A Stylistic Study of Mythical Intertextuality
in Milton's "Lycidas"

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Abstract

Intertextuality is a controversial modern linguistic term which has raised unsettled debates about writers' creativity and ideas ownership. The present paper is a literary linguistic study that hands over a substantial deliberation on the debated subject. The study is launched by an introduction to correlated topics including definitions, types, mechanisms, techniques, and arguments about intertextuality. Then, comprehensive deliberations and detailed analysis of mythical intertextuality in Milton's "Lycidas" are introduced. The paper has come up with a conclusion that the author is never dead since the text is alive and no longer a "once upon a time" narration but rather a living seed endlessly gives birth of current associations and predicts of future prospects. It has been also reached to a sort of agreement with Kristevain her confirmation on the productivity of intertextuality.

Keywords: Stylistics, intertertextuality, Lycidas, creativity, plagiarism, allusion,   calques, quotation, translation, pastiche, parody

1. Introduction:

The trigger of the present paper is the question of how a literary work is genuine and authentic. Some key words begin with Julia Kristeva's coinage of the term "*intertextuality*", passing through Roland Barthes "*Death of the Author*", and subsequently ending with the Classical Mythic John Milton's "*Lycidas*". Three different streams of study are combined for a very sensible reason, viz. the common feature that connects these three units of the study, and this is the term intertextuality that is coined by Kristeva, commented at by Barthes and used by Milton[1], the prominent 17th Century poet that was described by William Hayley as the "greatest English author." (Mc Calman et al, 2001: 357).

Intertextuality was the main stimulate of the present study to learn more about some modern linguistic and literary aspects. The second motive was to combine both the linguistic and literary aspects in a single comprehensive study, to provide some valuable discussion in both domains to those who are interested. A third motive is to look at the term intertextuality from a different angle due to its linguistic and literary value.

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Finally, the conclusions are set up to establish guidance to the readers to make a mental journey of finding the answers to the questions of uniqueness. Starting with building on Kristeva's notion of "*production*" and questioning Barthes' theory of the "*death of the author*" till the reach of a satisfactory answer that gives some respected educational and intellectual value to the analytic study of mythical intertextuality in Milton's "Lycidas".

2. Intertextuality, Facts and Hypothesis:

Intertextuality is a distinguished key term of the 20th Century literary scene that has been a noticeable feature of modern criticism of the age. This concept provides a dramatic alteration of the literary text from its established one layered socio-economic structures to a novel universal relativistic manifestation. It serves as a platform in which a variety of both an ancient and modern indications serve a certain role by overlapping with each other in one literary piece. These sources are physically present in the text regardless of the means they are dressed. Thus, some critics would see that the theatrical criticism view is less important to achieve, in the sense that the comparison between poets' biographical background on one hand and their literary product on the other seems to be vague and pointless, since the poet's usage of other literary mentions of history and profound society references deviates from the theoretic critical course. This confirms the importance of practical criticism as a main method to analyze such texts. However, two crucial questions should be answered here: does the theoretical analysis of a certain text contrast the laws of intertextuality? And is not it important in case it provides more centralized information about the aims of the text?

To get at satisfying answers, first we have to get at the precise meaning of the word "intertextuality", and search some facts about the origin of the term. The terminological base of intertextuality goes back to the Latin "intertexto" which means "to intermingle while weaving" (Sultan and Abdul Aziz, 2007: 9). Another useful means to comprehend the term is by examining its morphological form that consists of the prefix "inter", the base "text", and the suffixes "ual" and "ity". By applying the Latin meaning to the English term "Intertextuality", and analyzing it morphologically, it becomes easy to pick at its sense as having a single text fabricated of many others. "…a text is made from multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation" (Barthes, 1977: 142-148). Accordingly, any literary work is not but a mixture of engaged products rather than a genuine unitary.

