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Araştırma Makalesi

LEFEBVRE'NİN MEKÂN TEORİSİ İLE ALLEN GINSBERG'ÜN "HOWL" ŞİİRİNİ OKUMA

Gamze AR *

Öz: Allen Ginsberg, Amerikan edebiyatına önemli katkıları olan ve özgün bir tarz yaratmasıyla tanınan Amerikalı şair ve yazardır. Ayrıca Beat Kuşağı'nın önemli figürlerinden biri olarak da kabul edilir. Bu edebi hareket, 1950'lerde dönemin baskıcı ve muhafazakâr toplumsal normlarına bir tepki olarak ortaya çıktı. Bu normlar arasında nükleer savaş korkusu, tüketim kültürünün yükselmesi ve Soğuk Savaş döneminin gerçekliği gibi unsurlar yer alıyordu. Ginsberg'in edebi sesi, bu hareketin özünü yakaladı ve sıklıkla doğrudan tanımları ile dili kullanarak karşı kültürel değerleri ifade etti. Bu çalışma, "Howl" şiirini Lefebvre'in Mekânsal Teorisi açısından incelemektedir. Bu teori, sosyal yaşamın mekânsal boyutlarını analiz etmek için eleştirel bir çerçeve sunar. Lefebvre'in teorisini uygulayarak "Howl" şiirinin analizi yapan çalışma 3 farklı açıdan teorik çerçeve sunacaktır: Mekânsal boyut analizi, zaman ile mekân arasındaki ilişki ve şiir ile dil arasındaki ilişki. Edebi analizde mekânsal teorisinin kullanılması, o dönemin sosyal ve kültürel bağlamına benzersiz bir perspektif sunar ve mekânsal ve ideolojik güç ilişkilerinin edebiyatta nasıl yansıtıldığına dair içgörülerini gösterir. Bu çalışma, Amerikan edebiyatına sosyolojik bir yorum getirecek şekilde mekânın ve yer edebi eserlerin üretiminde oynadığı rolü keşfederken aynı zamanda 1950'ler Amerika'sının sosyal yaşamında mekânsal boyutları anlamada da analitik bir çerçeve sunacaktır.

Anahtar Kelimeler: Allen Ginsberg, Beat kuşağı, "Howl", Lefebvre, Mekânsal teori

READING ALLEN GINSBERG'S "HOWL" THROUGH LEFEBVRE'S SPATIAL THEORY

Abstract: Allen Ginsberg, a prominent American poet and writer, is widely recognized for his significant contribution to American literature by creating his authentic style and as a critical figure in the Beat Generation. This literary movement emerged in the 1950s as a response to the time's oppressive and conservative societal norms, including the fear of nuclear war, the rise of consumerism, and the stifling conformity of the Cold War era. Ginsberg's literary voice captured the essence of this movement, expressing its countercultural values through his descriptions and language, which were often explicit and straightforward. This study examines "Howl" through the lens of Lefebvre's Spatial Theory, which provides a critical framework for analyzing the spatial dimensions of social life. By applying Lefebvre's theory, this analysis reveals the spatial dimensions of the poem, including the relationship between space and time and the relationship between poetry and language. The use of spatial theory in literary analysis offers a unique perspective on the social and cultural context of the time, providing insights into how spatial and ideological power relations are reflected in literature. This study will contribute to a sociological commentary on American literature as it explores the role of space and place in the production and reception of literary works. It also provides an analytical framework for understanding the spatial dimensions of social life in 1950s America.

Keywords: Allen Ginsberg, Beat generation, "Howl", Lefebvre, Spatial theory

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1. Introduction

Allen Ginsberg is a well-known, celebrated poet and influential Beat writer. He had a significant position in the cultural landscape of post-World War II America. Born in Newark, New Jersey, in 1926, he spent his formative years in nearby Paterson, where his mother's psychological illness profoundly affected him due to his close relationship with her. At Columbia University in 1943, Ginsberg formed close friendships with William Burroughs and Jack Kerouac, who played pivotal roles in the Beat Movement. Ginsberg and his friends' unconventional views, behavior, and drug experimentation became a hallmark of the Beat Movement. After graduating from Columbia, Ginsberg settled in New York City, where he worked diverse jobs. In 1954, he moved to San Francisco, where poets such as Kenneth Rexroth and Lawrence Ferlinghetti were active. In 1997, while grappling with diabetes and chronic hepatitis, Ginsberg was diagnosed with liver cancer. He immediately produced twelve poems upon learning of his diagnosis, but soon after, he suffered a stroke and fell into a coma. Two days later, he passed away. William Burroughs remembered him as "a great person with worldwide influence" in the pages of the New York Times. (Britannica)

