## Role of Semantics in the Figurative Texture of Matthew Arnold's Dover Beach

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*Abstract*

The semantic process plays a crucial role in learning the literal and contextual meanings of a poem's figurative texture (Bredin, 1992; Cuccio et al., 2014; Depraetere, 2019). Improper understanding of semantics mechanism and contextual theories may also lead the familiar and determined audiences to learn ambiguous messages and meaning of a word (Leclercq, 2020; Satta, 2020) that has many possible meanings which create semantic ambiguities and conflicts (Hoffman et al., 2013). However, a poem audience must know how the meaning of a word or phrase works and how he or she can remove confusion to comprehend the literal meanings in the figurative language contexts of a poem. The figurative texture of Arnold's Dover Beach is fabricated within diverse figures of speeches uploaded in the text. The collage text image of figurative texture presents common words and phrases with the byzantine meanings and misinformation of the synonyms and antonyms lexical pragmatic interface to the readers. In support and meaningful solutions for the research gap, this article attempt defined and described the role of semantics in the figurative texture of Matthew Arnold's Dover Beach creatively so that collective and determined audiences can comprehend the poem critically based on qualitative description research methodology.

## INTRODUCTION

Mathew Arnold's marvelous masterpiece, Dover Beach (1851), appeared at such a time when England was colonizing across Europe to Asia and Africa, which gave him some different

kinds of new philosophic extensive experiences and swinging thoughts among psychoanalysis, religion, and science inventions into the pessimistic way of religious faith and favor.

Rohani et al. (2018) stated that a figurative or transferred meaning is not a genuine language expression used with certain types of vocabulary for abstract meanings. Readers struggle to comprehend its literal meaning in written or spoken explanations that need exceptional imagination and conceptualization to interpret their meanings. Figurative meaning and vocabulary have a reciprocal relationship in producing contextual, conceptual, and connotative meanings based on semantic knowledge. Baghda (2011) mentioned those semantic theories and approaches that greatly influence lexicography and vocabulary in pedagogy and enhancement efforts, such as synonymy, antonymy, and hyponymy, with the relation of linguistic forms to non-linguistic concepts and mental representations. Therefore, the only way to learn a figurative meaning is to study semantics with the word structure (syntactic), which is more cristal clear for language interpretation than words, sentences, phrasing, and symbolic identification. With an understanding of semantics and syntactic, abstract ideas and concepts become more cristal clear with figurative language. Consequently, readers will be aware of the linguistics discipline of the relationships between words and how they produce meaning compared to something else, which seems to be another relationship to comprehend poetry. Blank & Kay (2019) mentioned, "for example, the phrase fierce tears (the personification of tears) is figurative, since tears cannot really act in a fierce way, as people can."

Writers use figurative language to expand meaning about the abstract nature or complexity of the text tone in an operational way of connecting an idea that familiar readers cannot easily understand. Poets compose the figurative language intentionally to prompt sentiment, help readers form mental metaphors, and attract readers to their poetry quickly.

Figurative language with a proper understanding of semantics makes contextual, conceptual, and connotative meanings easier to visualize (Tuisian, 2018). It can bring clarity to abstract ideas, concepts, and feelings. Functional grammar and cognitive linguistics are used in interpreting (Helen, 2002) devices like imagery and onomatopoeia form a clear picture in the mind. Comparisons through metaphors, similes, and symbolism make complex ideas easier to understand, according to Tuisian (2018). Therefore, as Helen (2002) mentioned, thematic structure, mood and transitivity, lexis, metaphor formation, and imagery are examined for a sharper understanding and renewed endorsement of linguistics as a tool for literary criticism.

Poetry is an art, craft, and creative work in a form of figurative texture followed by the mechanism of significant theme-tones, conflict dictions, figurative imagination, metrical aspects, sentimental expressions, complicated non-linguistic aspects, rhythm, and diverse and complex experiences in touch with the poet's personal and impersonal perspectives. English poetry's text was composed of different and difficult experiences in imaginative emotions that touched personal issues throughout the English eras.

Therefore, poetry could excite readers to express views and opinions through their five senses in the interest of phenomena. However, familiar readers encounter difficulties understanding the top-secret meaning in reading poetry full of different meanings, symbols, and figurative lexicons. Dover Beach is a marvelous example for the readers who met with the same difficulties. This article aims to get the readers to understand how figurative diction and phrase use of language involve increasing semantics with pragmatics in Dover Beach. Readers of this poem will be able to learn and analyze the poem's semantics and other linguistic issues.

This lyric presents the thrash about the variations Arnold had experienced in his own life. The poem highlighted the bright and beautiful facets thematically that life could bring when he had a spy and a glance at the Aegean Sea, "Sea of Faith" (the English Channel), metaphorically "for the fate of humanity". The sea was cool and calm in the philosophical attitude of an ordinary man's life, which a seafarer often back and forth. The thematic texture of the poem is in the present tense with the suddenly changed moods that shift to the past tense, where the poet advocates his companion about Sophocles' thoughts strongly, which is why the shift from present to past is noteworthy and key-presentation of thematic attitudes in the semantic-syntactic lines of the poem. The tone and tendency are melancholic, grim, and hopeless in the themes and subjects throughout the poem; which are full of darker language and dictions in its semantic perspectives with the interwoven phrases.

The eminent uses of literary devices and the poem's stressed and unstressed syllables' metering patterns gave its thematic texture outstanding readability and comprehensiveness. The entity and event of structured lexicons are analyzed for the subtle shades in the association of imagined and emotional figurative meanings for its semantics in the poem, which is also a unique critical-appreciable. Arnold succeeded in interpreting the fabrication of these semantic elements throughout the poem, which at first was romantic, but later described the world's harsh reality.

