ebbing tide, like the sound of Coleridge's harp, soon leads Arnold's speaker to shift his attention away from the natural scene." (ibid.:281). Also, he adds that "The addressee of "Dover Beach" is usually taken to be Frances Lucy Wightman, and the events of the poem are surmised to have taken place in late June 1851 during Arnold's honeymoon, though the poem was not published until 1867." (ibid:281). Clausson also mentions that "Arnold's choice of "The Eolian Harp" as a model, then, is significant because, like it, "Dover Beach" engages with religious issues, specifically the place of revealed religion in a culture that was becoming increasingly inimical if not hostile to it." (ibid:282).

He also points out that "Thus in terms of its overall form, "Dover Beach" closely follows the pattern of the greater Romantic lyric, but, as the numerous verbal echoes of and allusions to "The Eolian Harp" demonstrate, in terms of its specific content" (ibid:282). Clausson also points out that "The benefit of reading "Dover Beach" as a conversation poem is that it allows us to interpret Arnold's response to the mid-Victorian crisis of faith from the perspective of his poem's intertextual relationship to a precursor poem that it revises. (ibid:282-283). He also adds that "But it is not just the openings of "Dover Beach" and "The Eolian Harp" that are remarkably similar" (ibid:289) and he also mentions that "Both poems share an overall structural pattern that moves from description and sensation at the beginning to imaginative speculation and thought as the speaker becomes meditative and reflective." (ibid:289).

3. IAN MCEWAN AND HIS NOVEL *SATURDAY*

Saturday is a novel by the English author Ian McEwan. It was published in 2005 by the publishing house Jonathan Cape. *Saturday* has been critically acclaimed and it had a strong performance for literary fiction in a way that *Saturday* sold over 250,000 copies in the year of release, and the *Saturday* signings were heavily attended. In addition, *Saturday* has received the James Tait Black Prize for fiction and it was placed on the long-list of the Man Booker Prize in 2005.

As Ian McEwan was writing *Saturday*, he did research by spending two years' work-shadowing Neil Kitchen, a neurosurgeon at The National Hospital for Neurology and Neurosurgery in Queen Square, London. The novel takes place in London on 15 February 2003 when a large demonstration is taking place against the United States' 2003 invasion of Iraq and follows a man named Henry Perowne, who is a middle-aged, successful surgeon with a perfect life. He is married to a lawyer named Rosalind and they love each other very much and have a very passionate relationship. They are proud parents of two kids- a boy named Theo and a girl named Daisy. Both of the kids are blossoming into adults- Daisy is in her twenties and she loves literature. In addition, she will become a published poet in a few months. She has been studying abroad for the past few months, but she has returned to England and will be visiting her parents in the evening. Henry's son, Theo is 18 years old and starting to grow as a blues guitarist.

One day Henry wakes up and sees that a plane flying to Heathrow Airport is on fire. Henry fears the worst but he soon sees on the news that it was simply a mechanical failure on a cargo plane. The only people who were on the plane were the two pilots and neither of them was hurt. Henry leaves the house and drives towards the club where he plays squash. While driving there, Henry's car lightly collides with another car and there is only slight damage: however, Henry insists on trading insurance information with the other driver. Henry soon realizes that the other driver is named Baxter, who is the antagonist of McEwan's *Saturday*.

At the beginning of the interaction between Baxter and Henry Perowne, Baxter tries to extort money from him but Henry refused to give any money to Baxter. And then when Henry refused to give money to Baxter, Baxter and his two henchmen became aggressive. Baxter and his associates prepare to attack Henry in a vicious manner but Henry notices that Baxter has some

symptoms of degenerative brain disease and he points it out to Baxter and thus escapes Baxter and his buddies due to Baxter's hesitation. Henry meets his friend Jay for a squash game.

After the game is done, he drives off to meet with his mother who lives in the nursing home, in addition, his mother is battling dementia. Dementia is a horrid loss of mental functioning such as thinking, remembering, reasoning and as well as behavioural skills to such an extent that it interferes with a person's life. In *Saturday* Henry's mother's dementia is described in a way that she does not remember many parts of her life and this is seen when Henry is talking to her. After attending his son's guitar practice and visiting his mother, Henry returns home and cooks a meal listening to the evening news. As his daughter arrives, they have a debate regarding the war which is coming up in Iraq and moments later his father in law, who like Daisy is also a poet arrives and they have a discussion about literature and they remember how Henry's father in law made Daisy love literature for life.

Then moments later Theo and Henry's wife arrive and as Henry's wife arrives Baxter enters and he has a knife and his accomplice with him. Baxter then hits Henry's father in law and orders Henry's daughter Daisy to undress which she does and reveals that she is expecting a baby. Baxter then orders Daisy to recite one of her poems because he finds out she is a poet and she recites not her poem but "Dover Beach" by Matthew Arnold.

The poem touches Baxter so much that he becomes harmless and nice and talks about the possibility of his treatment but Henry and Theo overpower him and knock him out and he falls downstairs. In the end, Henry performs a very successful surgery on Baxter and returns home to be with his wife.

For the author of the research, the most interesting part of the novel was the relationship between Henry and his daughter Daisy. Daisy lives in the imaginary world of literature but Henry lives in the symbolic world of science. For example, Henry is a materialist, and Daisy has imagination while Henry has no understanding of literature almost at all and he only uses rationality since he is a neurosurgeon and has to use it a lot in his occupation due to the fact that his department deals with human nerves and brain which is a very serious subject. He has to be very precise and correct all the time when helping people with issues such as Baxter, who deals with Huntington's disease or his mother Lilly, who has dementia.

Henry is a medical doctor but Daisy has an artistic job and she works as a poet and she loves literature so much unlike Henry who does not get literature however he appreciates music which means he is not completely anti-creativity or anti-art.

Their political views could be mentioned as well when it comes to their relationship in this novel. Daisy is liberal and more open-minded, unlike Henry who is conservative which also is shown in their views on life, especially the war coming to Iraq.

However, they also have a few things in common such as the way they act when Baxter invades their house. Daisy recites the poem to save her family from being killed or harmed in a vicious manner and to save herself from being raped by Baxter and his accomplice and Baxter is so touched that he doesn't harm them.

Henry and his son Theo lure Baxter in and attack Baxter by pushing down the stairs. Then Henry operates on Baxter in order to save his life even though Baxter wanted to harm Henry and his family in a very vicious manner. Also, Ian McEwan's *Saturday* does show mental illnesses for example, two already mentioned illnesses: Henry's mother dementia and Huntington's disease for Baxter.

When it comes to Baxter's illness which is Huntington's disease it is seen on the spot by him being aggressive towards Henry when they meet for the first time and Baxter and his associates want to attack Henry in a vicious manner because Henry crashed Baxter's car and Henry is not giving Baxter money, which he wants. But, Henry notices that Baxter is showing signs of Huntington's disease and aggression and short temper is a sign of this particular illness as well as him not feeling any emotions as such.

However, Baxter's character growth is seen when Daisy recites the poem and he becomes emotional and open to treatment. As for Henry's mother's illness which is dementia, it is seen that she does not remember a lot of important moments of her life and is also in the nursing home because she is slowly losing mental functions and is slowly becoming dependent on other people care.

In addition, the main character is a doctor who deals with human brain and nerves and the reader sees mental illnesses from a different perspective especially in the scenes when Henry meets Baxter for the very first time and notices that Baxter is not well or when he visits his mother who has dementia and when he saves Baxter after beating him up.

There are a number of scholarly articles that discuss all the intertextual connections between *Saturday* and "Dover Beach". In the article "The Ethics of Otherness in Ian McEwan's *Saturday*" Tammy Amiel-Houser discusses the theme of otherness in *Saturday*, the relationship between Henry and Baxter. Additionally, this article discusses how Henry wanted to help Baxter even though Baxter wanted to harm Henry and his family.

