

ebbing beauty of the human condition. The poetry of *Harmonium* is an external poetry which looks outward for the most part and which is heavy with direct appeal to the senses. The most common appeal is, of course, that to the visual sense, and some of the finest moments in all of Stevens' verse occur in *Harmonium* when he evokes pictures of the lushness of this earth. The concluding lines of "Sunday Morning" will serve as an example of such a moment.

Deer walk upon our mountains, and the quall /Whistle about us their
spontaneous cries;/ Sweet berries ripen in the wilderness;/ And, in
the isolation of the sky,/ At evening, casual flocks of pigeons make
Ambiguous undulations as they sink,/ Downward to darkness, on
extended wings. (CP, p.70)

Even more remarkable, perhaps, is Stevens' ability to appeal to the kinesthetic sense, to make a reader feel heat and cold and rapid movement and delight in dance-like grace. The ability to evoke a sense of moment, is, however, more significant in terms of Stevens' ability to create an adequate verbal symbol for the experience of life, for the poet who cannot capture motion in his idiom and rhythm cannot adequately present life. Certainly Stevens' successful evocation of the kinesthetic sense is responsible for whatever pleasure we take in the poem which he entitles simply "Life Is Motion." The same qualities—sense of movement and lack of abstract meaning—can be found in other of the poetic experiences of *Harmonium*. "The Load of Sugar-Cane" is an example, and so is "Ploughing on Sunday." "Ploughing on Sunday," like "Life Is Motion," is made up of short lines of two accents which give a sense of rapid and almost violent motion. The verbs, except for "I'm ploughing," are all in the simple present tense. The tail of the white cock "tosses," and that of the turkey-cock "glitters." The wind "pours" down, and the feathers of the cocks "flare," "bluster," "stream," and "spread." The verb forms give a sense of immediacy to these perceptions, while the central experience, that of ploughing, is described as process, as a continuing action. The poet is ploughing, for like nothing else in the landscape of North America which he farms, his activity is conscious, planned, and purposeful. The shining sun and the movement of the cock feathers are, in contrast, happenings which "occur as they occur." The human activity is interwoven with the activity of nature, and the human spirit mingles with the earth itself, as the act of ploughing would indicate. The fact that the ploughing, the human activity, takes place on Sunday indicates, though most subtly, that the jubilant human being who occupies the structural center of the poem and the physical center of the stage-setting of North America is at one with his environment because he is not at one with his society and its religious rituals. For such a man, cock and sun and the casual relationships between cock and sun are enough. They are what will suffice.

The most pervasive metaphysical problem in *Harmonium* is one that emerges quite naturally from Stevens' concern with the interworkings of the imagination and reality. The basic issue is most conveniently set forth in the two notes from "The Comedian as the Letter C." The poem opens with the aphoristic "Man is the intelligence of his soil, the

sovereign ghost,” while Section IV, “*The Idea of a Colony*,” begins with “his soil is man's intelligence. That's better. That's worth crossing seas to find. The question is that of whether man is a function of his environment or the creator of his environment by the shaping power of his imagination. When we recall that *Harmonium* appeared in the year of Cummings' *Tulips and Chimneys*, Frost's *New Hampshire*, and William's *Spring and All*; the year following *The Waste Land* and Edna St. Vincent Millay's Pulitzer Prize-winning *The Harp Weaver*; a year before the *Observation* of Marianne Moore, John Crowe Ransom's *Chills and Fever*, and MacLeish's *The Happy Marriage* – when we recall the abundance and variety of the new poetry appearing at this time, it is no surprise that Steven's volume was considered hardly more than a novelty of style, perfect in its way, but “hermetic,” a “revival of aestheticism.” *Harmonium* was to its time just what a new poetry should be, a refreshingly personal idiom not easily assessed. But looking back at it from present perspective we can see really how much it was a poetry of its time: self-consciously in search of a style; affirmative and enthusiastic, yet with shadows of despair and world-weariness; filled with masks and personae, none of which suffice for more than its occasion; at once nativist and international; and above all acutely aware of the crisis of its age, if only in its dramatic gestures of defiance. His theory is firm and axiomatic. The shifting relation of imagination and reality is further complicated by an ever-changing reality and the fluctuating temperament and intensity of the individual imagination: a formula more successfully demonstrated in the proper lyrical setting.