"Howl" is the embodiment of the Beat Generation, written to protest a violent and authoritarian society. Penned by Allen Ginsberg in 1955, it was published in 1956 as part of a collection of poetry entitled *Howl and Other Poems*. The writing of "Howl" began as early as 1954. The United States, having experienced economic depression, communism, and the threat of nuclear war, entered the 1950s with a sense of somberness. Policy decisions were made with consideration of the potentially fatal outcomes that could result from any choice. The public was apprehensive of the future, and many chose to cling to the illusion of a utopic America. However, emerging literary figures such as Ginsberg chose to critique culture rather than objects.

The homosexual movement emerged during the 1950s, marking the beginning of gay rights activism. This movement was crucial in developing a cohesive voice for the Civil Rights Movement, particularly in the 1960s. The primary obstacle for the homosexual was the religious stigma against homosexual behavior. Negative sentiments toward the homosexual identity were the main opposition to the gay rights movement. The goal of homosexual activism was always to dispel all negative sentiments toward the homosexual identity, as most minority movements sought to do for their own identities. Protests and discrimination against the homosexual community have been frequent since the 1960s. Public demonstrations across the nation argued that homosexuals deserved total equality by the nature of America itself. The voice of homosexual advocates persevered throughout the past decade in the civil rights movement. However, most sodomy laws were not repealed until after the 1970s (Hall and Dunar).

After World War II, the Beat Generation emerged, influenced by the yearning for racial and gender equality demonstrated by the Harlem Renaissance writers and their blues and jazz styles. Jack Kerouac claimed musicians such as Charlie Parker were "as important as Beethoven" in his *Mexico City Blues*. Kerouac, whose writing was primarily influenced by jazz musicians in the Harlem Renaissance, was also highly influential in the works of Allen Ginsberg (Parini & Millier, 1993, 583). Ginsberg's use of a gritty vernacular and an improvisational rhythmical style ignored the "meaningless grammatical rules" used by traditional poets, which they deemed amateurish. However, this voice developed with the influence of the Harlem Renaissance, making Ginsberg's work significant to the Beat Generation (Matterson). To contemporary scholars, the term "Beat Generation" refers to a group of post-World War II novelists and poets disenchanted with what they viewed as an excessively repressive, materialistic, and conformist society who sought spiritual regeneration through sensual experiences. This band of writers includes Allen Ginsberg, Jack Kerouac, and William Burroughs, who initially met in 1944 in New York City to form the core of this literary movement (Petrus, 1997).

Allen Ginsberg's poem "Howl" reflects the circumstances and aspects of American society during his era. Through a Lefebvrian spatial analysis of the poem, this study examines how "Howl" portrays four primary elements: space, the relationship between space and time, space and ideology, and the relationship between space and language. According to Lefebvre's perspective, space is a socially constructed concept produced by society. Through this lens, "Howl" is a significant reference point for exploring the production of social space. Michael McClure, a fellow poet and contemporary of Ginsberg, has argued that the poem represents a human voice and body thrust against America's harsh walls and supporting institutions, including its armies, navies, academies, ownership systems, and power support bases. These constructions are products of space and persist through societal actions, making "Howl" a compelling case study for analyzing social space.

This article explores the life and literary career of Allen Ginsberg, followed by an in-depth analysis of his renowned poem, "Howl." The paper focuses on a spatial analysis of "Howl," examining the poem from four essential perspectives: space, the relationship between space and time, and the relationship between play and language. This analysis employs Lefebvre's theoretical framework to understand and contextualize Ginsberg's poetic contributions fully.

