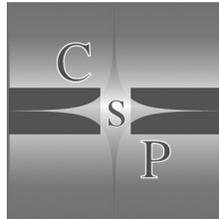


The Dialectics of Late Capital and Power

The Dialectics of Late Capital and Power:
James, Balzac and Critical Theory

By

Erik S. Roraback



CAMBRIDGE SCHOLARS PUBLISHING

The Dialectics of Late Capital and Power: James, Balzac and Critical Theory, by Erik S. Roraback

This book first published 2007 by

Cambridge Scholars Publishing

15 Angerton Gardens, Newcastle, NE5 2JA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Copyright © 2007 by Erik S. Roraback

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN 1-84718-226-7; ISBN 13: 9781847182265

**With a tip of the hat and a bow to
Daria Blinkova
Dorothy Rosalie Jensen (Jacobson)
Steven Roger Roraback
Terri Lynn Roraback (Jensen)
and in memory of
Sherman Oscar Jensen (1919-2002)**

TABLE OF CONTENTS

Photographs.....	ix
Preface	x
Acknowledgments.....	xiii
Abbreviations.....	xvi
A Note on the Extracts.....	xviii

Introduction.....	1
-------------------	---

Part I

The Extra-Capital of Ideal Example: James as Balzac’s Dialectical Other

Chapter One	22
Fictions of Big Money Capital/Cruelty/Power: James and Subverting Non-Violent Balzac Effects	

Chapter Two.....	51
Resistances of Counter-Cruelty, Extra-Capital and Non-Power: The Paired Cultural Relationship of <i>Eugénie Grandet</i> & <i>Washington Square</i>	

Chapter Three.....	93
Fetish Texts and Interpretive Capital as Private Balzac-Like Property in “The Aspern Papers”	

Part II

A Macro-level Political James by Balzac’s Super-Bright Lights

Chapter Four	112
Violent Powers of Death and of “Symbolic Cultural Capital”: <i>The Princess Casamassima</i>	

Chapter Five.....	142
<i>The American Scene</i> : Big Capital, Extra-Capital, Biopower, Nonpower, and “Race”	

Part III**A New Micro-level Political Balzac: Late-Style James**

Chapter Six.....	178
Powers and Refusing Non-Powers of Guilt, Medicine, Money, Writing, And Hermeneutics: <i>The Wings of the Dove</i>	
Chapter Seven.....	197
<i>The Ambassadors</i> : Resisting Non-Violence and Non-Power of Oppositional Being within the Inherent Violence of Cruelty, Hegemony and Big Capital	
Chapter Eight.....	223
Spending the Non-Spendable; or, Subversive Counter-Cruelty, Extra-Capital, Non-Power and Non-Violence: Deflowering the Hymen Game of <i>The Golden Bowl</i>	
Conclusions.....	246
Bibliography.....	251
Notes.....	277
Index.....	303

PHOTOGRAPHS

Fig. 8-1 Two Roman silver *casserolles* found in the Rhône valley in 1862
and acquired in the same year by the Musée Calvet, Avignon232

PREFACE

The present essay delineates the complex three-way inter-relationship between the central, conventional, orthodox and reactionary ordinary reality phonily sacral, irrational, cynical and schizoid if well-established concepts of cruelty, capital and power and the iconoclastic destroyer, heretical, marginal, progressive and subversive concepts of revolt for an extra-ordinary reality as of yet to come that very much need to enter secular conceptual cartographies in the twenty-first century, the liberating agents of resistance of counter-cruelty, extra-capital, and non-power, in the New York-born novelist Henry James's five critical texts on Tours-born novelist Honoré de Balzac, in seven canonical James texts, and in one major Balzac novel, all of which will be shown to conduct "the New Earth", a concept first adduced in the later twentieth-century writings of the French psychoanalyst Félix Guattari and philosopher Gilles Deleuze; the present essay dishes up new ways of thinking about the scourge and social fact of quasi-theological Jamesian and Balzacian hegemonic cruelty/capital/power, and secular Jamesian and Balzacian counterfacts and antidote counter-concepts, counter-strategies and counter-values of counter-cruelty/extra-capital/non-power, by engaging: their work in narrative writing, in the historical-aesthetic collision between these two notable figures of Occidental literary history, and in state-of-the-art literary and cultural theory.

No one has yet studied, in book-length form, the difficult problem of the conceptual intersection between the establishmentarian, violent, cynical and falsely sacral composite of cruelty/capital/power over against the composite of a revolutionary and a positive form of resisting secular non-violence, i.e., the un-violent agents of counter-cruelty/extra-capital/non-power in James's or in Balzac's compositional exertions; nor have any literary/critical writings sought to identify or define binocularly the three latter terms in James or in Balzac's work in language.

First off, to give a unit-by-unit synopsis of the book, the introduction maps out the critical movements, critical preoccupations and critical battle stratagems of the present essay; also, it pays homage to previous scholarly work done on dominant cruelty, capital and power in James's literary work. Chapter one studies the continuities, similarities, fluidities and the absences, discontinuities, discordances, dissimilarities, gaps, and incongruities between James and Balzac, and shows how vitally important and interesting the historical Balzac and his historically determined work both were as agents in enlivening James's

profound concern for modern and hegemonic cruelty/capital/power in his compositional labors. Chapter two examines how James's *Washington Square* (1881) recycles, sends up and amplifies Balzac's *Eugénie Grandet* (1833-34), and in so doing this unit of literary/critical composition explores both the intricate dialectical inter-relations, as well as the diametrical oppositions, between oppositional un-cruelty/un-power/un-capital and well-entrenched cruelty/power/capital in these two nineteenth-century fictions. Given the narrator and his individual mission to obtain access to unpublished material authored by a late American poet, Jeffrey Aspern, chapter three expands the dialectics of the James/Balzac linkage in documenting the intersecting motifs of dominant forms of interpretation, cruelty, and economic power in James's subtextually as well as well-tuned *balzacien* novella, "The Aspern Papers" (1888).

