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Knowledge as Power in Shakespeare's *The Tempest* (1610)
and Francis Bacon's *The New Atlantis* (1626):
A Comparative Study.

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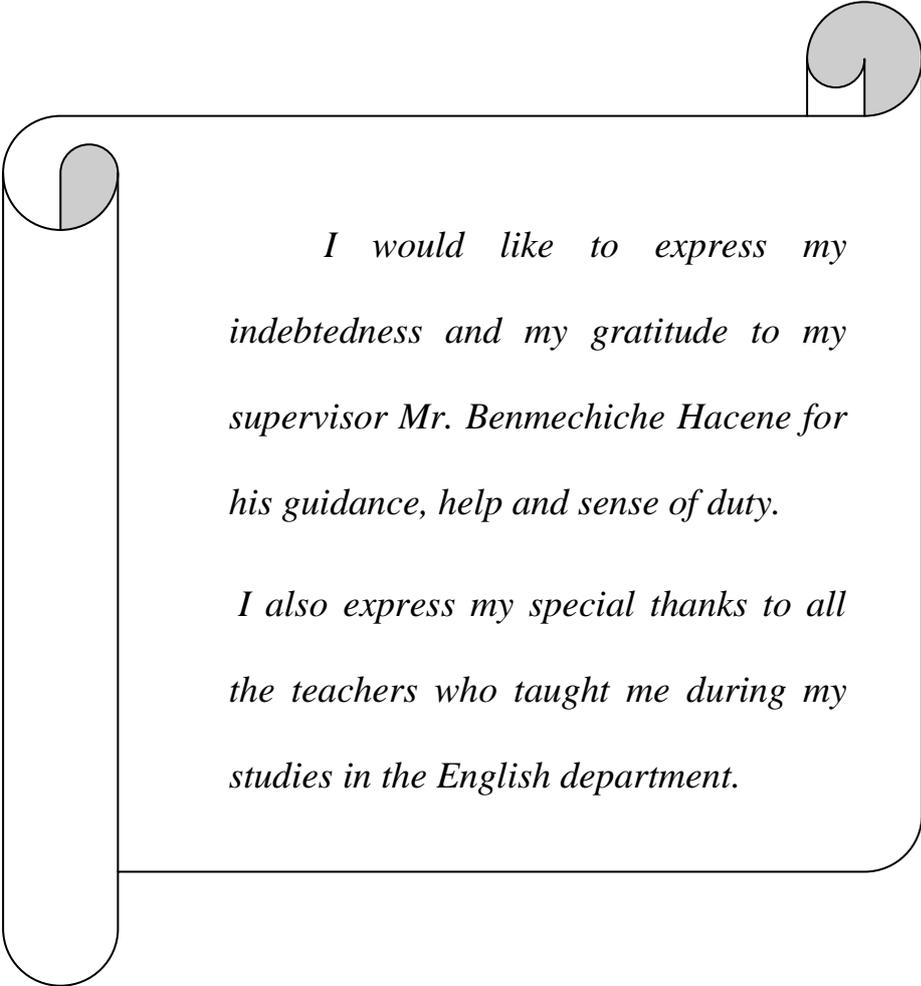
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- ❖ *To :*
- ❖ *My dear parents.*
- ❖ *My dear sister and two brothers.*
- ❖ *All my relatives and friends.*
- ❖ *You the readers.*

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Abstract

The present work is a comparative study which explores the issue of knowledge as power in Shakespeare's *The Tempest* (1610), and Francis Bacon's *The New Atlantis* (1626). My attempt through this work has been to find out whether knowledge and language are more dominating through magic, or spirituality, or through science instead. Throughout the present research, I have provided historical and literary overviews of the two writings in order to make them clear and to make a link between the two novels which are written in the same country and the same period of time. The intersection between the two writers reveals the influence of the Renaissance period in Britain which is characterized as the epoch of quest for knowledge and getting power through centering the attention on arts and making different explorations and experiments as well as scientific discoveries and inventions.

To explore my theme and to approach the texts, I have used Norman Fairclough's book *Language and Power* (1989) in which the relationship between language and power is shown and the importance of knowledge power is clarified.

My discussion shows how the characters of Shakespeare's *The Tempest* and Francis Bacon's *The New Atlantis* use magic arts and scientific explorations and experiments in order to get knowledge so that they may control the elements of nature as well as human beings. Then, the two writers analyze how knowledge can be a major source of power through the acquired language by reading books. In the end, I have deduced that knowledge is more dominating through science rather than through magic because of the different scientific improvements of mankind since the Enlightenment.

1- Introduction

History is a continuing and complex interaction of experiences, experiments and ideas. Throughout the ages, mankind sought advance and progress in many fields by acquiring knowledge. As a consequence, the knowledge of natural phenomena and their laws helped people to shift from metaphysical interpretation of the world to a rational scientific one.

This shift which took the form of Renaissance then Enlightenment marked a break; a progressive alteration from religion to science. In fact, a glance to the history of Europe for instance, will help us describe it as a period of progress and advancement which started with the Renaissance till the Enlightenment, especially in Britain, which during the seventeenth century, witnessed a great cultural movement of scientific progress in many fields so that knowledge became an important source of power in that country. In fact, the rational, empirical and scientific knowledge became the most suitable way of realizing man's wishes and showing respect for human life. This is well explained by the English writer Francis Bacon in his book *The New Advancement of Learning* (1605) stating that men, during that period, developed a great interest in acquiring knowledge for different aims.

Men have entered into a desire of learning and knowledge; sometimes upon a natural curiosity and inquisitive appetite; sometimes to entertain their minds with variety and delight, sometimes for ornament and reputation, and sometimes to enable them to victory of wit and contradiction; and most times for lucre and profession; and seldom sincerely to give a true account of their gift of reason to the benefit and use of men.¹

We understand from the above quotation that acquiring knowledge becomes the main objective for people in their lives. In fact, many reasons lie behind men's search for knowledge and among them we can mention inquisitiveness, business, mental cultivation, social or intellectual prestige ...and so forth.

In more recent times, philosophers of language such as Michel Foucault and Norman Fairclough have tried to trace connections between knowledge and power. N. Fairclough wrote *Language and Power* (1989), in which he explains the close relationship between language and power and how they are used. “*This book is about language and power or more precisely about connections between language use and unequal relations of power, particularly in modern Britain*”.²

The French Michel Foucault in his book *Power and Knowledge* (1983) believes that power is based on an everyday contest which is a collective and living phenomenon because of its recurrence by which the marginalized categories of people are controlled. He states: “*Power is everywhere not because it embraces everything but because it comes from everywhere*”.³

Knowledge and language as power are well illustrated in two remarkable works which are Shakespeare’s *The Tempest* (1610), and Francis Bacon’s *The New Atlantis* (1626). *The Tempest* is Shakespeare’s last work and it is considered as a romance. However, comedy does not simply mean the love and the marriage of the hero and the heroine; it essentially signifies the triumph of good over evil.

The New Atlantis is Francis Bacon’s last work, too. In addition to being an unfinished work, it is considered as a utopian fiction book in which he describes the Bensalemites as wise men and civilized inhabitants of Bensalem isle, he describes also their good manners, their warm welcome and their respect to the new comers.

The two fictions coincided with the European expansion overseas. In fact, *The New Atlantis* starts with “*we sailed from Peru, (...) for China and Japan by the South Sea; taking with us victuals for twelve months and had good winds from the east, though soft and weak, for five months space, and more*”.⁴

In a similar way, *The Tempest* also deals with a shipwreck toward an unknown island, and this is shown through Shakespeare's use of the characters: Boatswain, master of a ship, mariners, and so forth.

The two books were written during the early seventeenth century. It is known as the Renaissance period and was presented as follows “*The age of Shakespeare...generous historians call it the age of the Renaissance, the age of the emancipation of the individual from ancient bondage.*”⁵

It is worth noting that during the Renaissance, Britain witnessed large geographical discoveries and imperial expansions all around the world, which began with the explorations of the Atlantic and Africa. Moreover, it is reported that during the seventeenth century, England established overseas possessions, thus, becoming an empire that comprised colonies and protectorates in different territories. Therefore, travelling brought Europeans to encounter with the natives and seek for land, prestige and domination. Furthermore, the Renaissance period is set between the fifteenth and the seventeenth century, and it was characterized by the rebirth of the classical ideas of the Greek and Roman Cultures through the interest in making discoveries in physics and natural science.

The present research paper is concerned with the analysis of the two books as products of the Renaissance period in which reason and empirical knowledge were considered as a source of appropriation of nature's laws. This is because the discoveries and the use of the laws of nature led to control the environment through knowledge that reduces submission and ignorance of human beings.

Our choice for the two works is not fortuitous. We have chosen to compare the texts of Shakespeare and Francis Bacon because both authors were influenced by the different cultural, scientific and artistic developments which led them to the acquisition of

knowledge during their life, in the Renaissance. Moreover, even if both Shakespeare and Francis Bacon were from the same country, lived in the same epoch, and both used the notions of Knowledge as Power, their way of writing was different. Therefore, through the present research work, we have studied, analyzed and identified the affinities and differences between the two works in question.

In Shakespeare's *The Tempest*, knowledge and language as power are presented through its protagonist Prospero who uses books and magic in order to acquire knowledge and power over all those who have harmed him. Similarly, in Francis Bacon's *The New Atlantis* knowledge and power are exemplified through the scholars of Solomon's House who gained their power through science.

Therefore, the aim of our work is to compare the two texts and discuss the impact of knowledge on power. We will also try to prove that the power of knowledge and language is more dominant through science rather than through magic.

We are going to see how knowledge and language empower the protagonists of both Shakespeare and Francis Bacon's writings through Prospero and the Elders of Solomon's House.

2- Review of the Literature

The Tempest and *The New Atlantis* have inspired a rich variety of critical analyses. Various studies have been carried on exploring the different themes of power, knowledge, magic, science and politics as well as colonialism, education and utopia.

