

Economics and the Allegorical Themes in Modern Literature (Wallace Stevens' Poems as Example)

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Summary:

Economic speech is largely allegorical and by a study of its expressions, economics is stated in terms of other disciplines. The goal of this research is to determine the connection between allegories of the economic speech and the systematic economics in Wallace Stevens' poems which deal with economic themes. The most valuable type of allegory in economics is the allegory of modern economic concepts, thoughts, and approaches as they are the main way in the development of life in society, and consequently, literature is used to explain it. Wallace Stevens' poems will be considered deeply, pointing out literature related to economics and economic themes. Wallace Stevens is one of America's most well-known poets of the twentieth century. He was a brilliant stylist, employing the effective and exceptional vocabularies, themes and details in his works. In addition, he is an artistic philosopher, asserting that poetry is the vital method of the artistic imagination and the objective reality. Stevens was frequently seen as a vague poet since he had a great technical and thematic ambiguity in his works. He was considered as the best and the most typical American poet of his time.

Like the constitutional concerns, economy has a close connection with people and their life. It is such an important aspect related to themes in everyday discussion. The economic concepts such as stock, cost, security,

benefits, and the economic adversity are all extremely familiar to English people daily life. The writers published the most imperative work in the field of the psychological language in 1980.¹ They emphasized the importance of equivalence in images and representations in everyday life as they show an important role in defining how people see the world and how they respond to it. Allegory is a concept of various presentations in every part of human thought: "actual science, natural science, economic matters, regulation, political theme, brain research, craftsmanship, reasoning, business, ethical quality, and even verse."² Economic elements should overflow with allegories according to the present theme of representation. This theme claims that theoretical concepts are experienced by equivalent planning the significant and physical with the theoretical and nonphysical, so how are the dynamic economic thoughts arranged regarding the economic concerns in terms of analogy.³ However, until the last 20 years, analogy or equivalence of the economic expressions did not attract the attention. To study this theme, it is necessary to examine the economic themes, where allegories are commonly overlooked.

Actually, allegorical language were formerly regarded to be essentially unrelated to the normal language since the common people have unrecognized this theme for a long time. Nonetheless, in 1980, Lakoff and Johnson firmed the conventional view of analogy and adopted a new theme which was known as "the mental perspective on allegory."⁴ They pointed out that analogy is essential in life not just in artistic language but in people's thoughts as well as their behaviors. Analogy is defined as a mental framework in which one thought is rather planned on another. It demands understanding and realizing one type of conceptual material in relation to another form of significant element. Individuals can comprehend a relatively or dynamic or unstructured theme in terms of a more real and extremely structured theme through images and representations.⁵ Many

expressions show how equivalence expresses and forms an allegorical idea to construct what we do and how we accept it. Love relationship, for instance, has come to an end, so according to the imaginary theme, the affection is regarded as an excursion indicating that the sweethearts can no longer continue in their adorable relationship and they should abandon each other.⁶ Concentrating on idea that love is a journey, many allegorical thoughts are found. They are as follows:

1. Love is an excursion planning.
2. The sweethearts are travelers.
3. The love relationship is compared to the vehicle.
4. The sweethearts share ideas related to their typical objective excursion.
5. Difficulties in their relationship are compared to travel.⁷

The fact, that the main expression can be demonstrated by many allegorical images, is a central topic to remark. Since analogy or equivalence is a set of images and representations related to the main theme itself, there are basically three forms: orientational allegory, structural allegory, and ontological allegory. The first form, actually, is known in people's physical and social relationships. It involves spatial directions that originate from the relationship between people and the nature. These directions such as: (up-down), (in-out), (front-back), (on-off), (profound-shallow), and (focal-fringe) are important to comprehend and realize the theoretical ideas.⁸

Consequently, the perfect, the sensible, the comprehensive, the high, and the stable denote ideas related to ascending direction, while (miserable, oblivious, disorder, less, low status, and enthusiastic) are the depressed, the unconscious, the damaged, the fewer, the low, and the passionate to denote ideas of a descending direction.