By profiling contours of macro-level (i.e., big-scale) macro-political issues and of what the French social theorist Pierre Bourdieu terms "symbolic cultural capital", chapter four illuminates the dialectical configurations of the false forms of sacral cruelty/capital/power and of secular un-cruelty/un-capital/un-power of the middle-style James novel: *The Princess Casamassima* (1886). Chapter five focuses the dialectical connections between James's tack on hegemonic capital and on "race" and also how he heralds Michel Foucaultian 'bio-power' in a still comparatively little-regarded and read (outside Jamesian critical circles at least) foray into the genre and cultural form of the travel essay, *The American Scene* (1907).

Chapter six probes both the dialectical inter-connectedness and the exchange rates between the hostile capitals/powers/cruelties and non-hostile counter-cruelties/extra-capitals/non-powers of medicine, money, writing and hermeneutics in James's late-style work, *The Wings of the Dove* (1902). Chapter seven reinterprets and so reroutes *The Ambassadors* (1903) based on the fictional protagonist, Strether's, relation to the all-engrossing mediatory social being and social fact of hegemonic money: the agent of non-power (as a sublation of power) of 'Being' in a capitalist economy spotlights this Martin Heidegger-inspired interpretive argument to render an answer to the ontological question of how to negotiate the Jamesian micro-level political power economy of socio-sacral cruelty/capital/power, and their anti-bourgeois polar opposites, anti-cruelty, anti-capital, anti-power, so as to achieve the progressive and secular dialectical sublations that are counter-cruelty/extra-capital/non-power, for the road forward! Strategically, chapter eight organizes a reading of the highly complicated late-style, *The Golden Bowl* (1904), around the double semantic of the word "hymen" to illustrate James's most labyrinthine and differentiated socio-cultural field of counter-cruelties/cruelties, of non-powers/powers and of extra-capitals/capitals.

Finally, as concerns any dialectical reflexivity from the present author about

the early twenty-first century Western ideology—qua Fredric Jameson’s tack on Louis Althusser in *Late Marxism*, of ideology denoting not proverbial Marxian “false consciousness” but instead Althusserian “subject-position”—of publishing one’s doctoral dissertation, I should note that this essay was originally the author’s own Oxford doctoral thesis (1997); yet, the energy and time dedicated to re-thinking and re-writing this monograph while teaching and living outside the economic west at Prague in Central Europe has made the former dissertation for the present writer rather more than merely a paper exercise. Living in Prague for more than nine academic years has awoken me in my own very small if not inconsiderable way, to echo a line from the history of philosophy, from my Occidental-cultural slumbers, and so I should like to have written a book from a subject position in solidarity with heterogeneous parts of the twenty-first century world, but in any case I believe the subject of general nontrivial topical interest and germane beyond the walls of academe. The language used is American English sprinkled with other words and terms with common currency in cultural, in literary, and in social theory.

E.S.R.
Prague, Europe
May, 2007

ACKNOWLEDGMENTS

I take this opportunity to express my gratitude to the British government for an Overseas Research Student award, to the French government for a six-month grant to study at the École Normale Supérieure on the rue d'Ulm, and to the University of Oxford for an Overseas Student Scholarship, all three of which helped the academic-aesthetic creation of a first version of this work as an Oxford doctoral thesis. Thanks also to the South Everett/Mukilteo Rotary Club, to the Perth Australia Rotary Club, and to the Rotary Foundation of Rotary International for a Graduate Ambassadorial Scholarship to spend the 1993 academic year in the University of Western Australia at Perth, Australia, which gave me invaluable background thinking and reading time. I also want to thank the staff at: The Houghton Library and the Widener Library in Harvard University at Cambridge; The Bodleian Library, English Faculty Library, History Faculty Library, the Institutio Tayloriana, Linacre College Library, Modern Languages Faculty Library and the Philosophy Faculty Library at Oxford; La Bibliothèque de la Maison de Balzac, La Bibliothèque Nationale, La Bibliothèque des Lettres à l'École Normale Supérieure and the Centre Michel Foucault at Paris. I also wish to send my thanks to the Dean and to the Faculty of Philosophy of Charles University for granting me a sabbatical leave during the Winter semester of 2006, which helped me to fine tune and to firm up the tome here for Cambridge Scholars.

An earlier version of chapter seven appeared in *Litteraria Pragensia* as "Money, Temporality and Bio-Power in *The Ambassadors*" 9.17 (1999): 1-25; an earlier form of chapter six was printed in *Litteraria Pragensia* as "Medicine, Money, Writing, Hermeneutics: James's *The Wings of the Dove*" 12.24 (2002): 48-64. I hereby thank the editor-in-chief of the foregoing journal, Martin Procházka, for his permission to publish here revised chapter versions of these two articles. I also thank Odile Cavalier (Conservateur en chef du Patrimoine, Chargée des Collections Antiques) at the Musée Calvet at Avignon for his permission to reprint figure 8-1, and Gord Ray, Director of Marketing, at Georg Jensen, Limited, for his permission to use the 1912 Bowl no. 19A designed by Georg Jensen for the present book's dust jacket.

This project has benefited from the classes, conversations, criticisms, inspiration, energies, enthusiasm, examples, ideas, reading, suggestions, and time, of alternately student and faculty colleagues, editors, examiners, teachers, and friends: John O. Bayley, Malcolm Bowie (late), Jean de Lannoy, Jacques

Derrida (late), Douglas Shields Dix, Terrence Francis Eagleton, Maud Ellmann, Stephen A. Erickson, Tim Farrant, Alison Finch, Hilary Fraser, Martin Hilský, Emrys Jones, Jeff Malpas, Donald F. McKenzie (late), Cristanne Miller, Vladimir Orel, Martin Procházka, Bernard Richards, Graham Robb, David Robbins, Joel Simon, Mike L.H.L. Weaver, and Henry Wonham, among others who will have to remain nameless, and my students of James with whom many of the concepts in the present work have been tested and contested in three M.A.-level seminars and in four units of special lectures on James given for a B.A.-level core course in American Cultural Studies in Prague's fourteenth-century Charles University. Thank you all for the energy you have given me, even if you were not always aware of it, and for your many individual acts of kindness.