To begin with Shakespeare's *The Tempest* (1610), C. W. R. D Moseley in his book *Literature Insights: A Guide To William Shakespeare, The Tempest* (2007) raises the issue of education and asks about its role for people. Thus, he interrogates: "what is the interaction between what is taught and the person being taught? What do we have to learn from books?"⁶

This question is asked through *The Tempest*, especially when we consider how books are a source of learning and acquisition of knowledge for Duke Prospero. However, Caliban considers books as signs of tyrannical power. That is to say, Moseley reports that Caliban considers education and knowledge as tools of control.⁷

Next to Moseley, Nelson Thorns writes that *The Tempest* is concerned with the notion of Colonialism. Indeed, in his book *Shakespeare-The Tempest* (2003), Nelson argues that Prospero gained control over the inhabitants of the isle through his knowledge and art of magic, and enslaved some of them, such as Caliban and the angel Ariel. Furthermore, Prospero peopled the isle with the other Europeans, such as Ferdinand, Alonso.... Consequently, the isle became occupied and controlled by the Europeans instead of the natives. For Nelson Thorns, such kind of power is a usual colonial representation because Prospero did not colonize the isle for its natural resources, as the case of Colonialism of the modern times, but it was to show his intellectual and artistic powers by exploiting and enslaving Caliban and Ariel. Moreover, there are two other characteristics of Colonialism in the play; the first one is that the new comers treated the natives well. However, it was

not their true intention because their real aim was to demonstrate their superiority. Such supremacy is also used as hegemony which is linked to the ideology and discourse. In fact, the new comers spread different beliefs and ideas carefully through tactful discussions and speeches in order to influence the natives ⁸.

Hegemony as defined by Michale Golberg means the success of the dominant classes in presenting their definition of reality, their view of the world, in such a way that it is accepted by other classes as 'common sense'. The general 'consensus' is that it is the only sensible way of seeing the world. Any groups who present an alternative view are therefore marginalized.⁹

Hegemony is shown in *The Tempest* through Prospero who treated Caliban and Ariel humanely at first; however, he enslaved and dominated them afterwards. The second characteristic is that the conqueror imposed his values, such as language and his own world vision to the natives, in order to manifest his superiority. This is revealed through Prospero and Miranda who taught their language to Caliban, but they used it later on as a weapon against him.¹⁰

Craig Hardin is another critic of *The tempest*. He states that since the 1930s, critics' interpretations of Prospero's magic have become highly influential. Some see Prospero as the ideal Renaissance thinker whose goal was the attainment of knowledge and wisdom through exercising natural and spiritual magic.¹² Craig Hardin declares also that his essay in part shares a similar view with the critics who do not attempt to limit Prospero and his magic within the structure of Prospero and magic dichotomy. However, unlike those critics, it is through examining the motives, effectiveness, and nature of Prospero's magic that Craig Hardin hopes to clarify the complexity or the ambiguity of the magic, opening up the mixture of Prospero's magical power presented by those critics who regard this magic as potential, and of its limitations on the side of those who view his magic as rough.

Therefore, in the process of tracing Prospero's magical power and its limitations, the question about the reason of the sudden change of the nature of magic from potential to rough, Hardin thinks that this can be rational.¹¹

One more critic, F-Notsbakken wrote about magic and sorcery in his book *The Discovery of Witchcrafts* (1584). This work was the first strong argument against superstitions surrounding witchcraft and sorcery. He claims that the belief in witches is baseless because God is the only being that possesses the super human powers and that people were voluntarily attributing them to witches. Reginald-Scot focuses especially on storms and weather where he deduces the magic of witches. This is a sort of curse that Prospero successfully casts over the ship near the island at the beginning of the tempest, associating Prospero's art with popular beliefs about powers of witches.¹²

Like *The Tempest*, criticism on Francis Bacon's *The New Atlantis* (1626) has been carried out under multiple angles and interpretations. In fact, it has received a fair amount of critical attention, such as the criticism which is made by Claus Zittel in the book entitled *Philosophies of Technology* (2008) in which is claimed that in *The New Atlantis*, Francis Bacon pictures an ideal society upon a strange institution in which many imaginations are captured. During the seventeenth century, there were many different interpretations of the book. There are some critics who considered it as a utopian fiction while others measured it as a practical project for a future scientific society. Robert Burton describes Bensalem isle as a utopian nation in which Solomon's House was a fitting institution for collective projects and activities intended to produce useful knowledge in order to meet practical ends.¹³

Bronwen Price is another critic. He wrote *Francis Bacon's New Atlantis: New Interdisciplinary Essays* (2002) in which the narrative contains several binaries; the first part concerns New Atlantis's relation to the outside world. That is to say, it describes the

common natural and scientific elements that link the isle Bensalem to the other surrounding countries. The second part concerns the internal workings, the borderland relations between the external and the internal world. B. Price argues: “*This troubled relationship between part and whole, outside and inside is a key feature of the text*”.¹⁴

According to the critics of the book, the differences, which separate the isle from the rest of the regions of the world and the diverse elements which allow them to make a clear distinction between the inside and outside living of Bensalem, are of a great importance for the improvement of the isle. This is realized by making several researches and discoveries on the elements of nature that procure people’s comfort, order, stability, peace and happiness.

However, Bronwen Price criticizes, in many ways, the style in which the narrator of *The New Atlantis* reported the narrative. In fact, he states that many of the details recorded by the narrator in the work remain ambiguous. He argues:

The attention paid to the colors of the attire of the various Bensalemite officials, and also discrepancies in their headgear and their arrangements, imply significance of status, but in what specific ways they do so remain obscure.¹⁵

Bronwen Price explains, then, that the reader is made aware of a gap between information and interpretation in various ways, and that the narrator’s view-point of events does not investigate fully all aspects of what he observed and told. Therefore, the revelation of *The New Atlantis* does not seem to have taught the narrator the way to engage in these practices. He neither analyses nor interrogates the information he is given, but he bases his knowledge largely on the words of others rather than on a rigorous investigation of practical experience.¹⁶

Additionally, according to B. Price, the narrator says virtually nothing about the type of land, vegetations, animal life or climate of the island. This may signal his physical restriction within Bensalem’s city limits. He states:

Our striking feature of the narrator's discourse is its lack of data about Bensalem's natural environment. While the study of natural world lies at the heart of Salomon's House and we learn that the rare fertility of soil enables Bensalem to be self-sufficient.¹⁷

Moreover, B. Price adds that some information are not included in the story, but these omissions seem strange, as well. For him, the narrator, instead, focuses his attention on cultural facts, and the reader comes to grasp certain keys of the Bensalemits lifestyle. However information seem to be complete, but they are too disconnected.

For Francis Bacon, the instauration of knowledge in Solomon's House was as important as was the religious recovery. This is because both knowledge and religion are important for having social and political powers. Therefore, in this context, the link to Solomon's Temple and Solomon's House stresses the importance of the recovery and advance of knowledge as the restoration or the rebuilding of man's relation to God. It is also important to notice that the work of Solomon's House is tied to the spiritual as well as material well being of the people.

3- Issue and Hypothesis

Our review of the literature on the two selected works has enabled us to realize that many reviewers have already dealt with Shakespeare's and Francis Bacon's works. Critics analyzed and criticized them separately and from different perspectives. Additionally, we notice that the two works have been analyzed in terms of colonialism, education and utopia. However, little research has been devoted to put them into perspective in studying questions concerning knowledge and power. Thus, to go beyond this critical restriction, we try to open new angles and convey something original by undertaking a comparative study focusing rather on the relation between knowledge and power through magic and science.

Our choice to study the theme of knowledge as power in Shakespeare's *The Tempest* and Francis Bacon's *The New Atlantis* is justified on several grounds. One of the main justifications is that the treatment of this theme through the two texts can help in one way or another to understand the major events related to the notions of knowledge and power of the Renaissance period, and their long run impact on modern and present times. The second justification lies in the fact that this theme, to the best of our knowledge, has not received enough attention for critics. In fact, the two works have not been deeply studied together before.

Another motivation of our choice to make a research about the notions of knowledge and power through the two texts is the fact that in literature, it is very common to find research dedicated only to the study of plot and characters, but little research has been devoted to the writings about how magical, scientific and technical knowledge may lead to power.

Therefore, we suggest a comparative study of the two texts in terms of characters, plot, and the notions of knowledge and power, as well. In addition, we will try to extend our understanding about the issue of knowledge and power and discuss the impact of the acquired knowledge of the Renaissance period on the contemporary world through the main characters Prospero and the narrator of *The New Atlantis*.

To reach this purpose, we shall rely on Norman Fairclough's book *Language and Power* (1989) which seems appropriate to achieve the present comparative study. Fairclough's conception of language and knowledge as power is the theoretical tool that will help us to discuss and understand more the meanings of the two texts.

Methodological Outline

Our research is divided into three sections. In the first one, we present the method and materials used to come out this study. We have used Norman Fairclough's *Knowledge and Power* (1989) as a theoretical approach. The second section which is the results aims at presenting the findings of the discussion. Finally, the discussion section is divided into two chapters. In the first one, we provide the historical and literary background of the two writings in order to put the work in its context. In the second section, we discuss the use of knowledge and magic as power in *The Tempest* through the most important characters; Prospero, Caliban and Ariel. In addition, we will also discuss the use of knowledge and science as power in *The New Atlantis* through the elders of Solomon's House. After that, we will conclude the discussion section with a synthesis which aims at showing the similarities and the differences between the two works at the level of using knowledge as power.

Method and Materials

Since our subject concerns the study of how knowledge is used as power in *The Tempest* and *The New Atlantis* stories, we think that in order to develop and analyze, it is of great interest to rely on the book *Language and power* (1989) of Norman Fairclough. It seems appropriate and helpful to achieve our work because it is a significant critical ingredient that explains clearly how knowledge and language contribute to get power.

Norman Fairclough's *Language and Power* (1989) focused on the exploration of the relationship between language and power. He is one of the founders of critical discourse analysis which is concerned with how power is exercised through language. This critical discourse is also practical in sociolinguistics, which is the study of the relationship

between language and society, because language is a social phenomenon and power is generally applied in society.

Fairclough introduces his work by presenting his purpose, which is to focus on language in social life, by examining how language and the ways in which we communicate are constrained by the structures and forces of those social institutions in which we live. In addition, he focuses on the relationship between language and power and how they are used in society, he states:

This book is about language and power, or more precisely about connections between language use and unequal relations of power...I have written it for two main purposes. The first is more theoretical: to help correct a widespread underestimation of the significance of language in the production, maintenance and change of social relations of power. The second is more practical: to help increase consciousness of how language contributes to the domination of some people by others, because consciousness is the first step towards emancipation.¹⁸

N. Fairclough focuses in his research on critical discourse analysis, which is explained as an interdisciplinary approach to the study of discourse that views language as a form of social practice, and focuses on the ways that social and political dominations are reproduced in text and talk including the place of language in social relations of power, and how language is represented in processes of social changes. Moreover, his main interest is in the way of applying language as an element that leads to social changes.

