



## Foregrounding Foucault's Ideas of Power in Shelly's *Mont Blanc* and Malekolshoare Bahar's *Damavandieh*

### METTANT EN AVANT LES IDEAUX DE POUVOIR DE FOUCAULT DANS LE MONT-BLANC DE SHELLY ET DANS LE BAHAR DE DAMAVANDIEH MALEKOLSHOARE

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#### Abstract

There is a dominating power in every society, a power which imposes its own ideology on the society, which Foucault calls "discourse". This is what people have to follow in order to gain their identity, otherwise they will not proceed. As a result, people need to stay in line with the dominating power, so that they would achieve their personal goals and become a part of the pyramid of power. This power is only subdued by a higher power, which causes a change in the dominating ideology, termed "Archive" by Foucault. This study through a close analysis and comparison makes an attempt to apply Foucault's ideas of power to the poem *Mont Blanc* by Shelley, and the Persian poem *Damavandieh* by Bahar.

**Key words:** Malekolshoare Bahar; Power; Restrictions; Discourse; Archive

#### Résumé

Il ya un pouvoir dominant dans chaque société, un pouvoir qui impose sa propre idéologie sur la société, que Foucault appelle «discours». C'est ce que les gens ont à suivre afin de gagner leur identité, sinon ils vont pas se poursuivre. En conséquence, les gens ont besoin pour rester en ligne avec le pouvoir dominant, afin qu'ils atteignent leurs objectifs personnels et devenir une partie de la pyramide du pouvoir. Ce pouvoir est seulement maîtrisé par une puissance supérieure, ce qui provoque un changement dans l'idéologie dominante, appelée «Archive» par

Foucault. Cette étude à travers une analyse approfondie et une comparaison fait une tentative d'appliquer les idées de Foucault sur le pouvoir de la poésie du Mont-Blanc par Shelley, et le *Damavandieh* poème persan par Bahar.

**Mots-clés:** Malekolshoare Bahar; Puissance; Restrictions; Discours; Archives

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#### INTRODUCTION

History of the mankind has witnessed several events, the ones which have originated from the beliefs and ideas of different people. The modernist era as well as the times beyond this era has gone through these changes. Generally speaking, the postmodern era has been the subject of more changes than ever, although it is believed that this era is in fact the continuation of the modern period. One of the most influential theorists of this era is undoubtedly Michel Foucault. He believes that every society is unconsciously under the dominant and hidden control of one power, which runs through every aspect of society, causing all the economic, social and political forces to get shaped. Such power is sequential and every kind of organization is formed as one through this. Once one follows the power, his status turns higher, otherwise he would be termed as "mad". The forerunner of this idea is Nietzsche who believed that,

human beings first make decisions about their wishes, and then they put the truths in the line with their goals. This means that there is no truth out of human control, meaning the whole knowledge of the world is the outside manifestation of human will which gets channeled through the dominating power (as

cited in During, 1992, p.245).

The dominating power imposes certain "Discourse" upon people, which they have to follow, since they need to attain an identity. In fact, everything which goes after this power, finds an identity. Even the truth, is truth only when it is in line with the power. Foucault believed that "the truth in every historical era only belongs to that era, and it is meaningful just in the specific era. However, he also stated that the science is out of this realm." (as cited in Harari, 1979, p.97)

They are transversal struggles, that is, they are not limited to one country. Of course, they develop more easily and to a greater extent in certain countries, but they are not confined to a particular political or economic form of government. The target of these struggles is power effects as such. For example, the medical profession is criticized not primarily because it is a profit-making concern but because it exercises an uncontrolled power over people's bodies, their health, and their lives and death. These are immediate struggles for two reasons. In such struggles, people criticize instances of power that are the closest to them, those which exercise their action on individuals. They look not for the chief enemy but for the immediate enemy. They are struggles that question the status of the individual. On the one hand, they assert the right to be different and underline everything that makes individuals truly individual. On the other hand, they attack everything that separates the individual, breaks his links with others, splits up community life, forces the individual back on himself, and ties him to his own identity in a constraining way. They are on opposition to the effects of power linked with knowledge, competence, and qualification—struggles against the privileges of knowledge. But they are also an opposition against secrecy, deformation, and mystifying representations imposed on people. Perhaps the most important transformation that Foucault described was in the scale and continuity of the exercise of power, which also involved much greater knowledge of detail. Foucault was interested in the difference between massive but infrequent exercises of destructive force (public executions, military occupations) and the uninterrupted constraints imposed in practices of discipline and training, he says:

It was a question not of treating the body, en masse, 'wholesale', as if it were in dissociable unity, but of working it 'retail', individually; of exercising upon it a subtle coercion of obtaining holds upon it at the level of the mechanism itself—movements gestures, attitudes rapidly: an infinitesimal power over the active body (1975, pp.136-137).

Other ways of exercising force can only coerce or destroy their target. Discipline and training can reconstruct it to produce new gestures, actions, habits, and skills, and ultimately new kinds of people, in this sense, Foucault says:

The human body was entering a machinery of power that explores it, breaks it down and rearranges it. It defined how one may have a hold over other's bodies, not only so that they may

do what one wishes, but so that they may operate as one wishes, with the techniques, the speed and the efficiency that one determines. Thus discipline produces subjected and practiced bodies, "docile" bodies (2006, p.138).