This terminology of the intertextual text was first coined by Julia Kristeva when she made her significant contribution to the term "intertextuality" in the mid-20th Century. She argues that: "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva, 1980: 60). She also states in her famous essay "*The Bounded Text*" that any text is actually "a permutation of texts, intertextuality in a space of a given text", in which "several utterances, taken from other texts, intersect and neutralize one another" (Ibid: 36). Hence, they were Kristeva's writings of the 1960s that explained the notion of one of the most contemporary literary concepts known as intertextuality. The path that leads to such concept was merely an attempt from Kristeva to deconstruct the inherited standards and traditional classifications used in explaining literary works. Her writings suggest that an interpretation of any given text must include a careful link between the current text and all other texts indicated by

it. Consequently, a text is perceived as a whole of many portions of texts rather than an individual text. However, Kristeva's concept of intertextuality must be given as an example of intertextuality of some sort. In point of fact, Kristeva's notion of the term was inspired by other linguists' ideas, such as Ferdinand de Saussure's semiotic writings besides those of Mikhail Bakhtin, along with the writings of Sigmund Freud and Karl Marx.

Saussure regarded semiology as "the study of signs" (Seile, 2014: 1). Accordingly, the term refers to the socio-environmental gestures that people use to deliver certain messages to others. Saussure's concept of semiology had a great influence on Kristeva's notion of intertextuality. She put its definition and coined the term as a result of her concentrated study of semiotics. The aim behind this was to clarify the status of which a certain text is the result of multiple other interacted cultural symbols, gestures, and texts.

Bakhtin's ideas of "heteroglossia"and "dialogism" plant the seeds of the arisen notion of intertextuality. In his 1920s writings, Bakhtin adopts a fixed sociolinguistic view and defines "heteroglossia" according to the fact that any society embraces various languages. He describes these languages as "social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions." (Bakhtin, 1981: 262-263). Thus, each language has a number of registers or a number of different linguistic items that vary from a particular profession or social class members to another. Bakhtin makes another sociolinguistic statement by stating that "dialogism" is the engagement between the general social definitions of words or statements and the personal associated meanings of individuals. These two sociolinguistic terms make the strings that tie Bakhtin's theory to Kristeva's concept of intertextuality.

From elaborating the previous notions and aspects of intertextuality, we find no reason to assume a direct contrast between the theoretical creticism view and its analytic importance to some texts, and the notion of intertextuality.

3. A Matter of Debate:

Both Freud's concept of the "dream-work" and Marx's concept of "production" 2 are combined by Kristeva to serve in the process of identifying intertextuality. According to her, the dream work is the procedure by which the arrangement and combination of the absorbed sources take place in order to produce another version of those rearranged materials. She also makes a clear distinction between this type of production and the economic production by putting the two in contrasting positions. In the time the latter is featured by its monetary value as exchanged to the material produced, the production of texts is employed in intertextuality as a corresponding equivalent to the dream domain. Consequently, a text is nothing but a linguistic device to transform and reorganize the pieces of language differently from its basic forms in speech and put them into another linguistic form such as utterances that exist at one point in time. This new linguistic form makes the text that is built from a variety of other texts. It is interesting how Kristeva came up with such a positive idea about intertextuality. She believes an intertextual text is a productive one, since it is the outcome of an extraordinary mental process called the "*dream-*

work". This fairly constructive view still gives credit to the special mental and perhaps social and emotional choices a writer uniquely make when producing a certain work as is the case in Milton's "Lycidas" for instance. This view is what we see as realistically logical. However, it is contrasted by perhaps similarly or more famous view of Roland Barthes.

Barthes claimed some noticeable features of intertextuality in his theory of "*the death of the author*". He argues that "texts are abstracted from other various statements and texts" (Barthes, 1981: 29).Accordingly, he agrees with Kristeva's notion of the intertextual text. Nevertheless, he introduces an extreme idea concerning the text writer as he continues "rather than from the author's conscious creative mind"(Barthes, 1981: 29). In view of that, any text is not a novel creation of the writer's invention. It is, instead, a new form of imitation that is abstracted from other texts. Barthes describes texts to be reconstructive "any text is an intertext" (Barthes, 1981: 28).To him, this quality is the feature by which a text becomes multi-layered and moves from the notion of the author's single intentional meaning. He goes a further step to put emphasis on the author's role in the process of demonstrating the text "there is one place where this multiplicity is focused, and that place is the reader, not, as hitherto said the author. The reader is the space on which all the quotations that make up the writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination… the birth of the reader must be at the cost of the death of the author" (Barthes, 1977: 142-148).The writer's role in this case is not but a means to use those absorbed texts in order to direct them in a way that serves a certain notion. Barthes highly proposes that a text is a combination of various "dejalu" (Barthes, 1973: 16) texts that a writer reorganizes and controls to serve the current text meaning. The opposed role in this situation is the reader's role which remains unknown in order to allow the recreation process of meaning within all the inherited intertextual links and waving novel intertextual ones. According to Barthes in the wide diverse range of intertextuality, this birth of the reader foretells the death of the author. Although Bathes' theory of "*the death of the author*" is exceedingly a considerable one, in particular its positive modern view towards the reader's role, however, we state it in a more of a philosophical position and we oppose to its representation of the author's role to be such limited, conventional, and dim. In the following pages we propose Milton's manner of writing "Lycidas" as contrastive evidence to the claims of that limitation. We also tackle the possibilities and prospects that such a role predicts to confirm or refute either Kristeva's notion of "*production*" or Barthes theory of "*the death of the author*". Those two concepts are viewed here as having opposed positions, since production is synonymous of creation which is antonymous of death.