2. Exploring the Spatiality and Its Significance in "Howl"

The first analysis mainly examines the concept of space as it relates to "Howl," which is explored through Lefebvre's spatial theory. As articulated in *The Production of Space*, Lefebvre's theory is used as a framework to examine the significance of space in the poem. According to

Lefebvre, everyday terms such as "room," "corner," "marketplace," "shopping or cultural center," and "public place" serve to differentiate rather than isolate spaces and collectively describe a social space. They correspond to specific uses of space and constitute a spatial practice that is expressed and ordered in a specific way (Lefebvre, 1991, 16). The significance of Lefebvre's spatial theory is illustrated through its application to the statements made in "Howl."

This statement posits that spaces are constructed with purposes in mind. For example, Ginsberg expresses these spaces, such as medical care, as follows: "I'm with you in Rockland where you accuse your doctors of insanity and plot the Hebrew socialist revolution against the fascist national Golgotha" (Ginsberg III 30-32). Universities are established to facilitate education, while hospitals are built to provide medical care. From this perspective, certain statements made by Ginsberg in "Howl" are analyzed, as he argues that America is constructed under the auspices of capitalist authority, thereby encapsulating the core idea behind its construction. In "Howl," Ginsberg asserts that "I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix" (Ginsberg, 1984, 1-2).

"The Negro streets" here serve as an indicator of the constructed social space, given that Ginsberg uses the term "Negro" to allude to America's racial background, thereby constituting these streets as a social space, as Lefebvre notes in his spatial theory. This quotation demonstrates how Ginsberg portrays the Beat Generation, referred to as the "best minds" in the poem, as being afflicted with numerous hardships stemming from the unequal constructions within American society, including racial discrimination and social injustice.

Spatial codes are considered a manifestation of American society, as exemplified in the poetry of Ginsberg, where his cognitive world generates numerous spaces through the utilization of such codes. His following lines can be an example of these spatial codes: "I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix" (Ginsberg, 1984, 1-2). The "negro streets" here are the spatial codes that Lefebvre supports this line in his theory:

There are two possibilities here: either these words make up an unrecognized code that we can reconstitute and explain using thought; alternatively, the reflection will enable us, based on the words themselves and the operations performed upon them, to construct a spatial code. In either event, the result of our thinking would be constructing a 'system of space.' Now, we know from precise scientific experiments that a system of this kind is applicable only indirectly to its 'object' and, indeed, that it only applies to a discourse on that object. The project I am outlining, however, does not aim to produce a (or the) discourse on space but rather to expose the actual

production of space by bringing the -various kinds of space and the modalities of their genesis together within a single theory (Lefebvre, 1991, 16).

Distinct visual representations characterize these spaces. For instance, Ginsberg articulates, "who reappeared on the West Coast investigating the FBI in beards and shorts with big pacifist eyes sexy in their dark skin passing out incomprehensible leaflets" (Ginsberg, 1984, 58-59). Through referencing the FBI, Ginsberg reinforces the ideals of freedom and democracy that are integral to American society. "Union Square" also serves as another spatial code in "Howl," which holds historical significance in American society. Ginsberg emphasizes the importance of this space in his poem, underscoring the idea that spatial codes are an essential component of the production of space. He states: "who distributed Super communist pamphlets in Union Square weeping and undressing while the sirens of Los Alamos wailed them down, and wailed down Wall, and the Staten Island ferry also wailed" (Ginsberg, 1984, 61-63) In the context of Ginsberg's poem "Howl," the spatial code of Union Square is seen as a prime example of the "actual production of space" that Lefebvre describes, which brings together "various kinds of space and the modalities of their genesis" (Lefebvre, 1991, 16) into a unified theory. Not only is Union Square a physical space with a specific name, but it is also a historically constructed space with rich political and social significance. Established as a park in 1833, Union Square has gone through periods of neglect and redevelopment but beginning in the late 1980s, notable buildings near the park and the park itself were designated as landmarks. (The New York Preservation Archive Project). Ginsberg uses Union Square as a symbol of his generation's communist ideology and their opposition to the American government. In fact, throughout history, Union Square has been a gathering place for political protests and demonstrations. Lefebvre further highlights the importance of this type of space by stating that: "Space may be said to embrace a multitude of intersections, each with its assigned location. As representations of the relations of production, which subsume power relations, these also occur in -space: space contains them in the form of buildings, monuments, and works of art" (Lefebvre, 1991, 33).