Without following the restrictions and the dominating discourse, people living in such a society are not able to think or speak, because either they would be called "mad" or sentenced to silence. The social restrictions of the formation of power exist everywhere, even in educational places, books and peoples' thoughts. Foucault expressed this idea in his books: *Madness and Civilization* (1961), *The Birth of Clinic* (1963), *Order of Things* (1966), *Discipline and Punishment* (1975), and *The History of Sexuality*. He also stated that,

some beliefs are substituted by some others in another era, which he termed as "Archive". The term means the system of the changes of society in the course of one special era. Even the people of every era, cannot recognize their status, since it is something unconscious. In other words, the people living in one era are unaware of the archive which dominates them (1977, p.345).

The power of art and science is gained through the discourse. It means that the dominant art and science in one era become so through the dominant discourse of that time. From the viewpoint of Foucault,

the dominant discourse is the inseparable part of the power, since it expresses the power which orders and controls things and people. It is the discourse which defines the restrictions of truth to people, and also tells them how much to discuss one matter and when to discuss it. For instance, only those who hold an academic degree are allowed to teach at the universities. Another example might be the fact that at one specific era, especial words and texts are legitimate (as cited in Gutting, 2006, p.28).

In his speech, Foucault states that the power can not be given to others or bargained, but it is practically used. Power is not meaningful only in the course of economic relationships, but it gains significance in the realm of the relationship among different layers of power. Here, this question can be posed; if the power is to be used practically, in which area can it be used? It should be mentioned here that "the power controls the surroundings, which consists of the social classes, various interests and tastes and different people" (Newton, 1997, p.54). Such power is manifest in the poems "*Mont Blanc*" by Shelley and "*Damavand*" by the Iranian poet laureate; Bahar, which demonstrate the ideas of Foucault to some extent. Thus, this article aims at analyzing the selected poems from Foucault's perspectives to show the ideological affinities and similarities of these two poets.

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## SHELLEY, BAHAR AND THEIR POEMS

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Mohammad Tagi Bahar (November 6, 1884, Mashhad, Iran-April 22, 1951, Tehran, Iran), widely known as Malek O Shoara and Malek O Shoara Bahar is a renowned Iranian poet and scholar, who was also a politician,

journalist, historian and professor of literature, Although he was a 20th century poet, his poems were fairly traditional and strongly nationalistic in character. Bahar composed his first poem at the age 8; it was when he also chose the name Bahar, meaning spring, as his pen name. Aryanpoor says, "It is known that Bahar chose this pen name after Bahar Shirvani's death, a poet and close friend of his father's. Shirvani was a renowned poet during Nasser-al-Din shah Qajar" (1993, p.124)

At the onset of the constitutional revolution of Iran (1906-1911), he laid down his position of poet laureateship and joined the revolutionary movement for establishing the parliamentary system of democracy in Iran. Bahar said, "he became an active member of the Mashhad branch of Anjoman-e Saadat (society for prosperity) that campaigned for establishment of parliament of Iran" (1926, p.56)

Bahar published numerous articles in the newspapers in which he passionately exhorted his readers to stand up and help bring about the establishment of a functioning parliament. He equally forcefully advocated creation of new and reformed public institutions, a new social, political order and of new forms of expression. After the triumph of the constitutional revolution, Bahar was repeatedly elected as member of parliament.

Malek O Shoara Bahar, or the Poet Laureate Bahar said:

"the long Qasida (Ode) of Damavandieh in 1923, as a result of the inspirations from the social chaos which had caused several unrests in the realm of newspapers, and he made the capital city of Tehran as a target in that poem. which is called Damavandieh" (2000, p.34)

At that time, the government and the parliament were under a huge amount of pressure from the media, which was apparently inspired from abroad. The two organizations formed by the colonial government, one called "Ghazagh Khane" (or the House of the Police) and the other "Jandre Mrey" (or the Police Station). There was no doubt that none of these was pure Iranian. They were only formed because the country needed a strong military force in order to maintain the present status of Iran internationally.

Following establishment of Tehran university in 1934 (during the reign of Reza Shah Pahlavi), Bahar became a professor of Persian literature at the faculty of literature of this university. Through his literary magazine of Academy (Majaleh-ye Dan eshkadeh) Bahar had a significant impact on the development of the modern Persian poetry and literature. One may argue that, to varying degrees, almost all the early advocates of modernism in Persian poetry and literature had had their inspirations in the new developments and changes that had taken place in the western literature.