4. Types of intertextuality:

Depending on John Fitzsimmons' classifications, intertextuality is classified into three main types:

1.   **Obligatory intertextuality** refers to the deliberated and conscious reference made by a certain writer to a certain source. The reference here is significant to the meaning of the text. The subtraction of the reference will certainly distort, damage, or ruin the text.

2. **Optional intertextuality:** refers to the case in which reference subtraction from the intertextual text makes no difference to the meaning of the text. The reference here supports the idea but does not exclusively hold it.

3. **Accidental intertextuality:** refers to the interpretational relations between the text and other references made by the reader. As the reading process takes place, the reader associates the current reading to different previous experiences or socio-cultural and historical references.

5.

6. **Mechanisms of Intertextuality:**

Within the range of intertextuality, a quite considerable number of literary terms are enlisted as noticeable mechanisms of intertextuality; these are mostly suggested in the elaborations of William W. Hallo, Annapaola Cancogni, and Gerard Genette as:

1.   **Allusion:** is a figure of speech refers to the process by which a writer indirectly implies a material from another text in order to absorb a new meaning to that material often by putting it in an opposed context. Allusion depends on the reader to grasp the connection nature between the source and the current texts.

2.   **Quotation**: is the process of using a piece of language taken from a certain source of significance and put in another text. It is often contained between punctuations and serves as a support element to the idea introduced.

3.   **Calque**: is borrowing a certain lexical item from a certain language and using it literally in the target language. Thus, building a new lexicon.

4.   **Plagiarism**: the deliberate use of a quotation without citation or giving credit to the original writer of the quotation.

5.   **Translation**: transmitting the meaning from the source language to the target language.

6.   **Pastiche**: stating a quotation and commenting on it in order to celebrate it or its writer.

7.   **Parody**: stating a quotation and commenting on it in order to mock it or its writer.

6. "*Lycidas*", Nature and Cause:

"Lycidas"[3] is a pastoral elegy[4] written by John Milton in 1637, and was first published in his collection of elegies entitled Justa Edouardo King Naufrago in 1638. As it may be anticipated from its title, this poem was dedicated to mourn the death of Edward King, one of Milton's fellow students at Cambridge who drowned in the Irish Sea. Mr. King or "Lycidas" as he is referred to in the poem by Milton was said to be a brilliant student in Cambridge and a great poet prospect. Reacting to the untimely death of Mr. King, A Cambridge professor in the time asked the deceased's colleague students to write an elegy to lament his death. Milton was one of those students, and this is the reason why this text was produced.

Just as his many other exceptional works, "Lycidas" brought Milton a good amount of highly regarded criticism. The poem has been praised excessively throughout the four past Centuries in

many literary critical writings. One of the latest essays that explore the horizons of "Lycidas" in a quite fair way is Mark Womak's" On the Value of "Lycidas" as he states: ""Lycidas" is one of the most widely and highly valued poems ever written"(Womak, 1997: 119). A large portion of the poem's significance perhaps lies in its intellectual value reflected in its thick manifold intertextual text. "Lycidas" emerges as an intermingled literary work of mythical, religious, and literary intertextuality.

7. Intertextuality in Milton's "Lycidas":

To the best of the researchers' knowledge, there is not detailed research concerning intertextuality in Milton's "Lycidas". Thus, "Lycidas" is regarded to be a hidden treasure heavy loaded with mythical indications added to the religious and literary ones which all propose a variety of manifestations in the cultural, historical, religious, linguistic, and literary matters.