Very special thanks also for the dedicated efforts of the students in my classes on U.S. literature, on James Joyce, on philosophy/critical theory (including individual critical theory M.A. seminars on Spinoza, on Leibniz, on Heidegger, on the Baroque that covered among others Walter Benjamin and Theodor Adorno, and on Bataille/Blanchot/Deleuze-Guattari/Nancy, most of whom are adduced here), and in international film, which I teach at Charles and at Prague's film academy, F.A.M.U. A talk as a graduate student for a lecture series at the University of Oxford (Linacre College) on "Henry James and Foucault" in November 1992 afforded me the benefit of feedback at a charitable public gathering. A plenary lecture, "James, Balzac, and the Politics of Money and Power" delivered at the Hungarian Academy of Sciences for a conference in the University of Szeged on 20 November 2003, gave me valuable input on the introductory material. Two other lectures at University College-Cork (Ireland): "Henry James's *The American Scene* (1907): Money, Power and 'Race'" to the Historical Society on 10 November 2005 and "Cruelty, Money and Power: Pairing Balzac's *Eugénie Grandet* (1833-34) with James's *Washington Square* (1881)" to the English division on 9 November 2005 offered me valuable feedback for these two chapters in the present volume. I thank all of the foregoing audiences.

Last not least, it is a privilege and a joy to thank all those relatives and friends whose generosity of various kinds, and moral support, have made the completion of an essay such as this tome plausible. Here I especially wish to thank and to acknowledge the financial and moral debt this book has to my parents Steven and Terri, and to my grandparents Dorothy and Sherman (late), during my degree studies both at Pomona College and at the University of Oxford. Thanks also to my siblings Amy, Drew, Chad, and Jenny and to their partners (Krysta, Sarah and Ryan) for being interested observers of my project from the sidelines. I would be remiss not to mention my other grandparents Roger and Violet. I also owe a debt of gratitude to the trustees of The Marilyn

and Allen Johnson Memorial Scholarship, and to Pomona College and Mr. and Mrs. Edward R. Edwards for a David L. Edwards Memorial Scholarship for a Pomona student majoring in English: all have aided to make my undergraduate liberal arts education possible, for which I am grateful. Gratitude should also be extended to Everett, Washington's McKesson Drug Company, from which I learned much from 1985-1990 about the micro-level politics of human relations as a seasonal summer-time distribution center worker.

Very last not least, responsibility for all errors, inelegancies, misprints, and misunderstandings in the present essay are entirely due to individual shortcomings of the present author. All extracts adduced are for literary-critical and theoretical purposes only, and remain the property of the individual copyright holders.

The very last word goes to the staff at Cambridge Scholars Publishing for their unstinting belief in, and support of, the project: for their kind assistance special thanks to Vltaka Kolic for producing the dust jacket, to Andy Nercessian for his unflagging editorial eye, to Carol Koulikourdi for her invaluable technical help, and to Amanda Millar for the typesetting.

ABBREVIATIONS

- AP*: *Henry James & the Art of Power*, Mark Seltzer (Ithaca: Cornell UP, 1984).
- BC*: *The Birth of the Clinic: An Archaeology of Medical Perception*, trans. A.M. Sheridan Smith (New York: Vintage, 1994).
- BSH*: *Michel Foucault: Beyond Structuralism and Hermeneutics, With an Afterword by Michel Foucault*, Hubert L. Dreyfus and Paul Rabinow (Brighton: Harvester, 1982).
- d*: *La dissémination*, Jacques Derrida (Paris: Éditions du Seuil, 1972).
- D*: *Dissemination*, Jacques Derrida, trans. with an intro. and additional notes by Barbara Johnson (Chicago: U of Chicago P, 1981).
- DP*: *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (New York: Vintage, 1977).
- hsI*: *Histoire de la sexualité, I, La volonté de savoir*, Michel Foucault (Paris: Gallimard, 1976).
- HSI*: *The History of Sexuality: An Introduction*, trans. Robert Hurley (London: Penguin, 1978).
- LH*: *Letter on Humanism*, trans. Frank A. Capuzzi and J. Glenn Gray, in *Basic Writings from Being and Time (1927) to The Task of Thinking (1964)*, Martin Heidegger (San Francisco: Harper, 1993).
- nc*: *Naissance de la clinique: Une archéologie du regard médical*, Michel Foucault (Paris: Presses Universitaires de France, 1963).
- ODM*: *One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society*, Herbert Marcuse, intro. Douglas Kellner (Boston: Beacon, 1964, intro. 1991).
- PK*: *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, Michel Foucault, trans. Colin Gordon, Leo Marshall, John Mepham and Kate Soper, ed. Colin Gordon (New York: Pantheon, 1980).
- POS*: *Politics and the Other Scene*, Étienne Balibar, trans. Christine Jones, James Swenson, Chris Turner (London: Verso, 2002).
- PPC*: *Politics, Philosophy, Culture: Interviews and other Writings, 1977-1984*, Michel Foucault, trans. Alan Sheridan and others, ed. with an intro. Lawrence D. Kritzman (New York: Routledge, 1988).
- sp*: *Surveiller et punir: Naissance de la prison*, Michel Foucault (Paris: Gallimard, 1975).
- s/z*: *S/Z*, Roland Barthes (Paris: Éditions du Seuil, 1970).

S/Z: *S/Z*, Roland Barthes, trans. Richard Miller, preface Richard Howard (New York: Hill and Wang, 1974).

ÜH: *Lettre sur l'humanisme (Ueber den Humanismus)*, Martin Heidegger, trans. Roger Munier, *Collection philosophie de l'esprit bilingue* (Paris: Aubier, 1983).