## MATHODOLOGY AND LITERATURE REVIEW

This research attempt has been accomplished based on qualitative descriptive research methodology for its scientific discourse analysis and objectives.

The literature review has revealed the investigation gap to the study topic somewhere that the theoretical background of this riveting and relevant research article is a natural extension of the existing works in its perspective research field that needs to be fixed to address and make a creative and critical sense of the semantic and thematic-texture aspects of Matthew Arnold's Dover Beach.

In the previous research studies, it has been found that the specific emphasis as McEwan's broad option to the Dover Beach of Matthew Arnold is gloomy viewpoint on ethos and anarchism, which McEwan interprets into the 21st-century epoch deprived of much philosophical fraction (Eckstain, 2011). In the significant manuscript, The Passions (1976), Robert Solomon defends the proper investigation of sentiments. Sensations are judgments of intellectual circumstances with purposeful content (Griffithhs, 2010). In 1902 Clarence Clark brought attention to a track in Sainte-Beuve's Literary Portraits in which the writer likened faith to the ebbing tide of the sea (Klaver, 2014). This segment will then be accompanied by a sociologically-informed investigation of the cumulative desacralization of the world, engaging as per an initial theme, Matthew Arnold's poem, Dover Beach, menacing the threats of loss of trust as early as the nineteenth century (Carstea, 2021). Rahayu's (2020) commentary illustrates evaluating the poem, Dover Beach, from three different critical and creative situations, the formalist, the sociological, and the psychoanalytical. "I apply the Bracketed Grid theory of metrical form to the text and show that the four lengths of the line in Dover Beach can all be generated by a variant form of the iambic pentameter rules, and thus are all related at a more abstract level" (Fabb, 2002). Clough mentioned that affirmative and challenging sounded like an answer to the Melancholy poem by his friend. Investigating the texts more thoroughly, he

found Clough's argument and imagery so relevant to Arnold's that he could scarcely reflect on the equivalent as a chance.

Therefore, the promoting study moved to endorse the target investigations of the present and emerging problems for solutions in a simplified presentation. This attempt defined and described the technicalities of semantic usages and significant themes in the poem's text prescription adequately. The researchers scientifically analyzed how diction and themes play a vital role in the semantic orders and syntactic structure that follow in the queued lexicons and lexis meanings, even in the small verse lines, which they illustrated specifically in the famous case of Dover Beach.

## THEORETICAL FRAMEWORK

This theoretical framework of semantics provides a lens to examine the research hypothesis to define concepts and explain phenomena. There are three main principles in semantic theories of meaning:

- The referential theory of meaning
- The non-referential theory of meaning
- The generative grammarian theory of meaning

Wolff (2020) mentions that semantic analysis is the process of drawing meaning from a text. Dawson and Ricketts (2017) mention that it allows computers to understand and interpret sentences, paragraphs, or whole documents, by analyzing their grammatical structure and identifying relationships between individual words in a particular context. Belfarhi (2013) says, "Semantics is defined as the study of meaning in languages." Semantics analysis is most functionally premised on the contextual meaning of a piece of language. Halliday (1977) opines that the contextual meaning of an item is its relationship to extra-textual features. Barr and Feigenbaum (1981) assert that in a natural language, semantic analysis relates to the structures and occurrences of words, phrases, clauses, paragraphs, etc., and Taboada (2016) understands the idea of what's written in a particular text. Furthermore, Scott (2009) notes that semantic analysis describes the process of understanding natural languages and how humans communicate based on meaning and context. It identifies (Lapointe, 1985) the textual elements and assigns them to their logical and grammatical roles.

Pervez (2018) mentioned that semantic analysis is the best way to understand any poetic work. Therefore, the present research has also been analyzed semantically. Semantics discusses meaning, but it also discusses the poem's nature and attitude towards it. The semantic analysis presents the different meanings separately and highlights the points inside the poem. As Elliott and Jacobs (2013) mention, according to Udofot Inyang (1998:6), the semantic analysis of a given text must explain how words and sentences, including non-linguistic features like gestures and facial expressions, are understood, interpreted, and related to objects and situations in the real world. In other words, (Banks, 2002), the semantic analysis of a given text should be facilitated along the lines of themes, structures, setting, and other forms of language use. In linguistics, Belfarhi (2013) also describes semantic analysis as the process of relating syntactic structures at the level of phrases, clauses, sentences, and paragraphs to the level of the writing as a whole. According to Udofot (1998), the semantic analysis of a given text must explain how words and non-linguistic features like gestures and facial expressions are understood, interpreted, and related to objects and situations in the real world. In other words, (Buarqoub, 2019), the semantic analysis of a given text should be facilitated along the lines of themes, structure, setting, and other forms of language use. Thwala et al. (2018) and Kinga &

Stamenkovic (2021) wrote that the use of figurative expressions, symbols, and proverbs, as these devices, are implicated in meaning beyond everyday usage. Gaztambide-Fernández (2008) and Albrecht (1954) write that literary artists have produced works of art depicting the life and values of their social milieu.

## AIMS AND OBJECTIVES

This study aims to analyze semantically the linguistic features that are prominent in the text and interpret their functions in Dover Beach accordingly. The study also informs the readers that semantic analysis is possible using linguistic features inherent in the literary texts selected, increasing the readers' linguistic and literary awareness.

## HYPOTHESIS

Two questions are forwarded to guide this study:
1. How does the language use project the themes of the selected text?
2. What relationship exists between meaning and the language used to convey it?

## SCOPE OF THE STUDY

This research study is limited to semantic analysis within the role of semantics in the figurative texture of Matthew Arnold's Dover Beach.