In *The Production of Space*, Lefebvre identifies two critical elements of social space. The first element is spatial practice, which refers to how people use and occupy physical space. This includes the movements of bodies, the use of objects, and the various activities in each space. The second element is representational space, which encompasses the symbols, signs, and images associated with a particular space. This can include the names of places, the design of buildings, and the various cultural meanings attached to different spaces. According to Lefebvre, these two elements of social space are intimately linked, and both are essential to understanding how space is produced and experienced in society. According to Lefebvre, this interplay is

crucial for understanding the production and reproduction of social space and the power relations that shape it. The following excerpt explicitly highlights the relationship above:

(1) the social relations of reproduction, i.e., the bio-physiological relations between the sexes and between age groups, along with the specific organization of the family; and (2) the relations of production, i.e., the division of labor and its organization in the form of hierarchical social functions. These two sets of relations, production and reproduction, are inextricably bound up with one another: the division of labor has repercussions upon the family and is of a piece with it; conversely, the organization of the family interferes with the division of labor. Nevertheless, social space must discriminate between the two- not always successfully, be it said - to 'localize' them (Lefebvre, 1991, 32).

This quotation highlights the analysis of social space in terms of two aspects: "the social relations of reproduction" and "the relations of production." In the context of "Howl," this situation can be observed using the following expressions: "who lounged hungry and lonesome through Houston seeking jazz or sex or soup and followed the brilliant Spaniard to converse about America and Eternity, a hopeless task, and so took ship to Africa," (Ginsberg, 1984, 53-55) In this quotation, "Houston" represents the social reproduction of people's relationships, as the Beat Generation goes there to socialize and make friends.

Henri Lefebvre, a prominent French Marxist philosopher, draws upon Marxism in his spatial theory. Similarly, Allen Ginsberg, a renowned American poet, is recognized as an activist who opposed the capitalist authority in the United States and shared Marxist beliefs. Therefore, they both share similar views on the topic. Lefebvre's spatial theory posits that:

The state is consolidating on a world scale. It weighs down on society (on all societies) in full force; it plans and organizes society 'rationally,' with the help of knowledge and technology, imposing analogous, if not homologous, measures irrespective of political ideology, historical background, or the class origins of those in power (Lefebvre, 1991, 23).

In this quotation, Lefebvre highlights the dominant power of the government and its capability to suppress society through its own rules and regulations. The connection between this idea and "Howl" can be observed in Ginsberg's numerous statements that refer to this situation. For instance, he describes the government as a "mind destroyer" and highlights the damaging effects of the state's control over people's lives. Furthermore, he emphasizes the oppression and exploitation inherent in the capitalist system, which the government controls. Therefore, in the context of Lefebvre's spatial theory, the poem can be analyzed as a representation of the struggle between the dominant power of the state and the resistance of the marginalized groups in society: "yacketayakking screaming vomiting whispering facts and memories and anecdotes and eyeball kicks and shocks of hospitals and jails and wars," (Ginsberg,

1984, 34-35). In this statement, Ginsberg highlights the prominent role of hospitals, jails, and wars, all controlled by the American government. These institutions are intertwined with political ideology, social constructions, historical background, and class origins. Ginsberg's reference to the disjunction of jail points to the power dynamics in society. At the same time, the effects of war and the social construction of hospitals illustrate the ideological domination of the government.

Moreover, Ginsberg underscores the expression of people's disgust with the unequal society and their attempts to voice their grievances through actions such as screaming, vomiting, or whispering. These actions convey the sense of desperation and helplessness felt by the people, and they are indicative of the integration of these spaces with the ideology of authoritative powers in Lefebvre's spatial theory. Lefebvre (1991) emphasizes in his theory that the objective is not to develop a critical theory of space that replaces existing descriptions and cross-sections of space or other critical theories that address broader societal issues, such as political economy and culture in *The Production of Space*. This statement suggests that Lefebvre's spatial theory does not seek to replace existing theories but rather complement them by exploring how space and society interact. The aim is to provide a more comprehensive understanding of the role of space in shaping social relations and to reveal the ideological and political underpinnings of spatial practices.

