

MYTHOLOGICAL AND HISTORICAL REPRESENTATION: A CRITICAL DISCOURSE ANALYSIS ON AESCHYLUS'S POEMS *THE SACRIFICE OF IPHIGENIA AND THE BATTLE OF SALAMIS*

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Abstract

An allusion is a reference to a well-known person, place, event, literary work, or work of art. The main purpose of this research is to find the allusion in the selected poems of Aeschylus *The Battle of Salamis* and *The Sacrifice of Iphigenia* and critically analyze the poems to explore and describe the story and mythology behind the expressions in each line. This research is conducted qualitatively and applies purposive sampling to choose and gather the data. It can be reported that both poems represent Greek mythology and history. The representation is derived from expressions, which are in the form of words and sentences. It is found that the allusion found contains names of figures in Greek mythology, such as god-goddess (Artemis), kings (Agamemnon, Atreus), and places (Strymon). These become the references to convey the meaning and to deliver the message of the poems. Regarding these names, the poet connects his idea in the poem to the Greek story and mythology. In addition, there are three functions of allusion confirmed in this research; those are delineating the character, carrying the theme, creating humor. Accordingly, it is noteworthy that allusion can be used to identify the correlation between a particular text and reality, history, and even mythology. In this case, it is noteworthy that allusion is not only a reference, but it also makes expression in the poem more vivid, flowery, interesting, and attractive.

Keywords: allusion, Critical Discourse Analysis, Greek mythology

Introduction

Composed at a particular time and context, a text reflects events or even historical events; such as memorandum, declaration, proclamation, and literary works (poetry, novel, or drama script). Therefore, it can be argued that exploring text is an alternative way to figure out the past situation, event, and story. Furthermore, to dig out the text there are some studies aiming at seeing an embedded story. One is from a literature perspective and another one can be approached from a linguistic point of view. In accordance with the text, here the text refers to the written expression. Simply put, this research confirms that the written expression analyzed is in the form of poems. The key is that poetry is much more compressed than fiction (for instance short stories and novels). Since the language is denser in a poem, the word order is so much more significant. For instance, a poem and a short story may both attempt to convey the character of god and goddess, but the poem will do so in three stanzas while the short story will do it on three pages. Poems have the potentials to be explored and analyzed to see insights inside. To explore the insight, this

research approaches the text by considering lexical (words) and structures (Leeuwen, 2018 and Bayram, 2010).

Furthermore, this research is supposed to explore poetic expression and to investigate the story behind the poem deeply. Hence, this research aims at discussing allusion. Abrams (1999:9) posits that allusion is a brief reference toward a person, place, thing, or historical event that is a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage. Along with Abrams, Leppihalme (1997) argues that allusion has four thematic groups based on their sources, those are religious, literary, historical, and mythological. A religious allusion refers to religion such as the history of prophets and Koran verse. Then, literary allusion refers to famous literary works, for example *Romeo and Juliet* by William Shakespeare refers to a romantic tragedy story. In addition, historical allusion is derived from historical events happening around us such as the cultural and social context, while, mythological allusion is coming from myths or stories that exist and develop in society. Mythology can refer to the collected stories, customs, and history. What is more is that Leppihalme (1997:10) posits that functions of allusions can be broadly divided into three groups: creating humor, delineating characters, and carrying themes. Accordingly, applying the framework of allusion, this research is projected to inquiry and explores the research question of what are the Greek and historical allusions in the selected poem of Aeschylus: *The sacrifice of Iphigenia and The battle of Salamis?* and the objective of this research is to figure out the Greek and historical allusion which can deliver the message of these poems.