## PROCESS OF SEMANTIC ANALYSIS IN THE FIGURATIVE-TEXTURE OF *DOVER BEACH*

Matthew Arnold's (1822–1888) best Victorian anthology, Dover Beach (1851), has attracted more commentary to determine its major unifying themes of psychosomatic, chronological, and anthropological for a timeless aesthetic object reflecting the expansion of the psyche dilemma in humans akin to civilization. The poet has an inner experience of the heart of all human crude dualism actions and presents a nihilistic message about the sad receding "Sea of Faith," and the loss of religious metaphysics shattered away from the life sense and sentiments for the open world by comparing the sea. The poet observes through the Sea and Nature's lens that he is unable to resist the rush of technological advancements, which portrays a crisis of faith (Eckstein 2011). Modern discovery and scientific thought have called into question humanity's basic and distinct view of the universe. The speaker in the poem remarks and hears this variation almost subconsciously in the water they are looking out at. The poem is frequently viewed as a reasonably forward-thinking predecessor to 20th-century faith crises, such as Existentialism and Absurdism flow (Griffiths 2010), in its portrayal of alienation, doubt, and sorrow. Literary devices play a vital role in providing the distinctness and depth of the poem. In the opening lines, the diction in Dover Beach provides the poem with a remarkably peaceful tone. Words, namely, "vast, full, tranquil, calm" and "glimmering" soothes this tone. The tone alters when the diction switches to a rougher wave-crashing feel. The phrase "ebb and flow" in the poem means that sometimes our life flows towards our hopes and dreams, and sometimes it flows away.

Distinguished uses of literary devices in this poem make its thematic texture remarkable and significant in the past and the Victorian era. Assonance reveals the sounds of 'a' and 'o' in the line "hath neither joy, nor love, nor light". Enjambment pierces the veil not to finish at the end of a string and continues over the next line, i.e., "and we are here as on a darkling plain swept with confused alarms of struggle and flight." The poem comprised allusion, as, in the poetic phrases,

"Sophocles" referred to the Greek playwright, and the "sea of faith" referred to the world of religion. Alliteration is repeated with the sounds- "l" in the poem line, "To l̲ie before us l̲ike a l̲and of dreams", "f" sound of "f̲ull and f̲air" contributes to the opening relaxing feel of the calmness of sea, "f" sound returns in "f̲aith, f̲ull, f̲old and f̲urled". The use of numerous related sounds surges the way the sea of faith used to be complete, creating a sense of abundance and also mimicking the way that, in the speaker's view, faith used to reach far along with the poem (Howard, 2019). The poem removes the sound after the conjunction "but" in line twenty-four. Alliteration is also found with "l" sounds together "l̲ie, l̲ike", and "l̲and". The poet piles these three words together, theoretically playing on the double meaning of "lie". The world lies before the narrator and the narrator's dearest feelings and sole intellect. Still, it is also insincere in its undertaking of diversity, loveliness, and novelty, as identified in the following vertical lines, "Hath really neither joy, love, light, certitude, peace, nor help for pain."

Pathetic fallacy processed with the feelings transferred to commodities, as "Listen! You hear the grating roar /Of pebbles which the waves draw back and fling," in these words, the poet himself experienced an eternal note of sadness. These emotional states are credited to pebbles in the symbolic presentation, which indicated the thoughts and abilities for the different meanings from the literal or words' meanings, i.e., "the sea of faith" signified faith in God and the tide leaving the shore symbolizes lost faith. The simile shows that the world is the land of dreams in the poem's lines to one another, which seems to lie before us like a land of dreams.

The imagery employed in the poetic lines, "The tide is full, the moon lies fair, Of pebbles which the waves drawback, and fling, Where the sea meets moon-blanched land." These lines exhibited the simple description of the natural beauty to spellbound the reader. For the form, the speaker in the poem attempts to make sense of a complicated subject. The waning of Christianity has resulted in a loss of faith in humanity. As a result, the speaker's psyche is unstable, manifesting itself in various ways, including the poem form. However, most Victorian poetry embodies ideologies of consistency and strict conformity to form the poem's parting from those stiff signals, a break with the past, which creates a stand. According to the Encyclopedia, the poem also focuses on a break from the past caused by new scientific learning that looms and weakens religious faith, as evidenced by the speaker's prediction of a new period of muddled alarms of struggle and flight in the final stanza. The speaker senses that science stands on historical transition points away from the certainties of faith and toward the skeptical rigor of science. The resistance of standard form embodies the speaker's mental state, which worries about what will happen to society when it runs away with the moral reassurance of religion. The stanza breaks follow the most significant development in the speaker's mental journey, with each stanza focusing on a coherent setup. Stanza one deals with the speaker's initial experience of the beach, which shifts from calmness to disquiet brought on by the sound of the moving pebbles. Stanza Two introduces Sophocles as the speaker imagines ancient Greece and believes that the Greek playwright must also have experienced the same pain that the speaker is experiencing now. Stanza three develops a scientific reason while the speaker hears the sadness, the sound of the sea, and the loss of faith. Furthermore, stanza four finally tries, without entirely succeeding, to build a defense against the future faithless world by profusion to the value of authentic love (Dover Beach, Encyclopedia, 2021).