Nonetheless, such inspirations would not have easily resulted changes without the efforts and support of such figure as Bahar whose literary contributions were and

remain to be constant to the Iranian culture. Mosaheb says,

Although Bahar was a 20th century poet, his poem are quite traditional and decidedly patriotic, Many scholars have strongly emphasized and documented that Bahar's style of writing and the beauty of his poetry, in addition to his deep passion for Iran and his persistent opposition to fanaticism, have indeed made him one of the greatest cultural icons of the modern Iran. Although he worked for some period of time as a clergy and preacher, his first and foremost passion had always been writing, especially of poetry, caring out historical researches and teaching. (2002, pp.475-76)

To name, he wrote for instance, Panegyric (Setayeshi or Madiheh), Epic (Hamasi), Patriotic (Mihani), Heraldic and Mystic (Ramzi or Sufianeh), Romantic (Aasheghaneh), Colloquial (Gofe-o-gui) and Satirical (Tanzi or Hajvi), and Damavandieh.

Bahar believed,

At this time, the critical debates in the paper against the government and the king were already dominant. Three reasons could be mentioned for this. One was the recruitment of the American employees for the financial issues of Iran, the other being the opposition of Sardar Sepah against the King (Ahmad Shah). The last reason to mention was the opposition of the Socialists in the Parliament (1998, p.225).

At this time, Reza Khan did not pay attention to the conditions of the executive power and the legislative power in the fourth assembly. Hossein believes, "whereas he was recently accepted as war minister, he provided a great deal of money for military persons, though Reza Khan reacted against the author's criticism sarcastically, which led to the crowd of authors the contrary of assembly" (1980, p.83). As a result, these issues were manifested in the poems of the contemporary poets such as Bahar, specifically his poem entitled "Damavand";

O' shackled white demon!  
O' dome of the world, Damavand!  
You have a helmet on your head of silver  
And a belt on your waste of iron  
To cover your face from people  
You have hidden your face behind clouds.  
In order, to be left alone by these human-faced animals  
and this demon-like, sinister people (lines.1-8).

Mount Damavand also known as Damavand, a dormant volcano, is the highest point in Iran. The mountain is located near the southern coast of the Caspian Sea, 70km (45 miles) northeast of Tehran. It is clearly visible from Tehran. Mount Damavand is the symbol of Iranian resistance against the foreign rule in Persian poetry and literature. The famous poem Damavand by Mohammad Tagi Bahar is one of the many poetic creations about Damavand. Yahaggi says,

Mount Damavand has its own special place in Iranian mythology and folklore. In Zoroastrian texts and mythology, the tree-headed dragon. Azhi Dahaka was chained within Mount Damavand, there to remain until the end of the world. Damavand is also significant to the patriotic Iranian legend of Arash. The villain in Iranian mythology, Zahak was also chained on some cave in mount Damavand after being defeated by

Kaveh and Fereydoun. Damavand climbed by Iranian thousands years ago, by shepherds and so on (1990, p.196).



Shelley was born in 1792. His life as well as his works and personality encountered many pros and cons. He was quite irresponsible as opposed to the conventional society of his time and he considered injustice as something inhuman, demonstrating opposition to that. He has so many poems including; *Mask of Anarchy*, *Cenci*, *A philosophical new of Reform*, *Defense of Poetry*, and *Prometheus Unbound*. A *Defence of poetry*, *Epipsy chidion*, *The Deep Truth of: A study of Shelley's scepticism*, *Ode to the west wind*, *The Triumph of life*, *Adonis*, and *Mont Blanc*. However, The central thematic concerns of Shelley's poetry are largely the same themes that defined Romanticism, especially among the younger English poets of Shelley's era: beauty, the passions, nature, political liberty, creativity and sanctity of the imagination. What makes Shelley's treatment of these themes unique is his philosophical relationship to his subject matter which was better developed and articulated than that of any other Romantic poets with the possible exception of William words worth and his temperament, which was extraordinarily sensitive and responsive even for a Romantic poet, and which possessed an extraordinary capacity for joy, love, and hope. Shelley strongly believed in the possibility of realizing an ideal of human happiness as based on beauty, and his moments of darkness and despair almost always stem from his disappointment at seeing that ideal scarified to human weakness. No other English poets of the early nineteenth century so emphasized the connection between beauty and goodness, or believed so avidly in the power of art's sensual pleasures to improve society. Shelley was able to believe that poetry makes people and society better; his poetry is suffused with this kind of inspired moral optimism, which he hoped would affect his readers sensuously, spiritually, and morally, all at the same time.

*Mont Blanc* is located on the border of Italy and France and it is considered as one of the highest mountains of

Alp. Shelley composed this poem, while he was standing over the Arve Bridge in Chamonix valley of South France. He was experiencing an enormous sensation originated from the power of the river and the wild, unique nature. The main topic of the poem is the very nature of power and the final principles of all the subjective as well as objective processes. The symbol of this power is the Arve River, which is floating up in the mountain, Shelley believes that the power is there and the human cannot reach it.

