



RESEARCH ARTICLE

Blurring the Boundaries: A Deconstructive Exploration of Representation and Reality in the Poetry of Wallace Stevens

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ABSTRACT

This critical study of Wallace Stevens' poems "A Postcard from the Volcano" and "The Poem That Took Place of a Mountain" investigates how the use of binary oppositions and difference concepts in poetry reveals the relationship between representation and reality. This study utilizes the theoretical structures of Jacques Derrida to analyze how Stevens' poems disrupt the supposed stability of meanings and question the traditional boundaries within artistic expression and real-life experience. This analysis employs a deconstructive reading approach that focuses on the interplay of differences and the rupture of binary systems. It sheds light on how Stevens' poems challenge the oversimplified notion that representation and reality are equivalent. The texts serve as locations of ongoing bargaining, where significance is continuously postponed and the distinctions between the envisioned and the experienced become progressively penetrable. This method ultimately encourages a more profound involvement with the intricacies of life for humans as conveyed through the art form of poetry.

INTRODUCTION

Wallace Stevens (1879-1955) one of the greatest American poets of the 20th century. He wrote lyric poetry that shaped American literature despite his day job. Stevens began writing poetry during the 1910s, but *Harmonium*, his first significant book, helped him gain prominence in 1923. He became a renowned modernist poet with this volume, known for his inventive language use, philosophical study of imagination and reality, with appreciation of the poetic act. Stevens published major collections including *Ideas of Order* (1936), *The Man with the Blue Guitar* (1937), and *Transport to Summer* (1947) throughout the next three decades. These following works developed the poet's style and themes from *Harmonium*. His poetry shapes by his curiosity with human understanding and the imagination's role in constructing our worldview. Furthermore, his poetry explores metaphysical problems regarding reality, meaning in a meaningless cosmos, and language's ability to represent human complexity. Stevens' poetry is known for its melody, vivid imagery, and lyrical beauty despite his cerebral and intellectually hard writing. He is a key character in modernist writing and influenced generations of American poets (Serio, 2007).

The themes of representation and reality generally relate to postmodernism age which employs by Stevens in many of his poems. According to Jean Baudrillard (1994), reality and representation have come to be indistinguishable during the postmodern era, which is characterized by hyperreality and simulation. Signs and pictures abound, referentiality disappears, and the line of the real as well as the virtual blurs. The influence of consumer society, technology, and mass media on the hyperreal—the phenomenon in which representations of reality replace actuality is something that Baudrillard addresses.

This study examines these themes by deconstruction approach, Hillis Miller (1976) defines “Deconstruction is not a dismantling of the structure of a text, but a demonstration that it has already dismantled itself. Its apparently solid ground is no rock but thin air.” (p.13), in the other hand defining the philosophy of deconstruction involves issues due to the lack of a commanding definition from Derrida. Deconstruction does not own an inherent essence, this is because it characterises by its differential relationships with other words, and there is no one element that can be considered important to it. However, it is essential to comprehend deconstruction within its specific context, and as a result, it cannot be defined in a one-sided manner (Zhai, 2015). “According to Derrida (1976), small and marginalized things are important to be given meaning.” (as cited in Aprilia and Arianto, 2021, p. 67).

Deconstruction is a style of criticism that examines and challenges the hierarchical divisions that have shaped Western thinking. These divisions include concepts such as inside/outside, mind/body, literal/metaphorical, speech/writing, the presence or absence, nature/culture, and form/meaning. It an opposition involves revealing its artificial nature and challenging its perceived inevitability. This process involves analysing the discourses that support the opposition and dismantling it in order to reconfigure it with a new structure and purpose, rather than completely destroying it. It is a method of reading that involves analysing the conflicting meanings inside a text. It explores the tension between different ways of conveying meaning, such as the performing and constative aspects of language (Jonathan, 1997).