The meter in Dover Beach is exceptionally random, which processes into both stress pattern syllables throughout the length of the line, i.e., line ten features an iambic pentameter to line twenty-one with a line of iambic diameter. Such practices reveal pretty unusually for the Victorian period in which this dramatic monologue lyric was composed. It subscribes to the

reader's contemporary experience of the speaker's consciousness, which is concerned, apprehensive, and decisively fickle. However, this lyric seems to be forming an iambic rhythm in the beginning. "The sea is calm tonight", and "The tide is full; the moon lies fair Upon the straits", these lines are highly regular from the unstressed to stressed, producing a moderate swaying flow of the sea and its tides. But, "Upon the strats; on the French coast the light" remains a kind of metric battle begins in which the iambic pattern tries to reestablish itself but is persistently upset. The phrase "on the French coast the light" is a pyrrhic foot tracked by a spondee with two unstressed syllables before two stresses. This metrical difference is uncommon, but it is even more enterprising and surrenders rhythmic challenges to the iambic beginning lines in the middle of the line. This difference signifies the speaker's psyche conflict between the fine-looking sight and the upsetting figurative creation. The last stanza also exhibits irregularity. Lines thirty-three and thirty-four are straightforwardly iambic, but lines thirty-six and thirty-seven repeat this stability. These two lines announce an impression of ambiguous traits. Again, the metrical feature plays a significant role. The undependability of the rhythmic pattern personifies the misperception, struggle and smash that these lines discuss, indeed confusing and coating alarms of fight and flight, "Where ignorant armies clash by night". The poem's structure is about a split as the world created on faith is reformed by the birth of France. Therefore, the stress pattern of the poem appears broken and increases the poem's thematic texture and structure.

The opening of the lyrics comes from a romantic and idyllic scene, which is reinforced with the present simple tense. The main verbs are static (is/stand). The opening line establishes a strong sense of time and place. This is highlighted by the many concrete words. The opening is replete with positive modifiers. The mood/tone is uplifting. "{T}he cliffs of England" sound symbolic of strength, stability, and dominance. The trochees in "gleams" and "glimmering" reinforce a sense of stability and add to their semantic importance.

The scene/tone is intimate, too, as the speaker seems to invite a companion to come to the window calmly. This invitation is significant as the poet seeks both engagement and dialogue. The sense of foreboding from is "gone" is reinforced as we realize that the poet and his companion are inside. This could indicate their detachment from the scene described. The fact that they are isolated indicates that things might not be what they seem. "Only" indicates that things might turn hostile. "Only" is both trochaic (rather than iambic) followed by a caesura. "Only" also introduces the first complex sentence, ushering in the complexity to come.

The sweetness of the sounds in the initial lines turns into the roughness of a "grating roar". The verbs become more dynamic "draw/fling". The sea becomes a symbol of all that is wrong with humanity: beneath the calm surface, an endless movement is concealed. Recurring long vowels in words- "spray, gratin, waves, sea, meets, draw" mirror the endless sound and movement of the sea. The many caesuras mirrored the poem's underlying uncertainty, "Listen! Begin, and cease." The Caesuras slow down the poem's movement by breaking its rhythm, bringing us back to reality. The broken rhythm, the antithesis ("begin/cease"), and the repetition of "begin" at the beginning and close of the line serve three purposes-

    a. to mark the movement of the ebb and flow,
    b. to mark the end of the vision of perfection, and
    c. to create a specific vicious circle.

"Tremulous" and "the eternal note of sadness in" mark the climax towards which the poem, perhaps predictably, has been heading. The second stanza moves from the present to the detached past. Arnold seems to be invoking ancient mythology to help him understand the present. By doing

so, Arnold is attempting to justify his pessimism. He indicates that this case of suspicion and doubt has been there ever since Sophocles. Arnold does not accept the given perfection and instead digs more profound, and he only finds sadness and misery. The language is negative, "turbid/misery". The caesura ( marked by a semi-colon) brings us back to reality, one that is still similar to "Sophocles".

The poem moves from the "Aegean" sea to the "Northen" sea and now to a metaphorical "The Sea of Faith." This sea and the metaphor in "the folds of a bright girdle" suggest something omnipresent, embracing, and protecting. The use of the past simply sets this positivity at a distance from the present. This is reinforced by the use of "once," "now," and the contrasting conjunction "but." "But," too, functions as a slap that brings us back to the harsh reality of now. The real sea is enduring and brings only pain and misery; the metaphorical sea is temporal and existed only in the past. Ing's- pessimism is underpinned by the shift from "full" and "bright" to the negative words "melancholy," "drear," and "naked." The sense of something changing is reinforced by the words "withdrawing" and "retreating," which develop the image of "the Sea of Faith" ebbing. The participles (gerunds) in both words create a sense of the ongoing process. Since the "withdrawal/retreat" of faith is not complete, the poem becomes a plea for action in an age marked by faithlessness and delusion. The message is that the bleakness of a faithless age could be prevented. The plea for action is developed in the last stanza. The poet uses the personal/private address using the familiar vocative "love." The appeal is further intensified by the heartbreaking "Ah." The poet seeks to escape from the "drear" and "naked" realities in a relationship built on love and, more importantly, truth. The idyllic scene of the opening is, in reality, "a land of dreams." The tentative verb "seems" reminds us that appearance should not be misled. The three positives, "various," "beautiful," and "new" intensified with "so" are soon contrasted and overwhelmed by six negatives ("neither/nor").

The lists, especially with the repetition of the negative conjunction "nor" at the poem's end, build the climax. However, the poet's delusion is balanced by his and his lover's commitment to each other. The use of the coordinating conjunction "And" in the initial position of the line slows the pace of the final lines. Here, Arnold summarizes the condition of society in the metaphor of the "darkling plain." The language is explicitly negative. Humanity is confused and ignorant. "Struggle", "clash", and "swept" are set against the tranquility of the first stanza. The passive in "swept" indicates a lack of free will and the ability to make sound judgment. Togetherness … Despite the final image of chaos and despair, the togetherness represented the inclusive/collective first-person "we," and our sense that the lovers are separate from the chaos and confusion suggests their relationship can, perhaps, offer hope in a world of deception. Thus, Arnold seems to resist this feeling of futility, fear, and doubt.