As for intertextuality, she mentions that Arnold's "Dover Beach" in McEwan's *Saturday* is used to show that in *Saturday* "morality appears when Perowne witnesses Baxter's elation upon hearing Daisy's recitation of Matthew Arnold's *Dover Beach* and realizes that Baxter heard the poem before and Henry has never heard it, and probably never will" even though Daisy has taught Henry about Arnold many times before the burglary happens. (Amiel-Houser, 2011/2012:130)

In addition, she mentions that "This literary reduction of Baxter in McEwan's *Saturday* gains prominence in the climactic scene where Daisy recites "Dover Beach," upon which Baxter undergoes a sudden, miraculous, and totally inexplicable change of heart." (ibid:137). Matthew Arnold's "Dover Beach" shows Baxter's change as a man who does crime and who is cruel to a man who is emotional and has feelings and also it shows that he can be good. Also, this poem shows Daisy's vulnerability as a woman when she performs the poem in the nude.

Another scholar, Kathleen Wall, in her article "Ethics, Knowledge, and the Need for Beauty: Zadie Smith's *On Beauty* and Ian McEwan's *Saturday*" talks about Arnold's *Dover Beach* and McEwan's *Saturday*, and how they both discuss beauty and mind. As for the poem she mentions how *Dover Beach* calmed down an ill man who was about to rape Daisy and kill the whole family due to the fact that he is severely mentally ill, but a beautiful woman calmed him down making him harmless.

Another scholar, Susan Green in her article "Consciousness and Ian McEwan's *Saturday*: "What Henry Knows"" discusses Henry, who is the protagonist of the *Saturday*. She emphasizes that McEwan uses the poem in the climatic point of *Saturday* and adds that "most noticeably he is deploying poetry within the novel to dramatizes the power of art as a way of knowing, as a means of providing a "moment of precise reckoning" (McEwan, 2005:156), something that Henry does not believe exists in real life." (Green, 2010:66) As for the poem. she mentions that "[...] McEwan's use of poetry, and in particular "Dover Beach", functions as a metaphor in the novel, to draw reader attention to the power of literature." (ibid.:66)

Another important article is "On a Darkling Plain: Victorian Liberalism and the Fantasy of Agency" by Elaine Hadley, which discusses politics and the war discussed in *Saturday*. She mentions that *Dover Beach* is used to save the day for Henry and his family. In addition, she mentions how a poem written in the 19th century can still touch a person that even the coldest and heartless person is touched.

Richard Brown in his article “Politics, the Domestic and the Uncanny Effects of the Everyday in Ian McEwan’s *Saturday*” discusses domestic security and violent threats regarding the main hero of *Saturday* Henry. In addition, Brown mentions how aspects of war and problems regarding security during the war are also important in McEwan’s earlier books such as *A Child in Time* (1987), *Black Dogs* (1992) and *Enduring Love* (1997). In addition, Brown mentions that *Saturday* can be compared with very famous works, such as James Joyce’s *Ulysses* (1922) and Virginia Woolf’s *Mrs. Dalloway* (1925).

As for “Dover Beach” as an intertext to *Saturday*, Brown mentions that “[...] Though not the sexy poem Baxter requests from Saucy Daisy’s Saucy Bark book, “Dover Beach” is usually taken (and is taken by Perowne’s first reading) to be a love poem: he imagines it spoken in a female voice and ‘a smooth-skinned young man, naked to the waist, standing at Daisy’s side’. Only on second reading does he see the poem’s political dimension, as a poem about borders and the fear of the other across the channel from a defensively national point of view.” (Brown, 2010:90)

However, one of the best articles was by none other than Deryn Rees-Jones who is an Anglo-Welsh poet. In her article “Fact and artefact: poetry, science, and a few thoughts on Ian McEwan’s *Saturday*” she discusses all of the knowledge Arnold’s poem constitutes and she also mentions Arnold’s “Dover Beach” and Richard’s poems as an example of showing knowledge of literature that is used in Ian McEwan’s *Saturday*.

In addition, she discusses how McEwan uses “Dover Beach” in his novel *Saturday* by saying “[...] Using ‘Dover Beach’ as the poem on which his novel’s narrative turns, and drawing implicitly on Arnold’s position as a critic who seeks to separate poetry and science as two distinct ways of thinking, McEwan dramatizes the differences between poetry and science he has set up in the novel.” (Rees-Jones, 2010:336)

Andrew Foley in his article “Liberalism in the New Millennium: Ian McEwan’s *Saturday*” discusses a number of the dilemmas facing the contemporary liberal, such as how to accept one’s involvement in the world without compromising one’s individual autonomy. As for “Dover Beach”, Foley mentions that McEwan uses “Dover Beach” in the scene where Daisy recites a poem, and Baxter is so touched that he becomes weak and harmless because he thinks Daisy wrote it and the poem is very powerful and moving.

Tim Gauthier in his article “Selective In Your Mercies: Privilege, vulnerability, and the limits of empathy in Ian McEwan's *Saturday*” talks about the vulnerability factor in the novel

and he mentions that “Dover Beach” is used in a dramatic scene which extols art and creativity as something transcendent “Dover Beach” is used to show that the war doesn’t solve anything which is very true not only in *Saturday* but also in real life as well. Baxter is portrayed as an aggressive character and he wants to harm anyone in his way but Daisy who is a gentle woman changes him by reciting a poem and making Baxter harmless.

Hannah Courtney in her article “Narrative Temporality and Slowed Scene: The Interaction of Event and Thought Representation in Ian McEwan's Fiction” mentions that in Ian McEwan in his novel *Saturday* he details the main character’s Henry’s three moments of crisis “[...]in addition to the post-car crash scene from which the opening excerpt of this article is drawn (McEwan,2005:82–99), Perowne’s solitary, nocturnal witnessing of a burning plane’s descent into London (McEwan,2005,13–19), and a thug’s invasion of Perowne’s home (McEwan,2005,205–28) are also detailed in slowed scene.” (Courtney, 2012:188).

Martin Ryle in his article “Anosognosia, or the Political Unconscious: Limits of Vision in Ian McEwan's Saturday” mentions the same thing that this poem is used to weaken Baxter, who is written as a strong bandit, that beats up anyone and also it is used as a trap to make him sensitive and making it possible for Henry to deal with him.

In her article “A Melodiousness at Odds with Pessimism” Christina Root discusses how “Dover Beach” and *Saturday* are interwoven with each other as well as how “Dover Beach” takes centre stage in this novel. Also, she discusses how the poem is used as a heroic act by Daisy to save her family from being killed or from being harmed. In addition, she adds “Henry is listening to Daisy recite “Dover Beach,” he “feels himself slipping through the words into the things they describe,” though they seem to describe something very different the second time through”. (Root, 2010:73)

Laura Salisbury in her article “Narration and neurology: Ian McEwan’s mother tongue” discusses how Ian McEwan wrote *Saturday* and how “Dover Beach” is a huge influence in *Saturday*. In addition, she mentions *Saturday* is used in such a powerful manner than Baxter becomes open to culture as well as to getting treatment from Henry.

Peggy A. Knapp in her article “Ian McEwan's *Saturday* and the Aesthetics of Prose” discusses McEwan with his novel *Saturday* paints a picture of Henry Perowne, who is and neurosurgeon and has a perfect life.

He has a loving wife and two amazing and talented adult kids. Also, she mentions how McEwan uses Matthew Arnold’s poem “Dover Beach” in a powerful scene between a bandit and a woman

where Daisy recites “Dover Beach” in such an emotional manner that Baxter thinks Daisy herself wrote it and he becomes emotional and in that way he becomes harmless and open to help.

Michael L. Ross in his article “On a Darkling Planet: Ian McEwan's "Saturday" and the Condition of England” discusses how even though McEwan’s *Saturday* was published in 2005 and it describes London as post- industrial *Saturday* still has scenes of Victorian London when also the poem “Dover Beach” was published –it is shown when Henry wakes up and sees destitute people in the square outside his house. He also adds how *Saturday* and “Dover Beach” clash together when Daisy recites a poem in a way bringing a Victorian poem into the present order.

Frances Ferguson in her article “The Way We Love Now: Ian McEwan, Saturday, and Personal Affection in the Information Age” discusses how Ian McEwan published *Saturday* after the tragic 9/11 events that killed innocent people and that people forget to tell that they love each other to their loved ones and they are scared to lose them. She adds that “Dover Beach” in *Saturday* is used as a weapon to save the day when Daisy recites it saving her family from being harmed or being killed.