The appropriateness of this theory can be explained by the fact that it contains a theoretical description of the connections between language and power, how power is exercised through language, and practical tools for critical analysis. It deals also with how language functions in maintaining and changing power relations in the ways of analyzing language, which can reveal these processes of how people can become more conscious of them, and more able to resist and change them.

Furthermore, Christopher N Candlin, who is the general editor of the book *Knowledge and Power* (1989), explains that as highly important for sociology as for linguistics, N.Fairclough constructs a theory in which he shows that the connection between the orders of discourse and the orders of society are co-determined.²¹ In other words, social orders refer to the relationships of the domination and subjection in society, and there are different types of discourse that may be used between those social orders, such as, speeches, dialogues and discussions. Each type is usually better suited for different situations and circumstances. It depends on the different social categories to which the discourse is addressed.

Through the question of language and power, there have been substantial changes in social life from the Renaissance period to the present time which have somewhat changed the nature of unequal power relations, such as power relations between social grouping in institutions, women and men, young and old...and so on, and therefore the period for the critical study of language also changed.¹⁹

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- ¹⁸ Norman Fairclough, *Language and Power*, New York: Longman, 1989, 1.
- ¹⁹ *Ibid.*, viii.

Results

Throughout our analysis of Shakespeare's *The Tempest* and Francis Bacon's *The New Atlantis*, we have noticed that both texts are concerned with the notions of knowledge, language and power. Moreover, they share several similarities in the historical background since the two authors lived in the same country and the same period of time. In other words, both authors reflected the issues of the Renaissance age. Therefore, the background of both novels and the analysis of the prominent period make the comparative study between the two works comprehensible and more realizable.

We have come to the result that in Shakespeare's *The Tempest*, power is gained through magic by the main character Prospero, whereas in Francis Bacon's *The New Atlantis*, power is got by focusing on science through the elders of Solomon's House. By applying Norman Fairclough's theory of *Language and Power* to the issue of our study, we have come to the inference that knowledge is more dominant through science, rather than magic.

Therefore, the similarities of the two writers prove that both of them are influenced by the Renaissance period which is the period of prosperity and flourishing in different domains, such as science, literature and arts. To put it differently, the relationship of the two works to their times is profound and this is seen through their focus on the Renaissance as a period characterized by prosperity and development.

4- DISCUSSION

Chapter I: Historical Background of *The Tempest* (1610) and *The New Atlantis* (1626)

A lot of critics agree on the fact that literary works are not issued or created from nothing. They are always the product of a specific period lived or witnessed by a specific author. In what follows, we will try to see the extent to which the two works reflect their era. Likewise, through this comparison, we will identify the resemblances between the two writings in question.

The two works *The Tempest* and *The New Atlantis* were written in the early seventeenth century which is considered as the Renaissance period (1500-1660). Originally, the word “Renaissance” was derived from French, meaning “rebirth”. Historians considered it as the beginning and the most important step towards modern history in regard to the huge innovations it brought about. However, this concept “Renaissance”, rather, means advancement at all levels of human activities; arts, literature, philosophy, architecture, science, and so forth. Therefore, by means of such a great intellectual leap, the Renaissance formed a step towards the modern era. To be more precise, this epoch is defined in the glossary of literary terms as follows:

Renaissance (rebirth) is the name commonly applied to the period of European history following the Middle Ages; it is usually said to have begun in Italy in the late fourteenth century and to have continued, both in Italy and other countries of Western Europe, through the fifteenth and sixteenth centuries. In this period, the European arts of (...) literature reached an eminence not exceeded in any age. The development came late to England in the sixteenth century, and did not have its flowering until the Elizabethan and Jacobean period.¹

Renaissance is also known as the Golden Age in England because it was a period of prosperity from the socio-political point of view and from the literary one, as well. It was the time of the rebirth of the classical epoch and the emergence of knowledge in science

and improvement in various fields. In addition, English people at that time were under the reign of the Queen Elizabeth I, for that reason, it was also called also “The Elizabethan Era” and they were aware of the efforts made by their government to explore and colonize distant lands.

As far as the work of Shakespeare is concerned, critics tried to establish a link between the historical plays and the circumstances and social as well as the intellectual backgrounds in which he produced his plays. Consequently, according to the great historian G.M Traveyan, Shakespeare’s work has immediate and integral relationship with his time, he states:

His works could never have been produced in any other period than those late Elizabethan and early Jacobean times in which it was his luck to live. He could not have written as he did if the men and women among whom his days were passed had been other than they were.²

London was filled with exciting news from overseas during Shakespeare’s time. The English had become colonizers with settlements across the Atlantic Ocean. In 1609, the English ship *Sea Venture* was blown off by a hurricane and shipwrecked on Bermuda. Some of the castaways wrote about their experiences, describing their delight at the island’s beauty and their fears that it was inhabited by devils. Shakespeare also seems to have known about the adventures of English travelers and settlers in Virginia. Europeans sometimes civilized these paradises through installing their new ways of living, such as education, culture, material resources... so on. Besides, they tried to make them conform to life, as the Europeans thought it should be; in violent ways, so, slavery became a common practice. Native peoples were pushed out and often murdered. *The Tempest* seems to hint at these disasters. Indeed, when Shakespeare wrote *The Tempest*, many scholars believed that he was inspired in part by a manuscript that circulated in London in 1610. It was written by William Strachey and told of a hurricane that wrecked a ship full

of colonists bound for Jamestown in 1609. The ship ran on a deserted island in the Bermudas. Everyone survived, but they struggled to adapt to the unfamiliar island environment and to maintain order and harmony.³

Another source that probably urges Shakespeare to write *The Tempest* was the event that happened in May 1609. A fleet of nine ships set out from England, with five hundred colonists on board. Their goal was the newly founded colony of Virginia, where the settlers intended to begin a new life. They hoped for fabulous fortunes because of all that, they had heard about the natural riches of America.⁴

Similarly, Francis Bacon was also influenced by the social and political events that happened in England during the Renaissance period through the improvement in knowledge, in science, literature and art, thus, he wrote *The New Atlantis* (1626). His aim was to transform the human pursuit for the wonderful city to the creation of the well-governed country, and to change the philosophical asking for an effort to understand God's Creation, and humanity's place in it to a search for an understanding of what humans can make of themselves. According to him, this perceptive may be flourishing through knowledge and the power that would result from it.

Consequently, the different historical, political and social events of the Renaissance period had a great influence on the writings of both Shakespeare and Francis Bacon. This is shown in *The Tempest* (1610) and *The New Atlantis* (1626).

1- William Shakespeare's Life and Time

William Shakespeare was a well-known English poet, play writer and actor. He was born on April 26, 1564. He was famous for his mastery of the poetical and literary forms

as well as his capacity to represent the different aspects of the human nature. The epoch of his life was a great time, known as the “Renaissance period”, in the English history.⁵

However, as many other writers of the Elizabethan Age, such as Ben Jonson and Webster, little is known about Shakespeare’s life because of the lack of verification documents. As a result, several biographies have been based on legends which were made in the village register and from other various documents.⁶ To be clearer, Ribner states:

As a dramatist, Shakespeare acquired considerable reputation during his own life. It continued to grow in the centuries following his death in 1616, accumulating as it did so an accretion of legends and anecdotes.⁷

Accordingly, this period influenced Shakespeare in his writings because he reflected on knowledge as it relates to power and he legitimates it, such as in *The Tempest*. This is because his period of life is considered as the epoch when acquiring knowledge of science, religion and art was a source to get power over nature and humans. Moreover, it was the period of the reign of Queen Elizabeth I (1558-1603) and at that time, England emerged as the leading naval and commercial power of the Western world.⁸

Shakespeare stands out among all other writers in English literature. His plays have caught the interest of critics all along centuries since their publications, during the seventeenth century, spanning both the Elizabethan and Jacobean eras.

Yet, his plays remain highly popular today and are constantly studied, performed and reinterpreted in diverse cultural and political contexts throughout the world.

2- Summary of *The Tempest* (1610)

Shakespeare’s *The Tempest* is his last comic play. It deals with King Alonso of Naples and his entourage who sail home for Italy after attending his daughter's wedding in

Tunis, Africa. He is accompanied by his son Ferdinand, his brother Sebastian, and Antonio, the Duke of Milan. On their way, they encounter a violent storm, or tempest. Everyone jumps overboard and is washed ashore on a strange island inhabited by Prospero, the former Duke of Milan, who had deliberately conjured up the storm in order to revenge Alonso and Antonio, his brother who usurped him. Prospero and Miranda, his daughter, live in a cave on the island which is also inhabited by Ariel, a spirit who carries out the bidding of Prospero, and the ugly, half human Caliban. Alonso believes his son to be dead, but Ferdinand has landed on another part of the island where he encounters Miranda and they fall in love at first sight. Prospero puts Ferdinand to work manually, controlling all his movements with magic. Ariel leads the group towards Prospero's cell. During this journey, Antonio and Sebastian plan to kill Alonso so that Sebastian can become the king. Two other members of the group, Trinculo, the court jester, and Stephano, a boisterous butler, are also wandering about on the island. Caliban recruits them to help him overthrow Prospero. Ariel reports the plot to Prospero. When the three usurpers arrive at his cell, they are distracted by some brightly colored clothes that have been hung out for them, and then they are chased away by a band of spirits who have taken of the form of dogs.

In the end, Prospero renounces his magic and reveals himself. He forgives his brother and prepares to return to Milan to recuperate his dukedom. He has also released Ferdinand and given his blessing to the marriage of the two young people, Miranda and Ferdinand. Sailors arrive and announce that the ship hasn't been wrecked after all, and is safely anchored off the island. Ariel is set free. Caliban and the three usurpers are also forgiven. The play ends with the repenting of all the plotters and the calming down of the tempest.

3 - Francis Bacon's Life and Time

Francis Bacon was born on January 22, 1561 in London, England. He was known as an English Renaissance statesman, philosopher, scientist, essayist and author. He was also a polymath famous for his writings on the scientific method. Indeed, his scientific writings are novels in which there was his insistence on a systematic and planned procedure for the scientific investigation of the natural world.

