

CHAPTER I

INTRODUCTION

This chapter provides information about background, statement of problem, research objective, research significance, and definition of key terms.

1.1 Background

An essay is written in aim to discuss a matter, express a point of view, persuades us to accept a thesis on any subject or just simply entertain. The writer of essay certainly pass the process of thinking the subject will be written, determining some word as dictions, stringing up the sentence in the purpose that the reader will easily receive the message in the essay. There is no one but many who fell confuse when they read an essay because they hardly understand the aim of the writer. This condition caused by writer's ability in bandaging the essay, I mean in elaborating the technique of using language. We can claims that an essay is a part of literature, but there is no language of literature. Simpson (2004:98) mentions "*That is to say, there exists no feature or pattern of language which is inherently or exclusively 'literary' in all contexts.*" Literature is just a technique. Many kinds of techniques are amends in literary works. *Stylistics* is one of them. It is defined as Barry (1995:118) says that:

"stylistics is, in a sense, the modern version of the ancient discipline known as 'rhetoric', which taught its students how to structure an argument, how to make effective use of figures of speech, and generally how to pattern and vary a speech or a piece of writing so as to produce the maximum impact."

Here we have to underline three points from the quotation above. *First*, stylistics is the modern version of ‘rhetoric’. As we know, rhetoric is the way or manner in conveying messages or information from one to another. According to Abrams (1999:268), rhetoric in the early its development was amended by Aristotle that focused on elements such as plot, character, thought and diction within literary works. *Second*, stylistics works on field to lead us how to structure our writing from structuring an argument, making effective use of figure of speech, which in general, stylistics works on how to pattern and vary the speech in a piece of writing. *Third*, stylistics inherently concerns to the writer’s ability in writing process, perhaps some writer use stylistics’ rule, some other perhaps not. Using stylistics features is the writer choice, but if some writer uses it finely, it can make a maximum impact for the reader. I mean, maximum impact is the effect that caused by usage of features of stylistics in the aim, the message that will be conveyed is received by the readers. Because, inside of the reader will receive the message, they also feel comport and entertained when reading ‘stylistics-writing’. Simpson (2004:3) mentions that:

“To do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts.”

The quotation above indicates that doing stylistics is the writer’s creativity in exploring language. Every writer may have different way doing stylistics. It is no matter

because there is no value which indexes every writer has to do the same technique in exploring language.

Stylistics not only kind of entertaining writing or just a way form of conveying message. It also can be read as a track of history of the age when a literary work was written. Every word in a literary work, in this case is essay is influenced by the condition of the age of writing; cultural, political, educational and economical condition. The word 'computer' or 'machine' may not establish in fifth century, or the word 'television' may not arise in the first century. So, kind of diction, argument, etc. are reckoned concerning to the age's condition of writing. Here in this research, *The Essays* can be reckoned as a writing which concern to its age. This Elizabethan essay published in 1601, and it is written by Sir Francis Bacon. Elizabethan age claimed as a productive period in English literature. Scott (1908:lix) in her introduction for republishing *essays* mentions that: "*The Elizabethan age is the most creative period in English literature.*" because, according to the time line of European history, the renaissance wave establish in the this age. Scott adds in that introduction: "*Fortunately, just at this time the great wave of renaissance, the birth of letters, having spent itself in Italy, and crossed France and Spain, reached the shores of England.*"

As we all know that renaissance period in European world was the enlighten age. But, it has to seen not only as progression of our world. In the other side, Islamic world was the declining one. It can be said that the 'golden age' moves from the Islamic world to the west world. And in that condition, Islam was rejected from the west. One of their manners is to ridicule Muhammad (peace on him), the prophet of Islam. He is delineated as the worst figure, in the aim that Islam understood as a bad religion which will damage west peoples' religion and life. This attitude toward Muhammad our prophet appears in the most of literary works in English at the period of Elizabeth. Not except in Francis

Bacon's *The Essays*. Bacon's delineates Muhammad in the name of Mahomet as the lord of war-religion. By his ability in exploring language, he uses some stylistics feature to write that delineation.

In *The Essays*, Bacon uses some technique like metaphor and satire to picture Muhammad. Several words that indicate Muhammad as the war man in one side and the stupid in the other also used in Bacon's writing. That is no matter whether Bacon writes anything in *the Essays* because it is his right, but as a reader who have a permit to criticize or to make a critique, we are allowed to ask why does Bacon have a different understanding toward Muhammad? Does the condition of the age when *Essays* written demand Bacon to delineate Muhammad like it was? Let see a quotation from *The Essays*:

There are but two swords amongst Christians; the spiritual and temporal; and both have their due place and office, in the maintenance and protection of religion. But we must by no means take up the third sword, which is **Mahomet's sword**, or like unto it; that is, to propagate religion by wars, or by sanguinary persecutions to force consciences. (1601:8)

The word 'sword' above indicates two meanings, *firstly*, it may means war, slaughter, brutality, etc. and *secondly* it seen as a metaphorical word. We may presume that 'sword' aimed as Mahomet's religion, Islam, because, metaphor indicates other meaning behind the structure. The relation between the word as language and it meaning as metaphor is truly indirect. Simpson (2004:42) says: "*Importantly, the relationship between metaphor and linguistic form is an indirect one, which means that we can express the same conceptual metaphor through a variety of constructions.*" We may have a same understanding on one thing but we express it in different way or different construction of speech or writing. Abrams (1999:97) says that metaphor "*is a word or expression that in literal*

usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison". It means that easily, metaphor can be defined as a word or expression which denotes other kind of meaning. Like when someone says 'pig' to call his greedy friend, that perhaps the metaphor.