Ginsberg's poem "Howl" also explores the interplay between space and social relations. In one instance, he references the infamous prison on Alcatraz Island, stating that those imprisoned there "sang sweet blues to Alcatraz" while waiting for "impossible criminals with golden heads and the charm of reality in their hearts" (Ginsberg, 1984, 134-135). This reference to Alcatraz highlights its significance both ideologically and socially. As the most famous prison in San Francisco, Alcatraz has a long and storied history. Only three prisoners ever successfully escaped from its confines. In "Howl," Ginsberg employs this space to draw attention to the government's oppressive ideology, as those he describes as "the best minds" are subject to the authority's judgment. This illustrates the fusion of space and society, a central tenet in Lefebvre's spatial theory.

Lefebvre posits in his theory that the social and political forces that initially created the concept of space now attempt to exert complete control over it but are ultimately unsuccessful. These forces that once propelled spatial reality towards an uncontrollable autonomy now attempt to undermine and constrain it to their will. The complexity of the concept of space is highlighted in Lefebvre's query: "Is this space an abstract one? Yes, but it is also 'real' in the sense in which concrete abstractions such as commodities and money are real. Is it then

concrete?" (Lefebvre, 1991, 26-27). While this expression may raise questions, the central idea is that social and political forces maintain the relationship between space and ideology. This relationship is both abstract and concrete, as seen in the Marxist emphasis on money and commodities as significant abstractions that inform society's use of space.

Allen Ginsberg's poem "Howl" also highlights the relationship between space and social relations, particularly in the context of capitalism. For instance, the lines "Moloch whose mind is pure machinery! Moloch whose blood is running money! Moloch whose fingers are ten armies! Moloch whose breast is a cannibal dynamo! Moloch whose ear is a smoking tomb!" (Ginsberg II 10-12) reveal his criticism of the capitalistic society and its oppressive nature. "Moloch" represents the government and its ideology of consumerism, which aims to control and consume individuals who oppose the system. Using the metaphor of "ten armies" as a product of the dominant ideology further emphasizes the idea of control and oppression by the ruling forces. The machinery imagery also highlights the idea of space as a product of social and political forces, where ideology and space merge to create an oppressive system.

3. Exploring the Relationship Between Space and Time: A Critical Analysis

The study also investigates the relationship between space and time, drawing on Lefebvre's spatial theory in the context of Allen Ginsberg's poem "Howl." Given Lefebvre's historical position between 1901 and 1991 and his role as a prominent Marxist theorist, his ideas provide a valuable framework for analyzing the poem's exploration of space-time relations. Through a close reading of "Howl," this study aims to shed light on how the poem reflects and critiques the historical context in which it was written, highlighting the intricate connections between space, time, and ideology.

Lefebvre's spatial theory about Hegelianism posits that historical time is the source of the space that the state occupies and controls, as stated in the following excerpt: "According to Hegelianism, historical time gives birth to that space which the state occupies and rules over" (Lefebvre, 1991, 21). This statement underscores the notion that space is imbued with ideological meanings and shaped by political and social forces. The lines in Ginsberg's work can be regarded as an instance supporting this assertion:

[...] who sang out of their windows in despair, fell out of the subway window, jumped in the filthy Passaic, leaped on negroes, cried all over the street, danced on broken wineglasses barefoot smashed phonograph records of nostalgic European 1930s German jazz finished the whiskey and threw up groaning into the bloody toilet, moans in their ears and the blast of colossal steam whistles, (Ginsberg, 1984, 120-124)

The poem alludes to 1930s German history, a period marked by the rise of Nazism and a plethora of violent events. In this sense, the historical time sustains the political situation originating from Germany, which shapes the conception of space. The poem employs various spaces, including windows, Passaic, and the street, to illustrate how individuals feel oppressed and trapped in despair. The dark imagery depicted in the poem reflects the historical time and space relations, emphasizing the idea that space is socially constructed and historically contingent.