Francis Bacon lived in the Renaissance period which was the revival of the classical era and the emergence of knowledge, science and arts. It was also the period of the reign of Elizabeth I, known as “The Golden Age” in which England emerged power in different fields, science, literature, arts, and so on.

In 1592, during the celebration of the anniversary of Queen's coronation, Bacon presented a speech in praise of knowledge by stating that the sovereignty of men was hidden in their great knowledge about nature, but if they would power her in invention, they should command her in action.⁹

Bacon served both as Attorney General and Lord Chancellor of England. He has been called the creator of empiricism. His more valuable work was philosophical. Bacon took up Aristotelian ideas, arguing for an empirical, inductive approach, as often called the “Baconian method” or simply the “scientific method” which is the foundation of modern scientific inquiry.

He died on April, 9, 1626 by contracting pneumonia while studying the effects of freezing on the preservation of meat.¹⁰

4- Summary of *The New Atlantis* (1626)

The New Atlantis is the last written work of Francis Bacon. The travelogue deals with the story of a crew of European sea merchants who sailed from Italy directing to Peru. However, they lost in the Pacific Ocean because a strong wind raised from the south which led them towards the island of Bensalem. However, the natives of Bensalem did not allow them to land but to dock and take a break for a few days. A governor from Bensalem is hired to watch over the travelers throughout their stay. During these days, the governor tells the sailors the history of the island, of its people, and of the college-like “Salomon's House”. As the days go by, the crew learned more of Bensalem's history but are still not allowed exploring it. Nevertheless, the head member of the crew is invited to meet one of the Fathers of Salomon's House in order that the father will give him his blessing and let them know about the true state of Salomon's House. The Father starts with the aim of their foundation which is the knowledge of causes and secret motion of things through the enlarging of the boundaries of human empire to the effecting of all things possible. Then, he enumerates their natural material goods by stating, as an example, that they have deep caves that they use for different tasks; coagulation, refrigeration, and conservation of bodies. Also, they have high towers for insulation, conservation, and for the view of diverse meteors.

In addition to the natural material goods, he states that by artistic methods, they have means to make diverse plants rise by mixing earth without seeds, and to make one tree or plant turn into another. They also possess diverse mechanical arts that produce paper, tissues... they have engine houses where engines and instruments are prepared for all sorts of motions. They have mathematical-house in which all instruments of geometry and astronomy are represented. After listing all the riches of Salomon's House, the Father informs him that they have several employments and offices that sail into foreign

countries for spying by bringing to their country different books and patterns of experiments of all other parts of the world. These materials help them to acquire knowledge that leads them to make discoveries and profitable inventions which procure power over nature and other societies. In the end, the Father left the man after blessing him and assigning to him and his fellows a great amount of ducats.

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Chapter II: Knowledge of Magic and Science as Power

In the present chapter, we will discuss the use of knowledge and magic as power in both writings, *The Tempest* and *The New Atlantis*.

1- Knowledge and Magic as Power in *The Tempest* 1610.

Both science and magic are parts of knowledge that people acquire from different means of learning. However, they are from two different domains. As Neil Gaiman explains it: "*Science is a way of talking about the universe in words that bind it to a common reality. Magic is a method of talking to the universe in words that it cannot ignore. The two are rarely compatible.*"¹ That is to say, science is humankind's explanation and interpretation of the observable elements of the universe through the different rules of physics, mathematic and so forth, with real and concrete facts. However, magic follows no rules at all. Thus, it can never be explained, even by science. It is that power of influencing events by using mysterious or supernatural forces, so, it is the way for trying to influence and control the world. Therefore, these differences between science and magic reveal a clear distinction between the scientific knowledge and the knowledge of magic. This is because the scientific knowledge is more objective and convincing to understand facts and events of life than the magical knowledge, which is a subjective and abstract phenomenon. To be more explicit, we discuss the two kinds of knowledge, science and magic, and their power on people and on the element of nature through Shakespeare's *The Tempest* and Bacon's *The New Atlantis* texts.

a) – Presentation of the most Important Characters: Prospero, Caliban, and Ariel.

In the work *the Tempest*, Shakespeare uses several characters. The plot of the play is arranged in a manner that aims to describe the characters with different characteristics that are related mainly to magic, science and power.

The Main Character Prospero:

Prospero is the principal character in the play. He is described as the rightful Duke of Milan who likes reading books about science and magic in order to get knowledge. Thus, he devotes so much time to reading that he neglects everyday matters of his dukedom. This carelessness leads him to be betrayed and usurped by his brother Antonio who left him with his daughter Miranda on a ship to die. Prospero states this situation to his daughter Miranda by saying:

My brother, and thy uncle, called Antonio-
I pray thee mark me, that a brother should
Be so perfidious-he, whom next thyself
Of all the world I loved, and to him put
The manager of my state, as at that time
.....
Thy false uncle-dost me thou attend me? ²

In fact, Prospero explains to Miranda that he was the duke of Milan and she is a princess, and that his brother Antonio, on whom he trusted everything and left him the management of his state affairs while he dedicated his whole time to the bettering of his mind, began to think himself the duke, so, he deprived him of his dukedom with the help of the king of Naples, who was Prospero's enemy.

However, Prospero and Miranda succeed to reach an island and live there for twelve years with the semi-devil Caliban who is the only native of the island, and with the

airy spirit Ariel. Due to his reading books, Prospero gets great knowledge about magic that makes him powerful and authoritarian over Caliban and Ariel, and also to succeed in taking revenge over his brother Antonio by conjuring-up a storm in the sea while Antonio is sailing. In fact, Prospero becomes a man of authority thanks to his books; he is seen as a supreme “God” of the island. Without these books, Prospero is nothing as it is maintained when Caliban addresses Stephano:

Remember
First to possess his books; for without them
He’s but a sot, as I am; nor hath not
One spirit to command; they all do hate him.³

In this context, Dowden and his contemporaries were some of the first critics to hypothesize the theory that Prospero was a stand in for Shakespeare. Many of these critics joined the biography of Shakespeare with Prospero’s appearance in the final speeches of the play and suggested the idea that Shakespeare might have written more of himself into Prospero. Bardolators have loved this idea from the late nineteenth century past. To be more explicit, in his *A critical study of his Mind and Art* (1875), Edward Dewden explains this idea as follows:

It is not chiefly because Prospero is a great enchanter, now about to break his magic staff, to drown his book deeper than ever plummet sounded, to dismiss his airy spirits, and to return to the practical service of his Dukedom, that we identify Prospero in some measure with Shakespeare himself. It is rather because the temper of Prospero, the grave harmony of his character, his self-mastery, his calm validity of will, his sensitiveness to wrong, his unfaltering justice, and with these, a certain abandonment, a remoteness from the common joys and sorrows of the world, are characteristic of Shakespeare as discovered to us in all his latest plays.⁴

Indeed, these books from which Prospero drives his magical gift, recall Shakespeare’s long studies about art and magic. To be explicit, like Shakespeare, Prospero which is a fictitious character owned a library of philosophy and magic.

Prospero to Miranda

And Prospero, the prime Duke being so reputed

In dignity; and for the liberal arts
without a parallel, those being my study.⁵

Another importance of the books of magic is that according to some critics, Prospero does not think about food because his knowledge enables him to distinguish between the vital needs of an animal and those of a human being. He considers that books are the mind's food, and they are more important than the usual food of the body. If the body cannot keep alive without food and water, so, it is the same case for the mind without books; its evolution depends greatly on the knowledge found in books.

As far as the meaning of the name is concerned, Shakespeare has chosen "Prospero" on purpose because it is very close to the word "prosperous" which means flourishing and successful. In addition, he aimed by this name to represent the prosperity and the intellectual improvements during the Renaissance period. Indeed, in the play, Prospero is shown to be an intellectual and successful magician that led him to become powerful, as well.

Caliban

Caliban is described as a little monster and an only native of the island. He taught Prospero and Miranda how to survive in the isle, and Prospero taught him to speak because Caliban did not know any word and could not utter any sentence before. However, after that, Prospero taught him the language, Caliban was forced to become a slave and submissive to his orders and manipulations. Therefore, Prospero took profit from his services, and his behavior towards Caliban changed by becoming dominant and tyrannical. Caliban says:

When thou camest first,
Thou strokedst me and madest much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and: and then I loved thee

And show'd thee all the qualities o'the isle,
The fresh springs, brine-pits, barren place and fertile.⁶

According to some critics, the meaning of the name has also its importance. In fact, the name Caliban is an anagram of the word “cannibal”, and cannibals are generally considered as brutish, uncivilized and sinful. Therefore, Shakespeare has chosen such name in order to represent the colonized people as savages. Consequently, from the meaning of two names, we notice that Prospero and Caliban form a binary opposition. That is to say, Prospero represents the civilized Europeans and Caliban represents the primitive natives.

Ariel

Ariel is described as an airy spirit who was imprisoned in a pine tree by the evil witch Sycorax, who was the previous ruler of the isle, because he refused to perform the unpleasant tasks that Sycorax asked him to do. He is rescued by Prospero who makes him, in his turn, his servant. Ariel wants to get free from Prospero, however, since he knows that this will happen, thus, he serves Prospero actively and joyfully. In fact, he says in the dialogue:

Prospero

Come away, servant, come! I am ready now.
Approach, my Ariel. Come!

Ariel

All hail, great master, grave sir, hail! I come
To answer thy best pleasure: be't to fly,
To swim, to dive into the fire, to ride
On the curled clouds, to thy strong bidding task
Ariel and all his quality.⁷

Ariel is distinguished for his use of white magic, which is a magic for good purposes, contrary to the black magic which is used for bad purposes, and for his

sympathy and goodness. He also seems filled with angelic grace, even about human matters. Indeed, Ariel's compassionate spirit is the means for Prospero's change because without him, Prospero may never have learned that. It means that even if Ariel is just a spirit, he is endowed with some human virtues that contribute to the improvement of Prospero's behavior through training him that the good way to take revenge is by doing good actions with the good virtues. This is shown in their dialogue:

Ariel

Your charm so strongly works 'em
That if you now beheld them, your affections
Would become tender.

Prospero

Dost thou think so, spirit?