In his article “Ian McEwan’s *Saturday* as A New Atheist Novel? A Claim Revisited” researcher Johannes Wally claims that *Saturday* is actually new atheist novel and he also gives the reader the definition of what actually is new atheism which is helpful for those who are not familiar with this term as such. He mentions that “Especially his novel Saturday, with its post-9/11 setting and its bias towards a biological, materialist worldview, has been viewed as a vehicle of New Atheist ideas” (Wally, 2012:98)

There is another article that discusses topics which Johannes Wally mentioned in his article and that is Arthur Bradley's article “The New Atheist Novel: Literature, Religion, and Terror in Amis and McEwan” where he makes the reader think about Ian McEwan's novel *Saturday* being the New Atheist novel. Bradley gives the reader the understanding that “Saturday is McEwan's real September 11 story because it is the only one that stages the war he saw being waged that day”. (Bradley, 2009:28)

Another interesting article is “Postcolonial Melancholia in Ian McEwan’s Saturday” by Elizabeth Kowaleski Wallace, who discusses how Saturday touches upon many everyday topics such as race and war.

In addition, she adds that McEwan uses “Dover Beach” as “to symbolize a powerful aesthetic force aligned with Daisy, her grandfather, and all those who understand the “higher power” of poetry.” (Kowaleski, 2007:477)

James M. Mellard in his article “No ideas but in things”: Fiction, Criticism, and the New Darwinism” gives the reader the idea about Darwinian theory in literature. He emphasizes this by saying that *Saturday* “may be a candidate more fit for inclusion in the new Darwinian hall of fame than *Enduring Love*” (Mellard, 2007:25).

In addition, he gives the reader the understanding about the connection between new Darwinism and Ian McEwan’s *Saturday* “In it, McEwan creates, on the one hand, a hero who, though he does not much talk the Darwinian talk, is a neurosurgeon, and, on the other, he gives us a villain of sorts who suffers from the genetic disease, progressive and irreversible, known as Huntington's.” (ibid.:25)

Graham Hilliard in his article “The Limits of Rationalism in Ian McEwan’s *Saturday*” writes about rationalism and its limits in Ian McEwan’s *Saturday* as well as Hilliard in “The Limits of Rationalism in Ian McEwan’s *Saturday*” does an in-depth analysis of Ian McEwan’s *Saturday* main character Henry’s psychology. He also gives an example of *Henry Perowne* and rationality such as “Nevertheless, *Saturday* is a novel of emotional bipolarity, and Perowne’s optimistic humanism—his rationalism—gives way as frequently as it holds.” (Hilliard, 2010:141)

Another author Heidi Butler in her article “The Master’s Narrative: Resisting the Essentializing Gaze in Ian McEwan’s *Saturday*” discusses the topic of “master narratives” of wealth and family in Ian McEwan’s *Saturday*.

Butler expresses her idea about the topic of “master narratives” in Ian McEwan’s *Saturday* by mentioning:

However, Perowne’s objectification of three of the novel’s nonwhite characters demonstrates how essentialisms reinforce the “master narratives” of financial wealth, professional success, and family bliss, and, in an unexpected twist, indicates how such pervasive stereotypes might be undermined. (Butler,2011:101)

In “Finding a Right to Be Tortured” John T. Parry explores some of the conflicts at the core of liberal rights by comparing Ian McEwan’s novel *Saturday* with Jeffrie Murphy’s article, “Moral Death: A Kantian essay on Psychopathy.” In addition, he adds that “Dover Beach” is used

as a tool to humanize the antagonist, who is Baxter and Parry describes it as when Daisy recites the poem while standing nude and Baxter becomes emotional and shows his humanity.

4. INTERTEXTUAL CONNECTIONS BETWEEN “DOVER BEACH” AND *SATURDAY*

In this chapter, the author of the bachelor thesis will analyse the intertextual connections between “Dover Beach” and *Saturday*. Both Arnold’s “Dover Beach” and McEwan’s *Saturday* are excellent examples of literary works where the poem and the book complement each other, in a way that both Matthew Arnold and Ian McEwan are both from England and both used very rich and powerful language when they wrote their literary works.

Besides, Ian McEwan in *Saturday* also uses a poem written by Matthew Arnold “Dover Beach” as an intertext, a poem that was written many years ago way before Ian McEwan’s *Saturday* was published. Arnold’s “Dover Beach” is used as an influencer in McEwan’s *Saturday* at the climax of the book where Baxter barges in with one of his right-hand men to rob Henry Perowne and his family as well as to kill all of them.

Besides planning to rob Henry Perowne and his family, Baxter also wanted to rape Henry Perowne’s only daughter Daisy. But when Baxter found out that Daisy is a poet, Baxter ordered Daisy to strip naked and recite one of her poems. Rather than reciting one of her poems, Daisy decided to recite Matthew Arnold’s “Dover Beach” influencing Baxter to soften him up and become more open to the treatment for his illness.

This is proof of just how powerful Matthew Arnold’s “Dover Beach” is and can touch even the most heartless and cold person in the world. One interesting thing about Matthew Arnold and “Dover Beach” is that he wrote “Dover Beach” while honeymooning with his wife Frances Lucy Wightman. (Rumens,2008)

The main idea of Matthew Arnold’s “Dover Beach” is that Matthew Arnold wrote “Dover Beach” to express his sadness and shock at the rapid and inevitable decrease of religion in the mid-1800s. Also, with his poem “Dover Beach” Matthew Arnold wanted to show how sad he is that society is losing its cultural and spiritual importance and that cruelty has gained an upper hand in life.

Also in “Dover Beach” Matthew Arnold expressed that only true love can give a sad world meaning and it is the only escape in these miserable times. (Sethi,2018) Matthew Arnold in

“Dover Beach” also suggests that such things as stress, horror, sadness, and pain are what deprives us of joy, happiness, good things as well as harmony.

Matthew Arnold’s “Dover Beach” is a perfect example of literature that reveals how the world is nowadays which is cruel, filled with anger and sadness because the world is changing from spiritual to materialistic. Just like Matthew Arnold in “Dover Beach” says that life has become cruel and sad, nowadays everything in the world becomes about material values and people forget about what is more important. Things such as spirituality and love are being forgotten and showing anger and sadness takes the upper hand. (Sethi, 2018)

To sum it up, Matthew Arnold’s “Dover Beach” is a perfect example of a poem which tells us that the world has become a scary place because the world has become so cruel and evil but if we use love and happy stuff such as showing compassion and care then the world will become a less scary place to be for anyone. The author of the research paper will analyse Matthew Arnold’s “Dover Beach” as an intertext for Ian McEwan’s *Saturday* from three different aspects. This chapter will be split into four subchapters which will be; Emotion in “Dover Beach” and *Saturday*, Love in “Dover Beach” and *Saturday* and Human suffering in “Dover Beach” and *Saturday*.

At the end of the analysis in each subchapter, relevant conclusions are drawn to show intertextuality in Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach”.

4.1. Emotion in “Dover Beach” and *Saturday*

In this subchapter, the author of the research paper will reveal the intertextual relations of Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach” from the emotional aspect which is also one of the main topics in McEwan’s *Saturday* and Arnold’s “Dover Beach”. The topic of the emotion in Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach” is quite prominent. The main emotions that are seen in Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach” are sadness and fear. However, joy does appear briefly in Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach” but in Matthew Arnold’s “Dover Beach” is written that all the joy in the world is disappearing due to the world becoming materialistic.

Fear is seen at the beginning of the novel when Henry sees the plane on: “He sees now the details he half ignored to nourish his fears: that the plane was not being driven into a public

building, that it was making a regular, controlled descent, that it was on a well-used flight path - none of this fitted the general unease.” (McEwan,2005:39)

This makes the reader think that at the start as Henry was watching the plane on fire he thought that it would fall and end up crashing in the building causing casualties but in the end, it landed much safer causing less damage.

Fear is also seen in the scene where Henry has flashbacks of his wife Rosalind’s health crisis which nearly made Rosalind go blind: “Rosalind was tearful, struggling against powerful emotions.” (ibid:42) This makes the reader think that Rosalind went through one of her biggest scares which is that she nearly lost her sight and that is one of the worst things that any person could go through-losing their sight and forgetting how one’s favourite person or group of people look like or favourite flower or their pet looks is a heart-breaking situation one could go through.