These lines were written in the Vale of Chamouni

The everlasting universe of things  
Flows through the mind, and rolls its rapid waves,  
Now "dark--now glittering--no", reflecting gloom  
Now lending splendor, where from secret springs  
The source of human thought its tribute brings  
Of waters-with a sound but half its own,

## DAMAVANDIEH AND MONT BLANC

While Shelley begins his poem by the description of the position of the mountain and its surroundings, so that he could picture the glory and the power of the mountain, Bahar begins the poem by the mountain itself. A glance at the beginning stanzas of the following two poems can prove the claims:

O'Shackled white demon!  
O'dome of the world, Damavand!  
You have a helmet on your head of silver  
and a belt on you r waste of iron  
To cover your face from people  
you have hidden your face behind clouds.  
In order, to be left alone by these human-faced animals  
and this demon-like, sinister people, (lines. 1-8)

And Shelley says:

Far, far above, piercing the infinite sky,  
Mont Blanc appears--still, snowy, and serene--  
Its subject mountains their unearthly forms  
Pile around it, ice and rock; broad vales between  
Of frozen floods, unfathomable deeps,  
Blue as the overhanging heaven, that spread  
And wind among the accumulated sleeps;  
A desert peopled by the storms alone,  
Save when the eagle brings some hunter's bone,  
And the wolf tracks her there-- (lines. 60-69)

The conception of sovereignty that emerges from the historical moment has three crucial aspects for Foucault. First, sovereignty is a standpoint above or outside particular conflicts that resolves their competing claims into a unified and coherent system. Second, the dividing question in terms of which these claims are resolved is that of legitimacy, and the embodiment of justice in the setting of competing claims. The third point concerns the specific conception of power entailed by this understanding of sovereignty as the embodiment of law or legitimacy. "These lines hint the emergence of prison as the form of punishment for every crime grew out of the development of discipline. In examining the construction

of the prison as the central means of criminal punishment, Foucault builds a case for the idea that prison became part of a larger" carceral system "that has become an all encompassing sovereign institution in modern society. Prison is one part of a vast network which in both poems appear in the shape of mountains, even Bahar mentions "O shackled white demon", and Shelley says," Far, far above, piercing the infinite sky/Mont Blanc appears-still, snowy, and serene-which build a panoptic society for its members. This system creates "disciplinary careers" (Foucault, 1975, p.300) for those locked within its corridors.

Foucault looks at the development of highly refined forms of discipline concerned with the smallest and most precise aspects of a person's body. Discipline, he suggests, developed a new economy and politics for bodies. Modern institutions required that bodies must be individuated according to their tasks, as well as for observation, and control.

Upon the pronouncement of guilt and "human-faced animals", "this demon-like, sinister people" Damavand covers his face from people, and "Mont Blanc" frustrated as well, and "ice and rock, and broad vales between of frozen floods pile around it". These lines reflect the guilt of society, but here Damavand and Mont blanc took refuge to save themselves, it seems, they hope some reformation, in this sense Shelley says, "the eagle brings some hunter's bone/ and the wolf tracks her there". The phrase "Some hunter's bone" hints to "the collapsing of dominated power", this idea would reveal in the other lines of Bahar's poem.

Foucault says,

If the great institutions of power were able to implant themselves, if by profiting from a whole series of tactical alliances, they were able to gain acceptance, this was because they presented themselves as agencies of regulation, arbitration, and demarcation, as a way of introducing order in the midst of these powers, of establishing a principle that would temper them and distribute them according to boundaries and fixed hierarchy. (1975, p.98)

In this sense, two poets talk about the snow and the height of the mountain. While Bahar describes the snow and the ice on the mountain in terms of "belt" and the "metal mask of the warriors", Shelley does not use any sort of similies and describes them directly. Both speak about a hidden power, the power which ultimately, as Shelley says, brings "the bones of the hunter", or, as Bahar says, "rests up in the heights", that's why he says:

You have made a treaty with the lion of sky  
And unified with the lucky star  
When the earth became cold, dark and  
Silent by the celestial oppression,  
It threw its fist of rage up the sky,  
And you are that fist, O'Damavand!  
You are that mighty rough fist of earth  
Inherited through long centuries  
O'you the fist of earth! Soar the sky  
And hit "Rey" with a few throws.

No, you are not the fist of earth  
I am not content with my saying.  
You are the depressed heart of the earth  
That has swollen by pain.  
In order to reduce the unhealthy swell  
A poultice has been applied on it. (lines. 9-24).

And Shelley says:

The wilderness' has a mysterious tongue  
Which teaches awful doubt, or faith so mild,  
So solemn, so serene, that man may be,  
But for such faith, with nature reconciled;  
Thou hast a voice, great Mountain, to repeal  
Large codes of fraud and woe; not understood  
By all, but which the wise, and great, and good  
interpret, or make felt, or deeply feel. (lines. 76-83)

In both of these poems, the unsatisfactory ideas of the poets towards the current status and power are evident. The two mountains both are the symbols of the dominating power. The indifference of the people is also present in both poems. This means that the people have subdued to the dominating power unwillingly and unconsciously. They do not protest, and it is only the wise group of the educated people who recognize the discourse. In both of the poems, the mountains could be viewed as the symbol for these people as well.