The second form, the structural allegory, is used to allow people to know and recognize the theoretical abstract objective ideas by a set of established images and representations between a more basic and a more complex element.⁹ For instance, the use of time which people knows it through the structure of an asset. The asset, like a valuable element, can be measured and spent indefinitely. It is used as follows:

1. Time is a sort of dynamic substance.
2. It can be measured decently definitively.
3. It can be relegated a worth for every unit.
4. It serves an intentional end.
5. It is spent logically as it fills its need.¹⁰

In the third form, people's information about the actual objects gives the idea of the ontological allegory. People can understand and recognize the relationship and similarity between the exercises, feelings, thoughts, elements, and materials. In ontological allegories, dynamic thoughts and ideas are encapsulated. They accept the capacity of alluding, evaluating, recognizing, and putting forth objectives.¹¹ They are used as follows:

1. Source domains target spaces.
2. Physical object nonphysical or theoretical elements (e.g., the psyche).
3. Events (e.g., going o the race), Actions (e.g., calling someone).
4. Substance activities (e.g., a ton of running in the game).
5. Container under lineated actual items (e.g., a clearing in the woods).
6. Physical and nonphysical surfaces (e.g., land regions, the visual field).
7. States (e.g., in adoration).¹²

However, In the eighteenth-century Adam Smith, the pioneer of the present economic themes, pointed out the use and the influence of analogy and equivalence in the economic situations. Numerous economic specialists and analysts, like Henderson (1982), McCloskey (1983), Krugman (1985), and Charteris-Black (2000), have concentrated on the images of economic settings in the previous ten years. A popular economic specialist, Henderson, in his book "Allegory and Economic Aspects" officially started to examine the allegorical utilization of language in monetary talks.¹³ Then McCloskey, in "The Manner of Speaking of Economic Matters", remarked the significance of representation in economic settings. He, furthermore, represented analogy and equivalence to be the main images of economic manner of speaking and vital for economic reasoning. Another economic specialist, Krugman (1985), supposed that analogy stated a heuristic part in economic matters displaying, regarding, and conveying the economic thoughts.¹⁴

In all of these analyses and considerations, images and representations in economic settings approved a major part in the materialistic and theoretical economic themes and also in the complex economic individuality in the sense that they definitely included and developed in individuals' construction. Such economic allegories such as: human resources, the inflows of unfamiliar capital, value files fall, the bounce back in stocks, had been integrated into individuals' perception creating a component of their applied construction.¹⁵

This study examines Wallace Stevens' aesthetic expressions and ideas and practices the idyllic language, with a focus on the 1930s. It is a period during which he confirmed a constant strain for the social impact and political value of the beautiful language.¹⁶ On October (1879), in Pennsylvania, Wallace Stevens was born. Garret Stevens, his father, was a

devoted economic specialist who believed that his son's love of verse was pure and real.¹⁷ During Steven's humanities research, he created something that would follow him throughout his life and appear in his renowned sonnets, such as "The Man with The Blue Guitar" (1937), revealing things he saw such as his perceptions during his forlorn strolls and let his creative mind portraying them.

Of the structure of vaults upon a point of light.

There are no shadows in our sun,

Day is desire and night is sleep.

There are no shadows anywhere.

The earth, for us, is flat and bare.

There are no shadows...

(V, ll. 3-8)¹⁸

Actually, things that were trapped at the time are transformed into fun loving verse. When we attempt to portray what we see, the absolutely fanciful is risen above such as tuning in obscurity we appear to hear what we are tuning in for... Catch the reflected sun - beams, get conceivable feelings rather than stings and tear.¹⁹

It is the sun that shares our works.

The moon shares nothing. It is a sea.

When shall I come to say of the sun,

It is a sea; it shares nothing;

The sun no longer shares our works

And the earth is alive with creeping men,

Mechanical beetles never quite warm?

And shall I then stand in the sun,...