To figure out the allusion and the references from the linguistic perspective, this research employs critical discourse analysis (CDA) as a device to look into poems in depth. Van Dijk (1985) and Chen (2018) posit that CDA is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. In other words, the text has the potential to represent the social context and even history (Musolff, 2012; Liu and Guo, 2016; Bednarek and Caple, 2014; Anaïs, 2013; Montgomery, 2011; and Quinn & Lamb, 2012). Another reason for applying this approach is that CDA sees advertisements, newspapers, political propaganda, official documents, laws, and regulations (Fairclough, 2013; Leeuwen, 2018; Bouvier & Machin, 2018); and Fowler (2013), and in this case, the poem is included. In addition, Orpin (2005) and Fairclough (2010) posit a three-dimensional model for CDA, which consists of three interrelated processes of analysis. Those are 1) the object of analysis (including verbal, visual or verbal and visual texts), 2) the processes by means of which the object is produced and received (writing/speaking/designing and reading/listening/viewing) by human subjects, and 3) the socio-historical conditions, which govern these processes.

Method of Research

The research will use the qualitative method, “qualitative means that the analysis is not using statistical method, it is an analysis procedure data that is formed by the words” since this research emphasizes in-depth analysis so qualitative is needed to generate the urgency of this research. In addition, this research does not deal with numbering or statistical analysis (Hancock, 2002). This research also aims to discover the underlying story by applying techniques of word and sentence association inquiry. (Kothari: 2004). In addition, this research is plotted to uncover new ideas and insights and to interpretatively analyze to figure out patterns of behavior and thinking (Croker, 2009) and it is not to generalize the findings but is aimed at inventing varieties of language use (Creswell,

2014). To gather the data, this research applies the documentary search (Atkinson and Coffey, 2004).

Findings and Discussion

Presenting the findings, the researchers divided them into two main discussions; they are Greek mythology and historical allusion. Each of them brought lines of poems and their explanations. Here are the discussions.

1. Greek Mythology Allusion

It is noteworthy that the first poem *The Sacrifice of Iphigenia* construes points referring to Greece. It is opened with the name of a river in Greece, i.e. Strymon. It is in the first line *Now long long from wintry Strymon blew*. Strymon is the old name, now it is called Strimonas (Στρυμόνας). Furthermore, Strymon also refers to a great disaster happening to Greece. This reference is supported with the 2nd – 6th lines, which describe the situation as quoted below.

- 1 NOW long and long from wintry Strymon blew
 - 2 The weary, hungry, anchor-straining blasts,
 - 3 The winds that wandering seamen dearly rue,
 - 4 Nor spared the cables worn and groaning masts;
 - 5 And, lingering on, in indolent delay,
 - 6 Slow wasted all the strength of Greece away.
- (Aeschylus, 1893: lines 1-6)

It is thus noted that the second line construes the situation when the great disaster happened. It was apprehensive and then the poet delineates how the great disaster was by expressing weariness, hunger, and the blasts of anchor straining. In addition, the next lines (3-5) also outline other conditions related to the disaster; the wind blowing and bothering the sailors' navigation as described in *the wind that wandering seamen dearly rue; Nor spared the cables worn and groaning masts; and lingering on, in indolent delay*. Moreover, the poet put an allusion (the second line) to describe and refer to the great disaster that happened and struck Greece. In addition, the poet began by writing *The weary, hungry, anchor-straining blasts*; this line describes how bad the disaster was. It can be argued from the expressions: weary, hungry, and fear. Thus, it is an allusion that refers to the situation and the power of disaster destroying the glory of Greece. In this case, the expressions represent a meaning behind the words themselves. Also, it refers to a disaster created by the Goddess of Artemis to the Greece people because of their King, King Agamemnon, the father of Iphigenia killing a sacred deer in a sacred forest.

The next thing is that the third line *The winds that wandering seamen dearly rue* refers to the Greece troops who cannot move their ships because of the disaster. It reveals that the Greece troops were trapped on the sea and it thus performs an allusion. Then, another allusion is found in the sixth line; *Slow wasted all the strength of Greece away*. In this case, the poet alludes to the Greece troops who cannot move their ships and lose their power because of the disaster given by the Goddess Artemis. The expression delineates the situation and how great the power of disaster is that destroys the power of Greece troops and makes the power of Greece troops lost. The word *Greece* is an allusion that refers to the Greece troops that lost strength and their power because of the disaster happening at that time. Here the poet put his idea by using allusion and delivered the message and the

meaning of the poem. In this case, the allusion plays an important role to make the text deeper and wider. There are other allusions found in the second stanza.