Deconstruction is not a type of philosophy, discipline, or method. Instead, it is defined in many ways by Derrida. One of his descriptions includes a reference to structure. As he clarifies this is due to his initial utilisation of the term "deconstruction,"...there was the dominance of structuralism: deconstruction was considered then at the same time to be a structuralist and anti-structuralist gesture. 34Which it was, in a certain manner. Deconstruction is not simply the decomposition of an architectural structure; it is also a question about the foundation, about the relation between foundation and what is founded; it is also a question about the closure of the structure, about a whole architecture of philosophy (Derrida, 1995, PP. 111, 112).

Wolfreys, Robbins, and Womack (2016) in their book *Key concepts in literary theory* deconstruction defines deconstruction as a philosophical and critical approach that aims to analyse and dismantle the underlying assumptions and binary oppositions within a text or discourse, which uses in this study to explore the interaction within binary oppositions, différance, and the theme of representation and reality in the poetry of Wallace Stevens.

Binary oppositions

The concept of binary opposition in deconstruction is derived from Levi-Strauss. He observed that elements in our world frequently manifest as contrasting pairs, such as light/dark or hot/ cold. These pairs are referred to as binary opposites.

Klages (2006) explains how Derrida suggested that within these pairs, there is always a prevailing notion that one component holds greater significance or superiority over the other. For instance, in the realm of Western philosophy, the prevailing notion is that good is superior to evil. Derrida argues that our understanding of the world often relies on binary oppositions. Our cognitive processes

appear to be contradictory, with a tendency to choose one aspect over the other. Every system suggests a core, an origin and regulator of the system, due to the inherent structure of binary opposition and the fact that each side of a binary can only be understood in connection to the other. The structure's central support keeps the two opposites in nature aligned with one another on either side of the slash. "Binary opposition aims to open the reader's mind to see other meanings and not stick to one thing only" (Aprilia and Arianto, 2021, P 66).

Différance

Derrida's philosophy of deconstruction revolves around the core concept of Différance. It questions conventional interpretations of language, significance, and existence. The term is a clever wordplay, combining "différer" (to diverge) or "différance" (to defer). Différance conveys the concept that meaning is neither constant nor secure, but instead arises from a continuous process of differentiation and postponement. Derrida posits that language functions via a network of signifiers, in which words derive significance via their relationship to other words, forming a sequence of distinctions. This series of distinctions continuously postpones any definitive or permanent significance (Hendricks, 2016).

The poems analysed in this article function as spaces of ongoing negotiation, where meaning is consistently delayed and the boundaries between the imagined and the experienced become more and more porous. This investigative approach ultimately challenges the oversimplified belief this representation and reality are inseparable, opening up the possibility for a more profound comprehension of the complexities inherent in everyday life as conveyed through poetry.

A POSTCARD FROM THE VOLCANO

The first poem that will be analysed by using deconstruction approach is "A Postcard from the Volcano". It was published for the first time in 1936 as part of Stevens's collection titled *Ideas of Order* (Beyers, 2011). It involves eight stanzas, each one of them has three lines. The poem is elegy with complex and reflective tone, it engages between pessimistic and optimistic one. So, it can be described as reflective, mournful and meditative. The speaker in the poem imagines how future generations would view the current state of affairs and the remains they will come across by projecting into the future.

The poem has a meditative tone because of this reflection, as the speaker examines the distance between present time and the future. Also, it conveys a sense of lament and loss (pessimistic) for the time passing and the attrition of the cultural knowledge. In the line "Cries out a literate despair", the word "literate" describes the despair and suggests that language and knowledge have limitations in conveying meaning across time. In addition, a sense of despair in the appreciation that generations in the future will not fully understand the significance of the past. However, the optimistic tone in the poem notices in these lines:

"A part of what it is ... Children,

Still weaving budded aureoles,

Will speak our speech and never know," (stevens,2011, p. 159).

The poet introduces "children" to represent the generations who will come in the future, and they have an innocence and ability to create new recognition and meaning. This optimism reflects in the last stanza with the image of the sun pouring out golden glow "Smear'd with the gold of the opulent sun" symbolising a promising future in spite of the past losing.