NOTE ON THE EXTRACTS

The present essay offers translations into English from all languages adduced. Unless otherwise indicated, translations from French texts into American or into British English are by the present writer. For the reader who wishes to check the linguistic originals, original texts in French are denoted simply by f., German texts by g., Greek texts by gr., Hebrew texts by h. and Italian texts by i.; the appropriate page number follows each abbreviation, and information for the respective works appears in the bibliography. Original citations have been retained in an endnote where I have considered it advantageous to do so, whether for reasons of the quality of the existing translation, or for the difficulty of the text under consideration.

INTRODUCTION

the powers of each man would hardly be sufficient if men did not help one another. But money has provided a convenient instrument for acquiring all these aids. That is why its image usually occupies the mind of the multitude more than anything else. For they can hardly imagine any species of joy without the accompanying idea of money as its cause.

But this is a vice only in those who seek money neither from need nor on account of necessities, but because they have learned the art of making money and pride themselves on it very much. As for the body, they feed it according to custom, but sparingly, because they believe they lose as much of their goods as they devote to the preservation of their body. Those, however, who know the true use of money, and set bounds to their wealth according to need, live contentedly with little.¹

—Benedict[us] de Spinoza

[T]he writer as such is not a patient but rather a physician, the physician of himself and of the world. The world is the set of symptoms whose illness merges with man. Literature then appears as an enterprise of health [...] Health as literature, as writing, consists in inventing a people who are missing. It is the task of the fabulating function to invent a people.²

—Gilles Deleuze

Spinoza's (1632-77) comment frames our basic contention for the true and authentic use and form of the oft-wonderful thing of money capital: the new and more conceptually and theoretically deep and rich notion of "un-money" this book wishes to launch, and so at least to begin to articulate; Deleuze's (1925-95) comment makes the point that all true thought requires the engenderment of a people to come, a secular religion of the "New Earth", something that will be pellucid by book's end that thinks "in" and so necessarily both with and against the provocative textual space of oeuvres signed by the world-cultural events of "James" and "Balzac".

Therefore, methodologically, since this tome thinks in the literary space of "James" and "Balzac" work with human language, it concerns the present scholar writing and thinking "with" James (1843-1916) and "with" Balzac (1799-1850) as about any transcendental signified or meaning that the proper names of James/Balzac would designate in a more conventional-traditional

approach to literary history and to literary texts; in this way, its methods are, in my contention, well-attuned, because it opposes (what Marx has already taught us to think of) the degrading and falsely sacral division of academic labor that coerces by extension for us here, the ultra-specialist literary critic-thinker to be hyper-controlled and subdued; the foregoing constitutes an overarching egoism and strategy that enables the social system thereby more easily to control thought that might otherwise critique the very powerful operations of the intellectual social system that operate to underwrite the status quo, viz., the social system's own order of things, its own dangerously and narrowly conceived ordering of thought. Therefore, for this author, to be sure, secular and authentic "inter-disciplinarity" is one line of approach for true and real intellectual activity; a power-oriented, manipulative, cynical and vocationally provincial and falsely sacral egoistic social system, and so by extension, egoistic academic system, hijacks thinker-scholars of this truth. One need not read far in Theodor W. Adorno's (1903-69) posthumous *chef d'oeuvre Aesthetic Theory/Ästhetische Theorie* or more recently some of Peter Sloterdijk's (1947-present) asseverations (e.g., in the 1987-translated *Critique of Cynical Reason/Kritik der zynischen Vernunft*, 2 vols., 1983) or Jean Baudrillard's (1929-2007) assertions (e.g., in the 1996-translated *The Perfect Crime/Le crime parfait*, 1995) to buy into the cogency of this position about the co-option of much academic thought by the highly advanced and cynical logic of the late capitalist social system. This has barely been noticed. Hence, the present essay has been written for both Henry James and Balzac scholars, for students worldwide, *and* for those in a variety of intellectual disciplines from comparative literature, literary and cultural theory to psychoanalysis, feminism, social theory and philosophy. I acknowledge here Sloterdijk's coinage of two verbal combinations, "complacent-conservative" and "moral-social" in his abovementioned tome, *Critique of Cynical Reason*, for the same two apt and incisive phrases will be used below without scare quotes for my own purposes.

The present work adds the vital concept of cruelty with the aid of the post-Marxist Marxist French thinker Étienne Balibar's (1942-) inspired if still under-conceptualized formulation when he said:

in order to cope with this inadequacy of the dialectic of power (or *Gewalt*, or *Spirit*, or domination), we need a third term. We cannot think in terms of simple antithesis like force and violence, or power and violence [...] I prefer [...] the word *cruelty*, and I shall argue that a phenomenology of violence has to deal [...] with the intrinsic relationship between violence and power (expressed in the term *Gewalt*) and the intrinsic relationship between violence and cruelty, which is something else.³

Our study correspondingly considers violence too as a continuous source of

conceptual, affective and perceptual material in the imaginary of James's and Balzac's prose work; violence is often simply an extension or a means of acquiring hegemonic power, money or cruelty, or even a backbone of such relations in and of themselves, but in many cases violence is also a non-instrumentalized end in and of itself; therein it is not a question of cruelty, money or power, but the lure of a certain kind of liberating and so non-power motivated self-negation. The perhaps strange at first sight term, un-violence, opposes the simple oppositional concepts of violence and anti-violence for one Walter Benjamin (1892-1940) or James Joyce- (1882-1941) inspired positive sort of polemical secular intellectual violence (or sublated forms of violence as non-violence or un-violence) for Edward Saidian (1935-2003) "secular criticism" as of yet to arrive, stage center, for a secular critique of sacral power.

For terminological clarity, some key concepts must first be defined. Following the *Oxford English Dictionary*, capital is: "Wealth in any form used to help in producing more wealth"; fixed capital is "that which remains in the owner's possession" and circulating capital is "that which is constantly changing hands or passing from one form into another, as goods, money, etc.". Money has several meanings. It can be a material static object (e.g., gold) or a currency in circulation. It can take the form of coin, electronic, metallic or paper money. In all cases it is a form of capital and so of wealth. Where capital only is used in this essay it alludes to money. Again in the *OED*, power is the "[a]bility to do or effect something or anything, or to act upon a person or thing". I should like to note that my usage of the term "novel-world" (without quotation marks around it in the current essay) is inspired by its appearance in Oliver Feltham's 2005 translation of Alain Badiou's (1937-present) major work *Being and Event*.

