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**MASTER'S THESIS**

RELIGION IN BEAT GENERATION  
AND MADNESS AS IDENTITY

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## **D e c l a r a t i o n**

I declare that I have prepared my Bachelor's Thesis/Master's Thesis, Dissertation independently on the following topic:

RELIGION IN BEAT GENERATION  
AND MADNESS AS IDENTITY  
BASED ON ALLEN GINSBERG'S HOWL

under the expert guidance of my thesis advisor and with the use of the cited literature and sources.

Prague, date: .....

.....

Signature of the candidate

## Warning

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## **Abstract**

This thesis is a scenographic and sociological research, by taking reference from Allen Ginsberg's *Howl* as well as Beat Generation, it covers the topics of eclectic religious undertone found in the literature of the Beatniks and how was this religious aspects were providing the sense of community, new consciousness and identity for the misfits in the counterculture. Second part, to be able to find a correlation between the "Howl" and the non-conforming poetic quality of it, non traditional theatre types are covered. Third part of the thesis is visual outputs from reimagining the poem as an immersive theater experience by sticking to interpretation of the text under the topics of religion&madness.

### Abstract in Czech

Tato práce je scénografický a sociologický výzkum opírající se o básnickou sbírku "Kvílení" Allena Ginsberga a tvorbu generace Beatníků. Zabývá se rozmanitými náboženskými podtóny, jež se v textech Beatníků objevují, a také jak tyto náboženské motivy přispívaly k ukotvení pocitu sounáležitosti v rámci beatnické komunity včetně utváření společného vědomí a jednotné identity těch, kteří se pohybovali v undergroundu či opozici k většinové společnosti. Druhá část práce se zabývá hledáním korelací mezi "Kvílením" (zejména jeho nonkonformní básnickými prvky) a netradičními divadelními směry. Třetí část sestává z vizuálních výstupů, pro něž se stává tato poezie zdrojem k vytvoření imerzivního divadelního zážitku, který je zároveň snahou o interpretaci předlohy soustředěním se především na témata náboženství a šílenství.

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**“Divine am I inside and out, and I make holy whatever I touch or am touched from; the scent of these arm-pits is aroma finer than prayer...”**

**Walt Whitman**



# **Religion in Beat Generation and Madness as Identity**

## **1. INTRODUCTION**

The Beat Generation and their work from poetry to novels has been a huge influence in my life; however Allen Ginsberg's Howl was something that I wanted to dive deep into, to understand his impact in the generation and to revitalize my own view of the generation as a student of scenography and to challenge myself to actualize a poem in the space.

Topics such as conformism, internalized capitalism, post truth, propaganda in media and surveillance, for sure have been dug in a lot during the 20th and 21st century especially considering humanity's increasing usage of technology. It is obvious we are going "forward" in terms of exploration and science, however I would like to question this forwardness, if it is really what we wanted or somehow we found ourselves in this reality? Asking these questions inevitably interconnects to exploration of certain types of countercultures, alternative ways of living and different ways to pursue reality. Between many types of counterculture movements, in this thesis I will be focusing on Beat Generation and their reaction to problems occurring in the system. I will mostly focus on the reasons and intentions of the generation which will cover their relationship with religion, mysticism and eclectic world view as well as Allen Ginsberg's place in the movement.

Later I will have a brief explanation about the alternative theater types such as

street theater, immersive theater and installation works. My intention is to use the principles of different theater types, to be able to realize the poetry of Allen Ginsberg again with visual poetry with the underlined topics of counterculture, madness and rising mental health problems.

## **2. About America in the 1950's and Technocracy**

In this part, in the sense of analyzing America's social and political panorama in the 50's, I will be intensely taking reference from Roszak's ***Making of the Counterculture(1969)***, as the book focuses on the emerging countercultures in the United States and explaining the reasons why the country was a fertile environment for such movements which will later become the base of how I will perceive the Beat Generation and Allen Ginsberg's role both in the beatniks and the rest of the generation.

In the book *Making of the Counterculture*, first of all Roszak starts off by comparing the counterculture in the United States to European colleagues, per se. He suggests (1969, p.4) that the European left ideologies are so powerful and have been engraved to the culture so much, the young generation who suppose to "make the world better" or suppose to be "more progressive than the older generation" are stuck in the "daddy's politics" which is looping around left - right polarity of understanding the politics. Whereas trying to solve the social problems in this attitude is simply "maybe" not enough or is not even covering the real topic people should focus on.

