

CHAPTER II

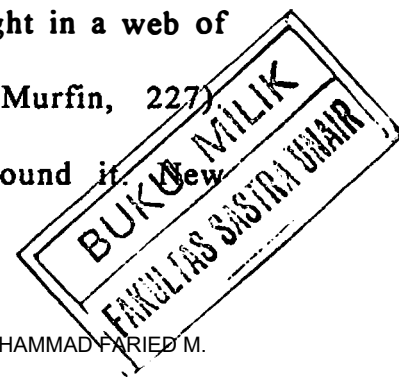
THEORETICAL FRAMEWORK

AND RELATED STUDIES

A. New Historicism Theory

New historicism, or Neo historicism, is a recent historicist approach to literature. It confirms a perception of the literary text as actually replicating in its own dynamics and structures those of the cultural at large. Thus, it is no longer a question simply of the text's mirroring historical events as the historicist approaches of the nineteenth century. Rather, text is seen to be a molecular representation of the entire cultural organism, as it were. The text, then, confirms the ideologies and dynamics of the culture at the same time as it reproduces them (Buchbinder, 112-113). In other words, New Historicism is less fact-and event-oriented than historical approach used to be (Murfin, 228).

New historicism views that literary works are caught in a web of historical conditions, relationships, and influences (Murfin, 227). Literary works are always influenced by realities around it.



historicism assumes that works of literature are simultaneously influenced and influencing reality. It, therefore, confirms the notion of *referentiality* -- a belief that literature refers to and is referred to by things outside itself (Murfin, 234).

New historicism owes the notion of powerful cultural discourse from the French structuralist Michael Foucault. Foucault sees history in terms of power. He seldom views power as a repressive force. Certainly, he does not view it as a tool of conspiracy by one specific individual or institution against another. Power, rather, is a whole complex of forces; it is that which produces what happens. Thus, even tyrannical aristocrat does not imply wield power, for he is formed and empowered by discourses and practices which amount to power (via Murfin, 230-231).

Foucault intricately connects any single historical event or institution with a web of other economic, social, and political factors. No one of these causes the others; indeed, the existence of each is bound up with the others and is as much a response as a *catalyst* (via Murfin, 231). Thus, there is no monocause, but multicause for any historical events.

A.1. Structural Approach

The structural approach is used to obtain the description of the elements of literature being analyzed. The writer only includes character and setting approach, for it is sufficient to conduct the structural analysis. Plot is excluded since the thesis does not pertain to the analysis of the process of the conflicts or relate to the analysis of the arrangement of events.

A.1.1. Character

According to Edgar V. Roberts and Henry E. Jacobs in *Literature: An Introduction to Reading and Writing*, character in literature generally, and fiction specifically, is an extended verbal representation of human being, the inner self that determines thought, speech, and behaviour. Through dialogue, action, and commentary, authors capture some of the interactions of character and circumstance (143). Character, therefore, is a reasonable facsimile of a human being, with all the good and bad traits of being human (ibid, p. 56).

Concerning the interaction between character and the circumstance around them, they clearly states:

A story is usually concerned with a major problem that a character must face. This may involve interaction with another

character, with a difficult situation, or with an idea or general circumstances that force action. The character may win, lose, or die. He or she may learn and be the better for the experience or may miss the point and be unchanged despite what has happened (ibid, p.56).

Through the dialogue of the character the author can express his or her ideas and make the story vivid and dramatic. At its simplest, dialogue is the conversation of two people, but more characters may participate, depending on their importance, the number present, and also the circumstances of the scene and action. Straight narration and description can do more than say that a character's thoughts and responses exist, but dialogue makes everything real and firsthand. Dialogue is hence a means of rendering rather than presenting (ibid, p.60).

A.1.2. Setting

In a novel, the author may shift the characters to many different locations. The action of the story, while often taking places in one city, countryside, or house, may shift within an area or location as characters move about to perform their task. Whether there is one location or many, however, the term *setting* refers to all the places and objects that

are important in the work, whether natural or manufactured (ibid, p.229).

According to Edgar V. Roberts and Henry E. Jacobs the setting for a great number of work is the out-of-doors, and, as one might expect, Nature herself is seen as a force that shapes action and therefore directs and redirects lives. Manufactured things always reflect the people who made them. A building or a room tells about the people who built it and live in it, and ultimately about the social and political orders that maintain it (ibid, p.230).

In conclusion, setting refers to the natural and artificial scenery or environment in which characters in literature live and move, together with the things they use. The setting of a work is the total of references to physical and temporal objects and artifacts (ibid, p.229)

A.2. Biographical Approach

Jerome McGann proposes procedures of historical method in literary criticism which assume that historical critics, who must be interested both in a work's point of origin and its point of reception, will understand the former by studying biography and bibliography. After learning these details, the critic must consider the expressed intentions of the author, for, if printed, they have modified the

developing history of the work. Next, the new historicist should know the history of work's reception, for that body of opinion has become part of the platform on which we are situated when we study the book. Finally, the new historicist should point toward the future, toward his or her own audience, defining for its members the aims and the limits of the critical project and injecting the analysis with a degree of self-consciousness that alone can give it credibility (via Murfin, 235).