Human fear also appears in the scene when a robbery takes place and Henry is scared of his life not knowing what will happen next: “All the Perownes exclaim, an 'oh' or a 'no', but their worst fears are not realised.” (ibid:209) This reveals that during the robbery Henry was scared because he did not know what Baxter will do next because Baxter is an ill and unpredictable man.

Fear is also prominent when Daisy has recited the poem and is unable to stand properly: “She looks up. Unable to control the muscular spasms in her knees” (ibid: 221). This scene makes the reader think how scared Daisy must have been when she was reciting the poem even though she had a brave face when reciting Matthew Arnold’s “Dover Beach”. Daisy was not able to stand properly because deep down she was beyond scared of Baxter and what he will do next after she recites the poem due to the fact that Baxter is unpredictable person because of his illness.

It is also expressed: “He sees Daisy on a terrace overlooking a beach in summer moonlight; the sea is still and at high tide, the air scented, there's a final glow of sunset.” (ibid:220) Henry, as he sees his daughter recite the poem, realizes that his daughter has grown up and is no longer a baby. Daisy’s mature demeanour of how she recites Matthew Arnold’s “Dover Beach” opens Henry’s eyes and makes him realize that she is no longer little and that she is an adult who will make mistakes and even though he is scared out of his mind and thinks that Daisy is still too young to love on her own with her lover, who is the father of her baby, Henry needs to let his daughter be an adult and make her own mistakes because Daisy needs to be on her own and live her own life.

Also, Ian McEwan uses “Dover Beach” as an intertext in his novel *Saturday* by mentioning the author of the poem. It is seen when Henry asks Daisy whose poem was it: “Is about this time, as they're sitting down, that Henry learns the name of the poet, Matthew Arnold, and that his poem that Daisy recited, “Dover Beach”, is in all the anthologies and used to be taught in every school.” (ibid:231-232). This is also prominent in the part: “‘But it was Daisy who delivered you. She swung his mood with that poem. Arnold someone?’ Matthew Arnold” (ibid:231-232).

This shows Henry who was afraid to ask his daughter who is the author of the poem because Henry, who is a neurosurgeon, does not understand literature and he is the man who loves science and he is the man who lives in the symbolic world. However, Henry’s daughter Daisy and his wife Rosalind, who love literature do not harass or yell at him because he does not know who is the author of the poem that Daisy recited and saved the family from a horrific event.

Instead, Rosalind, who is Henry’s beloved wife, tells him who is the author of the poem that Daisy recited during the ordeal where Henry and his family were afraid because they did not know if they will live or die. Henry Perowne and Daisy later mend their relationship as father and daughter because Daisy saved not only herself but also her family by reciting the poem of Matthew Arnold, which was published many years ago, way before Ian McEwan’s *Saturday* was published and this shows how “Dover Beach” could still touch any person’s nerve to this day.

Also, this shows how powerful Matthew Arnold’s “Dover Beach” is and that even the person, who does not understand literature can be captivated. Also, it shows how much emotion Matthew Arnold, who wrote the poem when he was honeymooning with his wife, (Rumens,2008) poured into “Dover Beach” making it so emotional that the reader who probably has not read the poem and or does not know the author of “Dover Beach” can look it up and read it themselves. Henry’s fear is also visible in the scene when he returns home to be with his wife Rosalind, whom he loves and adores, they sit down and they discuss their children, especially Daisy, and Henry’s wife says: “Let the baby take its first steps and speak its first sentence here, in this palace. Daisy wants her baby, then let it happen in the best possible way. If she was ever going to be a poet, she'll make her poetry out of this - as good a subject as a string of lovers.” (ibid:269-270)

This reminds the reader that a parent even if they are afraid need to try to be mentally strong and let their child go once the child has grown up and let the child make their own mistakes. In this context, Henry is scared of Daisy making mistakes because she is still too young

to be a mother to a baby and a wife. But Henry's wife Rosalind, who is more lenient and relaxed, tells Henry to let his daughter go and not be so strict to her due to the fact that Daisy proved that she is mature for her age when she recited the poem and saved herself and her family from harm.

Henry and Rosalind also discuss that they nearly died and Rosalind expresses to Henry how scared she truly was by saying: "At one point she whispers to him, 'My darling one. We could have been killed and we're alive.'" (ibid:270). This makes the author of the paper think of how life is too short and how people are mentally influenced during these situations where there is life and death and how life flashes in front of their eyes during these ordeals and they do not know if they will get out of the ordeal dead or alive. In this context, Henry and his family were so close to being killed and Daisy saved the day.

Human sadness first appears in the scene when Henry has flashbacks of him and his wife Rosalind and Rosalind was so sad that she does not remember her late mother's voice anymore: "Again, she was tearful, and told him that lately she could no longer quite hear the special quality of her mother's voice." (ibid:48)

This makes the reader think how much Rosalind loved her mother and she is so sad that she cannot remember her mother's voice anymore because she loved her mother so much and her mother is deceased and Rosalind cannot see her because of it.

Sadness is also seen in the scene where Daisy recites the poem and Henry sees how lonely and broken Baxter truly is: "Instead he sees Baxter standing alone, elbows propped against the sill, listening to the waves 'bring the eternal note of sadness in'". (ibid: 221). The author of the research thinks that this scene represents how broken Baxter truly is and that he is sad because he deep down knows he is unwell and needs help. Also, this makes the reader think about how Baxter is all alone in this world—he has friends who are in the crime world but deep down Baxter wants to be happy and be with people who accept him and want to help him.

The author of the paper notices that sadness also appears in the scene where Rosalind and Henry discuss Daisy's pregnancy: "There's sadness in her smile. 'She's thirteen weeks and she says she's in love.'" (ibid:240). As any loving parent they want their child to experience everything that life has to offer but with responsibility and they do not want their child to throw their youth away for sake of a marriage and child, when the child is still young and is starting to experience everything that life has to offer for them such as traveling, parties, building a career and getting experience in life which helps human mature and form into an adult before they settle down and find a right partner to have children with.

Human joy is seen at the start of Ian McEwan's *Saturday* when Henry is excited to see his daughter come home for special family dinner which is prominent in the scene: "Still, he submits to her reading lists - they're his means of remaining in touch as she grows away from her family into unknowable womanhood in a suburb of Paris; tonight she'll be home for the first time in six months - another cause for euphoria." (ibid:6)

Henry is also happy for his son's success which is seen in: "Henry has told no one, not even Rosalind, that there are moments, listening from the back of a West End bar, when the music thrills him, and in a state of exaltation he feels his pride in his son[...]." (ibid:28) This makes the reader think that Henry's children are his pride and joy and he is so excited to see his child Daisy after seeing her for a while because she was away studying in a different country, where she has made also a new life for herself. These scenes make the reader think that Henry's children are his pride and joy and that Henry is a loving parent, who is excited about his children succeeding in life.

Also, Henry is a man, who not only gets pleasure from his family, he also gets pleasure from his job which is seen in: "These minor operations can still give him pleasure - he likes to be fast and accurate." (ibid:7) as well as "Henry can't resist the urgency of his cases, or deny the egotistical joy in his own skills, or the pleasure he still takes in the relief of the relatives when he comes down from the operating room like a god, an angel with the glad tidings life, not death." (ibid:23).

This makes the reader realize that Henry is a passionate man, who loves his job and it gives him pleasure and it makes him so happy that he can help people in need by giving them treatment and helping them get rid of their suffering. It also makes the reader think that Henry is so happy that he is the best in his job and that no one can take that feeling away from him.

Human happiness is seen in the relationship between Daisy and her grandfather Grammaticus. When Daisy was a young child, Grammaticus taught her poems and for every poem, Daisy learned he gave her pocket money which is seen in the scene: "She also knows dozens of poems by heart which she learned in her early teens, a means of earning pocket money from her grandfather." (ibid:58)

It is also prominent in the scene where they meet up for dinner which Henry has organized in honour of Daisy coming home for a visit. Henry and Grammaticus, as well as Daisy, discuss poems and Daisy says to her grandfather: "Granddad, it's not "doth bravely appear"." (ibid:199) and to which grandfather replies: "Of course it is. I taught you that sonnet."