Milton's "Lycidas" is an elegy about a brave intellect and probably, an eminent would be poet. The poem makes no exception to other Milton's poems, in the sense that it is bursting with religious symbols, and a number of literary references. Yet, the mythical mentions overcome both the religious and literary ones. By expecting the reader to be highly familiar with his style and range of study, Milton made out of "Lycidas" a mosaic piece of intertextuality approximately three centuries before the term was invented. Milton engaged weighed masses of verse, imagery, allusion, personifications, and apostrophes in this poem. These characteristics would decently subtract a lot of the poem's emotional value but raises its artistic value instead. Milton's usage of the historical, mythical, or classical texts tells much about both his intellectual skill, educative background, and implies more of his religious beliefs. He combines them all to build an intellectual bridge with the reader, so the latter would infer what the poet would want to say only by coming across a line or two that state some provocative references. This gives a vital clue to the poet's professionalism and powerful ability of connecting with the –definitely- educated reader in order to give credit to the writer's mastership and conventional use of previous texts in a relatively creative way.

8. Mythical Intertextuality:

Myth dominates a wide area of the poem which seems a dominant feature of the royal poetic style of the time. It shapes the border lines of the poem, holds its themes, narrates its inferences, and concludes its meanings as the classical Greek and Roman Myths seize the largest part of the poem. Furthermore, the poem starts with a Greek Myth and concludes with a Roman one. This focus on the mythical type of intertextuality which is richly used in the poem suggests a need to be elaborated as a worthy sample for the current study about intertextuality. Hence, the following pages will involve a great deal of detailed elaboration of the Classical Myth in Milton's "Lycidas" as reflective samples of intertextuality. The use of myth in the poem takes different forms. Milton's techniques used in "Lycidas" mostly of parallel and absorptive nature. He either parallels his ideas with the myths found in the original text, or absorbs the Classical Myth and distributes it on different lines in the poem. He rarely transforms the original text in total and uses it to serve a

contrastive idea. As for the types of intertextuality used by Milton, they are more of an obligatory nature rather than of an optional. Accordingly, he deliberately uses the mythical text mostly in the form of allusion, and less likely in the form of pastiche or parody. In all cases, Milton's techniques and mechanisms using the intertextual types in both dealing with the original sources, and his management of his own text are absolutely exceptional.

8.1. Laurels and Myrtles:

Yet once more, O ye laurels, and once more,
Ye myrtles brown, with ivy never sere,
I come to pluck your berries harsh and crude,
And   with   forced   fingers   rude
Shatter your leaves before the mellowing year.
Bitter constraint, and sad occasion dear,
Compels me to disturb your season due;
For "Lycidas" is dead, dead ere his prime,
Young "Lycidas", and hath not left his peer.   (LL-1-9)

The poem opens with a clear reference to "Laurels" to indicate the significance of both the Classical Myth mention in the poem and "Laurels" use as a symbol. This direct reference of Greek Myth predicts the continuous presence of mythical mentions in the rest of the poem lines. Since it has been said that the poem is a pastoral elegy composed to mourn a lost youth, it is of a norm to use a metaphor which is both mythical and symbolic of youth. Laurel has always been connected to the Greek Myth of Apollo and Daphne. Apollo, the mythical Greek god of youth and arts, has teased Eros, Cupid in the Roman Myth, for using his powerful arch and arrows to merely engage people in love. Thus, the outraged Eros shoots both Apollo with a golden arrow of love and Daphne the Nymph with a lead arrow of hatred. As a result, Apollo pursues Daphne to fulfil his desire while Daphne prays her father Peneus, the Greek mythical river god, to change her form so Apollo cannot have her. After her pleas were heard, she was transformed into a laurel evergreen tree. However, Apollo playfully reduced her evergreen nature and forcefully took off some of her branches and put them his hair. This is the story behind the associations between Apollo and "Laurels"as he is always portrayed by having them ornamenting his hair. Milton also attaches "Myrtles" to these lines, since they are symbolic of love and longevity as they are associated with Aphrodite, or Venus in the Roman Myth, the mythical Greek goddess of beauty, desire, and love.