Crucially, for the present work, power also means relationships or systems of power or domination. This is important because while qua Jean-Paul Sartre's (1905-80) well-known classical reading whereby power designates a situation of total hegemony, in our critical lexicon power also denotes inter-relationships or systems of power and hegemony. The *OED* defines economy as, "The organization, internal constitution, apportionment of functions, of any complex unity". In this regard, moreover, one subterranean if not explicit influence in this study, is the French librarian-writer Georges Bataille's (1897-1962) revolutionary theory of 'general economy' elucidated in his multi-volumed *La part maudite/ The Accursed Share*, which argues the chief economic challenge confronting humanity is not simply one of scarcity and utility but rather of what to do with the surplus-energy and excesses available in a given culture. Commodity accords to, "A thing of use or advantage to [hu]mankind; esp. in *pl.* useful products, material advantages, elements of wealth". Intriguingly, qua Jameson in *Late Marxism: Adorno, or, The Persistence of the Dialectic*, a particularized Theodor Adornean form of reification is a good and positive thing

for it prevents something (in our case resisting un-cruelty, un-money or un-power) from being commoditized, but on the canonical Marxian reading used in the present study unless otherwise argued, reification is, “The mental conversion of a person or abstract concept into a thing. Also, depersonalization, esp. such as Marx thought was due to capitalist industrialization in which the worker is considered as the quantifiable labour factor in production or as a commodity.” Accordingly, the deconstruction of reification is in the main a good, desirable and necessary thing for the present tack.

Dynamism in the *OED* is, “A philosophical system, theory, or doctrine, which seeks to explain the phenomena of the universe by some immanent force or energy” and is also, ““The mode of being of force or energy; operation of force. Now usu., energizing or dynamic action, energy, drive.”” Thus, we equate dynamism with force and with energy. Depending on the context in the present essay, ideology is not only the Marxian concept of “false consciousness” but also the Althusserian one (qua Jameson in *Late Marxism*) of “subject position”.

For the late-style Deleuze and Félix Guattari (1930-92) of *Qu'est-ce que la philosophie?/What is Philosophy?* (1991) that although it is making some inroads recently has more than fifteen years on still really to hit the world of academe in their post-humanist aesthetics, the trio of “affects” (feelings in becoming), “percepts” (perceptions in becoming) and “concepts” is what various forms of art mediate: this study focuses rather more on the lattermost with respect to secular and liberatory un-cruelty, un-money and un-power, albeit there are moments in the present essay where these three sublated or sublational (or even extra-dialectical, i.e., that which the net of a dialectical unity cannot capture) secular beings or agents could also be described not only as concepts, but also as affects and percepts.

This said, the first intellectual-historical references to “nonpower” and to “unpower” of which I am aware occur in a co-authored text (1979) by the Strasbourg School thinkers Philippe Lacoue-Labarthe (1940-2007) and Jean-Luc Nancy (1940-present), wherein they broadcast: “if the limit of psychoanalysis is that of the subject, the same limit, insofar as it traces the contour of the political, is that of power. Power is neither the last question nor the first instance. With the question of the non-subject, that of a non-power or of an *unpower* necessarily arises.”⁴

The second reference to un-power (to ‘non-pouvoir’), of which I know, surfaces in the French author/critic-recluse Maurice Blanchot (1907-2003) when he notes in 1980 that it “belongs to the outside.”⁵ This also means for Blanchot the ‘neutral’ (which describes the act of writing), the ‘unmanifest’ or the negative (for the present scholar a paradoxically secular kind of sacral unthought); with rare exception, academe thus far has ignored this progressive if not visionary and prophetic concept. It is our hypothesis that in Balzac and in

James power is destructive, obstructive, productive, and despite of all this, necessary to not only reject as conformist, inequalitarian, non-instrumental and criminalized power, but to relaunch instead as a dynamically becoming and so egalitarian non-conformist, non-criminal authentically secular protesting and revolting un-power: i.e., as a becoming-absent power, which following the meaning that Blanchot has given this notion of ‘absent power’ in his major late-style fragmentary work *L'Écriture du désastre/The Writing of the Disaster* denotes not an absence of power, but instead a hyper secular absent power. It is the union of these dynamical movements that negates even while it preserves un-power as something that in the end escapes the dialectic, and that belongs therefore to what again Blanchot terms the outside, the neutral, the neuter, the negative, or the unthought; in a word, a type of secularity after false sacrality in order to rescue the latter in due course (!); this is key. In all truth, it is schizoid that the present digital age has not taken on board the above-mentioned progressive-revolutionary concepts if Alain Badiou is correct when he asks, “The true question remains: What has happened to philosophy for it to refuse with a shudder the liberty and strength a desacralizing epoch offered it?”⁶ Our response is very precisely the concepts this study launches and on which it builds! In truth of point, Badiou also broadcasts, “desacralization [...] is obviously the only thing we can and must welcome within Capital.”⁷ We need the genuinely wealthy new concepts of un-power, un-capital and un-cruelty if the foregoing is true, and as for my position it is; I would add that non- or extra-accord to the prefix un- in the abovementioned study; hence non-power, extra-power, non-capital and extra-capital are equivalent to the un- inflected variants.

