



Foucault's Idea of Power in Shelley's *Mont Blanc*

L'IDEE DU POUVOIR DE FOUCAULT DANS LE MONT BLANC DE SHELLEY

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Received 3 April 2011; accepted 28 April 2011

Abstract

There is a dominating power in every society; a power which imposes its own ideology on the people. Termed as 'discourse' by Foucault, this postmodern ideology is what people have to follow to gain their identity. Consequently, people need to stay in line with the dominating power, so that they would achieve their personal goals, identity and become a part of the pyramid of power. This power is only subdued and controlled by a superior power, which can cause changes in the dominating ideology, termed 'Archive' by Foucault. It seems that the ideas of Foucault can transparently be applied to the poem *Mont Blanc* by the English Romantic poet Shelley. This article aims at foregrounding Foucault's idea of power in Shelley's *Mont Blanc*, which does not seem to have received a significant attention by the researchers.

Key words: Power; Foucault; Shelley; Discourse; Archive

Résumé

Il y a un pouvoir dominant dans toute société, un pouvoir qui impose sa propre idéologie sur le peuple. Nommé comme «discours» de Foucault, cette idéologie post-moderne est ce que les gens ont à suivre pour obtenir leur identité. Par conséquent, les gens ont besoin de rester en ligne avec le pouvoir dominant, afin qu'ils atteignent leurs objectifs personnels, l'identité et devenir une partie de la pyramide du pouvoir. Ce pouvoir est seulement maîtrisé

et contrôlé par une puissance supérieure, qui peut causer des changements dans l'idéologie dominante, appelée «Archives» par Foucault. Il semble que les idées de Foucault peut être appliqué de manière transparente pour le poème du Mont-Blanc par les Anglais Shelley poète romantique. Cet article vise à mettre en avant l'idée de Foucault du pouvoir dans Shelley du Mont-Blanc, qui ne semble pas avoir reçu une attention significative par les chercheurs.

Mots clés: Energie; Foucault; Shelley; Discours; Archives

Nasser Maleki, & Maryam Navidi (2011). Foucault's Idea of Power in Shelley's *Mont Blanc*. *Cross-cultural Communication*, 7(3), 96-102. Available from: URL: <http://www.cscanada.net/index.php/ccc/article/view/j.ccc.1923670020110703.420>
DOI: <http://dx.doi.org/j.ccc.1923670020110703.420>

INTRODUCTION

The present study begins with a brief introduction to Foucault's idea of power, and then it is followed by a close study of Shelley's *Mont Blanc* in a Foucaultian bedrock. The ideas of Shelley advocated in his *Mont Blanc*, we believe, are firmly grounded in Foucault's ideas of power and archive. However, scholars have so far not been able to explore the influence of Foucault ideas of power on Shelley's *Mont Blanc*. Thus, in this article, we aim at analyzing Shelley's *Mont Blanc* from Foucault's perspectives, it also ends by speculating, albeit inconclusively, on facts for the above phenomenon. Whereas some researchers, in comparative studies, try to draw parallels between two entities, we intend to explore the influence of a postmodern philosophy on a specific text, written quarter of a century ago. The manifestations can be explored through analysis, but the question of such application and influence remains in the realm of

speculation because the cross-pollination of thoughts can never be proven conclusively.

1. FOUCAULT'S IDEA OF POWER

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 aspects 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 left alone. 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 (qtd. During,1992: 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 of a specific era. Foucault believed that "the truth in every historical era only belongs to that era, and it is a meaningful struggle just in the specific era. However, he also stated that the science is out of this realm" (qtd. Harari, 1979: 97).

However, these struggles are transversal, 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 of a country 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 life 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 actions on individuals. They look not for the chief enemy but for the immediate enemy. They are struggles that question the status of the individual. However, one of the reasons is that, 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: 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: 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. However, Foucault notes that,

some beliefs are substituted by some others in another era, which I term 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 (1986: 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 (qtd. Gutting, 2006: 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, as Newton claims, mentioned here that "the power controls the surroundings, which consists of the social classes, various interests and tastes and different people" (1997: 54). Such power is manifested in the poem *Mont Blanc* by Shelley which transparently demonstrates the ideas of Foucault to a great extent.