(ibid:199). It is also very prominent when Grammaticus praises Daisy for saving the family after the ordeal has happened and Baxter has opened his mind for treatment that will cure his illness: “Who would have thought that learning poems by heart for pocket money would turn out to be so useful.” (ibid:231)

This makes the reader see that Grammaticus is happy that he with his positive influence has helped Daisy get on the right path very early because if Daisy learned a poem she got money from her grandfather and receiving money as a reward has made Daisy realize that experiencing culture and studying culture is the right way of life and staying away from bad crowds and bad temptations such as drugs is the best for her.

Also, Grammaticus is happy that Daisy stayed on the literary path because he is a man of culture and he is glad that he has helped Daisy to stay on the right path by teaching Daisy about literature from a young age.

All in all, both Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach” show positive emotions such as happiness and joy and negative emotions such as fear and sadness. Also, Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach” show that where there is sadness there also should be joy and fear, and where there is joy there also should be sadness and fear –all three emotions which were discussed need each other to balance each other out and they cannot live without each other.

4.2.Love in “Dover Beach” and *Saturday*

In this subchapter, the author of the research paper will reveal the intertextual relations of Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach” from the love aspect which is also one of the main topics in McEwan’s *Saturday* and Arnold’s “Dover Beach”. The love aspect in Matthew Arnold’s “Dover Beach” is seen at the end of the final stanza(Sethi,2018:627), but in Ian McEwan's *Saturday*, it is used throughout the novel to show relationship between Rosalind and Henry.

However, in both Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach” the topic of love is represented as an escape from the madness and chaos in the world. This is quite well seen at the beginning of the novel when Henry wakes up and he does not want to wake up Rosalind, who is sleeping soundly in the bed: “He is by the centre window, pulling back the tall folding wooden shutters with care so as not to wake Rosalind.” (McEwan, 2005:4) This makes

the reader think that he loves Rosalind so much that he lets Rosalind sleep because she returned home late and her work is exhausting

And Rosalind loves Henry so much that when she returned home she did not want to wake up Henry because his work is exhausting: “Rosalind must have drawn the covers over him when she came in from work. She would have kissed him” (ibid:6-7).

This makes the reader realize that Rosalind and Henry are the love of each other’s lives and how much they make each other happy and are each other’s safety net which is also revealed in the part when Henry remembers how he fell in love with his beloved wife: “Many years ago he fell in love with her in a hospital ward, at a time of terror.” (ibid:25).

The scene makes the reader think that before meeting Rosalind, Henry was all alone in the world and he was scared but when he met Rosalind, she took his breath away which is seen in the part: “His first sight of her was from behind as he walked down the women's neurology ward one late afternoon in August.” (ibid:40) as well as: “It was striking, this abundance of reddish-brown hair - almost to the waist - on such a small frame.” (ibid:40).

This makes the reader think about what a powerful impact Rosalind left on Henry when he first saw her that it made his heart skip a beat and realize that she is the girl for him and they need to be together to escape the sadness in the world because they love each other and true love removes sadness which Matthew Arnold in “Dover Beach” discusses and Ian McEwan shows in *Saturday* through Henry and his marriage to Rosalind.

Henry is addicted to Rosalind’s scent which is seen in: “Perowne shifts position and nuzzles the back of Rosalind's head, inhaling the faint tang of perfumed soap mingled with the scent of warm skin and shampooed hair.” (ibid:38)

This makes the reader think that Henry loves Rosalind so much that he is addicted to her and love is one of the most addicting things ever. When a person is in a love with another person like Henry is in love with Rosalind they become hypnotized and all the sadness and worries in the world vanish because they are with the person they love and they are safe, they are loved and they feel happy because they are together.

This is also seen in the scene where they chat and Rosalind speaks: “She whispers, 'It made me want you. But I don't have much time. I daren't be late.'” (ibid:50) This makes the author of the research paper think that when two people love each other they lose the track of time and of events which is also prominent when Henry and Rosalind make love which is seen in the scene: “They kiss and she says, 'I've been half awake for a while, feeling you getting harder

against my back.” (ibid:50). It is also seen in “They retreated from the cold and went back down the many stairways into the clammy depths of the ship and made love again in their narrow space[...].” (ibid:48)

These scenes emphasize how passionate the relationship between Henry and Rosalind truly is and when they make love all the sadness and sorrow that they have vanishes which is seen also in the scene that takes place after the robbery and after they talk they end up making love to each other once again: “He fits himself around her, her silk pyjamas, her scent, her warmth, her beloved form, and draws closer to her.” (ibid:279).

Also, it is seen in: “Blindly, he kisses her nape. There's always this, is one of his remaining thoughts. And then: there's only this. And at last, faintly, falling: this day's over.” (ibid:279). This also emphasizes the idea that even after suffering a life and death situation Henry and Rosalind find a way back to each other proving to the reader just how strong love is between two people if it is pure and real. And if people, who love each other are together and their love is strong they can overcome all the other obstacles put in their path.

Henry and Rosalind in *Saturday* have overcome several obstacles when Rosalind nearly became blind before the events of Saturday took place and Henry never left her side and took care of her when she had her treatment which is seen in: “Henry scrubbed Rosalind's mouth with antiseptic soap, and noted the perfection of her teeth.” (ibid:43)

This scene gives the author of the research paper idea of how much Henry truly loves Rosalind and he did not leave her side when they started dating and Rosalind had health issues and this proves just how much Henry loves Rosalind and how strong is their love. They came out stronger together as a couple after Rosalind nearly became blind which is a devastating thing for anyone. It also makes the reader think that even before Henry and Rosalind got married and even way before Henry and Rosalind got together Henry was sure he will not leave Rosalind suffering.

Another intertextual relation of Ian McEwan's *Saturday* and Matthew Arnold's “Dover Beach” regarding love is the scene where Henry remembers how he started his relationship with his beloved wife Rosalind after going through Rosalind's health which is seen in the scene: “After their love affair finally began months later, past midnight, in the cabin of a ferry on a wintry crossing to Bilbao, she teased him about his 'long and brilliant campaign of seduction’.” (ibid:46).

This gives the reader the idea of Rosalind's and Henry's relationship and that after overcoming obstacles they had become stronger as a couple. Whenever they have obstacles in the future they will be able to overcome them due to fact that their love is so strong.

It is also visible in the scene where robbery takes place and Henry wants to be with his wife because Henry does not know if he and his family will be alive or deceased at the end of the night because of Baxter's violent manner: "Henry wants to go to Rosalind, touch her hand, speak to her, kiss her." (ibid:225).

It is also seen in the part where Baxter leaves to go perform surgery on Baxter "They kiss again, unerotically this time, with all the restraint of a farewell." (ibid:241). This makes the reader see how Ian McEwan in *Saturday* uses Matthew Arnold's "Dover Beach" from the love aspect to show how love can be also a bit scary because one does not know how they will have that love in their life. Whether it is parent, friend, family member or significant other no one knows how long they will have that person who gives them love in their life.

In this context, Henry is scared of Rosalind being harmed and he wants to be with her because he loves her so much, as well as take her away from suffering due to Baxter being aggressive and unpredictable.

Intertextual relations of Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" from the love perspective are also seen with Henry's love towards his mother, who is living with dementia and is residing in the nursing home, and when he visits her, Henry wants to bring his mother treats which are seen in: "Henry receives special consideration on account of his medical connection - an extra three tea bags in the brew she'll bring soon to his mother's room, and perhaps a plate of chocolate fingers. (ibid:158)

This makes the reader think that Henry wants to be a good son towards his mother and he wants to bring her joy and show her love due to the fact she is suffering from the illness. Also, Henry's love towards his mother is seen in the part where he shows his mother flowers her got for her just to make her smile: "It's yours. It'll keep flowering through the winter. Isn't it pretty? It's for you.'" (ibid:162).

This scene makes the reader think that Henry just wants his mom to smile and show her love as a child does to his parent and he wants to do anything in his power to take the pain away even if it is for a brief moment. This also makes the reader realize that it is important to love the parents because life is too short and arguments, yelling, irritation between parent and child can

destroy the relationship but love, joy, and kindness between parent and child can make a relationship better for both sides.