To categorize poems in *Harmonium* as poems of the imagination is to see them in retrospect. There is so little explicit anguish in *Harmonium* that one is tempted to discount the dark and ominous sense of isolation which is everywhere. And similarly, one tends to overlook the anxious plea for imagination by which alone, these early poems seem to say, man finds a home in a world he can never quite know. More commonly, however, the world of *Harmonium* is pierced by a doubt, by shadows which lengthen over the imagination, accentuating the poet's isolation from things. Or, there are the deliberately theoretical poems, exercises in the definition of this “light” of self without which nature is too often dark. That Stevens should meditate so intently upon death has troubled the critics who dote on the gaiety and “essential gaudiness” of *Harmonium*. But for the poet of the physical world, this must be so. There are no transcendental promises, no “passage” as Whitman envisioned it. The question remains, however, of how much the First World War and its aftermath altered the traditions of response to violence and death. Clearly the times were new, the age demanding, and the literature very-often tied to a crisis mentality. Stevens' great poems of death have little direct relation to war, or even violence. The breath of war, however, blows through several minor ones, though Stevens' response to the distant nastiness offers meager proof that the tooth and claw of war was other than a peripheral concern. His poems touching directly upon the soldier treat him as a warrior in reality, not one in France; later poems, of World War II, recreate him as the prototype of the actor in modern reality. The scene of war is a metaphor of the

modern world and the modern consciousness, the conflict of selves and things. That **Harmonium's** exuberance and its comedy are not unrelated to this crisis of the limited self in an alien world may be taken as a truth if not a truism. Morbidity was not of Stevens' nature. Even the whimsical could be affirmative, shallow though it occasionally is. Without death the world of change had no meaning; with it meaning came at great price, but the purchase was individuality. All this shows that Stevens' world is Harmonium.

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Orhan Pamuk's *The Black Book* and Question of National Allegory

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Abstract: In this critical article theoretical assumption by Frederic Jameson is questioned by doing a verbal analysis of his rhetoric as we use the historical background of the new criticism and study the response of Aijaz Ahmad to it. An attempt is made to explain how Orhan Pamuk's novel, *The Black Book*, as a third world text according to the literary ramification which was made by Jameson can make a challenge and respond to totalizing aspects of his rhetoric.

Keywords: Orhan Pamuk, *The Black Book*, National Allegory.

The theoretical assumption which was made by Frederic Jameson in his essay "Third World literature in an era of multinational capitalism" (*Key Concepts* 155) raised a serious debate especially among the post-colonial and cultural theorists and critics who believed that a writer should rid himself of extrinsic prejudices associated with his own self. He argues that "All third world texts are necessarily... nationally allegorical" (Jameson 67) and he believes this happens practically and especially when their forms develop from western machineries of representation, such as the novel" (Jameson 67). He categorizes the world in three major blocs First World, Second world and Third World. The Third world cultural production according to him is developed from western machineries of representation. His argument is made to pave the way for recognition of a homogeneous and universal identity in cultural production. In this critical article therefore we plan to question his theoretical assumption by doing a verbal analysis of his rhetoric as we use the historical background of the new criticism and we will study the respond of Aijaz Ahmad to it and try to explain how Orhan Pamuk's novel, *The Black Book*, as a third world text according to the literary ramification which was made by Jameson can make a challenge and respond to totalizing aspects of his rhetoric. In fact reading of these lines from Jameson reminds us of the fact that many attempts have been made in the recent decades to marginalize and exclude the distinctive characteristics of post-colonial societies especially the cultural and literary productions of those societies. This mainly initiated by promoting the idea of "homogenous" (Ashcroft 55) entity of human nature which ultimately makes the literature a universal and homogeneous reality. The problematic aspect of this idea is that if we totally believe in this universally prevailing and promising gesture it will slowly pave the way to entail a definition of popular and universal identity or a role model for all the humanity across the world. For example like when the Victorian morality and prudery established itself

as a role model in the previous century. To counter this overgeneralization tendency that creates a global stereotypical assumption and introduces a role model, as the role model necessarily represents the institution of power either ideologically, politically or economically, the post colonial societies started to resist it by representing their own cultural production. They reemphasized on the “distinctive” (Ashcroft 55) and heterogeneous entity of their cultural productions mainly because they have been apprehensive of being ignored and marginalized by the institution of power. The resistance and rethinking process was first started by the people of 40s and 50s who experienced the devastating effects of the World War the war which mainly was initiated by the nationalistic movements of the time. In fact they were responsive to the dissatisfactory condition of their societies as they were exhausted by the totalitarian and war mongering ideologies which forced the entire universe to enter to a fruitless experience. The nationalistic movements which were earlier anti colonial forces and played an important role to acquire independence or contributed in formation of powerful nation state like Germany, turned to be misleading and problematic in terms of mishandling the notion of power as the national consciousness were to be controlled by the national bourgeoisie. Frantz Fanon was one of the earliest theorists who identified this problematic issue by calling it an “empty shell” (*Wretched of Earth* 21) he believed if people follow the same ideology it will result in the same hegemonic control of imperial power. He in fact warned against the drawback of such phenomenon which we deduce it was the root cause of terrible experiences humanity suffered the most from during world war.