Christopher Patrick Miller (2018) asserts that the poem challenges the notion of reflexivity by suggesting that past feelings, experiences, and perceptions can pervade and form the present and future. Miller generalise reflexivity in most Stevens' poetry, not only in this poem; "For a

philosophical poet like Wallace Stevens, critics often find the concepts or tropes they are looking for in his poems" (Miller, 2018, p 207). In the other hand Daneil Schwarz (1993) discusses that "Stevens's poems, including his lyrics, imply not merely a story, but a succession of episodes organized narratively into a plot. For this reason, they are less self-reflexive and solipsistic than is often assumed" (p 4). Miller (2018) adds that the poem suggests the memories and feelings associated with actions like autumn or frost endure to influence and shade our understanding of the world. Moreover, the poem presents a multifaceted hermeneutic problem, as it explores how individual perceptions and emotions not only link but also become correlative from the wider world. Miller clarifies that the lines persuade the readers to consider how the individual experiences and explanations are tangled with the broader context of reality, stress he interaction between the individual and the global.

The early literary works of Stevens, absolutely this poem part of them, are unique because they frequently cause the reader to have a sense of detachment, which is, in fact, a type of despair. "Stevens is thinking in sound, not in ideas" (Lynes, 2004, p. 241). This comment highlights his unique and innovative use of language to craft a poetic experience that is simultaneously immersive and stimulating to the mind. Stevens confirms the auditory aspects of his poetry, encouraging readers to look at his work with a mindset that is sensitive to the physicality of words and endless possibilities of meaning.

In the poem there are many elements (in the researcher's point of view) that can be considered Stevens's poetry reflective, such as the bones, which represents Stevens' poems and how the generations in the future will deal with it. They will not understand the hidden meaning of his literary works, and interpret it according their cultural circumstances. Furthermore, the "mansion-house" can be considered as a symbol to Stevens' home. The poet indicates to the worthless of the "mansion-house" in the eyes of the generations that will come in the future.

Stephen Burt (2010) highlights how Stevens started incorporating New England names of places into his poetry as early as *Harmonium*, it was only later that he developed the ability to create complete poems that captured the more nuanced and hospitable responses to the locations where he resided and worked. Since their publication, late poet's poems have received exceptional commentary. So, Stevens's usages of places names in another poems asserts that the "mansion-house" refers to Stevens's home. Stevens himself wrote "Life is an affair of people not of places, but for me it is an affair of places and that is the trouble" (as cited in Burt, 2010, p 325).

So, Miller (2018) raises questions about the nature of reflection, the connection between past and present, as well as the correlations between personal knowledge and the larger world. By engaging with these lines, a deconstructionist analysis would seek to explore the multiple layers of meaning and contradictions within the text, ultimately contributing to a richer understanding of the poem's themes of representation and reality.

The poem's themes are various but, generally the poet dealing with the different between past and present time. The bones in Stevens' poem represents mortality with confirming on the representation of these bones as a symbol of the past time and the people who was lived before. In addition, the bones are actual remainders, touchable confirmation of who or what was existed in the past. Unfortunately, future generations will never know their stories or their importance so, this represents the theme of loss. The contrast between reality of mortality and its fading representation.

The mansion-house, once magnificent and significant, is a symbol of human achievement and heritage of culture. It remains a reminder of the past. The mansion-house gradually loses its significance. Future generations will view it as simply another building with no historical significance. A once-rich image becomes an empty reality as memory erodes.

The poet incorporates the idea both representation and reality into written or spoken words that communicate thoughts, emotions, and experiences. They bridge the gaps between culture and time.

Moreover, language is finite. It does not fully represent the deep intricacies of the past. "Literate despair" arises from the disparity between the accurate depiction of something in words and its previous reality.

The sun rising is a symbol for creative thinking, hopefulness, and regeneration. It symbolizes the capacity to change the trajectory of historical events. Despite the darkness, the sun continues to shine strongly. Despite grappling with the lingering effects of previous hardships, the resourcefulness shown by the youngsters serves as a powerful representation of their ability to bounce back.

The contrast within representation and reality emphasises the fragility of our view of the past. The poem invites us to think about our view of the past, its preservation, and the impact of our perceptions on our present reality.