(VII, ll. 1-8)²⁰

The controversy illustrates how frequently involved components of his verse are, phrasing, prosody, and analogy or equivalence, for example, are used to indicate an aesthetic conclusion, both in the negative words of expressive weakness and undependable confinement and the positive terms of artistic and etymological variation. In this sense, the epistemologically and morally role of the non-semantic components and the phonetic ambiguity in Stevens' language are concerned.²¹ Accepting that these characteristics are not unique but strong and instructive to this time, the conversation frames Stevens' most prominent figures of speech for artistic creativeness of his career, denoting manners by which they form his later talk on ideal effectiveness, when dialectical ideas of the creative minds, such as "avoidance" and "idealism", became valuable. Stevens' language is stated within a complex logical structure in which combined rhythmic structures are realized to confirm his rich, variability, and intellectually unexpected use of language.²² The sensitive power of language is considered both as a power of its protection from semantic extent and by adopting a traditional effort to determine the semantic and allegorical form of sonnets. Thus, a sonnet is understood as both an effective and a real developed reaction to the difficulties and a way to express by creating a sense of semantic opposition and otherness.²³

Actually, there is an inventive relationship between poetry and the economics and this idea is distinctive in literary criticism. In *Ariel and the Police* (1987), Frank Lentriccia pointed out that Stevens' capitalism of mind conveyed profoundly an allegorical poetry to approve the foreplay of utilization and consumption without product that could be simple enough a

life of utilization in the common sense, i.e., private capitalism and poetry are not opposites but rather cooperative complements, the proposition in Stevens of a cohesive life, he says.²⁴ The viewpoint of Lentriccia has evolved into a long-term basic accord on the issue. Consequently, a crisis of description which required new economic and political alterations. New money arrangements and imperceptible property -stocks and bonds, securities, checks, and the inventive insurance contracts which Wallace Stevens dominated, remarked a new finance related and monetary issues and themes on the economy. Money turned out to be inseparably blended in with different types of credit. It was not practical to pretend as both gold bugs and populists had that money remained in some particular, representational connection to products as of now available for use.²⁵ Before long the speculative potential integral in the new money and the different types of what had whenever been named pretended property, however were currently just intangibles, started to be completely assumed. A change in consideration to the issues, themes and furthermore chances of dissemination made bringing money a subjectively unexpected issue in comparison to previously. Money itself, as the way in to the distributive ways of capital, had turned into the object of production, not only an occurrence or instrument in that process. Interest had encouraged to change from the product itself to its allegorical representation into monetary value.²⁶ These improvements are firmly combined to current notions of language. The highest quality level at about this time has even been contrasted with the loss of linguistic setting since the time monetary, economic and linguistic themes on reality have been all the more doubtful. As the economy progressively esteems monetary possessions, or at least, things-in-potential instead of real abundance or things-in-presence currently, so has language and accordingly poetry reclassified itself as a type of talk a way we discuss things rather than truth. Stevens, on the other

hand, was alive to the creative chances these new modes proposed. For him, allegories are directions that he considered being an enrichment of experience.²⁷ This philosophy is based on his monetary and historical experiences as a big-time insurance lawyer and a small-town physician respectively. Stevens, as a poet thinks and analyses in an abstract way, in terms of what is conceivable, he wants to confirm the reality. Stevens' poetry have been described as "unreal and abstract" because they are "more concerned with the techniques of language within the mind than with the way words may grasp reality. This rearrangement of poetic meaning and work into the thought and away from reality, as Marxists described it, is what Marxists refer to as reality displacement."²⁸

In this sense, one of Stevens' "Adagia" has fascinating statement: "Money is a kind of poetry". This is a confirmation that money and poetry have equivalent powers of exchange. Like poetic allegories, money grasps dreams and desires by revolving one thing into another.²⁹ As a kind of refined allegory, when money changes hands it not only indicates a replacement of power but briefly represents it. Like allegories, the only real power of money as opposed to its potential, or stored power as capital is in transition Stevens' theory of poetic economy is based on the power of allegory to represent linguistic relation values. He claims that allegory enables the poet to intervene between the imagination and reality by indicating the similarities between things.³⁰ Thus, money becomes an appropriate technique for allegory since it is a average that makes similarities between incongruent things by abstracting common value in the form of prices.