However, the poem is a lamenting voice of spiritual ambiguity, social steadiness, Darwinism, Utilitarianism, and the comforts of affection between faith and doubt that the world is not as fine-looking as it seems. The speaker presented a nostalgically imagined past about the significant concerns of society's faith, which were more robust compared to what he described as a gloomy and desperate future. Dover Beach is an emoji of forward-looking pioneers to 20th-century crises of faith, alienation, sadness, suffering, spirituality, and life-consciousness and existence. The poet employed the sea as the leading figure to point out that "human misery" is endless, much like "The Sea of Faith", which is not to be relied upon. If there is a faith, that is a "girdle" of protection only to be pulled away quickly. The verse, "The sea is calm tonight," is a

clear picture that shows us the sea and that it is nighttime. Moreover, it includes the word "calm," which sets the tone for this poem's opening section.

"The tide is full, and the moon lies fair" this line is very balanced. Dee-dum, dee-dum, and in addition to that, there is alliteration, the repeated "f" sound of "full" and "fair". So the caesura, the break in the middle of the line, is perfectly balanced on either side, and that same simple iambic pattern is repeated in the first part of the following line, "upon the straits; on the French coast, the light gleams and is gone." Is it perhaps a lighthouse? And again, we have got the alliteration, "gleams", and "gone," both of the strong syllables -dum diddy dum- creating a sense of a pattern, a repetition. Then that alliteration is picked up in the following line with England's "glimmering" cliffs, as against the light that "gleams" on the French coast. And then, the poet uses the word "tranquil", reinforcing the sense of calm created at the beginning, with the poet clarifying that he does not want "air" to be under intense stress by using that little hyphen there. He wants "night-air" to have the same stress pattern as the "window," to balance the two halves of the line. It can be said that the simplicity in the first few lines of the poem is part of a more complex purpose. The way that the poet breaks the lines up into short phrases and sentences, creating a sense of balance and harmony, the way that he builds up a picture of a peaceful nighttime scene, and all of these together with those keywords "calm" and "tranquil", all these creates a sense of ease in the reader, a feeling of comfort and security. But in addition to being a kind of picture, or a series of images, and in addition to being a voice spoken by someone to other people, the poem is a balance of opposites. In the second part of the first stanza, Arnold creates this sense of comfort, calm, and peacefulness to heighten the contrast with what follows, "Only, from the long line of spray... the eternal note of sadness."

There is quite a lot of alliteration in words: "long-line, spray-sea, land-listen to"; all these have alliterations. The word "only" introduces a certain sense of doubt in our minds, but the continuing use of alliteration makes it seem as if the feeling of the earlier part of the poem is continuing here, but it ends when we get to that word "listen" after which comes the "grating roar" of pebbles which breaks decisively with the harmony and the silence and peace of the earlier part of the poem. While the light that "gleams and is gone" in the earlier part of the poem creates a sense of balance and harmony, the endless repetition of the waves "begins, and cease, and then again begins" brings not only calm and peacefulness but a sense of anxiety in the poem. The "grating roar" becomes a "tremulous cadence," leading inevitably to the keyword of this part of the poem, the word "sadness, the eternal note of sadness." Based on the opening section of the poem as a whole, the primary rhythmic feature is the iamb, the weak strong combination: dee dum, "The sea is calm tonight" ($\smile$ /), this pattern is repeated in the whole poem, but in these opening lines it is very regular, and then it breaks up a bit with "French coast the light," diddy dum dum dee dum, so the poet changes the rhythm, and he comes back to it with, for example, "the cliffs of England stand"- dee dum dee dum dee dum.

However, the rhythmic structure is very flexible as the poem moves on. In the later part of the poem, though, he comes back again to the basic iamb, "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," the basic dee—dum dee—dum. Nevertheless, this time, the content is not relaxing, reassuring, and comforting but rather restless, stressful, and anxious. Moreover, the rhyme scheme is relatively simple but, at the same time, reasonably flexible "tonight" rhymes with "light" straightforwardly "fair" jumping several lines there to rhyme with "air, stand" rhyming with "land", and "with strand" further on in the poem. "Bay" and "spray" and then this anomaly, this

unusual rhyme, "roar," which can be either looked at as a completely random feature that doesn't rhyme with anything or perhaps more appropriately can be seen as a half-rhyme, a sort of off-key rhyme with "fair" and air and then "fling" and "bring" and "begin" and "in" going back to that sort of fairly simple pattern. Very often, it is the unusual element, the element that breaks with the basic pattern that tells us a lot about what's going on in the poem and the word "roar" the fact that it is on its own, there as a kind of half-rhyme with "fair" and "air" focusses attention on that particular part of the poem which of course is where the tone changes, this discordant note breaks harmony and changes the atmosphere of the poem's thematic texture.

"The tide is full, the moon lies fair", the word "lies" in its verb form possesses two meanings, such as (a) (Of a person or animal) being in or assuming a horizontal or resting position on a supporting surface; and, (b) remaining in a particular form or being retained in a specific condition. On the other hand, its noun form possesses a single meaning, i.e., the way, direction, or position in which something lies. Based on all these meanings, it can be concluded that the word 'ies' falls in the linear type of polysemy. "Come to the window sweet is the night air", the word "sweet" in its adjective form encapsulates two meanings: (b) having the pleasant taste characteristics of sugar or honey, not salt, sour or bitter, (b) pleasing in general delightful. The word "sweet" in its noun form also possesses two meanings: (a) a small shaped piece of sweet food made with sugar and (b) a lovely dish served as part of a meal's course, a pudding or dessert. Based on all these meanings, the word "sweet" comes under radii polysemy.

Dover Beach's diction presents the exact spelling and pronunciation with the different meanings and origins parallel as homophones and homographs. "Upon the straits; on the French coast the light," the word "strait" includes two different meanings, such as (a) a narrow piece of the sea that joins two more enormous seas, and (b) a challenging situation, especially one caused by having no money. It is crystal clear that the word "strait" comes under the homograph.