Intertextual relations of Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" from the love aspect reveals that parent loves their child no matter what and if something bad happens to the child, it crushes them and all the love fades away in their body. Also, parent's love towards a child means that they are willing to put their body and life on the line just so the child could live which is seen during the robbery, and Rosalind yells at Baxter not to harm Daisy: "My God" Rosalind says quickly. 'You come near her, you'll have to kill me first.'" (ibid:214)

This scene makes the reader think about how mother, in this context Rosalind, loves her kids and does not want anything bad to happen to them and she is willing to sacrifice her body and also life just so her child Daisy could live and not suffer and be a mother to her baby. The reader of the paper sees Rosalind like as an overprotective mother, who is protecting her flesh and blood, which proves that parents' love is endless and a child can come to the mother anytime for love and protection.

Also, intertextual relations of Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" from the love aspect show how parent hopes that their child finds their love so they would not be alone and suffering. This is seen in the part where Daisy is reciting "Dover Beach" and Henry imagines his daughter to be with a man which is seen in "Perowne sees a smooth-skinned young man, naked to the waist, standing at Daisy's side." (ibid:220) This makes the reader see that Henry hopes his daughter finds a man, who will love her and would never harm her and that she would not be alone and suffering in the crazy world.

The subject of Henry's imagining Daisy being in the arms of another man is seen in the part: "She calls to her lover, surely the man who will one day father her child, to come and look, or, rather, listen to the scene." (ibid:220) This scene means that Henry sees his daughter with a man, whom she loves and will make a life together with, also Henry hopes that man, will not harm his daughter Daisy because he does not want his daughter to suffer in the arms of another man.

Also, Henry in this scene hopes that Daisy will find herself a good man who will not use her or treat her awfully which is also seen in: "She turns to him, and before they kiss she tells him that they must love each other and be faithful, - especially now they're having a child, and when there's no peace or certainty, and when desert armies stand ready to fight." (ibid: 221). This proves that Henry hopes that the father of his unborn grandchild does help Daisy eventually even

though Daisy and her lover are confused about their future together as a couple and parents, which is visible in real life between young people who get together and then do not know what they will do next.

A very important point of the intertextual relationship between Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" regarding love between parent and child is a conversation between Rosalind and Henry when he returns home from saving Baxter by giving him the surgery he needs to get rid of the illness. Henry expresses his worries regarding his and Rosalind's kids and Rosalind says "If she was ever going to be a poet, she'll make her poetry out of this - as good a subject as a string of lovers." (ibid:269-270)

This is an important point of the intertextual relationship between Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" because Daisy is a poet and Matthew Arnold is a poet so they have a thing in common and they both loved creating poem and Rosalind says to Henry that he needs to understand that Daisy is growing up and becoming an adult. Also, she adds that if Daisy ever became a poet writing about lovers is the best thing for her, and Henry hesitantly accepts it because he realizes that Daisy is happy and that's all that matters but it will take time for him to accept it.

To sum up, both Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" reveal that love is the escape from any negative emotion or suffering as well as both Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" show that if the love is true and pure then it can overcome any obstacle that is put in its path, for example, Henry and Rosalind overcoming Rosalind's health crisis made their love grow stronger.

4.3 Human suffering in "Dover Beach" and *Saturday*

In this subchapter, the author of the research will reveal the intertextual relations of Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" from the human suffering aspect which is also one of the main topics in McEwan's *Saturday* and Arnold's "Dover Beach". For example, in *Saturday* Henry Perowne works as a neurosurgeon in one of the best hospitals in London where he deals with many people who have mental health issues such as a degenerative brain disease, which Baxter, the story antagonist, has. But when Baxter crosses paths with beautiful Daisy, who is Henry's daughter and poet and she recites Matthew Arnold's "Dover Beach" Baxter's life changes completely.

Human suffering is also the main subject in both Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach". Matthew Arnold's "Dover Beach" discusses human suffering and how the world has become a scary place for humans to exist and as for Ian McEwan's *Saturday* it is about a man named Henry, who is a neurosurgeon, who helps people with their illnesses regarding nerves and brain as well as he meets Baxter, who is the antagonist of the novel and he is suffering from an illness known as Huntington's disease and Henry's mother, who is suffering from dementia.

Human suffering is seen at the start of Ian McEwan's *Saturday* when Henry sees the plane crash take place which is prominent in the scene "It's already almost eighteen months since half the planet watched, and watched again the unseen captives driven through the sky to the slaughter, at which time there gathered round the innocent silhouette of any jet plane a novel association." (McEwan, 2005:16) as well as "Everyone agrees, airliners look different in the sky these days, predatory or doomed." (ibid:16).

This makes the author of the paper think that this is so because Ian McEwan's *Saturday* was published as "post 9/11" novel (Lawson, 2005). The time where everything had changed due to 9/11 events and people were influenced mentally and people were more scared of planes not knowing if they would be okay or not. Also when it comes to planes people began to pray more which is seen in the scene "Among the terrified passengers many might be praying[...]" (ibid:16-17)".

This scene emphasises that people, who were in that plane were scared and did not know if they will live or die due to the fact that their plane was crashing down and they were doing everything to keep themselves sane and try not to think about the pain that they were about to experience. Also, human suffering is seen at the hospital scenes of Ian McEwan's *Saturday* where patients suffering is described and Matthew Arnold in "Dover Beach" discusses humans suffering and that there is no hope.

It is very prominent in the scene of Ian McEwan's *Saturday* where Henry has run to the patient, who is in horrible pain due to her condition: "[...] Perowne hurried out to a second minor procedure which in turn caused him some irritation - a loud young woman with an habitually aggrieved manner wanted her spinal stimulator moved from back to front" (ibid:8), it is also described in "Only the month before he had shifted it round after she complained that it was uncomfortable to sit down." (ibid:8) and it is also prominent in "Now she was saying the stimulator made it impossible to lie in bed." (ibid:8-9)

This makes the reader think a human can suffer at any age and in this context, this young woman is pleading to save her because she cannot take the pain anymore because she has suffered enough. It also makes the reader realize that human's tolerance of pain or of anything life that could cause human pain has its limits.

Another intertextual relation of Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" regarding human suffering is seen in the part where Henry works in the hospital to relieve patients of pain and suffering: "He works hard, everyone around him works hard, and this week he's been pushed harder by a flu outbreak among the hospital staff - his operating list has been twice the usual length." (ibid:7). This is also seen in "By means of balancing and doubling, he was able to perform major surgery in one theatre, supervise a senior registrar in another, and perform minor procedures in a third." (ibid:7).

It makes the reader see how Henry is willing to do anything in his power to take away the pain from anyone, who is suffering just so the person suffering could have a normal life without pain and suffering. This is also evidence of how Henry is willing to put himself at risk of getting ill to save others. Another intertextual relation of Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" regarding human suffering is that sometimes there is no solution to human suffering which is quite prominent in the scene "Perowne could offer no such comfort." (ibid:10) This makes the reader think that in life there is no escape from suffering and sadness no matter how hard human tries to escape from it.

In this context, Henry, who is a neurosurgeon sometimes cannot help a person no matter how hard he tries to help a person to get better and happier in life where there is no suffering and pain. The author of the research paper sees that Ian McEwan *Saturday* uses Matthew Arnold's "Dover Beach" to show intertextual relations regarding human suffering because Ian McEwan wants to show anyone can suffer from pain, for example, Henry has flashbacks of him remembering that his beloved wife nearly went blind: "I don't want to go blind she said in a small, shocked voice. 'Please don't let me go blind.'" (ibid:41)

The scene makes the reader think about how Rosalind did not want to suffer because she thought that she will lose her eyesight during her youth. Losing eyesight is horrifying and people suffer a lot when they lose their sight. For example, they lose all the joy they have in life and they get bullied by mean people, which causes them more suffering because they are bullied and alienated by society just because they are different or have special needs.

Also, the author of the research paper notices Ian McEwan in *Saturday* uses Matthew Arnold's "Dover Beach" to show intertextual relation regarding human suffering because Ian McEwan wants the reader to see how ill characters of *Saturday* truly are and those characters are Henry's mother Lilly, who is battling dementia and Baxter, who has Huntington's disease.