In Stevens' poetry, the structure of reality is finally recognized through the imaginary allegorical action of marking similarity. Like prices, such a reality ensues only in relation, it has no complete nature or not a

poet can do anything with. Reality, truth and value (prices) are recognized conversationally about seeming similarities; they have no essential nature we can contact. In other words, the idea of the basic nature is a repetition and an identity, and as Stevens says both in nature and in allegory, identity is the loss of similarity. So, like money, which has the determined effect of process the separation of that which it helps exchange, allegory forms a new reality from which the original seems unreal.³¹

Thus, Stevens' purpose in poetry is to determine that the structure of poetry and the structure of reality are one, since only the mind can mark the structure and this means that reality is not out there with the things but in here as well. The average of association that marks this possible is the allegory. The poem itself becomes the site in which reality is allegorically formed. In effect, the reality is reinforced by the poet's power to point out similarity, to find the common value. The poet sees, The root of a form, as of this fruit, a fund which allows the poet to put a pineapple(or poem) together through the themes of similarity.³²

The allegorical literature is the main while things are at a weakness and their direction through allegory has the consequence of realizing materialism and historicity. The sense of things in Stevens' poetry reveals developments in modern ways of construction since Stevens recognizes the meaningful moment of construction not in the shaping of the thing but in its discussions and associations. He perceives things (as in Marx's Criticism of Feuerbach) chiefly as object of contemplation but not as a human sensuous activity, practice, not subjectively.³³ Reality for Stevens is a private activity of self-analysis and observation and contemplation. They come alive for Stevens in their mental relations and discussions and are considered in terms of their association values and this is one reason why his poetry rises and increases with playful, historically disconnected and

separated names and places. He is quite aware of the complicated evasions of allegory, considering these evasions not as a prospect to assemble a surplus of the possible, but to point out reality.

The greatest poetry of Stevens intensifies and increases through the expressions of the elaborate allegorical constructions, for example, gradus ad allegory "like a mutual fund", which suggests an ascension through illusion to absolute heights of fiction. The subsequent unrealistic surplus is showed in his profusion of peculiar intensifiers (more immense), (plentifullest) the more than sensible misrepresentation and the impression of the fiction itself. Since this allegorical constructions are related to the economic one, it is uncertain, insecure and periodical (crashes, the rock, winter) to a kind of insufficiency that Stevens accepts as an prospect to reconstruct the poem. In Stevens' long poems, like "Credence's of Summer" or "The Rock" there are an interpretation of poetic business sequence, serving as their fundamental structure.³⁴

Conclusion

Wallace Stevens' poetry states the economic, monetary, social, and the political issues and themes. It has employed writing to take nature of the social concerns in a way that reflects the place of economy and money in its sections. His famous and main theme, i.e., money is poetry has a significant and a clear valuation since it contains few ideas of his economic themes in the field of writing. In addition, contradictions and mysterious expressions are distinctive characteristics of his poetry to remark him as complicated and multifarious writer and of his sonnets as everything except receptive. This concern toward Stevens' sonnets might originate from selecting and indicating the restrained and wonderful component of sonnets, for example, "Of Present day Verse", "The Sonnets of Our Environment", and "The Man with the Blue Guitar, etc. But, Stevens

was considered as one of America's most remarkable artists, conducting topics about personality, misfortune, alienation, trust, misery that improve public life in the country. In this sense, his poetry presents a noticeable and obvious example of combinations of genuine versus fanciful, reality versus verse, history versus workmanship, the awareness of reality versus creative mind, and poetry as inseparable from individual opportunity versus governmental issues as possibly developing into an authoritarian framework. In this sense, writing is an allegorical form that expresses and intensifies the economic, political, and social talks.

Notes

- 1- G. Lakoff & M. Johnson, *Metaphors We Live By*. Chicago: University of Chicago Press, (1980,2003), p. 3.
- 2- Ibid., p. 11.
- 3- G. Lakoff, *Women, Fire, and Dangerous Things*. Chicago: University of Chicago Press, 1987, p. 58.
- 4- G. Lakoff & M. Johnson, p. 13.
- 5- Ibid., p.57.
- 6- J. Charteris-Black, *Metaphor and Vocabulary Teaching in ESP Economics*. ESP Journal, 2000, p 24.
- 7- S. Liang, *A Corpus-Based Study on Conceptual Metaphors in the Finance & Economics Column of The Economist*. International Journal of English Language Studies, 2021, pp. 14-26.
- 8- D. Pels, *Mixing Metaphors: Politics or Economics of Knowledge: In Society & Knowledge*, Routledge, 2017.