The words "straits" and "straight" possess similar sounds, yet they differ in their meanings and spellings. Therefore, the words "straight" and "straight" are homophones of each other. On the other hand, "light" possesses several different meanings. Its noun form includes meanings such as (a) the energy from the sun, a lamp, etc., that allows one to visualize things, and (b) something that produces light, for example, an electric light. In its adjective form, the word "light" encapsulates two meanings: (b) not of great weight and (b) having much light. Whereas in its verb form, the word "light" possesses two meanings: (a) to begin or to make something begin to burn, and (b) to give light to something. Consequently, the word "light" comes under the category of homograph. "Listen! you hear the grating roar", although the words "hear" and "here" are phonologically similar, yet they possess different spellings and meanings. The term "hear" means to listen or to detect sound. "Hear" also means to receive a message or gain information. Whereas the adverb "here" means at, in, or toward a place or a particular point in a process. It is clear that the words "hear" and "here" are homophones of each other. Therefore, the word "hear" falls under the category of homonymy.

Nevertheless, since semantics roles are concerned only with semantics, not the structure of a sentence but about what a word means and is doing in the semantic context by which words play the three different roles- (a) agent and theme, (b) instrument and experiencer, (c) location, source and goal. In the vertical line, "where the sea meets the moon-blanched land, the sea" is the agent acting, whereas "the moon-blanched land" is the theme as it is the receiver of the action for its agent sentence. Whereas in the line "upon the straits- on the French coast, upon the straits", and

"on the French coast", the phrases fill the role of location. So the semantic properties of the words' interconnection must be known.

On reading this northern sea verse, a question arises: why does Arnold introduce Sophocles here? What has Sophocles got to do with it? The Greek tragedian Sophocles lived in Athens in the 5th century BC. In his play "Antigone," he mentions the sighing or lamenting roar of the surging water of the seas. But in a sense, none of that matters! Arnold has brought Sophocles into the picture because he lived in a distant time and place and felt that sadness at the sound of the waves. In other words, Arnold universalizes his experience. He says that it is not just about him alone. It is part of the human experience. We will live, we will die, and those waves will continue to break upon the shore, as they have done for millions of years before us and as they will continue to do for millions of years after we are dead. The rhyme scheme is relatively simple – "ago" rhyming with the "flow", "brought," rhyming with "thought," and then rhyming with the "sea" in an ABACBC pattern that is pretty regular. The rhythm is also, on the whole, reasonably regular. The basic iamb, the weak strong dee dum dee dum rhythm throughout the entire stanza. The only thing worth noting is that there are three inverted feet. The foot is the repeated section, so dee dum would be the foot, an iambic foot, and in three cases, it is dum dee "Sophocles, Heard it," and "Hearing". These examples of an inverted foot emphasize the primary point that Arnold makes. Arnold compares himself with the sea and prepares the reader for the next section of the poem.

Perfect use of polysemy and lexical pragmatics is seen in this line, "Heard it on the Egean, and it brought the turbid ebb and flow of human misery." The word "misery" encapsulates meanings: (a) poverty or misery has caused a state of pain and want, (b) a circumstance! Thing or place that causes suffering or discomfort, and (c) a state of extreme dissatisfaction and emotional suffering. All these meanings of the word "misery" exhibit unhappiness. Therefore, the word "misery" comes under radii polysemy. In the line, "Sophocles long ago Heard it on the Aegean," Sophocles fills the semantic role of experiencer as he experiences the noise of the Aegean Sea, and the noun phrase "on the Aegean Sea" fills the semantic role of location. What is it exactly, Arnold wonders? What do the sound waves inspire in him? In the third stanza, what does Arnold mean by "The Sea of Faith / Was once, too, at the full, and round earth's shore / Lay like the folds of a bright girdle,/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".

Faith cannot be seen, but through the sea metaphor, the poet enables the reader to visualize the idea of humanity being sustained by faith, just as the sea seems to wrap itself around the shore in a protective embrace. Moreover, he can represent the loss of faith through the image of the retreating water as the tide goes out. The foam of the sea at high tide, "like the folds of a bright girdle furled" around the land, is like the protective mantle of faith, and "the naked shingles of the world" represent the harsh reality of facing life without hope, without God, without trust that somehow it is being taken care of in a benevolent universe. In this stanza, "faith" rhymes with the "breath," "shore," with a "roar," "furled," and the "world" and "hear" and "drear." There is a half-rhyme with "faith" and "breadth," and a rather unusual rhyming pattern is ABCDBADC as if the second half of the stanza was somehow discordant or confused with that half-rhyme, the mix-up, the confused pattern of the rhyme scheme. At the beginning of this stanza, the alliteration is worth noting, which picks up on the alliterated "f" sound in the first stanza line, "The tide is <u>f</u>ull, and the moon lies <u>f</u>air."

This echoing of the first stanza is even more apparent while taking a look at the poet's lexis, the choice of words "sea," "full," "lay, "only hear", "roar." Although some words are not

similar, they lie in the same semantic field. They cover a similar area of meaning, and "the bright girdle" recalls the light that "gleams" on the French coast and the "glimmering" cliffs of England. "Melancholy" echoes "sadness", "withdrawing" and "retreating," and both echo with the "drawback," the waves of which drawback. And the "shingles" are another lexis basically for "pebbles". Perhaps the most significant comparison between the two stanzas is how they are both divided into their optimistic opening lines, followed by, in this case, "but" and in the first stanza "only" and then the atmosphere becomes negative. "It's melancholy, long withdrawing roars, in this verse, the word "melancholy" in its noun form means a sensation of pensive grief that usually has no apparent reason. At the same time, "melancholy" in its adjective form means having a feeling of "melancholy", sad and reflection. As both meanings indicate sadness, the word "melancholy" is polysemous. The phrase "The sea of faith", implies that the word "faith" possesses several different meanings:

a. Absolute faith or belief in one another

b. Deep faith in a religion's principles, based on divine convection rather than proof.

c. Said to express surprise or emphasis.