So what might be the real issue? The rise of the mass media and overuse of this tool especially in America is one of the prior triggers to the problem. With this powerful tool of creating alternative realities, let's say, the government can now carry more effective and huge scale propaganda of how America and American identity should be. This identity bases itself on the ideas of America being almost a perfect state, however it has to fight with evil communism. The identity tells

what the loyal citizens should do is to be great consumers and conform to the rules of what the state suggests so by doing that they would contribute to the future of America.

The effect of mass media has been an area of research for many. Jean Baudrillard is one of the sociologists that focused on the media and simulation. One of his most known concepts is hyperreality, described as: *"The concept of hyperreality captures the inability of consciousness to distinguish reality from a simulation of reality."* [1] . He argues that in hyperreality : *"Those controlling public discourse in a consumer-driven society, attempt to make the real, all of the real, coincide with their models of simulation," that is, with their conceptualisation of reality. He adds that the "real" is no longer anything but operational.*" [2]

In the end we see a picture of a new reality that serves nothing but this newly constructed and a pragmatic one, where its only goal is to produce and sustain consumption. And most importantly it lays its back to science, technology and rationality.

From this perspective, the social issues in the States that were giving birth to many important counter culture movements are not as simple as "communism vs capitalism" as well as left vs. right. That is maybe the reason why the lack of strong left-wing background, made the youth in the States somehow - maybe too much for some people - more experimental in the sense of finding a solution to the unavoidable amount of social pressure and drowning conformism. *"If the experience of the American youth has anything to contribute to our*

*understanding of this dilemma, it stems precisely from the fact that the left-wing of our political spectrum has always been so pathetically foreshortened. Our young are therefore far less adept at wielding the vintage rhetoric of radicalism than their European counterparts."* [3] argues Rozsak.

What American youth was able to discover by simply not being bound to the old political ideologies, gave them the chance to explore different approaches and elasticity which probably made it possible for them to face more of a prior problem. Intuitively, the counter cultures were more of a rebellion towards the "technocracy" which for Rozsak's ideas, is a far more dangerous reality that is deeply engraved to our societies and the way we think of modern societies and man.

So for an introduction of what is this "technocracy" ; in Wikipedia the definition goes as *"Technocracy is a form of government in which the decision-maker or makers are selected on the basis of their expertise in a given area of responsibility, particularly with regard to scientific or technical knowledge."* [4]

Which sounds really understandable as the society we are striving to learn more and develop more for the good sake of equality and better life conditions. To be able to move forward as a society and extend our capabilities. Although it sounds great for most, Rozsak believes that this social form is developed in America way further than other societies at an obviously repressing level rather than being only productive.

*"By the technocracy, I mean that social form in which an industrial society reaches the peak of its organizational integration. It is the ideal men usually*



*have in mind when they speak of modernizing, up-dating, rationalizing, planning. Drawing upon such unquestionable imperatives as the demand for efficiency, for social security, for large-scale co-ordination of men and resources, for ever higher levels of affluence and ever more impressive manifestations of collective human power, the technocracy works to knit together the anachronistic gaps and fissures of the industrial society.” [5]*

The problem expands to another degree when the needs of industrialism reach to a point that it starts to intervene in everything and regulate everything humanity does so men would be willing to keep supporting this mechanical organism. The problem is not easy to see as human exploitation, injustice or racism because it is about creating an ideal society that cares nothing but serving for this perfect machine from every level from leisure to entertainment to culture and so on. Technocracy, penetrating every part of the human life, by the name of science - which some say is the new religion - so that society drifts happily to a level where everything is "expertized" and therefore it becomes or it could be interpreted as "soulless".

Rozsak explains this social form as the *"regime of experts"* [6]. This need for technical precision and success, seems to be in every part of our lives, from the economics to the really intimate points such as sexual behavior, child-rearing, mental health, recreation, etc. As Rozsak defines *"In the technocracy everything aspires to become purely technical, the subject of professional attention."* [7] Of course we can not deny the science and it is unquestionable need, for sure no society thrives to go back to the middle ages however what is criticized in here that how science is becoming the new doctrine and it is as powerful as the other

religions now, and we are really bound to think that is the only "reality" and absolute to form a healthy society.