Binary oppositions

Stevens introduces life vs. death in the poem and engages them with the theme of representation and reality; "our bones" represent mortality and the remainders of life (representation), while the fox's quickness "As quick as foxes on the hill;" and the "breathing frost" arouse existence and liveliness (reality). However, the stress between death (bones) and life (quick foxes) confirms impermanence. Past vs. Present is binary opposition the poem makes references to the memories and feelings connected to those bones from the past (representation), while "children picking up our bones" stand in for the present generation (reality).

Autumn vs. Spring is another binary opposition that Stevens employs them in this poem, Autumn symbolizes dissolution, alteration and the life end. Spring represents rebirth, prosperity, and the pledge of new starting. The contrast between autumn and spring focuses on cycles of life. Mansion-House vs. Blank Walls also a binary opposition that adapts the theme of representation and reality; representation: the "mansion-house" symbolizes constancy, memory, and durability. While reality: "Blank walls" which arouse absence, blankness, and transience. The tension between the remaining mansion and the invalid of blank walls reflects the passage of time. The air is made more intense by the sharp smell of grapes, while Frost refers to time passing, coldness, and stillness. So, this shapes the opposition Sharpness vs. Frost. This opposing feeling makes for a multi-layered experience. Also, there are Mansion-House vs. Blank Walls; the "mansion-house" represents permanence, stability, and remembrance (representation). "Blank walls" suggest non-appearance, emptiness and impermanence in the same time reflect the reality. The contrast between the remaining mansion (representation) and the invalid of blank walls (reality) reflects the time passing.

The poet relates the theme of representation and reality with the opposition Literacy vs. Speech; the theme of representation in "literate despair" which implies knowledge and communication of the mind, in the other hand the theme of reality in children "Will speak our speech" who imitate our speech demonstrate linguistic continuity. The poem draws a distinction between speech's continuous transmission and intellectual comprehension.

Shadows vs. Opulent Sun are binary opposition; "Shadows" are a symbol of insubstantiality, transience, and darkness and it reflects representation. Reality imitates "the opulent sun" which is a symbol of riches, durability, and brilliance. Shadows and sunlight contrast sharply, emphasizing the brief aspect of life and the play of light. To sum up, Stevens invites readers to consider the fine line that separates representation from reality by incorporating these binary oppositions within the poem.

"A Postcard from the Volcano" highlights the constraints of representation in comprehending the complete reality of the past by dismantling these binary oppositions. This text challenges the reliability of established interpretations and encourages readers to thoughtfully consider the intricate connection between depiction and actuality.

Différance

The deconstructive concept of *différance* offers a valuable framework for dealing with the intricate and uncertain elements in Stevens's poem. The title itself of the poem establishes a feeling of displacement and difference. The term "postcard" implies the representation or facilitation of an encounter, rather than the actual encounter itself. The term "volcano" subsequently functions as a symbol that is postponed and distinguished from the tangible reality it is intended to represent.

Throughout the poem, the words and imagery consistently defy any established or unchanging interpretation. The opening lines establish an atmosphere of ambiguity and changing viewpoints: "Children picking up our bones/ Will wonder who we were."

In these lines, the pronoun "we" lacks a clear definition, resulting in ambiguity and allowing for several interpretations. The poem transitions between various voices and views, so delaying the establishment of a unified, cohesive identity or narrative. In the other hand, the future is connected to the past through the continuous presence of "what still is /The look of things,". This imprint of reality, passed down from one generation to another, establishes a "we" of continuity throughout time (Costello, 2018).

The pronouns "we" and "our" lack clear definition, and past experience is presented as accessible only through the intermediary of representation, such as the "postcard". Furthermore, the poem's examination of memories, nostalgia, and the correlation between an individual and the wider cultural/historical framework reflects the deconstructive notion of the uncertainty and ambiguity of significance.

An essential element of the poem which aligns with the concept of *différance* includes its portrayal of memories and the past. The initial phrases, "Children picking up our bones / Will wonder who we were," immediately generate a feeling of separation and alienation from the previous era. The pronoun "we" is currently a ghostly and postponed entity, only reachable through the intervention of the "postcard" with the remnants represented by the term "bones".