Although the word "faith" is written alike, it possesses different meanings. Therefore, faith is a homograph that comes under the category of homonymy.

In terms of technique, the rhyme scheme for the stanza is reasonably straightforward. The word "true" rhymes with "new," "seems" with "dreams," "light" with "flight," and "pain" with "plain," giving us a basic ABBACDDC structure with a final "C" at the end. At the beginning of the stanza, "Ah, love, let us be true, "followed by the middle section of the stanza, essentially in iambic pentameter (/) and then the short line at the end. There is an alliterated "l" sound in "love, let, like, land, and love, light," and there is an exorable repetition of "<u>neither</u> joy, <u>nor</u> love, <u>nor</u> light, <u>nor</u> certitude, <u>nor</u> peace, <u>nor</u> help for pain." These various effects work together to create the tone or atmosphere of the final stage of the poem. There is intense stress at the beginning of those three opening syllables, "ah love, let us be true," aided by the alliteration "l" and "l" "love, let." It focuses on his final positive point and the regular rhythm of the following three lines. Again, that alliteration on "l" and "<u>l</u>ike a <u>l</u>and" leads us very smoothly and naturally into the next section where he utterly destroys that positive feeling with the extreme negative, "nor love, nor light," and again the alliteration carries a strong sense of purpose here, because he is picking up on the same sound that he used so positively earlier in "love, let us be true, like a land of dreams." Now that same sound is being used to convey a hugely negative message, which continues until the end of the poem. And then there is that last line, with its intense missing stress on the fourth, emphasizing the confusion and chaos of the world he describes. Looking overall at the negative and positive elements of the poem, he starts by saying that the world is a beautiful place, but that quickly turns negative as he comes to contemplate the idea that the world does not care about us. Then the poet moves on to faith as another possible positive: "humans are sustained by faith." However, the mood becomes negative again as he considers that humankind has lost its faith. Nevertheless, in a final attempt to find something positive that may outweigh these factors, he turns to his love it is his wife- and he wonders if perhaps that is enough to counterbalance the negative elements that are all around him. Still, he ends with that same negativity, "the world is a beautiful place." The poet would like it if his love for his wife, if people could have a love for each other, were enough to sustain them and carry them through, but he is not holding his breath.

"Nor certitude, nor peace, nor help for pain," the words "peace" and "piece," though they sound similar, possess different spellings and meanings. The term "peace" in its noun forms has

two meanings: (a) uninterrupted peace and serenity, and (b) a situation or period during which there is no or no longer a war. The word "piece" in its noun form means (a) a piece of an object or material obtained by chopping, ripping, or breaking the entire thing or substance, and (b) a written musical or artistic creation. The word "piece" in its verb form means: (a) assemble something from parts or pieces, and (b) extend something. It is clear that the word "peace" is a homophone and comes under homonymy. The word "pain" in its noun form comprises two meanings: (a) the illness-causing a very terrible physical experience or injury, and (b) great attention to deal with a problem. In its verb form, it means to cause mental or physical pain. All three meanings of the word "pain" are different. Hence, it can be inferred that "pain" is a homograph and comes under homonymy. In the line, "and we are here as on a darkling plain," the pronoun "we" is the agent, and the noun phrase "on a darkling plain" fills the semantic role of location. As syntax is a process in which words and phrases are put together to form sentences in a language, the syntactic analysis uses formal grammar principles to analyze its natural language.

Other hand to support semantic analysis, syntax is a process in which words and phrases are put together to form sentences in a language, the syntactic analysis uses formal grammar principles to analyze its natural language. Therefore, the usages of syntax in the Dover Beach's texture are shown in the critical study of diction about the combining of words, phrases, and sentences in unique ways, as, i.e., in the sentences-
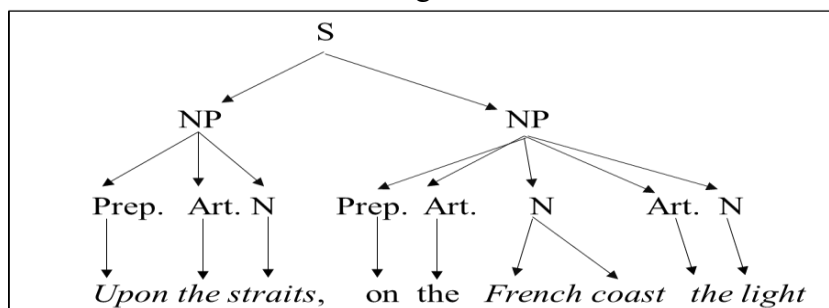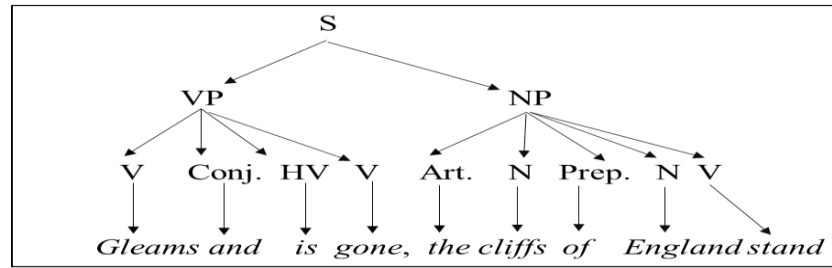
(a) "The Sea is calm tonight"
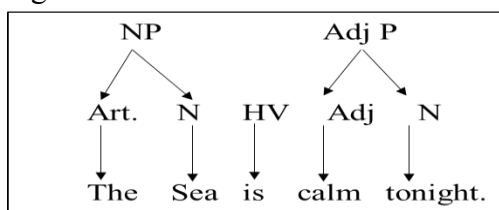