Lilly's suffering is prominent in the scene where Henry visits his mother Lilly, who lives in a nursing home and Henry thinks about his mother and her illness, and how it is slowly destroying her as a person which is seen in: "His mother no longer possesses the faculties to anticipate his arrival, recognize him when he's with her, or remember him after he's left." (ibid:125). It is also quite prominent in "She doesn't expect him and she wouldn't be disappointed if he failed to show up." (ibid:125)

The scene reminds the reader how much an ill person who is battling an illness truly suffers and how miserable they must be and how they feel like a burden to people, around them. Lilly's situation is also seen in the scene where Henry thinks about how it does not matter to Lilly if she gets visitors or not "It's like taking flowers to a graveside - the true business is with the past. But she can raise a cup of tea to her mouth, and though she can't put a name to his face, or conjure any association, she's content with him sitting there, listening to her ramble." (ibid:125).

It is also seen in the scene "She's content with anyone. He hates going to see her, he despises himself if he stays away too long" (ibid:125) as well as "His mother is watching him closely, pleased and anxious all at once. She thinks she knows his face - he might be the doctor, or the odd-job man. She's waiting for a cue." (ibid:159)

These scenes make the reader see how broken Lilly, who is Henry's mother, truly is and how she has become a vegetable where others need to help her with her human needs because her illness known as dementia is an illness which makes human forget the life as he knows it and loses all the human abilities due to the fact that the brain is dying.

The signs of Lilly's illness are seen in the scene where she and Henry sit down and Henry wants to talk with her: "It pains him whenever she says that even though he knows she's referring to her childhood home where she thinks her mother is waiting for her." (ibid:160) as well as "She instantly forgets that she didn't know about it." (ibid:161). Lilly's memory issues are also described in the scene where she and Henry go to her room at halfway house and Henry asks her about her room door: "Here it is. Do you recognize your door?" (ibid:160) as well as "I've never been out this way before." (ibid:160)

This is also quite prominent in the scene where Henry gets Lilly flowers and she rejects them because she is so ill and has memory issues: “Why have you got that?” (ibid:162) and it is also seen in “It's not mine,' Lily says firmly. 'I've never seen it before.’” (ibid:162) These scenes make the reader think of how much Lilly suffers from her illness and there is nothing that her or her loved ones can do to make things better for her. She is stuck with her illness till her last breath on earth which is devastating.

And not only her illness makes her suffer it also makes her son Henry suffer as well because he sees that his beloved mother, who gave birth to him, who loved him and raised him is slowly mentally fading away and it breaks his heart to see his mother suffering from dementia so he gets her flowers just so her life is somewhat decent and enjoyable even if it is for five seconds.

As for Baxter’s suffering, the intertextual relation of Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach” from the human suffering aspect can be seen in the part when Baxter and Henry meet for the very first time at the crash scene and Henry sees that Baxter needs help: “Baxter shrugs. But he's accepted Perowne's right to interrogate. They've slipped into their roles and Perowne keeps going. 'Has anyone mentioned Huntington's Disease to you?’” (ibid:96).

It is quite emphasized in the scene where interaction between Henry and Baxter takes place and where Henry says to Baxter that he can give him a recommendation to a great doctor that Henry knows:” ‘Do you want to tell me who your doctor is?’ 'Why would I do that?' 'We could get you referred to a colleague of mine. He's good. He could make things easier for you.’” (ibid:96). It is also quite prominent in the scene where Henry thinks that Baxter has no positive influence due to the fact that Baxter has ended up with a wrong crowd “He's an intelligent man, and gives the impression that, illness apart, he's missed his chances, made some big mistakes and ended up in the wrong company.’” (ibid:98)

Henry’s and Baxter’s interaction makes the reader realize that Baxter is an ill man who needs help and has no helping hand around him due to the fact that he is in the wrong crowd and is not getting help which is the reason why he is so ill and getting worse with each second and that is why Henry is offering Baxter his help which also helps Henry to get away and save himself temporarily from suffering.

The author of the research paper sees that “Dover Beach” fully becomes an intertext for *Saturday* when Daisy, who is Henry’s only daughter, recites “Dover Beach” while standing naked during the robbery where Baxter, who is not mentally well, wanted to not only kill and rob Henry’s family but also rape Daisy. And when Baxter realized that Daisy is a poet, he ordered her

to recite a poem she has written herself, but Daisy, who loves literature and wants to protect her family and herself, recites “Dover Beach”, a poem which was written by late Matthew Arnold and it was published way before she was born.

Henry looks at his daughter as she recites the poem: “She's thrown herself back into another century. Now, in his terrified state, he misses or misconstrues much, but as her voice picks up a little and finds the beginnings of a quiet rhythm, he feels himself slipping through the words into the things they describe.” (2005:220). This is evidence that Baxter, who has never gotten any help from anyone slowly gets relieved from his suffering because a beautiful girl is reciting a poem and he is mesmerized by it. The author of the research paper sees Daisy’s and Baxter’s scene as the first step of Baxter being rescued from not only illness but also crime world, which was holding him back in life.

The aftermath of Daisy reciting the poem gives the reader more understanding of this change in Baxter when he after a moment of silence speaks up about "Dover Beach" by saying excitedly: “But Baxter has broken his silence and is saying excitedly, 'You wrote that. You wrote that.’” (ibid:222). This reveals how much a person can change another person’s life for better by just showing a different side of life, which might be a better life for the person.

In this context Daisy, who is portrayed as a young fragile woman is very strong mentally and can stay calm during hard situations such as suffering or overcoming obstacles. Not to mention she is very intelligent and comes from a wealthy family unlike Baxter, who comes from a criminal background and all he cares about is money and robbing people. Baxter orders Daisy to undress so he could harm Daisy and her family but when Baxter realizes Daisy is a poet he orders her to read one of her poems.

Also, the author of the paper notices that during the scene where Daisy recites “Dover Beach” and after she has recited it, Daisy is in her survival mode because a robber wants to harm her and Daisy wants to live and be a mother to her unborn baby. Also, Daisy wants her family to live and be well and she also does not want Baxter to harm any of them, so she decides to obey Baxter’s commands and strip naked as well as recite “Dover Beach” by Matthew Arnold because she does not want her or her family to suffer Baxter’s wrath.

Also, Baxter becomes open to the treatment by Henry that would help him with his illness. This just proves that one moves, not just a poem but a moment, a gesture, a said sentence could ease the suffering of a human and Ian McEwan has done a splendid job by using Matthew Arnold’s “Dover Beach” as an intertext in the climax of *Saturday*. Ian McEwan through Daisy,

his created character, shows that life can change and how one move could change another person's attitude as well as we have to show kindness to those who suffer already and do not need even more harm from others.

Another very prominent intertextual relationship between “Dover Beach” and *Saturday* regarding human suffering is the aftermath of Daisy’ reciting the poem for her family and Baxter while standing in the nude and how Baxter loved it as well as his mood changed. It is seen when Baxter orders Daisy to get dressed and his mood changes to a happier mood “‘Nah. I’ve changed my mind.’ ‘What? Don’t be a cunt.’ ‘Why don’t you get dressed/ Baxter says to Daisy, as though her nakedness was her own strange idea.” (ibid:223) This part emphasizes how even the evilest person in the world realize that harming people which causes suffering is not acceptable and they also can realize that they are the problem, which causes humans pain.

Also, the way Baxter after hearing the poem from Daisy tells his associate Nigel “‘Nah. I’ve changed my mind” and he tells Daisy to put her clothes on after hearing her reciting “Dover Beach” shows how Baxter accepts that he has a problem which causes him to suffer and which also makes him harm others. Not only did Daisy reciting the poem helped open Baxter’s eyes to treatment from a different perspective but it also helped Baxter to see that he does not have to live the life of crime because the way he told his associate Nigel that he (Baxter) has changed his mind about robbing Henry and his family shows how much Baxter has grown mentally from the start of the book to that moment.

However, Henry and Theo lured Baxter in another room which is seen in “Henry seizes his wrist with both hands, pinning the arm in place.” (ibid:227). The fight scene is also seen in: “A moment later, Theo lunges forwards from two steps down and takes Baxter by the lapels of his leather jacket, and with a twisting, whip-like movement of his body pulls him off balance.” (ibid:227)”.

Because of the ordeal Henry’s and Theo’s survival mode switched on and they needed to do everything in their power to calm Baxter down making him completely harmless because Henry and his family did not know if Baxter indeed agreed to treatment or Baxter could switch again to his evil side and do the unthinkable which is to kill Henry and his whole family.