*"While daily political argument continues within and between the capitalist and collectivist societies of the world, the technocracy increases and consolidates its power both as a transpolitical phenomenon following the dictates of industrial efficiency, rationality, and necessity."* [8]

This phenomenon is not even rendered as political in our high- tech societies where now almost everything revolves around the technology companies. It is easier to see that right now the world's richest people are owners of advanced technology firms. Military is fed by these enhancements in technology as well as the monopoly of human interaction tools, such as applications named Facebook, Instagram and Whatsapp which are the world's most used programmes, all owned by Meta group. This is what we as humans are prioritizing now, therefore this phenomenon is not even something to be questioned, it is not a thing for discussion and it is our culture.

Because of this absolute power it has, it can be perceived as totalitarianism, and taking it further; that this is the perfected totalitarianism since it is really well hidden in our culture and it is considered to be normal. Roszak says that *"It prefers to charm conformity from us by exploiting our deep-seated commitment to the scientific world-view and by manipulating the securities and creature comforts of the industrial affluence which science has given us."* [9]

To be able to put a finger to this "phenomena", Rozsak highlights the symptoms of a highly functioning technocracy. First is that in a technocratic society, the needs of human beings are purely technical and everything that is crucial for our existence needs to be fulfilled with the ideas derived from the expertise of the topic. If the expertise can not satisfy the problems, then that means that issue simply does not exist. It should be a delusion.

Secondly If there are problems within the system, then this should be an outcome of some "miscommunication" in a society *"For where human happiness has been so precisely calibrated and where the powers that be are so utterly well intentioned. (...) And finally these experts somehow belong to the "headquarters".* [10]

An example of Rozsak's idea of how powerful technocracy is, can be given from our contemporary world. Pandemic was a really good notice for the issue. With it we realized harshly, how vulnerable and how dependent we are to the data that comes from outside of the world which we have chosen to believe in institutionally. And the information comes to us through mass media tools, which are at the end in the control of bigger institutions and governments. During this process it was easy to feel the chaos in people's reactions to the situation. Many experts worked on the case and for the good sake of humanity, millions of people stayed in their houses for public safety however the regulations were getting stricter whereas the online world was swirling with complote theories.

It was criticized that the governments were trying to solve everything through the technical lense of the health industry. It was simply not enough to overcome

the physiological and social needs of the society. In one of the articles in online newspapers about pandemics, Richard Horton criticized how technocracy replaced democracy by stating the fact that how many democracies were actually governing with the power given to people with scientific expertise. *"It is also a humanitarian crisis, and governments relying on health technocrats for decision-making can be prone to overlooking the structural inequalities that create particular vulnerability to COVID-19."* [11] I do not intend to argue what could have been done otherwise however in my opinion it was a great example of how vulnerable we were to our absolute belief in what is supposed to be "logical and analytical".

As Rozsak articulates in his book, and as I choose as the basis of my argument, he points out a different side of the social situation of American culture. He suggests a problem that is bigger than politics; however he goes deep down to something more essential and from the core. Humanity cherishes so much technological development to a point that logic, analytic thinking and order somehow extends from their concept to spread our way of living, how we see life and how the human race reshaped again to be a perfect fit to the system. The "hyperreality" - concept by Baudrillard - which encapsulates American society to a new way of living by creating almost a simulation for the sake of an industrially functioning community with its powerful tools of mass media and massive control of the order. In this repression of technocracy, it is even regulated how we need to feel, and how our mental health should be as well. As we are still facing this phenomena right now at an even more amplified level, we are living in a time that we have even more control of data manipulation, fake visuals and distorting the information source.

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## 2.1 Beatniks Against Technocracy

In this political environment where the cold war lingers and the atomic bombs are undeniable threat, the man turning into a efficient part of a machine and its value is decided by the amount of products he consumes to keep the system going with the heavy power of technocracy, it is no surprise that humanity witnessed the most impactful counterculture's in this era. Dynamic mass consumption was seen as a support of the recovery of the country after the depression, however it's not so hard to see that the conformism and the consumption meant also supporting war. This panorama of the culture where everything is almost perfected however there is an undeniable paranoia of war, no wonder it can be triggering to some "poetic" souls.