Ariel

Mine would, sir, were I human

Prospero

and mine shall .⁸

b) - The Sources of Prospero's Power over Natural Elements, Caliban and Ariel

In Shakespeare's *the Tempest*, the main thesis is centered on the idea of magic, illusion and manipulation through the principal character Prospero. The latter, in fact, is so busy with his books that he accumulates knowledge of magic. Indeed, when Prospero was the Duke of Milan, he spent the majority of his time reading books about magic in order to gain knowledge and wisdom that would give him power, thus, the power that books had within his life was tremendous. In fact, when Prospero was chased from his throne by his brother and Alonso, the king of Naples, through carrying him and his daughter on board a ship, and when they were some distance out at sea, both forced Prospero with his daughter Miranda into a small boat and abandoned them without any provision, aiming to make them perish. However, Prospero succeeded to land on a certain island in the sea where he

and his daughter lived twelve years. During this period, Prospero continued reading his books that he brought from Milan.

As Caliban knows that the power of Prospero comes from reading books, he assembled with Ariel, and the other characters Trinculo and Stefano in order to make an arrangement to defeat Prospero. Thus, he insists on the destruction of the books, asserting that without them, Prospero would be silly and weak. This is because through books Prospero acquires spiritual and intellectual power. In fact, Caliban says to the group:

I'th' afternoon to sleep: there thou mayst brain him,
Having first seized his books; or with a log
Batter his skull or paunch him with a stake,
....
Remember, first to possess his books; for without them
He's but a sot, as I am; nor hath not
....
Burn but his books.⁹

In addition to reading books which is a source of Prospero's power, language can also be considered as a major factor of power within the play. Indeed, the language of orders and humiliations that Prospero uses when addressing Caliban and Ariel shows that Prospero is the master in the isle. Before the coming of Prospero, there were only Sycorax, Ariel and Caliban on the island. Therefore, on the arrival of Prospero, Caliban could not understand his orders, then, he learned the language of obedience not the language of reflection. Thus, we notice that Prospero is the master of Caliban because he uses the language of command, so, Caliban became submissive and docile. That is to say, Prospero's language is an instrument that turned Caliban from the state of owner of the natural riches of the island to the state of slave. Here are some illustrations from the play:

Prospero to Ariel
Come away, servant, come!
Hast thou, spirit
Performer to point the tempest that I bade thee?
Thou liest, malignant thing.¹⁰

Prospero to Caliban

Thou most lying slave,
Whom stripes may move, not kindness! ¹¹

Moreover, Prospero communicates with his daughter Miranda tenderly. This shows that he is more sensitive and respectful to the human being than to the other creatures. That is to say that the relation between Prospero and Miranda is more respectful and civil.

Prospero to Miranda

I have done nothing harm but in care of thee
Of thee, my dear one, my daughter
.....
Awake, dear heart, thou hast slept well. ¹²

Language is highly important to acquire knowledge and power in society. According to Norman Fairclough, in order to understand the order of a society, it is necessary to have a considerable awareness of the power of language. He explains: “*Access to and participation in the power forums of society is dependent on knowing the language of those forums and how using that language power enables personal and social goals to be achieved*”. ¹³

Language can be considered as a marker of the social identity and a strategy to get power. This is shown through Prospero who gains language which vehicles knowledge and social conventions. In fact, the language he learns allows him to be able to read books and gain knowledge about magic, but it also allows him to use language as a weapon. Therefore, the books might also represent the power of words and ideas as John Locke explains it in his book *Essay Concerning Human Understanding* (1690), Chapter II “*Of the Signification of Words*”, he says:

Words are sensible signs, necessary for communication of ideas (...)The comfort and advantage of society not being to be had without communication of thoughts, it was necessary that man should find out some external sensible signs, whereof those invisible

ideas, which his thoughts are made up of, might be made known to other (...) and the ideas they stand for are their proper and immediate signification.¹⁴

Words have a great significance when reading or writing a given paper. Consequently, a person may become more powerful with every new word he/she learns. Moreover, in reading some books, such as those of psychology, the words which are used can save the reader's life, especially if he/she is in despair and bad mood, just because they are the right words that are needed for comforting and relief. Hence, the power of words may also be used in frightful ways, such as a dictator president who uses harsh words aiming to influence people and uses that power for evil. This is revealed in the way that Prospero addresses the other characters, such as Caliban, Ariel and Ferdinand; Alonso's son. He addresses them through orders, threat and tormenting, and so forth. For more clarification, here are some quotations:

Prospero to Ariel

Come away, servant, come! I am ready now.¹⁵

.....

If thou more murmur'st, I will rend an oak

And peg thee in his knotty entrails till

Thou hast howled away twelve winters.¹⁶

Here, Prospero ordered harshly Ariel to join him instantaneously, and he threatened him that otherwise he would imprison him in the tree for many years. Such manner of command reveals the power of language and the influence of words. In addition, the strict behavior of Prospero shows his authority and dictatorship.

Prospero to Caliban

Come forth I say; there's other business for thee

Come, thou tortoise, when?

Thou poisonous slave, got by the devil himself

Upon thy wicked dam. Come forth.

For this, be sure, tonight thou shalt have cramps

Side-stitches that shall pen thy breath up

Thou shalt be pinched

As thick as honeycomb, each pinch more stinging

Than bees had made'em.¹⁷

In this passage also, we notice that Prospero's knowledge is linked to the language of authority. In fact, he commands Caliban to do business for him through orders and humiliation. It shows that Prospero expresses his knowledge of the way to enslave Caliban by using the language of degradation in order to have power over him. This is because he is aware that knowledge gives power and authority, especially through language.

Prospero to Ferdinand

Follow me, Come
I'll manacle thy neck and feet together;
Sea-water shalt thou drink; thy food shall be
....
Put thy sword up, traitors
...
Come on, obey. ¹⁸

In this extract, Prospero once again shows his power over Ferdinand by dueling him to put his sword up. It shows that through language, a person can be honored or disgraced depending on the way and the words that are expressed.

Accordingly, Prospero's books can be considered as the source of his power of knowledge and language, and this knowledge procures him power in magic which brings him illusion and manipulation of other creatures. Therefore, it is through this knowledge of magic and language that Prospero manages to conjure-up the Tempest, a storm in which he hopes to revenge all the people that have wronged him. In Shakespeare's, *The Tempest*, this point is seen by the nature of Prospero's power; his control of natural and supernatural forces is achieved through book-learning. In the beginning of the play, when Prospero reaches the island, he has no knowledge about the survival skills of everyday life in the isle, then he meets Caliban who gladly shows to Prospero and Miranda how to survive, and in exchange, he receives their teachings concerning sophisticated speech, wisdom and civility. When Caliban tries to rape Miranda, Prospero once again uses his knowledge to take control over him. He reduces Caliban to the status of a slave and constantly threatens to torture him. Prospero holds power over all the other characters

because through his knowledge from books and the information he gets through Ariel, he is able to learn magic. When Caliban tries to challenge Prospero's rule, he is reminded by Miranda that he got his rationality and knowledge of language thanks to her father, Prospero. She says:

Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endowed thy purposes
With words that made them known. But thy vile race,
Though thou didst learn, had that in't which good natures
Could not abide to be with; therefore wast thou.¹⁹

Caliban was the native creature of the island and he was considered as a savage and semi-monster living there. However, with the arrival of Prospero, he taught him to speak and with instructions, he gained other knowledge concerning manners and behavior. This is because Prospero is an educated and cultured man who acquired his knowledge through reading books when he was the Duke of Milan. This acquired language, in fact, helps him to gain knowledge of magic that made him powerful and authoritative. Therefore, Prospero is so proud that he considers himself the master in the island and superior to Caliban. Moreover, he abuses his superiority and authority by dominating, threatening and humiliating Caliban each time he asks for his liberty. In addition, whenever Ariel also asks for a favor, he is reminded that he has been freed from Caliban's mother, Sycorax, so, he owed a debt towards Prospero.

Therefore, the link between Prospero and Caliban refers to the relation between God and Adam in the sense that Prospero is like God, and Caliban is as Adam. In fact, Prospero behaves as the most powerful being in the island through the divine and supreme qualities that lead him to control the elements of nature, such as wind, storm...and so on, and to command everybody and everything, especially Caliban who is required to obey and to serve him.

However, Caliban claims that the only thing he has learned from Prospero is how to hurt other creatures, thus, he has a grudge against himself about the day they taught him what they know. He states:

You taught me language, and my profit on't
Is, I know how to curse: the red plague rid you
For learning me your language.²⁰

In addition, Caliban took profit from all that Prospero taught him, especially language, but he considers such knowledge as a vicious and destructive acquisition. Indeed, he knows through the difficulties he experiences with Prospero that language and knowledge can make a man pitiless and dangerous. However, since it is through the knowledge he acquired from Prospero that Caliban has the ability to name things; it raises him from the state of brute to that of human.

Furthermore, the reflection that acquiring knowledge and language may lead to supremacy and domination is explicitly presented in Norman Fairclough's theory *Language and Power*. In fact, in the chapter "Discourse and Power", he explores the nature of the relation between language and power through two aspects, which are power in discourse, and power behind the discourse. Fairclough notes:

Power in discourse is concerned with discourse as a place where relations of power are actually exercised and enacted; I discuss power in "face-to-face" spoken discourse (...) and "the hidden power" of the discourse of the mass media.²¹

Actually, we are concerned with power in discourse because it is this one that is related to the main character, Prospero, who exercises power openly over Caliban, Ariel, and the natural elements. Besides, the relation between language and power may be well associated to class struggle in society, as it is the case of the relation between Prospero, who considers himself the chief, and Caliban who is considered a servant and a slave by Prospero.

According to Norman Fairclough, in the chapter “Discourse and social practice”, class struggle is necessary in a social system in which the power of one class depends on the exploitation and domination of another, especially the power of language, thus, he asserts: “*Language is both a site of and a stake in class struggle, and those who exercise power through language must constantly be involved in struggle with others to defend or lose their position*”.²² To be more precise, language is considerably important in any given society because the role of language is principally for communication, but there are communities and individuals who use language for other objectives, such as having power and commanding. For this reason, classes in societies could be formed. Therefore, language can be the site and stake between different social classes. However, the holders of power through language must always be concerned with such struggles in order to defend their situation.

The following quotations are some instances of language use, or discourse, that place Prospero in a position of authority and the other characters, such as his brother, his nephew, Caliban, Antonio, and Miranda, in a position of subjection.