In this sense, the different image in which conflict and struggle are always present and inescapable is to try to strengthen some epistemic alignments and to challenge, undermine, or evade others. To criticize power is to participate in counter alignments to resist or evade its effects. Foucault says,

I am not looking for an alternative. You see what I want to do is not the history of solutions, and that's the reason why I don't accept the word "alternative". I would like point is not that everything is bad, but that everything is dangerous, which is not exactly the same as bad. If everything is dangerous, then we always have something to do. So my position leads not to apathy to a hyper-and pessimistic activism. I think that the ethico-political choice we have to make every day is to determine which is the main danger (1985, pp.231-32)

This power is the one which has dominated all the social, political and economic aspects. Therefore, in order to gain identity, people have to obey this power. And finally Shelley says:

Thus thou, Ravine of Arve-dark, deep Ravine-  
Thou many-colored, many-voicéd vale,  
Over whose pines, and crags, and caverns sail  
Fast cloud-shadows and sunbeams: awful scene, 15  
Where Power in likeness of the Arve comes down  
From the ice-gulfs that gird his secret throne,  
Bursting through these dark mountains like the flame  
Of lightning through the tempest; thou A lie,  
Thy giant brood of pines around thee clinging, 20  
Children of elder time, in whose devotion  
The chainless winds still come and ever came  
To drink their odors, and their mighty swinging  
To hear-an old and solemn harmony; (lines. 12-24)

The lines could be compared to the following lines by

Bahar:

Explode, O'the heart of universe,  
Do not let your lidded fire remain hidden.  
Do not stay silent, speak  
Do not be depressed, laugh.  
Do not conceal your inside fire  
Take an advice from me, a suffering soul.  
O' gray haired mother, listen  
To the advice of this blackened fortune child.  
Take off from your head this white scarf  
Be seated on a bluish throne.  
If you keep your inside fire unrevealed  
It will burn you, I swear by your life. (lines. 25-34)

Here, Bahar believes, there should occur a revolution to change Archive, since the conditions are apt to change, hence, he says, "do not conceal your inside fire/take an advice from me, a suffering ---- if you keep your inside fire unrevealed/ It will burn you, I swear by your life this power is melted up in the mountain and flows down as a river. In the poem by Bahar the river contains melted materials, and in Shelley's poem the river is flowing energetically. In both poems, flowing is equal to destruction which shows the revolution and riot of the wills of poets against the dominating power, denoting the Foucaultian term of "Archive".

In the other words, in the systems of power strategy, the totality of the means put into operation means to implement power effectively or to maintain it. One can interpret the mechanisms brought into play in power relations in terms of strategies. Obviously, though, most important is the relationship between power relations and confrontation strategies. Every power relationship implies, at least in potential, a strategy of struggle, in which the two forces are not superimposed, do not lose their specific nature, or do not finally become confused. Each constitutes for the other a kind of permanent limit, a point of possible reversal. A relationship of confrontation reaches its term, its final moment and the victory of one of the two adversaries, when stable mechanisms replace the free play of antagonist reactions. But what makes the domination of a group, a caste, or a class, together with the resistance and revolts that domination comes up against, a central phenomenon in the history of societies is that they manifest in a massive, and global form at the level of whole social body, the locking-together of power relations with relations of strategy and results proceeding from their interaction.

Poststructuralists also believe that the world is more than a galaxy of texts, and that some theories of textuality ignore the fact that discourse is involved in power, by wielding power of discourse, it is absurd to treat the effect as simply occurring within discourse. It is evident that real power is exercised through discourse, and that this power has real effects.

Wasserman believes that,

Shelley distinguishes between the universal mind (represented in part II by the Ravine) and the individual human mind (compared

in line 7 with the channel of "a feeble brook") Shelley explores the relationship of his own seeming individual identity (my own separate phantasy) to the universal or one mind of which all minds are parts and the relationship of mind the unknown first cause or motive force that sends the impressions of things, "The everlasting universe of thing" (line 1) to mind (1959, p.48)

This unknown actuating force refers to as "Power" in the poem, when he says, "where power in likeness of the Arve comes down from ice gulphs---- or power dwells apart in its tranquility" is represented by the top of Mont Blanc, the highest mountain in Europe, hidden high above the clouds which is comparable to Bahar's poem when he says, "To cover your face from people/ you have hidden your face behind clouds--- you have made a treaty with the lion of sky/ and unified with the lucky star". These lines contain the characteristics of Foucault's power which is both hidden, and apart. The poets' image to themselves, and in the poems the snows and the lightning storms, unseen and unheard at the upper reaches of the mountains which feed the glacier and start the chain of necessity that first destroys life for Foucault, it is the change of the present archive) and then supports life as the River Arve, and, later, the rivers carry water and life to people far away. These sentences contain Foucault's new archive, which domains the new orders. In this sense, power and the cycle of necessity generated by power are unconcerned with human values; what the scene teaches the attentive, "adverting" mind, that mind which can learn from observing the cycle of destruction and rebirth found in natural necessity is that power, the first cause. Even this line, of Shelly's poem, "Thy giant brood of pines around thee clinging" Symbolizes the persistence of power, since pines are very strong. Even when in the other lines, he says, "Thine earthly rainbows stretched across the sweep/ of the ethereal waterfall, whose veil/ Robes some unsculptured image" reveals this fact that this power is invisible, and not accessible by human. In this sense, Bahar's mountain is both subjective and objective power, on the one hand he says,

When the earth became cold and dark  
And silent by the celestial oppression,  
It threw its fits of rage up the sky,  
And you are that fist, O'Damavand! (lines. 12-15)

Here the mountain dominates the earth, in order to set up a new Archive, and it is subjective but on the other hand in these he says,

No, you are not the fist of earth  
I am not content with my saying.  
You are the depressed heart of earth  
That has swollen by pain (lines. 19-22)

Here, Bahar begs pardon, he compares Damavand to the depressed heart of earth that has swollen by pain, this mountain is objective.