To revolt against the present condition human consciousness slowly gave rise to an awakening process. This was initiated by a social reform as the parties who were engaged in the massive conflicts of the century resorted to the peaceful settlement of their disputes. The monolithic and nationalistic provocations which earlier pushed the nationalistic movements against imperial control and later triggered the social and religious sentiments slowly were replaced by an enchanting enunciation of cultural dialogue as the societies realized that the language of war was doomed to a complete failure. For example the formation of United Nations in 1945 was in line with the legitimate grievances of humanity to lag their enmities behind and resort to a peaceful solution of their disputes. Henceforth significant social changes were on the way both in national and international levels. Although the earlier conflicts which existed between the nations and individuals still continued to hinder the absolute reconciliation of cultures but its provocative forces to a great extent has been alleviated. The reaction of the “stagnant literature” (*literary criticism* 454) of this period to the new social and political changes also was relatively important we know it from the history of English literature that the rise of modern nation state in Europe in 19th century was “inseparable from the form and subject of imaginative literature”. (Brennan18). Under these new circumstances there was a new tendency to incorporate these comprehensive developments in the

literary fields as well. Therefore the literary thinkers embarked on a mission to bridge the changing society and its corresponding literature together. It is being said that the literature which is now appropriately reacting to the significant social changes and became "far closer to social problems" (*A History of English* 506) is involved with the process of criticizing the academic overemphasis on the background of literature, the principle structure and content of earlier literature. For example we see that English language was questioned and relatively restructured by non-native critics both semantically and syntactically as it was detached from British social milieu. The new emerging public awareness in the social level as well as literary fields and their positive reaction to the changes societies were about to undergo dramatically facilitated the considerable contribution of critics in shifting to a new age of criticism. When the scientific development and social changes took place rapidly the trend in literature "naturally was led to thinking along new lines." (Tilak 454) So we are witnessing a sudden surge in cultural production more than before. The rise of literary journals in cultural productions in recent years proves the emerging of new thinking along the new lines. We therefore observe a revival of cultural renaissance which showed an interest in identifying the relationship between "art and society". (*A History of English* 507) The statement of major critics like Foucault, Jamson, Lyotard, reinforced the claim that used to see literature and society as "related institutional practices". (*A History of English* 507) Jameson for example in *The Political Unconscious* proposes that:

Literature is supreme form of narrative and narrative matters because it mediates between consciousness and history; it is our only conduit to the vast, impersonal structures and temporal processes of which human social and subjective life are effects. (19)

Later this new approach, which intended to clarify that the social problems of the time was rooted in already stagnated literature of the period, gave birth to different school of criticisms in Literature and cultural productions like reader-response theory, multiculturalism, post-colonialism new historicism etc. Knowing the fact that the earlier conflicts and its literature of the period were politically motivated and most of the political considerations were of nationalistic movements new thinkers like Edward Pechter and Catherine Gallagher preferred to rectify it by saying "A good literature should employ no particular political values but it should always be open to the new ideas" (*A History of English* 507) Simultaneously some critics like Benedict Anderson come to a belief that still the concept of nation and its role in construction of political practices is irrefutably eminent as he says this role continued to be "the most universally legitimate value in the political life of our time". (Anderson 12) As they identified this inauspicious tie which dragged the humanity to the verge of destruction, I explained earlier, we could say that the ties of political issues and literature were to be questioned unlike the earlier literary thinking. This therefore could only be slowly changing by making a "fictive quality of political concepts itself" (Brennan) and still the most dominant modern literary form in which this political and national ties can be demonstrated was the

medium of novel which was a textual form as Brennan in his essay entitled "The National Longing for Form" has pointed out:

The novel joined the newspaper as the major vehicle for the national print media helping to encourage literacy ... But it did more than that. Its manner of presentation allow people to imagine the especial community that was the nation...(4)