In his seminal work, *The Production of Space*, Lefebvre delves into the intricate relationship between time and space, asserting that they are not independent. Lefebvre's viewpoint is grounded in Marxist theory, which sees space as a social construct shaped mainly by the dominant class. In this context, historical time plays a crucial role in the construction of space:

Time is thus solidified and fixed within the rationality immanent to space. The Hegelian end of history does not imply the disappearance of the product of historicity. On the contrary, this product of a production process, which is animated by knowledge (the concept) and oriented by consciousness (language, the Logos)- this necessary product- asserts its own self-sufficiency. It persists through its own strength (Lefebvre, 1991, 21).

Lefebvre asserts the close relationship between history and space, arguing that time acquires its tangible meaning through its association with space. This highlights the interconnectedness of the processes of production and the spatial-temporal relations that govern them. By emphasizing the role of space in shaping the historical context of production, Lefebvre underscores the significance of the spatial dimension in creating and maintaining social structures. Thus, his spatial theory illuminates how historical time is embedded in and reinforced by the spatial relations underpinning the mode of production.

Ginsberg's lines in "Howl" can be analyzed in terms of how they reflect the merging of time and space. For instance, in the lines "I'm with you in Rockland where you accuse your doctors of insanity and plot the Hebrew socialist revolution against the fascist national Golgotha" (Ginsberg III 30-32), Ginsberg refers to a particular historical period by mentioning the Hebrew socialist revolution. According to Lefebvre's spatial theory, time gains a concrete meaning within space, and it is apparent that space and time relations influence the production process. Furthermore, the Hebrew socialist revolution mentioned in the lines encompasses racial and ideological statements. Rockland, mentioned in the lines, is another space where Ginsberg refers to both time and history. His mother was diagnosed as a paranoid schizophrenic and died in this space, making it a part of the historical process he experienced with difficulties.

4. Exploring the Relationship Between Space and Language: A Critical Analysis

In "Howl," the relationship between space and language is analyzed through Lefebvre's spatial theory. According to Lefebvre, language is situated in space, and he elucidates the concept of coded language in the following manner:

If, roughly from the sixteenth century to the nineteenth, a coded language may be said to have existed on the practical basis of a specific relationship between town, country, and political territory, a language founded on classical perspective and Euclidean space... (Lefebvre, 1991, 17).

Thus, language is viewed as a spatial product that reflects the connection between space and language. The language is also connected with the concept of political authority in this context. Furthermore, the coded language in political space unveils the ideology of authority. In "Howl," Ginsberg criticizes the authoritative language that suppresses the voices of the marginalized and the oppressed. Ginsberg uses language as a tool of rebellion against the authoritative language of American society. He also employs language to communicate his experiences and the experiences of his contemporaries, the Beat Generation, who were struggling against the oppressive nature of American society. Thus, the relationship between space and language is significant in understanding power dynamics and how language can be used to challenge it.

In the context of the poem "Howl," the space-language relations are explored by Ginsberg to demonstrate the impact of the American capitalist society. Ginsberg introduces a Biblical and mythological word, Moloch, which he utilizes to represent the social production of authority and ideology. In this regard, the creation of Moloch embodies various concepts such as ideology, authority, and coded and decoded space, among others. Through the introduction of Moloch, Ginsberg attempts to convey the close relationship between language and space. Ginsberg also portrays Moloch as a monstrous entity, as evidenced by his statement: "Moloch the incomprehensible prison! Moloch the crossbone soulless jailhouse and Congress of sorrows! Moloch whose buildings are judgment!" (Ginsberg II 7-9). This description reflects Ginsberg's dark approach toward American society, as Moloch is associated with various capitalistic elements such as war, money, and cannibalism.

Drawing on Lefebvre's spatial theory, the relationship between space and language is underscored through an emphasis on conceptuality. Lefebvre posits that a theory can only take shape and be articulated at a 'supercode' level, as knowledge operates at the conceptual level. As he asserts, knowledge of space cannot be restricted by categories such as a secret language or a

metalanguage, even if these may be relevant to language study. In other words, language is not solely limited to coded expression but also exists as a conceptual entity. Space offers an expansive realm for language to exist and interact.