By adopting *différance* in analysing this poem, we may observe how Stevens' literary work defies any solitary, fixed interpretation. The language, images, and topics of the text consistently defer and differ, so presenting a multitude of possible interpretations and analyses. The poem presents a constant postponement and displacement, requiring the reader to navigate the uncertainty and ambiguity of its symbols.

Thus, *différance* offers a rich and enlightening lens with which to examine the intricate details of Stevens' poetic investigation of recollection, individuality, and the interplay between the two.

THE POEM THAT TOOK THE PLACE OF A MOUNTAIN

This Poem was composed in 1952, just three years before Stevens's death, and is presented in the final part of his *Collected Poems* titled *The Rock*. Similar to numerous other late poems, this particular poem is composed using straightforward and simplified language, which is apart from the frequently peculiar style seen in *Harmonium*.

At its core, the poem explores the act of reading; "He breathed its oxygen, Even when the book lay turned in the dust of his table". The poet has recently completed the act of rereading a poem from a single of his personal books and has positioned the book with the cover facing downwards on the table beside him. When discussing his emotions on this experience, Stevens deliberately prevents from using the personal pronoun "I" in the poem and instead refers to himself as "he" in the third person. The poet draws a parallel between the profound satisfaction and expanded perspective he experiences after reading the poem and the state of mind of someone climbing mountains who has

successfully achieved an ideal outlook. At its fundamental level, this poem is quite uncomplicated - it is an extended comparison using a direct and clear notion and language (MacLeod, 2021).

MacLeod (2021) adds that uncomplicated language used by Stevens is actually a highly refined instrument, perfected over many years of practice, which enables him to articulate his ideas and emotions with meticulous accuracy. Here, he is reflecting on his past experience of writing the poetry years ago, "It reminded him how he had needed/A place to go to in his own direction". The poem was motivated by a really specific necessity. It is important to clarify that the individual's want was not simply for any location, but rather for "a place to go" and even more precisely "to go in his own direction." What he need was not primarily the physical location, but rather the location as an objective, a goal that would provide his voyage with meaning and guidance. It remains uncertain if he successfully accomplished that objective in composing the poem. Critics observe that he transitions to the conditional mood while describing his preferred perspective.

The Poem examines the method of self-formation and retrospectively narrates the story of a remarkable beginning. The initial stanza by its reference to the fully developed conclusion, already hints to the eventual result; the other stanzas then detail the geological process through which the text itself became its powerful maker. The poem takes shape through a powerful and fundamental energy that has the ability to move rocks and reshape landscapes with remarkable accuracy, as if following a carefully designed blueprint. The autopoietic artwork is exhibited to celebrate an unlimited power that has the ability to physically move mountains (Jancsó, 2019).

The main theme of the Poem focuses on the intricate connection between representation and reality. The poem examines this issue by delving into the notion of *différance*, that disrupts the binary opposition both the actual mountain and its artistic representation.

With comparing this poem with the previous one, two main things can be observed; the first one is the using of the pronoun "he", this indicates to the poet's speech about himself as another person (in the last poem), addresses his previous personality and be more objective. "A Postcard from the Volcano" centers around the subjective perspective of the speaker, who considers their own memories and examines what lies ahead. The poem also employs the more personal "you" when addressing a concluded reader or listener.

In the other hand, the setting of "The Poem That Took Place" is less fixed and more fluid, with an emphasis on the reader's sensory experience as the "poem" unfolds. "The mountain" as well as "the river" are mentioned, however they are not meant to be precise geographical locations but rather metaphorical settings. In contrast, the "house," the "garden," and the "volcano" serve as the foundational elements of "A Postcard from the Volcano," which are more concrete and sentimental. These places stand for the ideal past that the speaker longs for but cannot recall.