Both Balzac and James’s work with language also ask for what Blanchot calls ‘un-knowledge’ (‘non-savoir’) when he narrates in *The Writing of the Disaster/L'Écriture du désastre*, “Un-knowledge is not a lack of knowledge; it is not even knowledge of the lack but rather that which is hidden by knowledge and ignorance alike: the neutral, the un-manifest.”⁸ Here un-power is similarly a form of un-knowledge about power. Un-capital, un-violence and un-cruelty are the present author’s terms, and likewise display a form of liberating un-knowledge about hegemonic capital, violence and cruelty. Un-cruelty, un-power and un-capital exceed the oppositional and overly metaphysical reductionist logic and too simple antithetical terms of dichotomized anti-cruelty/cruelty, anti-capital/capital and anti-power/power. As such, they try to accomplish what Badiou implicitly claims we need to do if it is true that, as he asseverates, “philosophy has not known until quite recently how to think *in level terms with capital*.”⁹

As concerns un-power in another context, Blanchot writes, “Is it an ethical concern that distances you from power? Power links, un-power detaches. Sometimes un-power is sustained by the intensity of the undesirable.”¹⁰ These

ideas will be extended in the James and Balzac volumes the present essay charts; for example, the repetition of resistance, of renunciation and even of denunciation in James instances a form of secular un-power or non-power, which itself from selected interpretive vantage points may be termed ‘the undesirable’ in unfortunately narrow minded criminal, domatory, worldly, materialistic and falsely posited sacral terms, for the subject-agent doing the resisting, renouncing or denouncing. One stimulating and complementary account of my particular usage of Blanchot has been published by Kevin Hart, *The Dark Gaze: Maurice Blanchot and the Sacred* (Chicago, 2004). However, I should remark that, as against Hart, I do not take Blanchot as lamenting the loss of the sacred, per se, so much, but rather that Blanchot wants an authentically secular criticism of society devoid of falsely sacral baggage and as such his concepts should be taken as de-sacralizing ones not in a negative but in a positive sense; Blanchot of course is an atheist according to conventional categories, albeit I do take it that on some deeper level he is counter spiritual in a sense that would disarticulate the sacral/non-sacral opposition; for it seems to me that what “Blanchot” means to convey is precisely a kind of thought to think in terms of our desacralizing epoch Badiou implores us to think.

As for the conventional conception of power being a kind of omnibus category or concept, the North American Marxist Fredric Jameson (1934-) writes,

there must have [...] been as many types or kinds of the sacred as there were powers, and one must drain these words of their feeble archaic overtones before we realize that abstractions such as *sacred* or *power* have [...] about the same expressive force as the abstraction *color* for the variety of intensities that absorb our gaze.¹¹

Jameson’s perhaps adventitious pairing here of sacred and power this study takes more literally. What makes this essay diverge from others then is that it constitutes a *taxonomic attempt* to classify different micro-level (small-scale, domestic scene, etc.) and macro-level (big-scale, ideological, systemic, etc.) fraudulently sacral powers, capitals, cruelties and violences by examining their individual and particular connections to secular and to resisting forms of counter-cruelty/extra-money/non-power/non-violence in James-Balzac. Thus, there is a dialectical or a mimetic inter-relation between money, cruelty and power, depending on the literary-textual context. Moreover, cruelty is the product of a dialectical blending and dialectical sublatedness of money-power.

If strictly speaking, the materialistic sacral world constitutes power (that we need ‘power’ to live in a world of not inconsiderable power), then the idealists’ hypothesis that you must eliminate power is correct, insofar as power might be effectively supplanted by changing the meaning of power to secular (which

would be a more true and absolutely real sacral) un-power, or to secular absent power. So, never the less, in contrast to much of contemporary theory since roughly 1965, it is my “un-power” informed heterodox and marginal secular theory for contemporary thought, that power as domination, hegemony and intimidation is not an eternal foundation stone for the initial “hominids” down to the present hour, and into the future, for the human situation, that this argumentative note awaits exposure, and that Balzac’s and James’s diagnostic compositional work offer an altogether decisive if not epochal opportunity to reflect on bad and negatively understood hegemonic power, and on liberatory, good, noble and positively understood non-power, thus; this essay does not assume a coarse form of literary mimesis, but rather that Balzac’s and James’s exertions in prose afford aesthetic events, movements and situations for rumination on, and a fictional formalization of, this modest subject of capital/power/cruelty and extra-capital/non-power/counter-cruelty; as regard language’s longstanding mimetic powers, consider the institutional-political fascist yet still philosopher of mention Martin Heidegger (1889-1976): “words and language are not wrappings in which things are packed for the commerce of those who write and speak. It is in words and language that things first come into being and are.”¹² If this is partly true, and as for the present author’s position it is, then insofar as James communicates the need to invent new human faculties of against the flow un-power, un-cruelty and un-money, these radical-left concepts therefore bud forth from his compositional art.

In this luminous light, let us be absolutely clear by saying again in a word, the present study unfolds a taxonomic-classificatory and differential analysis of different micro-level and macro-level cruelties/powers/capitals by examining their individual dialectical or mimetic links to one another and in turn the said capital and/or power’s dialectical or mimetic connection to identified forms of counter-cruelty/extra-capital/non-power in James and in Balzac; second, the essay shows how James transforms, advances and so does justice to the energies and the intensities of Balzacian cruelty/capital/power; third, the paper explores how Balzac and James are physicians, so to speak, of the time-honored rich double-sided thing of power/cruelty/capital and of their relation to the positive concepts, desires, energies, events, forces, situations, and secularizing movements and rhythms of extra-capital/non-power/counter-cruelty; albeit, this foregoing trinity of concepts also does the work of the negative (e.g., the dialectical negation or dialectical sublation) as a sublational if not extra-dialectical form of the Blanchot term ‘un-work’ (a kind of Blanchotian falsifying act of actuality, including of status quo thought).

For the British scholar Adrian Poole, the only literary critic who has both forcefully, and at some length, published on the hard and direct cross-link between money capital-power phenomena in James (let alone of cruelty,

violence, capital, power), and it is a cursory and largely psychobiographical tack, “James’s imagination was roused by questions of power, its sources and nature, and he made them one of his own great subjects [...] His understanding of power was bound up with questions of money.”¹³ The particularity of this manuscript lies also then in its capacity to give a nomenclature not only of powers/non-powers, violences/non-violences, and cruelties/counter-cruelties, but also of capitals (e.g. forms of extra-money/money, among other forms of capital) in the James and in the Balzac narrative tome.