2. FOUCAULT'S IDEA OF POWER IN MONT BLANC

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 Wordsworth 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 approach, 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. The following lines written in the Vale of Chamouni is a true testimony to the above concept:

The everlasting universe of things
Flows through the mind, and rolls its rapid waves,
Now dark--now glittering--now, 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 (1-6).

While Shelley begins his poem by the description of the position of the mountain and its surroundings, he could picture the glory and the power of the mountain. A glance at the beginning stanza of Shelley's poem can prove the claims,:

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-- (60-69).

Commenting on Shelley's poem, we should be mindful of the conception of sovereignty that emerges from the historical moment which 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 further 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 celestial system that has become an all encompassing sovereign institution in modern society. Prison is one part of a vast network which in this poem appears in the shape of, a desert people by storms alone, or, the eagle that brings some hunter's bone, which build a panoptic society for its members. In Foucault idea, this system creates "disciplinary careers" for those locked within its corridors (1975: 300). 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, we may suggest develop 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.

What's more is that the pronouncement of guilt on *Mont Blanc* was frustrated in the form of, ice and rock, and broad vales between of frozen floods pile around it. These lines reflect the guilt of society, but here *Mont Blanc* took refuge to save itself, it seems, the mountain hopes for 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, transparently implies the collapsing of dominated power. Embroidering to the same notion, 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: 98).

By the same token, Shelley talks about the snow and the height of the mountain. However, Shelley does not use any sort of similes and describes them directly. He transparently, speaks about a hidden power, the power which ultimately, as Shelley says, brings the bones of the hunter, as he further 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 (76-83).

One can certainly argue that, the unsatisfactory ideas of the poet towards the current status and power are evident. The mountain of the poem is the symbol of the dominating power. The indifference of the people is also present in the poem. 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 the poem, the mountain could be viewed as the symbol for these people as well.

On the other hand, the different images in which conflict and struggle are always present and inescapable 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: 231-32).

This power is the one which has dominated all the social, political and economic aspects. Therefore, in order to gain identity, people either have to obey this power, or to participate in counter alignments to join the alternative government, in this sense, 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,
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,
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 (12-24).

Here, Shelley believes, there should be a revolution to change Archive, since the conditions are apt to change, hence, in Shelley's poem the river is flowing energetically. In it, flowing is equal to destruction which shows the revolution and riot of the wills of the poet against the dominating power, denoting the Foucaultian term of 'alternative 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.

Embroidering on Foucault's ideas, 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: 48).

This unknown actuating force refers to as 'Power' in the poem, when Shelley says, "where power in likeness of the Arve comes down from ice gulfs - 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. These lines contain the characteristics of Foucault's power which is both hidden, and apart. The poet's image to himself, and in the poem 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 in the lines, Thine earthly rainbows stretched across the sweep/ of the ethereal waterfall, whose veil/ Robes some unsculptured image, the poet reveals this fact that this power is invisible, and not accessible by human. In the middle of Shelley's poem, a motivation of revolution is haunted in the following lines:

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! (25-34).

The first focuses upon the splendid beauty of Mont Blanc and Arve river are demonstrated by expressions such as, 'ethereal waterfall' and '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, 'a loud, lone sound no other sound can tame; thou art pervaded with that ceaseless motion ... the unresting sound' imply a sense of revolution. All of these lines wait for some changes and are deeply concerned with Foucault's idea of power.

Put differently, 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 uni-linear relationship between power and state or capitalism. The concreteness of power derives from the fact that it is, as Foucault points out, "more dependent upon bodies and what they do than upon the

Earth and its products" (1980: 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.

Such relations of power are over-determined by brooks flowing in jungles, rivers, and rocks in Shelley's poem, as he says:

Such as a feeble brook will oft assume
In the wild woods, among the mountains alone,
Where waterfalls around it leap for ever,
Where woods and winds contend and a vast river
Over its rocks ceaselessly bursts and raves (7-11).