In the middle of both poems, a motivation of revolution haunts in the lines of poems for example, Shelley says:

Thine earthly rainbows stretched across the sweep of the

ethereal waterfall, whose veil Robes some unsculptured image; the strange sleep which when the voices of the desert fail wraps all in its own deep eternity; - Thy caverns echoing to the Arve's commotion, a loud, lone sound no other sound can tame; Thou art pervaded with that ceaseless motion, Thou art the path of that unresting sound- Dizzy Ravine! (pp. 25-34)

The first focuses upon the splendid beauty of Mont Blanc and Arve river by expressions such as "ethereal waterfall", "unsculptured image", all these expressions hint to bombastic power of mountain, especially, "when the voices of the desert fail/ wraps all in its own deep eternity" that mean how much this power is everlasting, since "the voices of the desert fails' shows mortality which leads to" deep eternity:. The other lines concern a sense of revolution, since "a loud, lone sound no other sound can tame;/ thou art pervaded with that ceaseless motion ... the unresting sound". All of these lines wait for some changes, these lines compare with these lines of Bahar's poem, he says:

You have made a treaty with the lion of sky  
And unified with the lucky star  
When the earth became cold, dark and  
Silent by the celestial oppression,  
It threw its fist of rage up the sky  
And you are that fist, O'Damavand! (lines. 9-14).

Here, Bahar concerns the height of mountain in the first lines as well, this height is not accessible, and this point highlights the existence of power, when the earth was oppressed by "cold" and "dark" and silent cruelty, this power is finally vindicated by "a mighty rough fist of rage", which is Damavand itself, it is "inherited through long centuries". In the neat lines, Bahar approves a revolution, and he says, "O'you the fist of earth! Soar the sky/ And hit "Rey" with a few throws". The lines of both poems concern Foucault's idea of power.

Power is co-extensive with society: discipline is generalized. Power is pervasive throughout the social body to regulate at all individual movements and gestures. Therefore, power must make everything and everybody visible: A fear haunted the latter half of the eighteenth century: the fear of darkness spaces, of the pall of gloom which prevents the full visibility of things, men and truths ...

Relations of power are interwoven with other relations (production, politics, law, kinship) which condition them and are conditioned by them. There is, therefore, not a unilinear relationship between power and state or capitalism. The concreteness of power derives from the fact that it is "more dependent upon bodies and what they do than upon the Earth and its products" (Foucault, 1980, p.104). The power of the sovereign was still "linked to a form of power that [was] exercised over the Earth and its products, much more than over human bodies and their operations" (ibid). But today the body of the sovereign is dead, the social body has taken over.

Power relations are multiple, of various kinds. The

procedures of power today are more diverse than only the disciplinary type (and still include repressive power forms). The principles of visibility and discipline do not govern all technologies of power (Foucault, 1980, p.148). "Power is not discipline; discipline is a possible procedure of power" (1984, p.380), and even today there remains a trace of torture in criminal justice.

The relations of power are multiform and cannot be captured in a dichotomy of dominators and dominated. Precisely because power is neither too concentrated nor too divided, it can go "right down into the depths of society" (1977, p.270), "down to the finest grain of the social body" (p.80). Power is non-localized and indiscriminate: "It's a machine in which everyone is caught, those who exercise power just as much as those over whom it is exercised" (1980, p.156). Power has no single reference point, no one single source: "these tactics were invented and organised from the starting points of local conditions and particular needs. They took shape in piecemeal fashion, prior to any class strategy designed to weld them into vast, coherent ensembles" (p.159). Power is a system of "total and circulating mistrust" (p.158) and absolute intrusiveness: "power reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourse, learning processes and everyday live" (p.139).

Such a power can move "through progressively finer channels, gaining access to individuals themselves, to their bodies, their gestures and all their daily actions" (p.152). Power produces and is useful, it does not exclude, is not negative. Power creates individuals to operate through rather than against them: "Prison professionalised people." (1980, p.42). Therefore, the individual should be seen as "a reality fabricated by this specific technology of power ... called 'discipline'. We must cease once and for all to describe the effects of power in negative terms; ... In fact, power produces; it produces reality; it produces domains of objects and rituals of truth" (1977, p.194). Power is subjectification, and "individuals are the vehicles of power, not its points of application ... The individual, that is, is not the vis-à-vis of power; it is, I believe, one of its prime effects" (1980, p.98).