Harking back to the poem, in the first five lines of the poem, Milton aggressively and violently addresses "Laurels" and "Myrtles" telling them he is going to cut their leaves and cull their berries. This rude forceful behavior of the poet remains surprising till the next four lines. When the reader learns that "Lycidas" who is the poet's young friend has faced an untimely death, becomes easier to realize the point Milton is trying to make. Milton is intensely irritated for his friend's death so he avenges the Greek god of youth for wasting "Lycidas'" youth and not preventing his death by cruelly picking off the berries and flowers of laurel. He does the same act to ripened "Myrtles", so he avenges Aphrodite for "Lycidas'" loss before getting his enough shares of love and pleasure. In other words, this means condemning those ever green plants to

death just as early as "Lycidas" was condemned to death. "Laurels" and "Myrtles" are used here to parallel Lycidas' youthful nature. The themes of protest and anger are clearly expressed since the beginning of the poem throughout this use of laurel and myrtle treas.

8.2. Sisters, Sacred Well, and Jove:

Begin then, Sisters of the sacred well,
That from beneath the seat of Jove doth spring,
Begin, and somewhat loudly sweep the string.   *(LL-15-17)*

Milton is deepening in his passage to the classical myth. In these three lines, the poet refers to both Muses and Jove. As the Greek Myth proposes, Jove is recognized as the mythical father god Jupiter or the mythical king of gods Zeus, who is the god of thunder and sky. The sisters here are the Nine Muses that live in the "Sacred Well" which is either the Aganippe spring or in the Hippocrene spring. The main job of those Muses is to inspire poetry. Hence, it is intelligible to depict the image of the nine sisters sitting beneath Jupiter's seat and playing musical strings on Mount Helicon. The myth of the Muses is essentially absorbed and then distributed on many lines in the poem. The interpretation of those lines equals Milton's invocation to the Muses in order to inspire him to write his elegy about "Lycidas".

8.3. Nymphs:

Where were ye, Nymphs, when the remorseless deep
Closed o'er the head of your loved "Lycidas"?   *(LL- 50-51)*

Milton explicitly addresses the "Nymphs", asking them where they were when "Lycidas" drowned. Thus, he blames the "Nymphs" and indirectly describes them as careless for not watching over "Lycidas" and saving him from sinking in the deep sea. A Nymph in the Greek Mythology is a beautiful maiden who never ills or ages. Although she is mortal, a Nymph gives birth of immortal children after being mated with mythical gods "Nymphs" are lively and amorous and love to sing and dance in their dwells beside the streams, in the forests and on the mountains. It is, probably, the locations in which they dwell that drag Milton to address them with blame. The myth of the "Nymphs" is absorbed and distributed not only in these lines but in some others throughout the entire poem.

8.4. Orpheus, Muse, Hebrus, Lesbian Shore:

What could the Muse herself that Orpheus bore,
The Muse herself for her enchanting son,
Whom universal nature did lament,
When, by the rout that made the hideous roar,
His gory visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore?   *(LL-58-63)*

In these six lines, Milton seems to be more tolerant towards the nymphs that couldn't help "Lycidas" from drowning, when he submits the uselessness of Calliope the Muse to prevent the death of her son Orpheus. The life and tragic fate of Orpheus make parallelism to "Lycidas'"

death. This comparison can be made by first introducing Orpheus and his love story to Eurydice. In the Greek Mythology, Orpheus is a charming poet, musician, and a prophet of the so-called "Orphic" mysteries which is an ancient Greek religion. His death comes as an aftermath of the failure of his attempt to retrieve his wife Eurydice from the underworld. Hades, the mythical Greek god of the underworld, allows Orpheus to take his wife to the upper world under the condition that he never looks back to her shadow behind him till they both reach the upper world. However, the inpatient Orpheus becomes suspicious whether his gods have fooled him, so he looks back only to see his wife's shadow being withdrawn to the underworld for the second time and forever. Therefore, he disbelieves in all the gods except for his father Apollo. As a result for his disbelief of Dionysus, the mythical god of the grape harvest, ritual madness and fertility, he gets ripped to shreds at Mount Pangaion to by Thracian Maenads, the female worshippers of Dionysus. Then he is buried in Pieria except for his head that was thrown in Hebrus which is an Ancient but still existing river goes through Bulgaria, Greece, and Turkey. Orpheus' head and lyre later reach the "Lesbian Shore", the shore of the Lesbos Island in Greece, and be taken by his mother. As the narration of this myth finishes, the parallelism between both "Lycidas" and Orpheus is seen in their common characteristics as charming young poets who faced a tragic fate after being lost in a wicked trip in the sea.