It is impossible not to mention that the Great British Marxist inter-disciplinarian Raymond Williams (1921-88) once said,

After publishing *The English Novel*, I started working with someone simply on money in James. I was continually surprised at the closeness with which James addressed himself, not only to the relations between capital and power, affluence and consumption, but to the relations between money capital and other kinds of capital. That should be quite central to an assessment of James.¹⁴

Precisely! The present text then gives a nomenclature not only of entrenched powers and oppositional non-powers, established cruelties and subversive counter-cruelties, but also of various hegemonic capitals and frictional-protestational extra-capitals in James and in Balzac signed work.

The first inspiration of this essay when it was conceived as a prospective doctoral thesis topic in the University of Oxford, came from a conversation I had (in October of 1990, one year before I began work on the D.Phil. program, and years before encountering this Williams text) in New College, with the British Renaissance studies and Shakespeare scholar Emrys Jones, in which he broached with not a little contagious enthusiasm the topic of money and power in James and Balzac. The concept of cruelty (which was in fact there all along without my naming it, as such) was added as desirable scaffolding to the subject much later after reading a translation of Étienne Balibar’s above-adduced *Politics and the Other Scene* (2002).

So, the current scholarly essay argues that one paving stone of James’s work with discourse is the thorny and tortuous problem of cruelty/money/power/capital—counter-cruelty/extra-money/non-power/extra-capital, that Balzac is decisive, indeed pre-constitutive, for this not unimportant Jamesian subject area, and that the probing of this question in James’s work with texts reaches one acme with the breakthrough of the highly complicated happy-ending of his summa, *The Golden Bowl*. The concept of the dialectic *and of that which exceeds it* that informs James’s and Balzac’s work also captures the interchange between money/power and extra-money/non-power in the texts herein, stage center; in this way the radical-left notion and problem of sublation itself is also sometimes exceeded.

To summarize, this interdisciplinary investigation of falsely sacrificial cruelty/money/power/violence/capital and authentically secular counter-cruelty/extra-money/non-power/non-violence/extra-capital in James radicalizes the brilliant if still deficient psycho-biographical, humanist/formalist, radical left Marxist, radical left feminist and Foucaultian approaches heretofore published. First, the study probes Balzac, whose absence from the history of James reception for this triple-pronged topic area forecloses an authentic historical-aesthetic understanding of radical-left counter-cruelty/extra-money/non-power in James: including Balzac here is an internal necessity for the project. Second, new connections and cross-usages are made with, and challenges to Alain Badiou, to Blanchot, to Pierre Bourdieu (1930-2002), to Walter Benjamin, to Martin Heidegger, to Georg Simmel's non-ideological examination of money, to cultural studies, to feminist, to Marxist, to post-structuralist and to psychoanalytic writers. Third, the very complex concepts of counter-cruelty, extra-money/extra-capital, non-violence and non-power are pinned down, for this study illumines dominatory right-wing cruelty/money capital/power/violence/capital and their mimetic, non-mimetic, dialectical or non-adequation to manifold other powers/non-powers, cruelties/counter-cruelties, violences/non-violences, forms of money/capital and forms of extra-money/extra-capital be they relatively small or minute (micro-level), big (macro-level) or somewhere between the two: aesthetic, aristocratic, assimilative, authorial, authority, avarice, Being, biography, biopower, bourgeois, bureaucratic, capitalism, class, courage, cultural, death, disciplinary, democratic, divine, egoistic, emulative, executive, exegetical, exploitation, family, fear, guilt, habitation, heart, hermeneutical, historical-aesthetic, historical-empirical, extortion, fear, ignorance, imperial, institutional, intellectual, knowledge, labor, laughter, legal, legislative, life, literary criticism, literature, love, matriarchal, medical, military, money, normativity, oppression, oral, patriarchal, pedagogical, political, proletarian, religious, renunciation, royal, sexual, silence, socialism, spiritual, state, suicide, extra-money, vocation, writing, and so on. Power in literary representation is of course ceaselessly variable in its self-differentiations, but that does not stop the attempt here to make finer distinctions about its plural forms of being in the imaginary.

Non-power here would be a kind of expiatory violence as an extra-dialectical or even extra-"sublatable" (Jean-Luc Nancy's term) blend of power and anti-power. Extra-money and counter-cruelty would also be extra-dialectical or extra-"sublatable" blends of money and anti-money, and cruelty and anti-cruelty. *Crucially, we are thus keenly interested in some extra-cruel, extra-capital, extra-monetary or extra-power secular phenomena that would inform some new faculty or faculties yet to be discovered by the work of the human mind and the human imagination.* Doubtless these all touch on something

authentically sacral because authentically secular in contemporary terms, insofar as each are pitted against that which corresponds to the falsely sacral materialistic side of the powers that be: to wit, cruelty, money/capital and power.

The proliferation of discourses about the now hot topic of power in the human sciences in recent intellectual history, in the wake of twentieth-century maladies of falsely sacralizing fusal power such as National-Socialism, and numberless other types of fascism (micro-level, macro-level, etcetera, sometimes at merely segmented micro-level political interior cross-individual levels in day to day life that make them a microcosm of and co-constituter of a society), makes one suspicious of the primacy of the subject of power (of politics!) in Balzac's or in James's universe of compositional work, as opposed to it being a contemporary, epistemically constructed obsession.

Yet authentic and secular counter-cruelty/non-power/extra-money/extra-capital and inauthentic sacral cruelty/power/money/capital do harvest Balzacian and Jamesian literary fruits, and both of the foregoing not unimportant novelists diagnose and searchingly explore this threefold subject area. Most good writers are intrigued by the diffuse and protean agency, agent, or being of "power" [e.g., those DWEMs, dead white European males, Shakespeare (1564-1616), Racine (1639-99), inter alia]; yet much of the contemporary discussion about power ignores its three-way relationship with diffuse forms of cruelty and money/capital: This goes hand in hand with the omnipotent and cynical early twenty-first century capitalist age in which the increasingly entrenched academy find itself. We have lost the capacity to think of other unimagined forms of bonding, of existing and of sociality.