Power is functional because it serves strategies, and power is always related to knowledge. Power is both discourse and practice. These forms of knowledge also justify power in terms of leniency, while in fact it is a matter of certainty and calculability. The discourses of power make sure that the existence of delinquents is socially accepted. This acceptability runs throughout society: in aesthetics, for instance, the criminal is portrayed as the enemy of the poor. Here the human sciences find their origin. Foucault's evaluation of criminology is often quoted in this respect:

Have you ever read any criminological texts? They are staggering. And I say this out of astonishment, not aggressiveness, because I fail to comprehend how the discourse

of criminology has been able to go on at this level. One has the impression that it is of such utility, is needed so urgently and rendered so vital for the working of the system, that it does not even seek at theoretical justification for itself, or even simply a coherent framework. It is entirely utilitarian. (p.47).

Criminological discourse provides the functional alibi that criminal justice is about transformation and truth not punishment. However, Foucault does not just refer to criminology, but to all human sciences, and to knowledge as such. Power is precisely so strong because "it produces effects at the level of desire-and also at the level of knowledge. Far from preventing knowledge, power produces it" (p.59). "Power and knowledge directly imply one another; these are power-knowledge relations" (1977, p.27).

There is also always resistance against power, and often it becomes interwoven with power (cf. prison reform). Power is omnipresent but not omnipotent. Foucault's work on discipline does not say that power functions automatic, rather it deals with the idea that total control is possible and desirable. Therefore, modern society is disciplinary but not disciplined: "the technologies of power are not univocal, there are always points of confrontation and struggle" (1977, p.27).

Foucault's discussions of the panopticon and the spatial and temporal distribution of individuals in power relations clearly indicate his analysis is related to space and its relation to power. However, Foucault insists that space as such is not of too great concern to him:

People have often reproached me for these spatial obsessions, which have indeed been obsessions for me. But I think through them I did come to what I had basically been looking for: the relations that are possible between power and knowledge. (1980, p.69)

Foucault considers it is crucial to analyze concrete technologies of power, and that he refuses to explain away power in terms of politics, law, or economy. However, Foucault does not deny the relevance of the broader contexts of power. His view on these issues is quite complicated. Power, he says, is

a whole complex mechanism, embracing the development of production, the increase in wealth, a higher juridical and moral value placed on property relations, stricter methods of surveillance, a tighter partitioning of the population, more efficient techniques of locating and obtaining information (1977, p.77).

State and capital, according to Foucault, are not crucial for an analysis of power, yet they should not be ignored. Basically, Foucault's analysis moves from the institutional details of power to the broader patterns: Gordon believes that one must conduct

an ascending analysis of power, starting, that is, from its infinitesimal mechanisms, which each have their own history, their own trajectory, their own techniques and tactics, and then see how these mechanisms of power have been—and continue to be invested, colonised, utilised, involuted, transformed, displaced, extended, etc. by ever more general mechanisms and

by forms of global domination (1980, p.99).

All-encompassing political and economic supra-analyses are both true and false, they can prove anything. Therefore, one must study power historically, beginning from the lowest level, and identify the real agents to see how mechanisms of power became economically advantageous and politically useful. The Marxist conception of the state neglects the technologies of power: "power isn't localised in the state apparatus and nothing will be changed if the mechanisms of power that function outside, below and alongside the State apparatuses, on a much more minute and everyday level, are not also changed" (1980, p.60). "The new punitive rationality must be relocated in the context of this technology, itself linked to the demographic, economic, and political changes which accompany the development of industrial states" (1984, p.338).

Foucault believes,

To pose the problem in terms of the State means to continue posing it in terms of sovereign and sovereignty, that is to say in terms of law. If one describes all these phenomena of power as dependent on the State apparatus, this means grasping them as essentially repressive: the Army as a power of death, police and justice as punitive instance, etc. I don't want to say that the state isn't important; what I want to say is that relations of power, and hence the analysis that must be made of them, necessarily extends beyond the limits of the State (1980, p.122).

Foucault applies the same logic to the relationship between power and economy or capital. This may seem somewhat surprising since Foucault often discusses the economies of power. The panoptic system of surveillance, for instance, involves very little expense: it only needs an inspecting gaze, present or not. In addition, sometimes Foucault quite explicitly refers to "market-mechanisms" in the explanation of power. For instance, he states that "the economic changes of the eighteenth century made it necessary to ensure the circulation of effects of power through progressively finer channels" (1980, p.151). In *Discipline and Punish* he discusses the rise of "economic" crime, and states that the illegality of property "was intolerable in commercial and industrial ownership: the developments of the ports, the appearance of great warehouses in which merchandise was stored, the organization of huge workshops ... also necessitated a severe repression of illegality" (1977, p.85). Delinquents are useful "in the economic domain as much as the political" (1980, p.40). Also, punishment by discipline emerged with "the new forms of capital accumulation, new relations of production and the new legal status of property; ... the economy of illegalities was restructured with the developments of capitalist societies" (1977, pp.86-87). The confinement of the mad, too, was related to economic motives: the beggars, the unemployed were no longer driven away but taken in charge. Confinement was an answer to economic crises, so that there was cheap labor in periods of full employment, and protection



against agitation in periods of unemployment. Moreover, private entrepreneurs could utilize the manpower in the asylums. Yet, the asylums did not play this double role effectively, and economic conditions alone therefore cannot account for the rise of madness. What was needed was a new moral perception and institution.