Prospero to Caliban

Fetch us in fuel, and be quick-thou’rt best-
To unswer other business. Shrug’st thou, Malice?
If thou neglect’st or dost unwillingly
What I command, I’ll rack thee with old cramps,
Fill all thy bones with aches, make thee roar,
That beasts shall tremble at thy din.²³

In this extract, Prospero’s way of addressing Caliban, which is harsh and threatening, shows that he considers himself to be the master and that he is in a position of authority, and that Caliban must not oppose to him otherwise he will be cruelly punished.

Prospero to Miranda:

Silence. One word more
Shall make me chide thee, if not hate thee. What,

An advocate for an imposter? Hush!
Thou think'st there is no more such shapes as he,
Having seen but him and Caliban.²⁴

From these expressions, we understand that Prospero's language of order is a sign that his power and authority make a distance in the relationship between him and his daughter who has to obey him even if he cares for her.

c) - Prospero's Use of Magic

Through reading *The Tempest*, there is the depiction that the main character, Prospero, is extremely harmed and disappointed by the deeds of the other characters. To be explicit, he is disappointed by his brother Antonio because he betrayed him and deprived him of his dukedom. Besides, the king of Naples, Alonso, was his enemy and he helped Antonio to take over his throne. Further, Caliban tried to rape his daughter Miranda.

However, due to his love of books, especially books about weird, he learns language and he acquires great knowledge about magical effects so that he succeeds to become a magician. Therefore, he uses magic, especially to revenge his enemies and to subdue them.

This use of Prospero's magic is shown in the play through releasing the spirit Ariel from the tree that Sycorax imprisoned him, and makes him his servant afterward. He says:

To lay upon the damned, which Sycorax
Could nit again undo. It was mine art,
When I arrived and heard thee, that made gape
The pine, and let thee out.²⁵

In addition, Prospero has the ability to use the magical wand, as when he makes Miranda asleep. "*Prospero gently touched his daughter with his magic wand and she fell fast asleep*".³⁰ He uses also the magic wand to remove the weapons to Ferdinand

*“Ferdinand drew his sword; but Prospero, waving his magic wand, fixed him to the spot where he stood, so that he had no power to move”.*²⁶

Next to the magic wand, Prospero has the capacity to talk with spirits, particularly Ariel, to see them and even to command them. In fact, through magic, Prospero heard the screaming of Ariel and saw that he was imprisoned in the tree, thus, he freed him and rendered him his servant, afterwards. To illustrate more, there is here a dialogue between Ariel and Prospero.

Ariel: *“Is there more work? let me remind you master, you have promised me my liberty.(...) remember I have done you worthy service(...) served you without grudge or grumbling”*

Prospero: *“How now! You do not recollect what a torment I freed you from. Have you forgot the wicked witch Sycorax (...) she shut you up in a tree where I found you howling. This torment, remember, I did free you from”.*²⁷

The above example shows clearly that Prospero did not release Ariel out of pity, but it is for taking profit from it through subjecting him. Indeed, Prospero blackmailed Ariel by freeing it and in exchange, he commands and enslaves it. Moreover, through using magic and commanding the airy spirits, Prospero gets supremacy even over natural elements. Indeed, he has the capability to control the wind, the waves of the sea and to create a great tempest. *“Having these powerful spirits obedient to his will, Prospero could by their means command the winds, and the waves of the sea. By his orders, they raised a violent storm”.*²⁸

II- Scientific Knowledge as Power in *The New Atlantis* 1626

Francis Bacon was a statesman who desired to see the ideal characteristics of life in his own country. This is because England in the late middle Ages was encountering serious problems. England had known several turning points which refer to a series of events in the fourteenth and fifteenth centuries. They were: demographic collapse because of a series of famines and plagues that reduced the population, political and economical instabilities, hunger and poverty that desired to share in the wealth, status, and well-being of those more fortunate. It is for this reason that "peasant" was a pejorative concept and seen in a negative light, from those who had wealth and status. These major crises led to radical changes in all areas of the English society.²⁹

For that reason, Francis Bacon wrote *The New Atlantis* in which he presented a plan for an ideal commonwealth through characterizing the inhabitant of Bensalem with ideal qualities. In fact, through reading *The New Atlantis*, we depict the image that Bacon wanted to provide for his country, Britain. In fact, he had a desire to have a society characterized by the different and essential social qualities such as aid organization, pride, authenticity and fame.

None of Bacon's writings gives in short apace so vivid a picture of his tastes and aspirations as this fragment of the plan of an ideal commonwealth. The generosity and enlightenment, the dignity and splendor, the piety and public spirit, of the inhabitants of Bensalem represent the ideal qualities which Bacon the statesman desired rather than hoped to see characteristic of his own country.³⁰

In addition to the desire of an ideal society, Bacon also predicted the future of human knowledge through his great imagination of the different scientific processes that would be achieved in modern times, and among them there is the procedure which consists in systematic observation, experimentation, testing and modification of hypothesis. Actually,

due to his predictive vision of the modern science, several inventions and discoveries had been achieved.

No reader acquainted in any degree with the processes and results of modern scientific inquiry can fail to be struck by the numerous approximations made by Bacon's imagination to the actual achievements of modern times. The plan and organization of his great college lay down the main lines of the modern research university; and both in pure and applied science he anticipates a strikingly large number of recent inventions and discoveries.³¹

We pick up some examples from *The New Atlantis* text:

*“We have high towers (...) we use these towers, according to their several heights and situations, for insulation, refrigeration, conservation, and for the view of diverse meteors, as winds, rain, snow, hail”.*³² That is to say that the wise men succeeded to discover how to conserve and refrigerate things thanks to the different towers they possess. This is because conservation and refrigeration are very important to avoid the wastage of the different products and elements of nature. The following example from the text deals with the technique of modifying some agricultural products.

We have also large and various orchards and gardens (...) In these we practise likewise all conclusions of grafting, and inoculating(...)And we make by art trees and flowers, to come earlier or later than their seasons, and to come up and bear more speedily than by their natural course they do. We make them also by art greater much than their nature; and their fruit greater and sweeter, and of differing taste, smell, color, and figure, from their nature.³³

To explain more, the Elders of Solomon's House modified the nature of some trees and plants by art of mixing the agricultural elements in order to diversify and enrich their gardens, and to avoid the shortage of food. We have also engine-houses, where are prepared engines and instruments for all sorts of motions. There we imitate and practice to make swifter motions (...) and multiply them more easily and with small force, by wheels and other means, and to make them stronger and more violent (...) We represent also

ordnance and instruments of war and engines of all kinds; and likewise new mixtures and compositions of gunpowder.³⁴

From the examples mentioned above, we notice that the discoveries, modifications and improvements that are made by the Elders of Solomon's House are the progressions of science that Francis Bacon imagined during his epoch, the seventeenth century, and desired to achieve in the future. Accordingly, Francis Bacon's desire is realized because many of the imagined discoveries which are mentioned in the text are accomplished nowadays. Furthermore, according to the vision of Francis Bacon, the importance of the progression of science is to use it as a means for improving man's domination over the elements of nature, and attaining the comfort of humanity. "*The advancement of science which he sought was conceived by him as a means to a practical end the increase of man's control over nature, and the comfort and convenience of humanity*".³⁵

For that reason, Bacon discussed these needs of perfecting science and making inventions and discoveries in *The New Atlantis* by showing the practical applications of the discoveries made by scholars of Solomon's House.

a) - Presentation of Solomon's House.

In *The New Atlantis*, Francis Bacon demonstrates that the profit of scientific knowledge is based on the wisdom and the good behavior of the scientist, and on the place of study, as well. Accordingly, since Britain has known much improvement in the scientific field, Bacon represented it by Solomon's House. Moreover, he represented also the British scientists and wise men by the elders of Solomon's House institution. This institution is founded by the king Solomon who was appreciated by all his people because of his good deeds for their nation. "*There reigned in this land, about 1,900 years ago, a King, whose memory of all others we most adore; not superstitiously, but as a divine instrument, though a mortal man: his name was Salomana; and we esteem him as the lawgiver of our nation*".³⁶

King Solomon was highly influenced in the achievements of the king of the Hebrews who made extraordinary activities because he was devoted to studies about nature, especially plants, and about all that is alive and in motion.

It was the erection and institution of an order, or society, which we call Saloman's House, the noblest foundation (...) and the lantern of this kingdom. Some think it beareth the founder's name a little corrupted, as if it should be Solomon's House. (...) So as I take it to be denominate of the King of the Hebrews, (...) for we have some parts of his works[...]namely, that natural history which he wrote of all plants, from the cedar of Libanus to the moss that groweth out of the wall; and of all things that have life and motion.³⁷

King Solomon was so influenced by such outstanding actions as those of the King of the Hebrew, who achieved numerous works related to the study of nature, that he named his foundation on King of Hebrews' name.

This maketh me think that our King finding himself to symbolize, in many things, with that King of the Hebrews, who lived many years before him, honored him with the title of this foundation.(...) I find in ancient records, this order or society is sometimes called Solomon's House, and sometimes the College of the Six Days' Works.³⁸

The name "*College of the Six Days' Works*" is given to the foundation because the King Solomon learned from the Hebrews that the world was created by God within six days. Learning this information about such phenomenon leads the king Solomon to found the institution in order to make discoveries on the hidden truth of all natural things.