The biography of Voltaire in this subchapter is compiled and summarized from the following sources: *Introduction to Contemporary Civilization in the West* Vol. I by Justus Buchler, *A Cultural History of Western Education: Its Social and Intellectual Foundations* by R. Freeman Butts, *Chamber's Encyclopedia* Vol. XIV, *The Heritage of World Civilization* by Albert M. Craig et. al., and *A Short History of Civilization* by Henry S. Lucas.

A.2.1. Biographical Sketch of Voltaire

Born in Paris on 21th of November 1694, Voltaire was the second son of Francois Arouet, a prosperous and successful lawyer, and Marguerita Daumard. At the age of ten, he was sent to the famous Jesuit school. He was precocious, exceptionally brilliant pupil, even then writing verse with astonishing technical skill and facility.

Arouet left school in 1711, determined to be a writer but his father, appalled at the insecurity of the profession, made him study law. He became a law student but passed his time in smart, liberal society. In 1713, his father sent him to the Hague as page in the suite of the recently appointed French Ambassador, the marquis de Chateauneuf In Holland.

On his return to Paris in 1715, Arouet became an habitue of the court at Sceaux, which was bitterly opposed to the regent, Phillip of Orleans, and centered round the ambitious duchesse du Maine. He lent his satirical talents to the cause of the duc du Maine and in 1716 was banished, for the first time to Tulle and the Sully. On May 17, 1717, suspected of having written lampoons against the regent, Phillip of Orleans, he was lodged for 11 months (until April, 11, 1718) in the Bastille. Then he was banished for six months to Chatenay, about six miles from Paris. In June 1718 he adopted the pseudonym - Voltaire - which was probably an anagram of *Arouet le June*.

Voltaire, at age of 29, famous, prosperous, successful businessman, friend of the great, had no reason for pessimism. He spent next two years largely in the company of the powerful duc de Richelieu. The fragility of position appeared in 1726, when, grossly insulted the Chevalier de Rohan, and afterwards thrashed his bullies, Voltaire was

again confined in the Bastille (April 17). He was freed on May 3 in condition that he withdrew to England, in accordance with his own request.

Voltaire's exile lasted until 1729. He learned English and formed connexions in both political and literary circles, frequenting his old friend Bolingbroke, the Walpoles, the wit Bubb Dodington, Congress the duchesse of Marlborough, Swift, Pope, Berkeley, and Samuel Clarke. Voltaire became a disciple of Newton and Locke. The three years that Voltaire spent in England were of capital importance in his life. He acquired little knowledge that was fundamentally new; but England helped to crystallize his thought and define his task as a writer. Thus, when he returned to France, Voltaire had in preparation a large number of works.

In 1734, Voltaire fled to Lorraine, then took refuge near the frontier with Emillie de Breteuil at Cirey-sur-Blaise since his letters *Philosophiques* which was an indirect criticism of french institutions created and uproar. For the next ten years Cirey was Voltaire's headquarters. In March 1726 he began to correspondent with Frederick, crown Prince of Prusia, who when he ascended the throne in 1740 did his best to attract Voltaire to his court.

In 1744, Voltaire recalled to Versailles through the influence of d'Argenson, foreign minister. He was at last elected to the French Academy in 1746. In 1747 he returned to Cirey, where he began a liasion with the young soldier-poet, Saint-Lambert.

Yielding at last to Frederick's blandishment, Voltaire arrived in Berlin in July 1751. At first, appointed chamberlain, decorated with the order of Merit and provided with a fat pension, he was delighted. But Frederick's tactless authoritarianism and Voltaire's vanity, indiscretions and financial racketeering soon created a less happy atmosphere. The crisis came with a quarrel over Frederick's president, Maupertuis, on whom Voltaire wrote his lampoon, the *Diatribes du Docteur Akaka* (1752). In March 1753, Voltaire at last obtained permission to leave Prusia. The episode was rounded off by the tragicomedy of Voltaire's detention in Frankfurt (May-July 1753) by an official instructed to recover from Voltaire a volume of Frederick's poems. France and Prusia being both closed to him, Voltaire led a wandering life until 1755.

Meanwhile, all was far from well in Switzerland where Voltaire had hoped to find peace, liberty, and toleration. The Genevan government did its best to prevent Voltaire from staging plays, either privately or publicly, and refused to be coerced by d'Alembert's article *Geneve*, published in the *Encyclopedie* in 1757, into establishing a

theatre in the city. Further, the article provoked Rousseau's *Lettre a d'Alembert sur les Spectacles* (1758) which finally wrecked the friendship between Voltaire and Rousseau. Furious, and disappointed, Voltaire installed himself in 1760 at Ferney on French soil near the Swiss frontier. He could now enjoy the social amenities of France and the liberty of Geneva. Henceforth, Voltaire's works was dominated by propagandist element against unenlightened, 'l'infame'.