- 7 But when the shrill-voiced prophet 'gan proclaim
- 8 That remedy more dismal and more dread
- 9 Than the drear weather blackening overhead
- 10 And spoke in Artemis most awful name
- 11 The sons of Atreus, mid their armed peers
(Aeschylus, 1893: 2nd stanza, lines 7-11)

In the seventh line of the second stanza, the researchers found an allusion in the form of the sentence; *But when the shrill-voiced prophet gan proclaim*. This sentence especially in the words *prophet 'gan* refers to the Calchas. In Greek Mythology, Calchas is the son of Thestor. Calchas is a fortune teller from Greece. In this poem, Calchas has an important role to help the Greece troops to read a future as a fortune. Furthermore, in the eighth line, the researchers found allusion, which is also in the form of a sentence. It can be seen from this part *That remedy more dismal and more dread*. This sentence is an allusion that refers to the sacrifice of King Agamemnon's daughter named Iphigenia. It can be revealed from the word *remedy*. Here, *remedy* refers to the action in order to muffle the anger of the goddess Artemis because of King Agamemnon's mistakes. In addition, the poet also used the words *dismal* and *dread*. Both words refer to the disaster and the sacrifice that should be done by king Agamemnon to apologize and to muffle the anger of the goddess. Here, the poet put allusion to describe the anger of the goddess Artemis and the scary moment of the disaster happening.

In the ninth line, the researchers found an allusion; it is *Than the drear weather blackening overhead*. This sentence alludes to the disaster. Here, the poet put an allusion to represent the situation and the condition of that place (Strymon) that was stricken by storm and blackening overhead. Moreover, in the tenth line, the researchers found an allusion in a form of the word; *Artemis*. In Greek Mythology, Artemis refers to the name of a Goddess. Artemis is the Goddess of chastity, virginity, the hunt, the moon, and the natural environment. She was the daughter of Zeus and Leto and the twin sister of Apollo. In this poem, *Artemis* does not only refer to the Goddess in Greek mythology but also delineates the power of Artemis as a goddess. In Greek, Artemis is known as a goddess who has great power and rules a sacred Forest. In this poem, the researchers argue that *Artemis* is an allusion representing the strength and the power of the Goddess Artemis. In the eleventh line, the phrase *the sons of Atreus* is an allusion representing a king in Greek mythology, which is King Agamemnon. In Greek mythology, Agamemnon is the king of Mycenae, the father of Iphigenia, and the son of Atreus. Atreus is the king of Mycenae in the Peloponnese (Karas and Megas, 1997). There are other allusions found in the third stanza.

- 12 So he endured to be the priest
- 13 In that child-slaughtering rite unblest
- 14 The first full offering of that host
- 15 In fatal war for a bad woman lost.
(Aeschylus, 1893: 3rd stanza, lines 12-15)

From the third stanza, the researchers found allusion and it can be seen from the twelfth line; *So he endured to be the priest*. From this line, the word *he* refers to King

Agamemnon who became a leader of the slaughtering of his daughter. This allusion also describes the punishment to King Agamemnon to sacrifice his daughter. This allusion also delineates the situation that King Agamemnon had to obey the Goddess Artemis and the feeling of sorrowfulness because he must sacrifice his daughter.