Here, the determination of the sovereign bodies takes into the form of woods, rivers, and rocks. The relations of power are multiform like a brook which leaps for ever until it gets to the waterfall cracking the silence of the woods and rocks, as they cannot be captured in a dichotomy of dominators and dominated. Precisely because power is neither too concentrated nor too divided, it can go, as Foucault says, "right down into the depths of society" (1977: 270), "down to the finest grain of the social body" (Ibid, 80). Power is non-localized and indiscriminate, Foucault observes, "It's a machine in which everyone is caught, those who exercise power just as much as those over whom it is exercised" (1980: 156). Power has no single reference point, and not a single source, Foucault further comments, "these tactics were invented and organized 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" (1980: 159). These references have affinities with Shelley's brook which does not leave anyplace untouched, power comes to the fore in every aspect of society. Power is a system of "total and circulating mistrust" (Ibid,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" (Ibid,139). Such power can move "through progressively finer channels, gaining access to individuals themselves, to their bodies, their gestures and all their daily actions. Power produces and is useful, it does not exclude, is not negative" (1977: 24). Power creates individuals to operate through rather than against them: "Prison professionalized people." (1980: 42). Therefore, the individual, Foucault points out, 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: 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: 98).

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: 27).

For Shelley, this resistance against power becomes understandable in the shape of Earthquake and ruin, sea or fire in the silent snow, as he says:

In this scene where
The old Earthquake-daemon taught her young
Ruin? Were these their toys? Or did a sea
Of five, envelope once this silent snow? (71-74).

The earthquake, and ruin provide a revolution, a new discipline, because 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, colonized, utilized, involuted, transformed, displaced, extended, etc. by ever more general mechanisms and by forms of global domination (1980: 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 localized 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: 60)." "The new punitive rationality, Foucault believes, 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: 338).

In other instances, Foucault indeed limits the economic motives of power, because "economic reasons could become determinant only with a technical transformation" (1977: 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: 221).

The relation of the localities of control with the

global structures of State and capital then is mutual, co-determinant, aiding one another. Knitting to Foucault's discussion, such limitations are emphasized in Shelley's poem too, he says:

Their food and their retreat for ever gone,
So much of life and joy is lost. The race
Of man, flies far in dread; this work and dwelling
Vanish, like smoke before the tempest's stream
And their place is not known (116-120).

By omnipresence of limitations, food and joy are lost and gone, and the human race may disappear, because this land is opt to a revolution. Content with Foucault's saying, 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: 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: 450).

Before any revolution, the years of censorship and persecution appear, then the revolutionary group rebel, therefore the rebellion of a population traumatized by development, reform, and urbanization. Which are also extrapolated and transparently implied in Shelley's poetical vocations, 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
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 (84-97).

This revolution appears in the form of earthquake in Shelley's poem, the earthquake accompanies by some 'fiery flood', '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: 425).

And ultimately Shelley says:

Below, vast caves
Shine in the rushing torrent's restless gleam,
Which from those secret chasms in tumult welling
Meet in the vale, and one Majestic River,
The breath and blood of distant lands, for ever
Rolls its loud waters to the ocean waves,
Breathes its swift vapors to circling air (121-125).

In the foregoing passage, the new revolution achieves its goals as it lands to the placid silence, and swift vapors, and consequently, the breath and blood roll to the ocean waves in order to achieve peace and tranquility.

CONCLUSION

The above discussion of *Mont Blanc* manifests a complex trajectory of what Foucault demonstrated as power. In the poem, the ups and downs are apparent, the smoothness and violation stand as reconciling each other, which ultimately lead to revolution. Shelley begins his poem with motion and ends in motionlessness, forcing the reader to speculate deeply over the iceberg of power and its oozy ocean aftermath. In the poem, 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. Shelley calls his *Mont* to revolt against the current situation, and 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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