Due to recognition of this new approach in politics and literature the impoverished and subjugated voices which were excluded by the political interferences also could find their room for expression in a text therefore they were destined to voice themselves out loud and clear wherever the texts come to act as a suppressive force to confront with them. They started their course by questioning the authority of earlier texts by the means of interpretation and "analyzing the text" (*Literary Criticism* 455) The new literary criticism based on analysis of the text and especially the "verbal analysis" (Tilak 351) gave rise to an intellectual awareness to react against intellectual tradition of before 1966 (Wood 12). The revolutionized theories which put themselves against the "traditional humanism and empiricism" which caused the social ordeal of previous decades, found their way to express the "cultural and intellectual norms" (Tilak 453). If in the earlier age the great emphasis was given to the writer and the history of the writer which at times embodied the national concerns, in the new emerging progressive thinking of criticism attentions were drawn to study of the text as it tried to cut the text off from its "social and cultural milieu". (*Literary Criticism* 455) This perhaps happened because the new critics believed that the literature of the period were so preoccupied with their own moral "Victorian prudery" (Tilak 454) and their social and political milieu that consequently this led them towards recognition of themselves at the cost of denial of others. Denial of others was the problematic issue therefore as a remedy a critic according to the principles of new approach is supposed to rid himself of being preoccupied with the writer socio-political conditions and in general all of "extrinsic prejudices" which is associated with his own self (*Literary Criticism* 455). On this ground by the reviewing of history of new criticism we acknowledge the important role of textual and verbal analysis in formation of new criticism. Consequently by knowing that phenomenon we can resist against the totalizing tendency of certain ideologies that once again might be introduced through literature for the humanity and also we will be able to comprehend as to how the verbal analysis of a text can be readily exercised to facilitate the process of antagonizing of the hegemonic forces introduces through literature. We observed that the text, if we do not uphold a radical gesture to call it a new battlefield, is an area in which especial terminologies which may originate from extrinsic prejudices or the ideas which can counter it can be the cause of conflicts. And in general different ideas can collide theories can be questioned and arguments can be established respectively in a text. Here therefore as I said in the beginning of this article I would like to question Fredric Jameson's rhetoric and explain that his ramification of first world second world and third world in fact conveys a totalizing tendency which tend to ignore third world cultural

productions at the end. This analysis is made within the medium of novel. Novel which evokes to our mind the relation of literature politics and nation as discussed earlier. The role of novel in creating the critical frameworks was reemphasized by the critics. Jameson also in his rhetoric exemplified the novelistic forms when he referred to it as "a western machineries of representation." (67) The novelistic forms have been the site of inherent arguments and cultural clashes between different cultures so far. However the objective and resourceful demonstration of cultural clashes in the framework of literary production does not necessarily rectify the traditional approaches especially the structure of power relations but it will provide a promising glimpse for the readers that the clash of ideas in a text will make a significant influence on the trend of literary production as far as human consciousness is concerned. These clashes will not at all harm the humanity per se and also will not yield a totalitarian insight as the notion of criticism is always open to "merits of the rival school of criticism." (Literary Criticism 457). According to Jameson the first world is of those capitalist societies which are Western European countries and North America. The second world is socialists and the third world is those countries which experienced the colonialism. We have it from the text:

As we come to the substance of what Jameson describes I find it significant that First and Second Worlds are defined in terms of production systems (capitalism and socialism respectively) but the Third World is defined exclusively in terms of the experience of colonialism and imperialism... (Ahmad 2)

Secondly he identifies that the difference between First World and Third World is "primordial" (Jameson Rhetoric 81) which calls to our mind the colonial notion of "binary opposition". (*Key Concepts* 24) as if human are different from the beginning of their existence which anthropological evidences show quite the opposite. In other word according to what he says the third world text is homogenized with the first world text but the outcome is nationally oriented as he does not recognize the autonomous entity of cultural production and cultural identity in so called third world countries. There is a paradox in here which is quite interesting. He believes in primordial differences of first world and third world and on the other hand he believes in the homogeneity of their cultural production. Aijaz Ahmad is setting himself against this "global tendency to homogenize" (15) third world culture. Aijaz Ahmad in his response posits a strong criticism on the subject and that is eminently getting reflected in his essay entitled "Jameson's Rhetoric of Otherness and the National Allegory" (3) where he questions the sweeping nature of this claim and calls it "a totalizing and universal tendency that failed to take it into account the specificity of third world culture". (*Key concepts* 156) His statement in fact reminds us of the questioning of the totalitarian stances of early 20th century where the supreme powers did not recognize the heterogeneous cultural production of other countries. For example the first thing they did after their military triumph was to lower the national flag of defeated country. And also calls to our mind of what I said in the beginning of this essay where attempts are made to marginalize the