Not only uses metaphor in writing, Bacon also uses satire. Simpson (2004:45) says that satire is "*form of verbal humour which draw[s] on a particular kind of irony... Irony is situated in the space between what you say and what you mean...*" Like delineation of Muhammad in *The Essays*, satire appears in the form of irony, certainly it is in a bandage of humor. Bacon as the person of cultural situation in the age of writing *The Essays* easily made a tale about Muhammad miracle as a joke. That is the problem. Abrams (1999:275) emphasizes that "*satire can be described as the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation.*"

We can investigate this problem easily but needs patience. From all stylistics usage in *The Essays*, the investigation will continue to consider historical condition of the period of writing. It may political or cultural condition, or religious motive. Using New-Historical approach, we can investigate, why did the writer of *the Essays* have different understanding toward Muhammad? And, were there true annals of Muhammad? But, as I have said above, this investigation needs patience because New-Historical approach needs what we will call 'Co-Text'. Barry (1995:172) emphasizes that: "*New-Historicism is a method based on*

parallel reading of literary and non-literary text, usually of the same historical period.” those the non-literary texts are what we names Co-Text.

New-Historical approach or New-Historicism is one of knives of analysis which see a literary works as the linear history. As we know, one history could not be generalized, because, every place have different history, according to their own cultural condition. New-Historicism usually gathered with Cultural-Criticism. Because both of them talk about what condition that happened when literary works are written. A new-history exactly arises from co-text. Co-text is like counter-text that cooperate the rising of new-history.

Many steps have to be passed in practicing New-Historical approach. Easily, if this method or approach applied to make a critique on *The Essays*, the conception that Muhammad is the worst prophet will be countered by new-historical view. Actually, new-historical view not just a nonsense counter. It is rely on the other text from the same period which has different view toward same object. Here in this case, the view toward Muhammad. The new-historical analysis can make the grand view or the discourse toward Muhammad topple. Discourse is the grand-history that appears in the literary work. Foucault (1977:1137) says that “*discourses are transparent, they need no interpretation, no one to assign them a meaning.*” actually, discourse from one literary text appears by itself. Further, New-Historicism does not accept counter view outside the text. Barry (1995:175) emphasizes that: “*new-historicism accepts Derrida’s view that there is nothing outside the text, in the special sense that everything about the past is only available to us in textualised form*”.

Many branches amend in New-Historicism. I mean there are lots of focuses in it. So, in this research, I will focus using the new-Historicism theory from Michel Foucault which intently observe the 'power' on the culture where *The Essays* born.

There is a research toward figure of Muhammad or Mahomet from Ohio State University in 2009. The research entitled "*Saving the Lost Sheep: Mission and Culture in Pedro Guerra de Lorca's Catecheses mystagogicae pro aduenis ex secta Mahometana: Ad Parochos, et Potestates (1586)*" By Jason David Busic. This study examines the Christian polemic against Islam (Mahometana) from the middle Ages to Early Modernity. This research is not on Bacon's *The Essays*, but this is about west view toward Muhammad. Generally, this research and David Busic's research have a similar theme. I chose this essay because Francis Bacon is the founding father of essays writing in English literary tradition, (See Abrams, 1999: 83) and actually he talks about Muhammad.

Base on considerations above, this research will focus on how Muhammad delineated by Francis Bacon's through his usage of metaphors and satires then investigated its history through New-Historical critique. This research is entitled "Bacon's Metaphors and Satires in Delineating Mahomet Through New-historical Critique".

2.1 Statement of Problem

In accordance with the background of research that mentioned above, the researcher would like to identify the problems. The main problem in this research

is to describe what stylistics features that used in *The Essays* then view it through New-Historical critique.

The statement of problem will be formulated as follows:

1. How do metaphor and satire delineate Mahomet in *The Essays*?
2. How does New-Historical critique describe Bacon's Mahomet?

3.1 Research Objective

Based on the background, the problems can be formulated in the research question as follows:

1. To describe the works of metaphor and satire in delineating Mahomet.
2. To describe the New-Historical critique on delineation toward Mahomet by Francis Bacon in *The Essays*.

4.1 Research Significance

This research is expected for being a contribution to the academic society, being an additional reference conducting related research which focus on study toward Mahomet (Muhammad), In the aim that the reader will understand about the condition of Islamic especially Muhammad appearance in English literature. This research also directed for those who interested in metaphor, satire and new-historicism studies and for those who interested in Muhammad studies.

5.1 Definition of Key Terms

In order to avoid unnecessary misunderstanding, several terms will be defined as follows:

1. Essay is any short composition in prose that undertakes to discuss one matter, express a point of view, persuades us to accept a thesis on any subject, or simply entertain. (Abrams, 1999:82)
2. Metaphor is a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison.
3. Satire is kind of verbal humour which draws on a particular kind of irony.
4. New-Historical view is the process of rising up the new history against the grand-history (discourse) in the literary works based on non-literary text (co-text) from the same period.
5. Co-Text is the counter-discourse-text or non-literary text from the same period with the literary works which arises a new-historical view.
6. Discourse is the grand-history that implied within the literary work.