The integration of space and ideology presents language as a coded element; in this aspect, space can represent a limitless bordered concept. Furthermore, the phrase "poor human prose" can be interpreted as a reference to the communication difficulties of 1950s America, as the historical context paints a gloomy and dark picture. Another statement closely related to the relationship between space and language is found in Lefebvre's *The Production of Space*:

[...] Communication brings the non-communicated into the realm of the communicated – the incommunicable having no existence beyond an ever-pursued residue. Such are the assumptions of an ideology that, in positing the transparency of space, identifies knowledge, information, and communication. Based on this ideology, people believed for quite a time that a revolutionary social transformation could be brought about using communication alone. 'Everything must be said! No time limit on speech! Everything must be written! Writing transforms language. Therefore, writing transforms society! Writing is a signifying practice!' Such agendas succeed only in conflating revolution and transparency (Lefebvre, 1991, 28-29).

This quotation primarily reflects the themes of "Howl," as it touches on many of the same concepts, such as ideology, society, and language. First, the statement "writing is a signifying practice" aligns with the ideas presented in the poem, as Ginsberg writes his masterpiece to express his ideas while referencing the historical context of his time. Second, "Writing transforms language, therefore writing transforms society!" speaks to Ginsberg's perspective on writing. He famously stated, "Poetry is the one place where people can speak their original human mind. It allows people to say what is known in private publicly." Thus, the poetry reflects society, as each person contributes to society with their unique perspective. Additionally, Lefebvre argues that ideology is transmitted through communication; thus, language is essential for establishing a connection between ideology and history. Ginsberg's "Howl" can be seen as an expression of the ideological and social aspects of 1950s American life through the lens of the Beat Generation.

5. Conclusion

The analysis of Lefebvre's spatial theory and Ginsberg's "Howl" reveals their shared principles and similar approaches to critique power and ideology. This article highlights the significance of literary and theoretical works in exploring the interconnections between space, power, and language. Ginsberg and Lefebvre share similar principles in their own works, so

Lefebvre's spatial theory is examined in terms of four aspects in this article; for instance, both are against the systematic order of authoritative power and follow Marxist conceptions. As Lefebvre stated in *The Production of Space*, every space is socially constructed and presents a mode of production. In terms of this aspect, Ginsberg reflects on many constructed spaces such as universities, prisons, states, and political statements, and this part constitutes the first section of the analysis. All these spaces are the embodiment of American restrictive authority. He aims to reveal the authoritarian American government with his words mentioned above.

Moreover, ideology plays a vital role in constituting the historical background of Lefebvre's spatial theory and Ginsberg's literary work of art. Secondly, Lefebvre uses many references to the ideology-space relations in his theory and relates them to the context of history because he states that the state takes its power from the society 'rationally,' so the materialistic world empowers the ideology of authority. In "Howl," Ginsberg criticizes this issue because the oppression makes them mad, so they suffer many difficulties while expressing themselves.

Thirdly, time-space relations focus on the historical base because Lefebvre explains time with references to history; for instance, he emphasizes this close relation with this statement: "Historical time gives birth to that space which the state occupies and rules over." This expression shows the idea of time in the context of ideological space. Ginsberg also refers to many historical places referencing the ideological space, such as Houston, Union Square, Alcatraz, etc.

Finally, the space-language relation is presented while indicating Lefebvre's spatial theory in the context of "Howl," Lefebvre explains language as a coded tool that spreads the ideology in space. Therefore, it is seen as an essential communicative production of society. Regarding this aspect, "Howl" is examined as a literary source of "the revolutionary social transformation," as Lefebvre stated in *The Production of Space* because it is the primary manifestation of the Beat Generation with Ginsberg's authentic voice. With the experiences of Ginsberg, "Howl" was written in protest language, emphasizing the poem's revolutionary mood. It also reflects the American society's practices. In the light of these four elements, Ginsberg reveals diverse elements in "Howl," and he states how the capitalistic America consumes the Beat Generation.

Language and space relations are crucial in Lefebvre's spatial theory and Ginsberg's "Howl." Lefebvre argues that language is an ideological apparatus, and communication brings the non-communicated into the realm of the communicated. This implies that language is a tool for transmitting ideology and shaping the social space. Similarly, Ginsberg's poem reflects the social space and language relations of 1950s America, where language is used as a means of



oppression and expression. He uses poetic language to express his original human mind and to critique the dominant ideology that stifles free expression.

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