Whereby I am satisfied that our excellent King had learned from the Hebrews that God had created the world and all that therein is within six days: and therefore he instituted that house, for the finding out of the true nature of all things, whereby God might have the more glory in the workmanship of them, and men the more fruit in their use of them, did give it also that second name.³⁹

In fact, Solomon's House contains various riches, especially natural and raw materials that are studied scientifically and used for different needs of the society. Such scientific study is a source of knowledge about the usefulness and the importance of facing the different menaces that human beings encounter in everyday life from each kind of the

riches of nature, such as storms, dryness, flood.... Therefore, the scientific knowledge leads to power and control over nature by inventing and discovering means of protection and defense.

b)- Scientific Knowledge in Relation to Natural Elements Elaborated as Power in Solomon's House

King Solomon founded the college called Solomon's House in Bensalem island to acquire knowledge of the scientific study through the different elements of nature so as to make discoveries and inventions that could give them control over nature. In fact, the isle Bensalem is rich of natural resources. Consequently, through the scientific knowledge, the disciples of the king Solomon work on these natural constituents in the college, which is also called college of the Six Days Works. That is to say, in *The New Atlantis*, one of the fathers of Solomon's House describes to the narrator the kind of riches the island contains and how they use them in order to get knowledge and become more powerful over the obstacles of nature. Here are some illustrating statements of the fathers of Solomon's House:

We have large and deep caves of several depths (...) we use them for all coagulations, indurations, refrigeration, and conservations of bodies. We use them likewise for the imitation of natural mines and the producing also of new artificial metals, by compositions and materials which we use and lay there for many years. We use them also sometimes for curing of some diseases, and for prolongation of life.⁴⁰

Moreover, the fathers of Solomon's House adds that they also use towers for refrigeration, maintenance, and for observing the different natural phenomena to be well prepared to face any threat of nature "*We have high towers, (...) We use these towers, according to their several heights and situations, for insulation, refrigeration,*

*conservation, and for the view of divers meteors as winds, rain, snow, hail, and some of the fiery meteors also”.*⁴¹

In addition to the high towers, disciples have large houses where they study the phenomena that are produced in regions which are higher in the atmosphere in order to better understand their constitution and structure. *“We have also great and spacious houses, where we imitate and demonstrate meteors as snow, hail, rain, some artificial rains of bodies and not of water”.*⁴²

As far as the domain of medicine is concerned, they have specific quarters where they treat the natural air with scientific method so that they obtain an uncontaminated air that would alleviate some kind of diseases *“We have also certain chambers, which we call chambers of health, where we qualify the air as we think good and proper for the cure of diverse diseases and preservation of health”.*⁴³

Furthermore, even the agricultural field is treated by science. This is thanks to the knowledge of skills and art, the researchers are able to make many changes and alterations in the periods of growing plants and the manners of how these plants raise, as well.

We have also large and various orchards and gardens,(...) And we make by art, in the same orchards and gardens, trees and flowers, to come earlier or later than their seasons, and to come up and bear more speedily than by their natural course they do. We make them also by art greater much than their nature; and their fruit greater and sweeter, and of differing taste, smell, color, and figure, from their nature. And many of them we so order as that they become of medicinal use.⁴⁴

Moreover, the Father of Solomon’s House proclaims that they possess optical means, particularly glasses, which are special to facilitate the sight from far, and to recognize the tiny objects. He says that they have also perspective houses, where they make demonstrations of all lights and radiations and of all colors, (...) they represent also all multiplications of light, which they carry to great distance, and make so sharp as to discern small points and lines.(...) they have also helps for the sight far above spectacles

and glasses in use; they have also glasses and means to see small and minute bodies, perfectly and distinctly.⁴⁵

c) -The Scientific Productions of the Elders of Salomon's House.

During seventeenth century England, and through the years when Bacon was writing, the words “science” and “scientist” did not exist, but, it was the creation of the nineteenth century. Rather, “science” was known as “Natural Knowledge” which is a kind of philosophy. Through his work *The New Atlantis*, Francis Bacon conveys a significant message about the importance of studying the natural world. In this context, Bacon's chaplain William Rawley described the book's purpose as “*the producing of great and marvelous works for the benefit of men*”.⁴⁶

Through reading *The New Atlantis*, we realize that the isle of Bensalem is inhabited by the descendants of King Solomon who first introduced the college called Salomon's House. The aim of founding this residence is to make different studies that would procure knowledge. This is because knowledge, with its different aspects, is one of the sources of power that may lead an individual to command and to have control over nature as well as over people “*The purpose of the institution is to produce knowledge; the kind of knowledge sought is, without exception, the knowledge of nature*”.⁴⁷

The purpose of that study is to overcome nature and to extend the limits of Human capacities through the different inventions and discoveries they make which are the outcome of the infinite improvement of human thinking, analysis and put into practice the findings, “*But we should also not forget that the purpose of Salomon's House is 'enlarging the bounds of Human Empire'. Bacon is interested in more than imitating nature: he wants to 'conquer' it as well*”.⁴⁸ For that reason, Francis Bacon described in detail, through the assertion of one of the Fathers of Solomon's House, the substances and

the functions of the college, in addition to the reasons of founding it. Indeed, by means of the different elements of nature, such as the caves, the towers, the orchards, gardens..., that exposed by the Father of Solomon's House, the elders of this college managed to make discoveries on the diverse natural effects. Besides, they create and produce different protective means for overcoming these different natural effects that would be obstacles to the human way of living.

In Salomon's House there are instruments for generating heat and sound, 'engine-houses' for producing motion, and 'perspective-houses' for demonstrating the effects of light. There are also 'shops' for making medicines, 'parks and inclosures' for observing and experimenting upon animals, orchards and gardens for cultivating crops, and 'bake-houses and kitchens' for making food and drink 'of special effects'. And finally, Salomon's House has a permanent staff of fellows who carry out various specialized tasks, almost all of which involve 'experiments' in some way.⁴⁹

Such creations and productions are the outcome of the scientific knowledge that the elders of Solomon's House acquired through their great ambition to get knowledge and power, and to show that human beings can change the facts that seem impossible to change into possible one. Therefore, to be more informed about the advantages of the power of knowledge and using it for having authority, Francis Bacon illustrates that by the means of Solomon's House as the place where studies are made technically and methodically.

Actually, the explorations in Salomon's House are rather practical, not theoretical. This is because its experiments intend to make transformations to the natural world; to change it and to exploit it, not just to observe and understand it. It is important to the Bensalimites to transform the natural world after understanding it because they recognize that after understanding any movement, or system, or natural occurrence they become more aware and learned. This knowledge permits them to think for methods and solutions to change the natural happenings. This is because such transformations lead them to get power and control over nature. For this reason, the elders of Solomon's House pride

themselves for their discoveries of the diverse manufactures and inventions of the world, and also they are proud of themselves on finding out about its natural Knowledge (science) and arts.

In point of fact, fifty years ago, Rosalie Collie showed competently how some of the inventions of *The New Atlantis* were well known in early seventeenth century London. This is done by explaining how numerous of the experiments in the *New Atlantis* are recalled through the marvels exhibited to the audience by the Dutch inventor Cornelis Drebbel. Truly, like the experimenters of Salomon's House who use sunken caves for coagulations, indurations, refrigeration, and conservations of bodies, Drebbel engaged in demonstrations involving heat and cold by managing to freeze the Great Hall at Westminster so methodically that it drove the King and his entourage away. He even built a remarkable submersible vessel in which he descended for three hours, in front of an audience that included King James I, as it was stated by the Father of Solomon's house "*we have ships and boats for going under water* ".⁵⁰

As far as language is concerned, through the narration of the storyteller, there is the explanation that the inhabitants of Bensalem Island are welcoming and courteous people through their polite salutations of the European sailors and their formal dialogues even if they are strangers to them.

We were on land, came close to the shore and offered to land. But straightway we saw divers of the people, with batons in their hands, as it were forbidding us to land. yet without any cries or fierceness, but only as warning us off, by signs that they made (...)whereof one of them had in his hand a tipstaff of a yellow cane, tipped at both ends with blue, who made aboard our ship, without any show of distrust at all.⁵¹

The narrator added that the natives received them well, and the manner they are welcomed is remarkable and unexpected. This is because when they passed by them, the natives stand civilly in a row and put their arms a little abroad to bid welcome. It is their

gesture of conviviality of strangers.⁵⁷ In addition to the inhabitants of the island, one of the Fathers of Solomon's House uses an extremely formal language, with wisdom as well. That is to say, both of the two social classes, ordinary people and their elders, are not only characterized by a dominant language in verbal communication, but also by an influential language of respect, good manners, and wisdom.

Consulting hereupon among ourselves, we were much perplexed. The denial of landing and hasty warning us away, troubled us much: on the other side, to find that the people had languages, and were so full of humanity, did comfort us not a little.⁵²

For that reason, the European sailors are so amazed and affected by these politeness and kindness, as well as the wisdom and intelligence of the elders, that they are grateful and they come to a decision to be peaceful and not harm them by promising to live seriously and civilly without giving any the least occasion of offence "*Let us so behave ourselves as we may be at peace with God and may find grace in the eyes of this people*".⁵³

In this perspective, politeness is generally defined as showing the person's consideration for others by having good behavior and manners through being courteous, civil, refined and cultured. However, Norman Fairclough defines politeness differently and in another perspective. In fact, in the part "Constraints on access: Formality" which refers to politeness, in his book *Language and Power*, Fairclough explains that politeness is the way of keeping the other in position and condition of respect, and that this "other" is always considered to be weak. Moreover, he adds that formality is the different language forms which are used depending on the social classes. To illustrate more, formality depends for example on which class the individual belongs, either to the bourgeoisie, poor or middle social classes. In addition, it depends also on the social situation of the individual. It is also one aspect of constraints on access to discourse of high social status. Consequently, politeness is a contributory factor in imposing respect and keeping the

access restricted, and such distance in social relationships is manifested with the use of power. In fact, in terms of social relations, formal situations are characterized by an exceptional orientation to the position and the status of the individual. Therefore, there is a constraining power of conventions that leads towards politeness.⁶⁰ Fairclough explains: “Politeness is based upon recognition of differences of power, degrees of social distance, and so forth, and oriented to reproducing them without change”.⁵⁴

As far as *The New Atlantis* is concerned, we notice that the refinement and politeness of the Bensalemites impose a reciprocal polite behavior to the visitors. In fact, the natives welcomed the guests well by being very respectful and offered them all the needed commodities. The visitors were so influenced and moved by such good manners that they decided to behave correctly and not deceive the native. This is shown through the discourse that one of the visitors made to his company after being warmly and politely welcomed by the natives:

My dear friends, let us know ourselves (...) we are come here among a Christian people, full of piety and humanity. Let us not bring that confusion of face upon ourselves, as to show our vices or unworthiness before them. Yet there is more (...) For these men that they have given us for attendance, may withal have an eye upon us. Therefore, for God’s love, and as we love the weal of our souls and bodies, let us so behave ourselves as we may be at peace with God and may find grace in the eyes of this people.⁵⁵

Accordingly, from all the explanations and illustrations mentioned above, we notice that knowledge and language have been presented in the book *The New Atlantis* as the most important elements of power in order to get control over human beings and over nature through science and language formalities.

III-Knowledge as Power in Both *The Tempest*, and *The New Atlantis*.