8.5. Phoebus,

[…]   But   not   the   praise,
Phoebus replied, and touched my trembling ears;
Fame is no plant that grows on mortal soil,
Nor   in   the   glistening   foil
Set off to the world, nor in broad rumour lies,
But lives and spreads aloft by those pure eyes,   (LL-76-81)

Along these six lines, Milton refers to Apollo again by using his Roman name Phoebus. Phoebus tells Milton about the human destruction brought up by the "Blind Fury" as he tries to calm the speaker's rage down. This destruction affects one's life and reputation, to be exact, the literary one. This advice is given to the speaker while Phoebus touches the speaker's ears. This ear touching act in numerous eastern cultures indicate some sort of monition, or reprimand.

Milton continues absorbing the Classical Myth of the reproachful god as Phoebus continues enlisting his advice pieces to him. He tells Milton that "Fame" cannot be found on earth. "Fame" is not a piece of silver or gold that is put under the sun to prove its glitter. Milton uses this contrastive metaphor using words and images that still relate to pastoral life. "Fame" is not counted by the number of people respective to a certain man on earth, but rather by the man's pure soul. This pure soul that is reflected in a man's eyes is the cause why the heavenly tree of "Fame" grows and thrives.

8.6. Arethuse, Jove, and Mincius:

And perfect witness of all-judging Jove;
As he pronounces lastly on each deed,
Of so much fame in heaven expect thy meed.

O fountain Arethuse, and thou honoured flood,
Smooth-sliding Mincius, crowned with vocal reeds,
That strain I heard was of a higher mood: *(LL-82-83)*

   Phoebus continues talking about the nature of the true "Fame", he tells Milton that Jove plants this tree of "Fame" to each man of good deeds as he is lastly judges them all. Milton next addresses the Arethuse fountain that is located on the island of Sicily and the Mincius which is a river runs through northern Italy. This use of fountain's and river's names indicates the speaker's aim to say that Phoebus' speech was of great importance. Phoebus' role here is to fulfill the speaker's ego in a contrastive way rather than to focus on the departed friend, even though those lines are strongly paralleled with the original myth. Hence, Milton indirectly refers to his remarkable talent in such remarkable inventive use of intertextuality.

8.7. Neptune:

But   now   my   oat   proceeds,
And   listens   to   the   herald   of   the   sea
That   came   in   Neptune's   plea,
He asked the waves, and asked the felon winds,
What hard mishap hath doomed this gentle swain?
                                                  (LL-88-92)

   Milton keeps playing the melody of his sorrow. He blames Neptune, the Roman mythical god of the sea, or Poseidon in the Greek Myth, for "Lycidas'" drowning in the ocean. Triton, the mythological Greek messenger of the sea, defends Neptune and also asks the waves and the winds about the cause of that unfortunate fellow of Milton. Milton absorbs the myth about Neptune and Triton and allocates it along a number of lines in the poem.

8.8. Hippotades, Panope and her Sisters:

And questioned every gust of rugged wings
That blows from off each beaked promontory:
They   knew   not   of   his   story,
And sage Hippotades their answer brings,
That not a blast was from his dungeon strayed;
The air was calm, and on the level brine
Sleek Panope with all her sisters played.   (*LL- 96-99*)

   Triton further asks the birds that fly upon the sea about "Lycidas", and then he asks Hippotades the mythical Roman god of the winds, or Aeolus as is the name of his Greek equivalent. Hippotades answers by stating that all of the winds were at their caves the day "Lycidas" died. In consequence, they are innocent of his death charge. He then gives another evidence for winds' innocence stating that the "*air was calm,*" and Panope, the Nymph who is one of the Fifty Nereids of the sea that often follows Poseidon, was playing with her sisters on the shore of that tranquil sea. The myth used in those lines is clearly absorbed and redistributed on different lines in the poem.