The next allusion is found in the thirteenth line. It can be revealed from the sentence *in that child-slaughtering rite unblest*. This sentence refers to Iphigenia and it tells about a rigorous daughter that must sacrifice herself. In addition, a reference to Greek Mythology is also found in the fifteenth line; *in fatal war for a bad woman lost*. This line refers to the Trojan War. This war is one of the well-known wars in Greek Mythology and it is a big war where many people die. Furthermore, this line also has *for a bad woman lost* that refers to a woman namely Helen (Helen of Troy). She is the daughter of Zeus and Leda, she is the twin sister of Clytemnestra, who is the wife of King Agamemnon and mother of Iphigenia. Here, it is revealed that this is an allusion, which describes the story of Helen and the Trojan War in which The Trojan War happened because of her. The next stanza also has an allusion.

16 The prayers, the mute appeal to her hard sire,
17 Her youth, her virgin beauty,
18 Naught heeded they, the chiefs for war on fire.
19 So to the ministers of that dire duty
20 (First having prayed) the father gave the sign,
21 Like some soft kid, to lift her to the shrine.
(Aeschylus, 1893: 4th stanza, lines 16-21)

In the fourth stanza, the researchers found the allusion in the second line: *Her youth, her virgin beauty*. This line refers to the Iphigenia. Here, the poet describes how Iphigenia is willing to sacrifice herself to be sacrificed to the Goddess Artemis because of his father's mistakes. This allusion delineates the beauty and elegance of Iphigenia and describes the adversity of Iphigenia. In this poem, the poet describes Iphigenia as a beautiful daughter of King Agamemnon.

22 There lay she prone,
23 Her graceful garments round her thrown;
24 But first her beauteous mouth around
25 Their violent bonds they wound,
26 With their rude inarticulate might,
27 Lest her dread curse the fatal house should smite.
28 But she her saffron robe to earth let fall:
29 The shaft of pity from her eye
30 Transpierced that awful priesthood one and all.
31 Lovely as in a picture stood she by
32 As she would speak. Thus at her father's feasts
33 The virgin, 'mid the reveling guests,
34 Was wont with her chaste voice to supplicate
35 For her dear father an auspicious fate.
(Aeschylus, 1893: 5th stanza, lines 22-35)

In the fifth stanza, the researchers found allusion in lines 22 to 25. Line 22 performs an allusion; *There lay she prone*. This refers to the Iphigenia and the event of her sacrifice.

This allusion describes and represents the situation of silence and full of tears and sorrow. Here, the poet put an allusion to give more feelings and to dramatize the situation so that it makes the text more vivid. In this part, the poet uses an allusion to delineate the situation and delineate the theme of this poem.

Furthermore, in line 23, the researchers found another allusion in a form of the sentence; *Her graceful garments round her thrown*. This sentence describes and delineates how beautiful Iphigenia is and how she obeys the command of The Goddess and her father to sacrifice herself. Even though it is hard, she is still willing to sacrifice herself. Here, the poet delineates the characters of Iphigenia, who will sacrifice for her father, using this allusion. The next line; *But first her beauteous mouth around*, describes Iphigenia as a weak soul because she cannot do anything besides obeying the command. At last, it is noteworthy that allusion can be in the form of a word, phrase, or sentence. In addition, the allusion is not only one of the figurative languages, but it also has a function to delineate character, enrich the text, and describe something behind the words. Another point is that the poet uses an allusion to enrich the text, to make the text more vivid and have more feelings and it refers to story and myth (Greek Mythology).

2. Historical Allusion

This part discusses historical representation and explores another poem, it is The Battle of Salamis. Here, this second poem contains several names in Greek mythology such as the name of god and goddesses, a place that refers to the historical event in the Battle of Salamis. The battle of salamis is one of the most important events in the history of the war between Persians and Greece.

- 1 Some evil god, or an avenging spirit,
 - 2 Began the fray. From the Athenian fleet
 - 3 There came a Greek, and thus thy son bespoke:
 - 4 "Soon as the gloom of night shall fall, the Greeks
 - 5 No more will wait, but, rushing to their oars,
- (Aeschylus, 1876: 1st stanza, lines 1-5)

The first allusion is in the first line; *Some evil god, or an avenging spirit*. This sentence refers to the Greece soldiers and the power of Greece soldiers. This allusion also describes a retaliation of Greece soldiers to Persian and it refers to one of the important events of Greece to strike back Persians to get a win from this war. In this part, the poet describes the power of Greece troops that strike back and fight to get their freedom and this becomes the turning point of Greece.