Through reading and analyzing Shakespeare's work *The Tempest*, and Bacon's work *The New Atlantis* in terms of knowledge and language as power, we noticed that the two works share several similarities that are related to both historical and geographical backgrounds and that are linked to the focus on theme of the use of knowledge as power through their use of different characters and the diverse elements of nature.

a) The Similarities in Using Knowledge as Power in Both Works

To begin with the historical, geographical and social aspects, the two works are written by the two authors, William Shakespeare and Francis Bacon. Both of them are from the same country, which is Britain, and the two were born in the second half of the sixteenth century which may refer to the Renaissance era. This period is known as the era of rediscovery and use of classical thoughts and learning. In fact, at that time, there was a thirst for knowledge and civilization through the diverse movements of art, literature and science in order to get power in the various fields. Consequently, a significant part of *The Tempest* and *The New Atlantis* deals with the way humanity can change the natural world through the use of magic as well as science.

Both Shakespeare and Bacon focus on the theme of knowledge and power in their books through their main characters Prospero who controls and enslaves the other characters in *The Tempest*, and Solomon's House in which scientific studies and different discoveries are made in *The New Atlantis*. Therefore, the power of knowledge is crucial in the two works. In fact, *The Tempest*, if Prospero had not know the condition of Caliban or that of his enemies, and without the books which might represent the power of words and ideas, he would not have had the power to control the island, to summon the tempest and

to recover and restore order to Milan and Naples, as well. He would be all but weak. Similarly, in *The New Atlantis* knowledge is the key point on which society prospers through the studies and wisdom of the elders of Solomon's House. Therefore, the two works illustrate the power of knowledge and the ability for men to change the world in which they live. Indeed, there is no way that society could be as advanced as it was without the great contribution of knowledge that the people possessed. The lives of the people were based on acquiring knowledge and using it in order to improve their society. Moreover, in both works, the travelers who arrive to the islands are filled with wonders. In *The Tempest* the wonder is on magic, and in *The New Atlantis*, the wonder is on science, both of which give mastery over all nature.

There are also similarities in the plot, such as the voyage on sea and the discovery of unknown islands in which the main characters use knowledge they acquire from books and the different discoveries that lead them to get power over human beings and the elements of nature. Another similarity is that the ship of the travelers in *The Tempest* changed the direction because of the strong winds of the tempest, and the ship of the travelers in *The New Atlantis* is also driven on its way by strong winds. An additional resemblance is that both *The New Atlantis* and *The Tempest* mentioned the period of twelve years.

In the case of *The Tempest*, it is the twelve years reign of Prospero on the island.

Thy father was the Duke of Milaine.⁵⁶

.....

In few, they hurried us aboard a bark

.....

Instinctively have quit it. They hoist us.

.....

Here in this island we arrived.⁵⁷

In *The New Atlantis*, it is the appoint of two ships to make several voyages once every twelve years in order to share and “borrow” ideas and inventions with those

countries to which they were planned that every twelve years there should be set forth out of this kingdom two ships to give us knowledge, especially of the sciences, arts, manufactures, and inventions of all the world; and withal to bring unto us books, instruments, and patterns of every kind.⁵⁸

In addition to plot, the two books are alike in the language used and the style of writing, such as using dialogues and some words of the old English language.

b) The Differences in Using Knowledge as Power in the Two Works.

In spite of the several similarities which are linking the two books, we have depicted some differences between them, as well. The main distinction is that even if both authors have used the theme of knowledge as power in their works, however, the perspective used is different. In *The Tempest*, knowledge is the basis of magic which is acquired through reading books, whereas in *The New Atlantis*, it is founded on science and exploration, or natural knowledge, which is acquired through making studies on the natural elements and emerging discoveries and inventions from them. Therefore, the use of knowledge as power in *The Tempest* is exercised over spirits through the magical powers of Prospero, while in *The New Atlantis* it is exercised over nature through the discoveries and inventions of the elders of Solomon's House.

Moreover, the aim of getting knowledge and power of knowledge is different in the two books in the sense that, in *The Tempest*, Prospero uses his knowledge of magic in order to protect himself, to control and enslave the spirits and to revenge his enemies, his brother and the king, as well. An example of his great magical ability is the tempest he conjures-up against the ship of Alonso. Prospero breaks the ship, thus, making it sink and bringing all people from the ship on his island. However, in *The New Atlantis*, the

researches and the findings that the elders of Solomon's House achieve are to overcome nature and to benefit their society and its surroundings.

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- ² *Ibid.*, 70.
- ³ Dowden, Edward. *Shakespeare: a critical study of his Mind and Art*. New York: Henry S. King & Company 1875, 371.
- ⁴ Shakespeare, *The Tempest*, 35.
- ⁵ *Ibid.*, 43-44.
- ⁶ *Ibid.*,
- ⁷ Shakespeare, *The Tempest*, 86.
- ⁸ Shakespeare, *The Tempest*, 70.
- ⁹ *Ibid.*, 39-41
- ¹⁰ *Ibid.*, 44
- ¹¹ *Ibid.*, 33-42
- ¹² *Ibid.*, 39.
- ¹³ Norman Fairclough, *Language and Power*, New York: Longman, 1989, ix.
- ¹⁴ <http://www.d.umn.edu/~dcole/.../LockeBookIIIChapter_2.ht > Viewed 13 August 2014
- ¹⁵ Shakespeare, *The Tempest*, 43.
- ¹⁶ *Ibid.*, 48.
- ¹⁷ *Ibid.*, 44.
- ¹⁸ *Ibid.*
- ¹⁹ Fairclough, *Language and Power*, 43.
- ²⁰ *Ibid.*, 35.
- ²¹ Shakespeare, *The Tempest*, 42.
- ²² *Ibid.*, 44
- ²³ *Ibid.*, 48
- ²⁴ Lamb, *Tales from Shakespeare*, 14.
- ²⁵ *Ibid.*, 17.
- ²⁶ *Ibid.*, 12.
- ²⁷ *Ibid.*, 15.
- ²⁸ <http://www.fcsh.unl.pt/docentes/.../pdf/TheNew_Atlantis.p..> Viewed 21 April 2014.
- ²⁹ <http://en.wikipedia.org/.../Crisis_of_the_Late_Middle_Ages > Viewed 10 May 2014.
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- ³¹ Jim Manis, *The New Atlantis*, Pennsylvania: Electronic Classics Series, 1998, 32.

- ³² Ibid., 33
- ³³ Ibid., 37
- ³⁴ <<http://www.gutenberg.org/files/2434/old/nwat11h.htm>> Viewed 11 September 2014.
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- ³⁶ Ibid.
- ³⁷ Ibid.
- ³⁸ Ibid., 31.
- ³⁹ Ibid., 32.
- ⁴⁰ Ibid.,
- ⁴¹ Ibid., 33.
- ⁴² Ibid.
- ⁴³ Ibid., 36.
- ⁴⁴ Bronwen Price, *Francis Bacon's The New Atlantis: New Interdisciplinary Essays*, London: Manchester University Press, 2002, 84.
- ⁴⁵ Price, *Francis Bacon's The New Atlantis: New Interdisciplinary Essays*, 82.
- ⁴⁶ Ibid., 86.
- ⁴⁷ Ibid., 31.
- ⁴⁸ Jim Manis, *The New Atlantis*, 7.
- ⁴⁹ Ibid., 38
- ⁵⁰ Ibid., 4.
- ⁵¹ Ibid., 7.
- ⁵² Ibid., 8-9.
- ⁵³ Norman Fairclough, *Language and Power*, 65.
- ⁵⁴ Ibid., 66.
- ⁵⁵ Jim Manis, *The New Atlantis*, 8-9.
- ⁵⁶ Shakespeare, *The Tempest*, 35
- ⁵⁷ Ibid., 37.
- ⁵⁸ Jim Manis, *The New Atlantis*, 20-21.

Conclusion

In the light of the comparative study undertaken above, we have come to the conclusion that both William Shakespeare and Francis Bacon shared some affinities at the level of history and British literature. In fact, the present study demonstrated that the characters of both play and travel literature genre have focused on knowledge to get their power, however, the way of their use was different. In *The Tempest*, Prospero used magic to get control over natural elements and the other characters, but, in *The New Atlantis*, the elders of Solomon's House used different scientific methods and techniques in order to have control over the different elements of nature.

The issue of using knowledge as power is analyzed and discussed at the level of applying it through magic and science. However, we comprehended that the notion of knowledge is more dominated through science rather than thorough magic and religion because of the different scientific improvements that were increased during the Renaissance period.

We find that it is important to study this subject matter through other perspectives, because we have noticed that power is in each domain, as Michel Foucault asserted that power is everywhere. In fact, several people suffer from different dominations of those who consider themselves authoritative and invincible. Additionally, from the analysis and discussion of the two texts, we apprehend that the importance of acquiring religious and scientific knowledge during the seventeenth century Britain is based on possessing power over natural elements, then over humans. However, such knowledge has a great influence on the modern world in the twenty- first century. In fact, the Enlightenment brought a new vision of the future, and among the great figures of that period, there is Francis Bacon who had a profound impact on contemporary thought. Bacon sat also a clear division between philosophy and religion.

As far as science is concerned, thanks to the scientific methods of Francis Bacon and his utopian ideas for the scientific improvements, which are mentioned in *The New Atlantis*, many inventions and discoveries were made in modern times, such as planes, submarines and telephones. In view of that, we consider that rationalists had found the secret of never-ending progress.

Furthermore, in the late nineteenth century, known as the Industrial Era and the age of technological advance, there were big changes in the concept of knowledge and its use. The twenty-first century on its side, which is considered as the Age of “Great Knowledge” with a new and advanced form of capitalism, makes of knowledge a crucial ingredient and the main source of conventional and industrial growth.

Knowledge becomes a source of civilization and modernity which is resulted from the westernization and the communist, as the improvement of industry, technology, science, literature, politics and economics of the westerners and communist societies influenced the other countries of the world. That is to say, it is the aftermath result of the Enlightenment project, which comes with its fruits. Therefore, nowadays, we deal with the importance of having the power of knowledge because the world, especially the western, has absorbed the principles of knowledge and put them into practice in every single field. However, these principles of Enlightenment are what divided the world into two distinct blocks, the developed one which holds knowledge with which it may exercise power over the other block, and the undeveloped one.

In conclusion, we may say that our research is just one among many readings of Shakespeare’s *The Tempest* and Bacon’s *The New Atlantis*. We hope that further research will examine other aspects of the theme of knowledge as power with further investigations. Indeed, there are still other studies that might be dealt with in these two

master pieces of the English literature. In our belief, much can be written on the study of the discourse analysis in both works.

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