In other instances, Foucault indeed limits the economic motives of power, because “economic reasons could become determinant only with a technical transformation” (p.163). The spread of discipline throughout society could only occur because

the technological mutations of the apparatus of production, the division of labour and the elaboration of the disciplinary techniques sustained an ensemble of very close relation ... Each makes the other possible and necessary; each provides a model for the other (1977, p.221).

The relation of the localities of control with the global structures of State and capital then is mutual, co-determinant, aiding one another:

The growth of the capitalist economy gave rise to the specific modality of disciplinary power, whose general formulas, techniques of submitting forces and bodies, in short, ‘political anatomy’, could be operated in the most diverse political regimes, apparatuses or institutions(p.221).

Rouse believes,

Perhaps the most important transformation that Foucault described was in the scale and continuity of the exercise of power, which also involved much greater knowledge of detail. Foucault was interested in the difference between massive but infrequent exercises of destructive force (public executions, military occupations, the violent suppression of insurrections) and the uninterrupted constraints imposed in practices of discipline and training, and this condition produces new gestures, actions, habits, and skills, and ultimately new kinds of people (2006, p.97).

In this sense, Foucault says:

Then came the age of revolution. For two hundred years this idea overshadowing history, organized our perception of time, and polarized people’s hopes. It constituted a gigantic effort to domesticate revolts within a rational and controllable history; it gave them a legitimacy, separated their good forms from their bad, and define the laws of their unfolding; it set their prior conditions, objectives, and says ways of being carried to completion. By repatriating revolt, people have aspired to make its truth manifest and to bring it to its real end (1984, p.450).

Before any revolution, the years of censorship and persecution appear, then the revolutionary groups rebel, therefore the rebellion of a population traumatized by development, reform, and urbanization. Which are visible in both poem, for example Bahar says:

The white bearded, sly world has put  
A hard muzzle on your mouth

I am going to take off your muzzle  
If they tear me into pieces  
I will send a flame from my inside fire  
That would burn that muzzle (lines. 37-44)

The phrase, “the white bearded, sly world” is the situation of society which waits for some change and revolution, but there are some censorship and persecution which reveal by “a hard muzzle” that poet hopes to take it off, even, “if” they tear him into pieces”. Shelley concerns some revolution as well as, he says:

The fields, the lakes, the forests, and the streams,  
Ocean, and all the living things that dwell  
Within the daedal earth; lightning, and rain,  
Earthquake, and fiery flood, and hurricane  
The torpor of the year when feeble dreams  
Visit the hidden buds, or dreamless sleep  
Holds every future leaf and flower-the bound  
With which from that detested trance they leap;  
The works and ways of man, their death and birth,  
And that of him all that his may be;  
All things that move and breathe with toil and sound  
Are born and die; revolve, subside and swell.  
Power dwells apart in its tranquility  
Remote, serene, and inaccessible (lines. 84-97)

This revolution appears in the form of earthquake in Shelley’s poem, the earthquake accompanies by some “fiery flood”, and “hurricane”, “lightning”, and “rain”. All of these words highlight the transgression of present government which emerges the future government, or “every future leaf and flower” ... ways of man, their death, and birth”. In this sense, Foucault says:

And that is how subjectivity (not that of great men, but that of anyone) is brought into history, breathing life into it. A convict risks his life to protest unjust punishments; a madman can no longer bear being confined and humiliated; a people refuses the regime that oppresses it. That does not ensure for the third the tomorrow it was promised (1979, p.425)

Therefore Shelley says: “All things that move and breathe with toil and sound/ Are born and die; revolve, subside and swell.”

The same lines appear in Bahar’s poem, he says:

To rain down on “Rey”  
Made of terror, fright, and pestilence  
Break down the Hell’s gate and pour out  
Punishment for those disbelieving infidels .  
In the same way that the God’s volcano  
Descended a hovering death sentence on Pompey<sup>3</sup>  
Utterly, destroy this hypocritical foundation  
Tear up this race and all that connects them.  
Eradicate the roots of this monument  
As all monuments of injustice need to be uprooted  
Make these mean, foolish oppressors, pay  
For the ravages they have caused to men of wrath and merit.  
(lines. 60-73).

<sup>3</sup>Pompey is one of the ancient city in Italy. It was destroyed during a catastrophic eruption of the volcano Mount Vesuvius on 24 August 79 AD.

## CONCLUSION

In both poems, the ups and downs are apparent. Bahar starts the poem by smoothness and ends in violation, which is a revolution, but Shelley's poem begins with motion and ends in motionlessness, forcing the reader to speculate deeply. In the poems, the power and injustice which are dominating the society are evident, a power which is stagnant, thus, it is shown by ice and snow. This power has dictated certain discourses to people who have to obey them. Bahar calls *Damavand* to revolt against the current situation, and Shelley believes that this power will ultimately melt down the mountain which is a sign of change. The changes which are specific to one era, shape the discourses of that era and the discourses also cause restrictions for the people.

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