8.9. Sanguine flower:

His   mantle   hairy,   and   his   bonnet   sedge,
Inwrought   with   figures   dim,   and   on   the   edge
Like to that sanguine flower inscribed with woe.   (LL-103- 107)

The "*sedge*" is a plant found near water springs or shores. Milton uses the "*bonnet sedge*" to make a comparison between the "sanguine flower" or the "Hyacinth" and "Lycidas". The Greek Myth narrates a story of a youthful Spartan who dies while playing with his lover Apollo. The Classical Myth tells us that Hyacin thus preferred Apollo over Zephyrus; the Greek god of the west wind, to be his lover.Thus, the jealous Zephyrus caused the wind to make Hyacinthus fall on rocks while he was running after the discus thrown by Apollo as the two lovers were playing. When Hyacinthus' head hit the rocks, Hyacinth flowers sprung up from the blood that was spilled from him. Milton suggests another parallelism here by stating that Hyacinthus' lost youth parallels that of Lycidas.

8.10. Alpheus, Sicilian Muse:

Return,   Alpheus,   the   dread   voice   is   past
That   shrunk   thy   streams;   return,   Sicilian   Muse,
And   call   the   vales,   and   bid   them   hither   cast
Their bells and flow'rets of a thousand hues.   (LL-132-35)

Milton mentions another two Greek Myths in these lines. He calls Alpheus to get back, assuring him that religious speech of Peter is over. In the Classical Myth, Alpheus is a mythical Greek river god, and often linked to the fountain Arethuse. The Roman Myth states that a Nymph named Arethuse was bathing in Alpheus' river when he fell in love with her. Afterwards, Alpheus started pursuing her but before he could catch her, Diana or Artemis in the Greek Mythology, the goddess of hunt and virginity, changed her into a stream. Then Arethuse mixed with Alpheus and disappeared underground but later resurfaced in Sicily. As for the "Sicilian Muse", Milton addresses her here to ask her doing him the favor of telling the wind to spread various colorful flowers. Milton specifies this Muse as Sicilian because Sisley is the place where the Greek poet Theocritus who established pastoral poetry was born. Thus, Theocritus was first inspired by her, by praying her; Milton is seeking such inspiration too. Since Sisley is both explicitly and covertly emphasized in these lines, the conclusion that is made here matches Milton's aim to indicate themes of pastoral poetry that were earlier deliberated. Alpheus himself is strongly related to pastoral poetry and is often given as a symbol of that poetic genre. It is obvious that Milton's technique of intertextuality here is by making a fair parallelism between the current and the original texts.

8.11. Genius:

Now, "Lycidas", the shepherds weep no more;
Henceforth thou art the genius of the shore,   (LL- 182-183)

As the poem comes closer to its end, Milton proudly announces that "Lycidas" is turned into a genius. The genius in the Roman Mythology is a divined-nature individual that hunts every individual animate, inanimate, and place. This free spirit accompany each person from the moment they are born to the moment they are dead. This means that "Lycidas" became a free spirit that inhabits the shore of the sea and eternally accompanies the weeping shepherds. Thus, they should cry no more. This last indication of the Classical Myth shows the difference made between the strong mythical entrance and the weak mythical reference used in the poem. By acting so, Milton tells his audience that he is putting his pen down. He uses this light parallelism for the last time in the poem to confirm his intention to conclude. Hence, in these lines Milton finishes his intellectual lamentation by stating the final destiny of "Lycidas", he parallels the genius myth with his own assumptions about "Lycidas'" fate.

9. Conclusions:

An author never dies. As long as the work is alive, then the author is, and the work is his. Consequently, Milton is alive and "Lycidas" is his. These are the quite satisfying answers to the questions we posed in the beginning of this intellectual journey exploring some momentous literary and linguistic aspects. As we established our specific definition of intertextuality in the way, we concluded that intertextuality is the deliberate emergence between a particular text and a particular situation, or similarly the emergence of two or more texts. We also learnt that it possesses many mechanisms such as the allusions and quotations that Milton mostly makes use of in his "Lycidas", as he hardly or never uses any of the other mechanisms namely, calque, translation, pastiche, parody, and plagiarism. We also found that Intertextuality appears in many types. Thus, it could be obligatory and optional as these types are clearly used in the poem, and accidental as it is left to us, readers, to determine.