To his literary activities, Voltaire added practical intervention on behalf of the oppressed. Ferney became a refuge for the persecuted. In 1778 Voltaire set out for Paris, ostensibly to arrange for the production of his last tragedy, *Irene*. His triumphant reception and apotheosis were too much for his aged frame and he died on May 30, 1778. To forestall any action by the church he was buried hastily at Selieres in Champagne, his remains were subsequently removed from Selieres in 1791, to lie in the Pantheon in Paris.

A.2.2. Voltaire's Principal Thoughts

The following Voltaire's five principal thoughts are summarized from many various works of Voltaire. It is considered as the most significant and important thoughts of him. The formulation of those principal thoughts is useful in the effort to reveal Voltaire's indirects

propagandas as the response towards the contemporary social conditions.

A.2.2.1. On Religion

To Voltaire theology and revealed religion were unnecessary for philosophers, but (like so many of the philosopher) he sometimes believed they might be necessary for most people. Philosophy for classes, religion for masses, became his political formula.

Voltaire was a deist, skeptical of God's intervention in the affairs of this world. Deism was the major positive religious component of the Enlightenment since it was empirical, tolerant, reasonable, and capable of encouraging virtuous living. The deists believed that religion should be reasonable and should lead to moral behaviour. Influenced by Newtonian worldview, they had convinced that nature was rational, and the religion through which that God was worshipped should be rational.

A.2.2.2. On Toleration

It is probably for his struggle on behalf of civil liberty and toleration, however, that Voltaire is best remembered today. His plea for toleration did not arise out of a general philosophic skepticism. Essentially, Voltaire's skepticism was only that of the convinced

moralist and reformer, and he wanted toleration principally because he felt intellectual freedom was the best way to get men to agree on fundamentals. He was against the Church, and as he grew older, he became more uncompromising, because the church prevented agreement between men on moral issues in the very effort to foster such unity. To attempt to create unity on the basis of a special revelation seemed to Voltaire to be only a way of promoting skepticism and indifferent, or factional strife and immoral persecution.

A.2.2.3. On Power

Voltaire and his contemporaries which were included in the age of neoclassicism produced a pantheon of monarchs who enacted comparable roles within a more human, but also more elegant, environment. The modern state had arisen from its feudal antecedents; and kings, both absolute and enlightened, tended more and more to symbolize the aspirations of the countries they headed. The growth of certain theories about kingship made the condition of royalty less secure. Simpler medieval and renaissance assumptions had invested earthly rulers with divine rights.

But, however, the arguments for and against monarchy were slowly superseded by the notion that men live together by virtue of a

social contract. The age of neoclassicism and Enlightenment accepted its rulers, but in good rationalist fashion to define their station and duties within an orderly civil society.

A.2.2.4. On Metaphysics

Voltaire was never concerned to erect a philosophical system or to propound a particular program. But, however, with the influence of the new science gave him an intellectual foundation to propose a notion of natural law. He was convinced that the laws of nature were written on the heart of every man, needed simply to be followed in their inexorable harmony in order to do away with the confusion and caprice with which contemporary societies were governed. At the same time, however, Voltaire was not at all convinced that the natural law could be or should be followed by all men.

The notion of empirical rationalism also influenced Voltaire to reject any kinds of supernaturalism. He rejected the system of metaphysics which was not based on empirical rationalism.

A.2.2.5. On Humanity

If the intellectual achievements of the eighteenth century centered around the names of Locke and Newton, the preoccupation with

humanity and the moral bent of the Enlightenment centered around the name of Voltaire. To Voltaire, reason and humanity are but a single word and that man is the unique point to which we must refer everything. It means that Voltaire confirms the classic humanist maxim, "Nothing human is alien to me."

B. Related Studies

The nineteenth-century writer Gustav Flaubert said that *Candide* was a book that made you want to gnash your teeth, Flaubert also commented that the conclusion of *Candide*, with its admonition to work, may be "serene and stupid, like life itself." Yet the garden must be cultivated (via Anderson, 1429).

Howard E. Hugo states that *Candide* has a specification in its literary models, the element that gives the book its distinctive flavor. This is Voltaire's *parody* of his literary models. The tale is a satire, almost a burlesque, of the romance, the adventure story, and the pedagogical novel. Did a novel ever contain more ridiculous improbabilities? Within a rigid formal structure (ten chapters in the Old World, ten in the New World, and the last ten back in Europe and Asia Minor) we are presented with dozens of recognitions scenes, most of them accompanied by appropriate flashbacks as the once-lost character

tells his tale to the ingenuous young man. "We see that we often meet people we thought we should never meet again." The recognition device is an excellent way to impose a design upon what otherwise would be a series of loosely linked adventures. It is also Voltaire's ironical commentary on storybook life in comparison with our own sorry existence, where the lost stay and the dead remain dead. Several of the major deaths in the story fortunately turn out to be not permanent; but half of Lisbon, two entire armies, the inhabitants of one ship and two castles, and miscellaneous llamas, monkeys, and sheep are summarily dispatched. A dim view of this best of all possible worlds!

CHAPTER III

ANALYSIS