However, when Baxter is taken away to the hospital because Baxter broke his skull during his fall Henry wants to take Baxter’s pain away which is seen in the scene where Henry gets to the hospital to operate ill and injured Baxter: “Henry raises a hand in greeting, then gestures at the young registrar to accompany him to the light box where Baxter's scans are on display.”

(ibid:248) as well as “He was drowsy in casualty, with a Glasgow Coma Score of thirteen dropping to eleven. Skull lacerations, no other injury recorded. Normal C-spine X-ray.” (ibid:250) and “They did a scan, ordered a crash induction and sent him straight up.’ Perowne glances over his shoulder at the monitors on the anaesthetic machine. Baxter's pulse shows eighty-five and blood pressure one hundred and thirty over ninety-four.” (ibid:250)

This scene makes the reader see that at the end of the day, one has to show kindness to those who suffer and not hate them because they are already suffering enough and they do not need more hate and anger in their life. Also, this scene makes the reader think about the scene in the Bible when Jesus was betrayed by Judas and instead of yelling at Judas for putting through pain and suffering, Jesus says to love your enemy because two wrongs do not make things right- in fact they make things worse, and in Ian McEwan’s *Saturday* Henry helps Baxter in the end by saving his life and performing the surgery even though Baxter nearly killed Henry and Henry’s family and Henry dazed Baxter by pushing him down the stairs.

In the surgery scene Henry is doing everything in his power to save Baxter from dying which Henry and Theo caused by dazing Baxter pushing him down the stairs, which made Baxter’s skull break during the fall. It is prominent: “At last Perowne has cut around a complete oval shape behind the crown of Baxter's head.” (ibid:252) as well as “Baxter's unamendable brain, exposed under the bright theatre lights, has remained stainless for several minutes - there's no sign of any bleeding from the arachnoid granulation.” (ibid:255)

The scene emphasizes that at the end of the day Henry is a good man, who just wants to help a person get better and away from suffering and even though Henry pushed Baxter down the stairs, he fixed his wrong move and saved Baxter from dying and hopefully gave him a push to start a better life which would not cause any harm to him or others.

To sum everything discussed in this subchapter about the intertextual relationship between Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach” from the human suffering aspect, the author of the research has shown how Daisy helped Baxter grow mentally by reciting “Dover Beach”, a poem by Matthew Arnold. Daisy showed how strong mentally she truly is as she recites the poem, which helps her save her family and helps Baxter open his eyes to treatment which also saved Baxter’s life.

Also, the author of the paper has revealed how both Ian McEwan’s *Saturday* and Matthew Arnold’s “Dover Beach” show how the world is not always as peaceful and harmonious as people

think it is –it is full of pain and suffering and we might not always know who is truly suffering physically or mentally.

CONCLUSIONS

All and all, it can be stated that even though Ian McEwan's *Saturday* as well as Matthew Arnold's "Dover Beach" were written in different centuries, they still have intertextual relations between each other. Also, during research, the author of the research paper noticed that both Ian McEwan in *Saturday* as well as Matthew Arnold in "Dover Beach" use very rich and powerful language.

There are many pieces of research regarding the term 'intertextuality' and debates are going on about this topic. Many scholars and critics believe that it was Julia Kristeva, who was the one that started researching 'intertextuality' and its origins.

However, other scholars such as Graham Allen may disagree with this claim because he believes that it was Roland Barthes, who influenced Kristeva to research 'intertextuality' and its origins. Also, the author of the paper has proven that intertextuality can be used to analyse literary works as well as poems

The analysis reveals that intertextual relations of Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" can be looked at three major aspects and these aspects are; emotion, love and most importantly human suffering, which is the main topic of Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach". The author of the research paper notices that human suffering and emotion link together because when for example, Baxter, who is ill suffers he is also sad because nobody was helping him before he met Henry, who is the protagonist of Ian McEwan's *Saturday*.

Also, it is prominent in the scene when the robbery takes place where Baxter nearly killed Henry and his family, Henry and his family were afraid because they did not know if they will live due to Baxter's wrath.

Besides human emotion and human suffering linking together, love and human suffering also link together because Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" both mention that love is the escape from human suffering and negativity in life. The author of the paper sees it at the start of the novel through the relationship of Henry and his beloved wife Rosalind. Henry has flashbacks of him and Rosalind before marriage when Rosalind nearly lost her vision.

However, Henry did not leave her but instead, he stayed by her side and gave her love and affection when she needed it the most. Also, it is quite prominent in the scene where Henry visits his ill mother Lilly and he gets her flowers as a nice gesture just to see his mother smile.

Also, the author of the paper during research has noticed that regarding human emotion especially when discussing happiness and sadness in Ian McEwan's *Saturday* and Matthew Arnold's "Dover Beach" do link together because both suggest that one cannot live without each other –where there is joy there is also sadness and when there is sadness there is also joy. For example, Daisy, who is a young woman, gets pregnant.

On one side it is beautiful because she will have her own family with a man she loves, but on the other side she might end up alone raising a baby and put all dreams on hold because she will be responsible for another life which is her baby. Also, Baxter, he is miserable because of illness but also he meets Henry due to the crash and thanks to their meeting and robbery he was able to get help which is happy news.

But most importantly, the author of the paper has noticed that human emotion, human suffering and love link together because all three cannot live without each other because Ian McEwan in his novel *Saturday* uses Matthew Arnold's "Dover Beach" human emotion is what we feel; human suffering is the pain we experience physically and love is what we receive to get away from that pain and sadness.

In conclusion, it can be stated that the topic of Matthew Arnold's "Dover Beach" being an intertext for Ian McEwan's *Saturday* can be open for more in-depth analysis. This research has shown the author of the research paper how a poem can be intertext to a novel by influencing it no matter who is the author of the poem or when the poem is written.

THESES

1. According to Graham Allen, intertextuality is one of the central ideas in contemporary literary theory, it is not a transparent term and so, despite its confident utilization by many theorists and critics, it cannot be evoked in an uncomplicated manner.
2. Julia Kristeva, who is a Bulgarian-French philosopher is considered by many scholars to be the one, who brought the term 'intertextuality' to its popularity by adding ideas of Ronald Barthes and Ferdinand de Saussure and Mikhail Bakhtin.
3. Many scholars still to this day are discussing intertextuality and its origins and also who started the research about this topic.
4. Matthew Arnold wrote "Dover Beach" when he was honeymooning with his wife.
5. Matthew Arnold's "Dover Beach" is an intertext for Ian McEwan's *Saturday*.
6. The topics regarding intertextuality that Matthew Arnold's "Dover Beach" and Ian McEwan's *Saturday* are human emotion, love and human suffering.
7. Matthew Arnold's "Dover Beach" becomes fully an intertext for Ian McEwan's *Saturday* in the climax of the novel where Daisy, Henry's daughter recites the poem for her family and Baxter when a robbery takes place.
8. Matthew Arnold's "Dover Beach" is used in Ian McEwan's *Saturday* as an intertext to show the relationship between characters and show their life and actions.
9. Ian McEwan in *Saturday* uses Matthew Arnold's "Dover Beach" to show how a poem or any piece of art produced many years can still nowadays touch a person.
10. The most prominent topic where Matthew Arnold's "Dover Beach" is used in Ian McEwan's *Saturday* as an intertext is human suffering because Matthew Arnold's "Dover Beach" and Ian McEwan's *Saturday* are about human suffering.

11. The topics of human emotion especially negative emotions such as sadness and fear, love and human suffering link together because human emotion such as sadness and fear are linked to human suffering and pure love is the cure to sadness and fear.

12. Both Matthew Arnold's "Dover Beach" and Ian McEwan's Saturday show the real world where joy and sadness, as well as fears and pain and love all need each other to have balance in the world and none of these things cannot live without each other.

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APPENDIX “Dover Beach” by Matthew Arnold

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.

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.

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.

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.

Dokumentārā lapa

Bakalaura darbs „Matthew Arnold’s “Dover Beach” as an intertext for Ian McEwan’s Saturday” (M. Arnolda dzejolis “Duvra Pludmale” kā I. Makjuana romāna “Sestdiena” interteksts) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

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