In the second line, an allusion is found in a form of the sentence; *Began the fray. From the Athenian fleet*. This sentence alludes to and refers to the Greece troops who begin an attack on the Persian troops. In this case, the poet put allusion to describe and delineate the power and also the strength of the Greece troops. The next allusion is also found in the third and fourth lines, which refers to the Greece soldiers when and how they strike back Persians and use their power to get a win in this war. It can be seen from the sentence in the fourth line *No more will wait, but, rushing to their oars*. It is noteworthy that the poet uses allusion to describe the power of Greece and the persistence of Greece to get their freedom and to delineate the unity of Greece troops to get and make them free.

- 6 Each man will seek his safety where he may

7 By secret flight.” This Xerxes heard, but knew not
8 The guile of Greece, nor yet the jealous gods,
9 And to his captains straightway gave command
10 That, when the sun withdrew his burning beams,
11 And darkness filled the temple of the sky,
12 In triple lines their ships they should dispose,
13 Each wave-plashed outlet guarding, fencing round
14 The isle of Ajax surely. Should the Greeks
15 Deceive this guard, or with their ships escape
16 In secret flight, each captain with his head
17 Should pay for his remissness.
(Aeschylus, 1876: line 6-17)

The word *Xerxes* in line 7 is the name of the king. Xerxes is the fourth king of the Achaemenid dynasty of Persia. Xerxes leads Persian soldiers to go to war. This line also refers to one of the important events in the battle of Salamis. It can be seen from the line *The guile of Greece, nor yet the jealous gods*. This sentence refers to King Themistocles, who is the commander of Greece soldiers. He sends a false message for King Xerxes and King Themistocles successfully makes him believe. This allusion also describes the quality and the power of Greece people and Greece soldiers and it becomes a reason why Greece can get a win from this war and get their freedom. In this war, the troops of Greece must sacrifice everything to make them free and to get their freedom; they must leave their family, their wife, and their children. In this case, this allusion represents the spirit of Greece troops.

33 Leaped the blithe echo from the rocky shore.
34 Fear seized the Persian host, no longer tricked
35 By vain opinion not like wavering flight
36 Billowed the solemn paeon of the Greeks,
37 But like the shout of men to battle urging,
38 With lusty cheer. Then the fierce trumpet’s voice
39 Blazed o’er the main; and on the salt sea flood
40 Forthwith the oars with measured splash descended,
41 And all their lines, with dexterous speed displayed,
42 Stood with opposing front.
(Aeschylus, 1876: line 33-42)

The researchers found allusions from lines 33 until 42. These lines portray the battle of Salamis as in line 36; *Billowed the solemn paeon of the Greeks*. Here, the poet put the words of *Paeon* and *Greeks*, which represent the spirit of Greece troops and the grandeur of Greece. In this case, allusion plays an important role to enrich the text and give more feelings and meanings.

43 The right wing first,
44 Then the whole fleet, bore down, and straight uprose
45 A mighty shout: “Sons of the Greeks, advance!
46 Your country free, your children free, your wives!
47 The altars of your native gods deliver,
48 And your ancestral tombs,—all ’s now at stake!”

49 A like salute from our whole line back rolled
50 In Persian speech. Nor more delay, but straight
51 Trireme on trireme, brazen beak on beak,
52 Dashed furious.
(Aeschylus, 1876: line 43-52)

It is noted that line 44; *Sons of the Greeks*, represents the Greece soldiers that fight against the Persian soldiers to defend their territory. In this poem, the poet also describes the sacrifice of the people of Greece to make their country free and get their freedom. Furthermore, another allusion can be seen in the next line; *Your country free, your children free, your wives*. This line also talks about the war to make their country free, their family, their wife, and their children to get their freedom.