- 9- J. A. Nelson, Economics for Humans. Chicago, University of Chicago Press, 2018, pp.12-19.
- 10- Ibid., p.34.
- 11- M. Steven, Red Modernism: American Poetry and the Spirit of Communism. JHU Press, 2017.
- 12- G. Lakoff, & M. Johnson, p. 32.
- 13- Ibid.
- 14- Ibid.
- 15- B. Costello, Collecting Ourselves: " We" in Wallace Stevens. B. 2018, p. 1065.
- 16- David Chinitz, 'Dance Little Lady': Poets, Flappers, and the Gendering of Jazz." In Modernism, Gender, and Culture: A Cultural Studies Approach, ed. Lisa Rado. New York: Garland, 2017, p. 17
- 17- J. N. Bonanno, Capital is the lens that Bourdieu Pierres through Public Relations, Social Theory, and Rhetoric. Public Relations Review, 2018, pp. 385-392.
- 18- <https://www.writing.upenn.edu/afilreis/88v/blueguitar.html>.
- 19- Bonanno, p. 390.
- 20- <https://www.writing.upenn.edu/afilreis/88v/blueguitar.html>.
- 21- G. Lakoff & M. Johnson, p. 86.
- 22- Ibid.
- 23- K. Ziarek, Wallace Stevens: Poetry, Philosophy, and Figurative Language ed. by Kacper Bartczak and Jakub Mácha. Wallace Stevens Journal, 2020, p. 280.

- 24- Frank Lentriccia , *Ariel and the Police*, Madison: University of Wisconsin, 1988, pp. 227-228.
- 25- Costello, pp. 1065-1092.
- 26- Ibid.
- 27- Jean-Joseph Goux, *Symbolic Economics*, Ithaca: Cornell, 1990, p. 113.
- 28- M. Mutter, "The World was Paradise Malformed": Poetic Language, Anthropomorphism, and Secularism in Wallace Stevens. In *Restless Secularism*, Yale university press, 2018, pp. 30-44.
- 29- Ibid.
- 30- Ibid.
- 31- Alan Filreis, *Wallace Stevens and the Actual World*. Princeton, 1991, pp. 53-55.
- 32- A. S. Gross, *Wallace Stevens: Anecdote and Lyric*. In *Anecdotal Modernity*, De Gruyter, 2020, pp. 279-292.
- 33- Mutter, p. 50.
- 34- Filreis, pp. 290-292.

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الاقتصاد والموضوعات الرمزية في الأدب الحديث (قصائد والاس ستيفنز كمثال)

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الكلمات المفتاحية: والاس ستيفنز، التناظر، الموضوعات الرمزية، المفاهيم الاقتصادية.

الملخص:

لعل الالفاظ والكلمات الاقتصادية هي مجازية إلى حد كبير ومن خلال دراسة هذه التعبيرات، يتم ذكر الاقتصاد وتحديد العلاقة بين رموز التعبيرات الاقتصادية والاقتصاد النظامي المنهجي في قصائد والاس ستيفنز وهذا هو الهدف الاساس. إن أهم أنواع الرموز في الاقتصاد يشير الى المفاهيم والأفكار والمقاربات الاقتصادية الحديثة لأنها الطريقة الرئيسية في تطور الحياة في المجتمع مستخدما الأدب لتفسيرها. يعد والاس ستيفنز الذي اشار إلى الأدبيات المتعلقة بالاقتصاد والموضوعات الاقتصادية، أحد أشهر شعراء أمريكا في القرن العشرين ومصممًا لأمعًا، وظف المفردات والموضوعات والتفاصيل الفعالة والاستثنائية في أعماله فضلًا عن كونه فيلسوف فني يؤكد أن الشعر هو الأسلوب الحيوي للخيال الفني والواقع الموضوعي. كان يعد أفضل شاعر أمريكي في عصره وأكثرهم نموذجية رغم كونه شاعر غامض نظرًا لوجود غموض فني وموضوعي كبير في أعماله.