Binary oppositions

Stevens in this poem employs binary oppositions to examine the connection between representation and reality. Notable oppositions consist of:

Mountain vs. Poem: The title establishes a strong contrast between the "mountain" and the "poem". The mountain symbolises the noticeable, physical existence of the natural universe - an imposing, enduring characteristic of the environment. On the other hand, poem is an abstract manifestation of language as well as imagination, serving as a portrayal of the real world.

The title implies poem that can possess the same level of importance and ability to bring about change as the real environment, as it claims how the poem replaces the mountain. This contradicts the conventional ranking system that gives more importance to what is considered "real" compared to what is represented. It suggests that the poetry has the power to reinterpret and even surpass the significance of the mountain's existence.

Inexactness vs. Exactness: The poem delves into the conflict between inexactness and exactness in the process of creating poetry. The speaker admits the inherent inexactness in his artistic endeavours, such as rearranging pine trees and moving rocks to discover the ideal perspective.

These "inexactnesses" exemplify the intrinsic fluidity and ambiguity of the poetic creative process. The poet must skilfully traverse the ambiguous domain of imagination and words in order to reach a moment of transparency and realization, represented in the "exact rock" which provides the desired perspective.

The poem's exploration both representation and reality are portrayed through the binary opposition of the inexact vs. the exact. The poet's process of creation includes a continual balancing act between the inherent vagueness of words and the aspiration to encapsulate the fundamental character of the tangible world.

Solitude vs. Recognition: The poem explores the concepts of solitude and recognition within the realm of the poetic experience. The poet searches for a location where he could achieve a state of "complete" and "solitary" indicating a need for a distinct and personalized viewpoint on the world.

Nevertheless, this condition of being alone is not a state of complete isolation. As the poet looks at the sea, he "recognises" his home, suggesting a feeling of belonging and connection to the physical environment. The poem's examination of the poet's connection to the outside world and their quest for a significant, personal bond with their environment is underscored by the binary opposition of solitude and recognition.

Imagination vs. Reality: The poem explores the conflict between imagination and reality within the realm of artistic creation. The poet's imaginative power is demonstrated through the act of "recomposing the pines" and "shifting rocks," as he uses his poetic vision to reshape the scene.

How he had recomposed the pines,
Shifted the rocks and picked his way among clouds,
For the outlook that would be right,
Where he would be complete in an unexplained completion:

The exact rock where his inexactnesses

Would discover, at last, the view toward which they had edged, (Stevens, 2011, p. 512).

The "view", in the last line, he desires is not only a figment of his imagination, it is an authentic viewpoint, a tangible existence that the poet seeks to capture and portray in his poetry. The dynamic interaction involving imagination and reality in the poem demonstrates its exploration of the concepts of representation and reality itself.

The poem indicates that poetry has the ability to connect the realm of imagination with the realm of reality, providing a distinct perspective through which one can observe and interact with the material world.

With comparing this poem with the previous one, two main things can be observed; the first one is the using of the pronoun "he" instead of the speaker pronouns; "I" and "we". This indicates to the poet's speaks about himself as another person (in the last poem), and addresses his previous personality in the other hand.

Breathing oxygen vs. Dust of the table: The poem presents a comparison between the act of breathing oxygen, which is connected to the poem, and the "dust of the table," symbolizing the ordinary and disregarded elements of the physical realm.

Oxygen symbolizes vitality, creativity, and nourishment - the essential, energizing energy that fuels the process of poetry creation. On the other hand, the symbol of the "dust of the table" represents the commonplace, the disregarded, and the deterioration of the physical world that the poem aims to transcend.

The binary opposition emphasized in the poem underscores its examination of the dualistic essence of poetry, which exists simultaneously in the intangible and tangible domains. The poetry serves as a representation of the physical world while simultaneously aiming to enhance and change it via the influence of words and imagination.

Place to go vs. unexplained completion: The poem delves into the conflict between the poet's longing for a "place to go" and the "unexplained completion" that the poetic voyage finally brings.

It reminded him how he had needed

A place to go to in his own direction,

How he had recomposed the pines,

Shifted the rocks and picked his way among clouds,

For the outlook that would be right,

Where he would be complete in an unexplained completion: (Stevens, 2011, p. 512).