52 A Greek ship led on the attack,
53 And from the prow of a Phoenician struck
54 The figure-head; and now the grapple closed
55 Of each ship with his adverse desperate.
56 At first the main line of the Persian fleet
57 Stood the harsh shock: but soon their multitude
58 Became their ruin: in the narrow frith
59 They might not use their strength, and, jammed together,
60 Their ships with brazen beaks did bite each other,
61 shattered their oars.
(Aeschylus, 1876: line 52-61)

It can be reported that line 52; *A Greek ship led on the attack* tells about the attack of Greece troops managed to make the Persian troops retreat from this war and the Greece soldiers get their win and freedom, this part also refers to the event where the fleet and the position of the Persian ships became fall apart and this opportunity used by Greece soldiers to launch the attacks to the Persian troops. In this part, the poet describes the power of Greece troops by using allusion. Furthermore, line 59, *They might not use their strength, and, jammed together* represents the Persian troops who cannot use their strength to give attack and refers to the event when their ships jammed together and collided with each other. It is noteworthy that the poet describes the Persian troops, who have been defeated by Greece troops. The next allusion is found in line 60; *Their ships with brazen beaks did bite each other*. Here, it is told that the Persian ships that bite each other cannot strike and collapse. Therefore, the Persian troops cannot do anything, their ships hit each other, and this makes their troops destroyed and lost from this battle and go back from this war. This situation became a good opportunity for Greece troops to strike at the Persian troops. Besides, this allusion also describes how Greece soldiers struggled for their freedom and their victory and how Persian troops were destroyed because of their lies.

62 Meanwhile the Greeks
63 Stroke after stroke dealt dexterous all around,
64 Till our ships showed their keels, and the blue sea
65 Was seen no more, with multitude of ships
66 And corpses covered. All the shores were strewn,
67 And the rough rocks, with dead: till, in the end,
68 Each ship in the barbaric host, that yet

- 69 Had oars, in most disordered flight rowed off.
70 As men that fish for tunnies, so the Greeks,
71 With broken booms, and fragments of the wreck,
72 Struck our snared men, and hacked them, that the sea
73 With wail and moaning was possessed around,
74 Till black-eyed Night shot darkness o'er the fray.
(Aeschylus, 1876: line 60-72)

Lines 65 and 66 confirm the victims of the war and it becomes the turning point of the victory of Greece troops and Greece people who successfully make the Persian troops go back from this war. Here, the poet put an allusion to describe the victory and the power of Greece, the words of victims here allude to the power of Greece because they managed to make Persian troops fall apart from this war. Furthermore, line 71 describes how the Persian troops struggle in this war but finally, they lost from this war.

Conclusion

It is noteworthy that both poems represent mythology and history. This representation and reference are covered in a discussion of allusion. In other words, allusion is a kind of figurative language, which can be used to identify the correlation between a particular and reality, history, and even mythology. In the first poem; *The Sacrifice of Iphigenia*, the poet describes King Agamemnon, who sacrifices his daughter for his own mistakes. He made mistakes to the Goddess Artemis. In this poem, the poet puts several names of figures in Greek mythology such as gods, goddesses (Artemis), and places (Strymon) to convey the meaning and to deliver the message of the poem itself. Regarding these names, the poet connects his idea in the poem to the Greek story and mythology. In this case, it is noteworthy that allusion is not only a reference, but it also makes expression in the poem more vivid, flowery, interesting, and attractive. In addition, this research found mythological allusion especially in Greek mythology, which is delineated in the form of words and sentences. Furthermore, in the second poem, *The Battle of Salamis*, the poet tells about one of the important events in Greece. In accordance with the allusion found in the second poem, this poem tells about the struggle of Greece troops to fight against Persian troops in the Salamis war. In closing, this research found three functions of allusion; those are delineating the character, carrying the theme, creating humor.

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