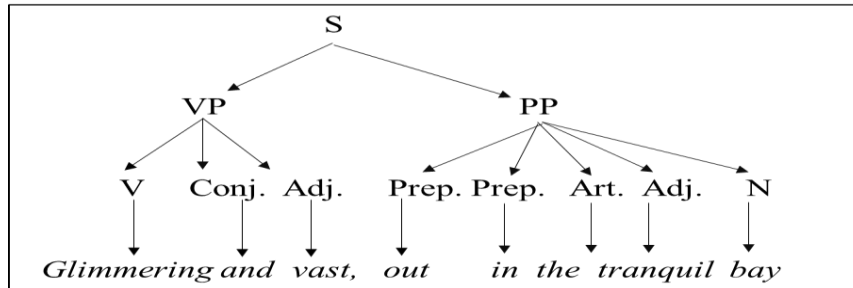(b) "The tide is full, the moon lies fair"-
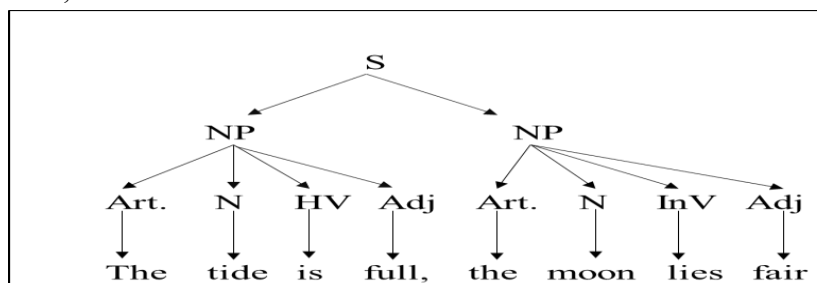


(c) "Upon the straits; on the French coast the light"-



(d) "Gleams and is gone; the cliffs of England stand",

S
VP
V Conj. HV V
Gleams and is gone,
NP
Art. N Prep. N V
the cliffs of England stand

(e) "Glimmering and vast, out in the tranquil bay".

S
VP
V Conj. Adj.
Glimmering and vast,
PP
Prep. Prep. Art. Adj. N
out in the tranquil bay

(f) "Come to the window, sweet is the night-air!"

S
VP
V Prep. Art. N
Come to the window,
Adj P
Adj. HV Art. N
sweet is the night air!
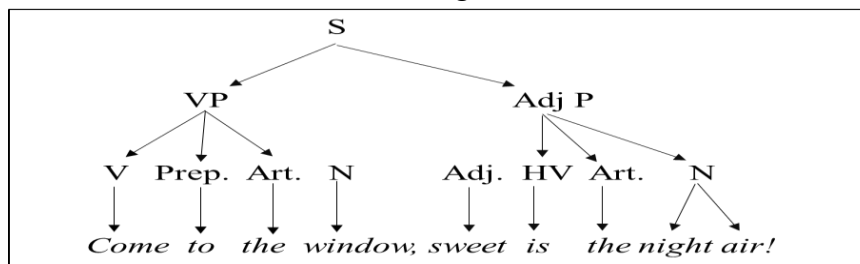
"The sea is calm to-night" this line describes both the elements, the time, and place, "The tide is full, the moon lies fair." The line is a very unpredictable place. Syntactically, sometimes there is only a subject in a line, and one has to rush for the verb or the object in the second line. "On the French coast, the light / Gleams and is gone" the verb "gleams" is in a different line here. The verb "gone" foreshadows that the light will not be constant. "Come to the window, sweet is the night-air!" this is an imperative sentence. Here the poet is engaging his companion while composing this poem. The sentence's syntax changes from present simple tense (is calm, is full) to an imperative sentence. "Come to the window, sweet is the night-air!" This line indicates that the poet and his companion are inside the room. The succeeding lines are again in the present simple tense. "Listen! you hear the grating roar", this is an imperative sentence. The poem is filled with a caesura, or breaks. The caesura sometimes slows the cadence of the poem. The sentences in the poem are precise and cristal cleared according to the syntax rules. The meaning and position of nouns and verbs in the poem are appropriate throughout the poem.

## CONCLUSION

After analyzing the poem, this article puts forward the semantic and lexical pragmatics analysis outcome. Mathew Arnold used the lexical-semantic phenomena of polysemy and homonymy in the figurative texture of the poem Dover Beach. Hence, as syntax is a vehicle in composing poetry, syntactical analysis is also performed in this research to understand the problematic representations in the poem better. The significant themes in Dover Beach are religious uncertainty, human continuity, and the consolations of love. The themes are discerned by reviewing the extensive use of diction in the poem. The poet states that faith is diminishing

gradually in this world. He further states that sadness and human misery are inevitable. The poet says that there is neither joy, love, light, certitude (faith in each other), peace, nor help for pain in this world. People continuously struggle and fight for this worldly life, which is nothing but a 'web of wealth'. The poem Dover Beach has a specific type of grief. The use of poetic devices, namely, imagery, assonance, consonance, alliteration, metaphor, and repetition, are practical tools to comprehend this poem.

The main objective of this paper is to carry out a semantic analysis of the poem, Dover Beach. The investigation carried out to understand semantics plays a crucial role in understanding the poem's rhythm and diction. Tone, voice, and fluctuation in the mood of in the poem are also explored in the figurative expression. The shift in tenses is also examined. The conjunction "but" and sentence structure are also analyzed. In the beginning, the poem's language is romantic, but as the poem proceeds, the language becomes darker and deeper in meanings. The tone also shifts from tranquil to grim and dark. The poem's diction changes from peaceful to a rougher, wave-crashing feeling as the tone changes. Despite some limitations, this research assists future researchers in understanding semantic and syntactical analysis along with the thematic and figurative texture of this well-known poem. It also enlightens the knowledge of researchers who wish to work on the same lines.

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