The accidental associations made by the reader each time there is a new reading are the processes by which the birth of the reader occurs. It must be admitted that this concept of Barthes is cherished, but we have to disagree with his theory that the writer is a mere collector and organizer of others' texts. We base our disagreement with Barthes on both Barthes and Kristeva's view. From Barthes himself we learn that a birth of a reader occurs when each reading takes place, then why not a birth of a text occurs when each reading takes place? And why there isn't a rebirth to each author every time there is a prospect reading on the line? In the process of searching for answers, we discovered that the answers are simple and clear. There is no reason why should the author die. This conclusion becomes more assertive when we think of the author as not being simply connected with the past, but instead is always paving the way for future readings starting from present writings. This denotes the fact that the physical death of the author neither signifies the literary one, nor eliminates the author's role in creation. Hence, the author is a creator of novel ideas even if they weren't originally her /his as long as they are differently perceived, considered, formed, and produced.

Milton's use of mythical intertextuality in "Lycidas" added to the use of intertextual reflections in the literary and religious domains, does not only permits what is old to be again told, but also creates new correlations and waves an inventive fabric of all those old story strings. This results to us a marvelous Roman and Greek dress worn by the main ideas of the poem to

appear extraordinarily mind-blowing. This creative manner serves as a continuous echo of the intellectual craft of Milton. The very craft that enabled the poet to move fluently between the lines of the poem as he highlights a notion in one line, alludes to another in another line, or productively enlists a third idea in between.

Milton is productive, no doubt. He is in the way he inhales and reshapes the absorbed sources of intellectuality and how he combines its pieces together to make a unique production. This exact kind of productivity is what we believe that Kristeva absorbed from Marx's view. It is Milton's skill to mostly parallel, and less likely absorb and transform all those individual classical, literary and religious texts and integrate them with one another to produce such a matchless kind of marriage among these detached and attached subject matters is what equals creativity. It is the craftiness in manner of reforming references .3

to serve his purposes that matches creativity in Milton's mythical intertextuality of "Lycidas", gives him the ideas ownership on a fair level, and makes him alive till the very last interpretation of the poem.

Notes

1. John Milton was born in 9 December 1608 and died in 8 November 1674. He was a famous English poet of the 17th Century. *Paradise Lost* (1667) is indeed his most famous everlasting poem besides his pastoral elegy *"Lycidas"*(1637). In addition to his outstanding poetic talent, Milton had such an outstanding political role to support the Commonwealth of England .His poems offer a clear manifestation of his environmental surroundings, especially those with religious and political nature. His quest for freedom is shown in his writings and attitudes towards his life settings, as he claimed the right of freedom for speech, writing, and practices.

2. On one hand, the term "*mode of production*" was first used by Marx to indicate how economic production is particularly systematized within a particular society. This general concept was invested by Kristeva in shaping the term "*intertextuality*" regardless of its opposition to the Marxian view of the economic production features of giving monetary value to completed products which are prized by certain exchange cost. The Freudian "*dream-work*" is a famous psychoanalytic theory of dream interpretation. Freud suggested a translation between two languages, one language is of the ideas and hidden wishes and the other is of their product to convey related messages. According to Freud, there are four main characteristics to the "*dream-work*", and by means of which the translation process of the unconscious desires occurs in a sophistic organized manner. These are: "*Condensation, Displacement, Considerations of representability, and Secondary Revision*". The most aspects of concern to our study here are "*Condensation*" and "*Secondary Revision*". The first term refers to condensing a variety of ideas into a single one. The second concept stands for having a quite good idea to decide whether the result of the deformed output of dreams serves to

confirm a certain interpretation or refute it. These two aspects were invested by Kristeva in her concept of "*intertextuality*".

3. This name "Lycidas" is deliberately employed because of its classical, cultural, and literary value. By reviewing some historical mentions of the name, it is evident that "Lycidas" is a man who was alleged to have collusion with the city's enemy, so he was stoned to death by his fellow citizens. This Athenian "Lycidas" of Salamis is found in Herodotus Book IX which was written in the 5th Century BCE. The literary roots of the name, however goes back to Theocritus's Idylls. In Idylls, "Lycidas" is mentioned as a poet-goatherd encountered on the trip of Idyll vii. "Lycidas" also appears several times in Virgil's verses as a typically Doric and pastoral-mode shepherd's name.

4. A pastoral elegy is a subgroup of pastoral poetry, characterized by the main features of shepherds life and concerns besides its mournful nature. Thus, pastoral elements of rural life are employed in an idyllic elegy that is written to lament a loss of some sort.

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