Of the thousands of books, articles, reviews and theses on James, none to my knowledge have made the inauthentic holy trinity of cruelty/money/power and the authentic secular trio of counter-cruelty/extra-money/non-power their critical domain, let alone enlarged and refreshed this triple-tiered concern by also looking at one of James's major, antecedent Continental novelists, Balzac. As such, chapters two, three and four of the present study reveal the dialectics of James's spectacularly complicated, energetic and intense relation to Balzac in the light of James's contribution to Balzac criticism, his letters, the New York prefaces to his fictional work, his revisions to *Roderick Hudson*, his dialectical spinning of *Eugénie Grandet* into *Washington Square*, and his dialectical appropriation of Balzacian *idée fixe* in "The Aspern Papers"; this literary-historiographical mode of investigation should not be subsumed under any simplistic "bourgeois" theory of general individualist-oriented "influence", but rather as one that assesses the conditions of *possibility* that Balzac creates for links between his novelistic *opus* and that of James.

Here, it is instructive to consider how Jameson's remarks on Walter

Benjamin's (1892-1940) 'influence' on Adorno aptly describe Balzac's 'influence' on James:

But is influence to be understood simply as the transfer of some new thought from one person's head to another's? In that case, it might be preferable to talk about the awakening of new interests (not to say a whole new problematic) in the mind of the individual on the receiving end of the 'influence' in question. Perhaps, however, Adorno's omnipresent theme of 'mimesis' offers a new way to use this notion of influence, which designates something that really happens just as surely as it misinterprets it. 'Influence' in this new sense would then describe the ways in which the pedagogical figure, by his own praxis, shows the disciple what else you can think and how much farther you can go with the thoughts you already have; or [...] what else can you *write* and the possibility of forms of writing and *Darstellung* that unexpectedly free you from the taboos and constraints of forms learnt by rote and assumed to be inscribed in the nature of things.¹⁵

As I wish to show, Balzac's artistic *praxis* and how-to did pry open new doors for James, whose labors in language pose questions regarding the identity or dialectical relation between cruelty/money-capital/power and the relation of a unit in that trio to other types of cruelty, counter-cruelty, power, non-power, money/capital and extra-money/extra-capital, queries that require fresh interpretive approaches, outfit our strategic line of argumentation.

The present essay does not develop a monocausal, monolithic, totalitarian, simplistic, or essentialistic conceptualization of money/capital, and extra-money's/extra-capital's relation to cruelties/counter-cruelties or to powers/non-powers, but instead presents a way of thinking through this labyrinthine and pluralistic problem area in the multiply dialectic way these high-cultural texts demand both practically and theoretically. As against fashionable bourgeois-capitalist individualist opinion, only syncretistic pluralism services interpretive truth and justice. Hence this way of reading James takes on the shape of thinking beyond univocal theorization, even as it retains something of an overall grand narrative in its material-humanist conceptual and political commitments.

In any case, it is a category mistake to think that "James's" compositional works can offer an oversimplifying and uniform theory of counter-cruelty/extra-money or extra-capital/non-power: This problem in non-conceptual fictionality (in James or in Balzac work with narrative fiction) escapes the totalizing comprehension of a uni-dimensional or universalizing theory, of a summary, or of anything enclosed within a reductively uni-dimensional theoretical process. To be sure: James's art opposes the basic stance that there is a single coarse or crude theory about sacral cruelty/power/money-capital and extra-sacral counter-cruelty/non-power/extra-money or extra-capital that one might conceptualize

with brutal inexactness; in truth, it is the very nature of resisting non-power as such to contest such rigid, stultifying and inflexible reductionism.

As concerns the intellectual work on which this study builds, perceptive critical work has been done on the function of money in James, but no volume is clearly either the most profound or advanced. Counter-cruelty, non-power and extra-money or extra-capital remain unexplored and potentially at least, compelling revolutionary and subversive topics within the James industry, and better still, in the business of nineteenth and twentieth-century Euro-American lettered culture for cultural studies. Regarding hegemonic power, Mark Seltzer's canonical 1984 Foucault-inspired discourse analysis, *Henry James & the Art of Power*, still stands out as the major exegesis to date; this should mediate for all thinking beings a special polemic that things are necessarily getting better politically or intellectually/theoretically since that particular rather less than "anno mirāculo".

Admittedly though, in the aftermath of post-structuralism, post-Marxism, post-Colonialism, post-feminism, and post-humanism toward the end of the first decade in the early twenty-first century in cultural and literary theory, critical methodologies resort to a single theoretical paradigm to their loss. In this regard, it is worth adducing William C. Dowling's remark on Jameson's syncretism:

This originality-in-synthesis is [...] perhaps the only sort, that a committed Marxist must be proud to claim. It has been said that *Capital* contains not one idea original with Marx, and yet the work has not been without a certain influence.¹⁶

The theories employed in this work, in our sometimes erroneously understood, if correctly nuanced post-humanist, post-literary, post-philosophical and post-theoretical age (some of us are all still humanists, literati, philosophers or theorists after all) are then syncretistic tools, partly because literary theories themselves over-generalize, making the use of more than one a supple and forceful non-organic methodology for any number of topics, including the object of focus in the present essay. Also, let it not go unasseverated that literary and cultural theories themselves, for all of their internal back-biting, disagreements and differences, *do share a certain external belief that things can be changed, so that the concept of creating a kind of higher creative synthesis of any number of them may be useful*: a sort of secular, conciliatory and creatively appropriative Gottfried Wilhelm Leibnizianism for a non-power, counter-cruelty and extra-money or extra-capital starved-out worldwide, oppressed neo-baroque twenty-first century.

Therefore, I hereby put forth the basic thesis that futile is the struggle and battle with other over- (because inauthentically) sacral approaches. Authentic secular rapprochement is the methodological key and password to pick the lock