The poet's desire for a "place to go" propels the process of creativity, as he strives to discover the ideal vantage point and viewpoint.

Nevertheless, the concept of "unexplained completion" implies that the significance lies in the trip rather than the destination, therefore the ultimate perspective remains mysterious and hard to grasp.

The binary opposition in the poem reflects its exploration of its theme (representation and reality). The poet's pursuit of significance and comprehension is not ended by a solitary, conclusive depiction, but rather by the continuous process of poetic formation and investigation.

Stevens on his own' poem offers a profound investigation of the connection between poetry, representation, and reality. Through an analysis of the poem's binary oppositions, readers can acquire profound understanding of the poet's endeavour to reshape the tangible reality via the influence of words and imagination.

Différance

The poem focuses on the inherent conflict between the actual existence within the mountain and its artistic representation. The speaker understands the "exact rock" and tangible nature of the world around him, recognising its solid material existence. Nevertheless, the poem subsequently presents the "inexactnesses" of spoken language, implying that the poetic structure is incapable of completely embodying the true nature of the mountain.

The poem's core focus is on the dynamic distinction between reality and representation. The speaker acknowledges the inherent constraints of language in accurately reflecting the external reality, highlighting the impassable gap between the words used and the concepts they represent.

By applying the concept of *différance*, it becomes evident that the poem does not favour either mountain nor poem itself as the superior or real representation. Instead, it suggests a continuing interaction between the two, because significance is not created by unchanging, fundamental characteristics, but by the continuous act of deferral and difference.

The speaker's recognition of the mountain's "inexactnesses" and the poem's own inexactnesses adds complexity to the conventional opposition within reality and representation. The poem implies both

the natural environment as well as the linguistic structure exhibit an essential instability, where significance is constantly postponed and never completely present. The poem's formal structure mirrors the destabilisation of the real/representation divide, and it actively engages in a deconstructive process. The poem's broken syntax, changing perspectives, and ambiguous language challenge the notion of a linear and coherent interpretation, reflecting its thematic investigation into the boundaries of representation.

In addition, the poem's exploration of the ideas of "view" as well as "recomposing" adds to its examination of the connection between reality and the verbal expression. The speaker's endeavour to obtain a "perspective" of the mountain is hindered by the realisation that the mountain is ever changing and can never be completely reachable or comprehensible. Similarly, the concept of "recomposing the pines" implies a method of innovative recombination, in which significance is produced not by fixed essences, but by the proliferation of variations.

Overall, the Poem is best interpreted as a deep examination of the intricate relationship between representation and reality. Using the concept of *différance*, the poem challenges the conventional division between two things, encouraging the reader to interact with a text that is constantly evolving and never completely present or self-identical. Instead, it is filled with the fluctuations of difference and delay.

Ultimately, "The Poem that Took the Place of a Mountain" is possible to interpret as a literary representation of the Derridean notion of *différance*. The poem consistently undermines dualistic contrasts, rejects conclusive explanations, and emphasizes the intrinsic volatility of language and depiction. By analysing this text using the concept of *différance*, the researcher can develop a better understanding of how meaning is constantly evolving and never totally fixed or identical. Instead, it is characterized by the constant interplay of differences and delays.

CONCLUSION

This study employs a deconstructive perspective to demonstrate how the poems "A Postcard from the Volcano" as well as "The Poem That Took the Place of a Mountain" by Wallace Stevens question the oversimplified idea that representation is a direct reflection of reality. Stevens' poetry reveals the inherent ambiguity of interpretation and the constant interaction of differences through the use of binary oppositions with the notion of *différance*.

The analysis of "A Postcard from the Volcano" reveals the constraints of representation in comprehending the fullness of the past, accentuating the vulnerability of our comprehension of history. "The Poem That Took the Place of a Mountain" deconstructs the conflict between the physical mountain and its artistic portrayal, illustrating how the poem becomes a powerful entity that may reshape our understanding of reality. In essence, Stevens' poems, by employing language in a playful manner and delving into the intricacies of representation, prompt a more profound involvement with the complexities of life for humans and its elusive essence of meaning.

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