The Beat Generation was one of the sensitive souls. The cold hearted, steel driven society that they live in, made them continue to search for something meaningful. At the end they have found different tools to find the meaning to life other than conforming to the American heartbeat, from almost everywhere. Far east cultures, primitivism, mysticism, occultism, gnosticism and so on... These were tools for them to break the analytic mind and somehow to be able to speak with the "naked self". Rozsak explains this need from the young generation as :

*"Since ritual order has now largely passed into mechanical order, the present revolt of the younger generation against the machine has made a practice of promoting disorder and randomness."* [1]

Even though the Beat generation can not be defined with certain religion and belief, for sure they had their mentors from the past, be it an author, be it a culture. For example, Rozsak says that they found something in the Zen Buddhism that they needed to reach out to a different realm. It is important to realize that the beatniks were not total practitioners of anything in a standard way. Therefore their way of Zen was criticized by Alan Watts - who is known by his works of Zen Buddhism and was/is a really influential figure in this topic which explains a lot how the beat generation was perceived amongst some intellectual and academic environments:

*"the cool, fake-intellectual hipster searching for kicks, name-dropping bits of Zen and jazz jargon to justify disaffiliation from society which is in fact just ordinary, callous exploitation of other people. . . . Such types are, however, the shadow of a substance, the low-level caricature which always attends spiritual and cultural movements, carrying them to extremes which their authors never intended. To this extent, beat Zen is sowing confusion in idealizing as art and life what is better kept to oneself as therapy."* [2]

As seen here, the "real" practitioners of Zen such as Alan Watts, found the Beatnik way of Buddhism offensive and a bad caricature and he blames them for not being true to the real object but using them however they want. It is to some point really true because their revolutionary impact - that they didn't intend to strategically - was not an idealistic form and thought through one, however it was solely concerned with the needs of the self and authenticity from the soul. By focusing on the "nakedness" of the mind to the actions, they were able to break conformism. If the society was not to follow, then all there was left was to

follow themselves. Perhaps Zen practice gives them the justification to release themselves from repression in the system. They cherished spiritualism, mysticism, basically anything that can go against any kind of expertise, logic and sense and found the fresh breeze in this repressing environment, with "a philosophical and spiritual impetus to re-define themselves, relying primarily on their individuality and creativity".[3] This attitude or the start of the movement doesn't necessarily work like a leaded movement since it doesn't search for a goal or popularity or it doesn't dictate anything but beatniks were just being different from what the society asked from them and they constantly cherished the lifestyles and the people who were living off the path.

*"In this prospect in the Article of Anarchism and The Beats it is stated that "Beats understood themselves to be religious prophets of a new form of consciousness, The transformation of consciousness sought by the [B]eats was therefore primarily religious in nature, not political or ideological . . . for them, political ideology follows consciousness, not the reverse." [4]*

It is really important to understand, pioneers of the Beat Generation were never politicians nor religious leaders, they had no intention of creating so. All of them being from literature studies, the first scream of them was against the institutions and ossified understanding of literature. Trying to break free from the norms of society and the art world, as well as finding themselves, they resisted anything that can create a unified idea, totalitarianism or standardization of any kind yet cherished any kind of anomaly and absurdness which made them really inclusive towards differences and varieties of anyone whether it can be drug



addicts, criminals, hobos, queers or people with different colors. They loved spontaneity and they thought that the first idea coming to mind is the best idea.

*"Everything completed, fixed, or defined is declared to be dogmatic and repressive; only the destruction of all extant or conceivable norms is considered to have value."* [5]

Like the surrealists, Beats also had their own strategy of realizing the ego from the ropes of expectations of the society and finding their own authenticity. In this sense they would appreciate any kind of disorder or they would use anything to keep them out of the track. It is not surprising at this point that Allen Ginsberg's well known conceptual monster Moloch is defined by him as "Moloch is the mind".

I strongly believe this is the most important thing to understand about beat generation and the beat literature. The way how they lived their life was to find a new spiritual/religious connection with the world that they were leaving in however not in a escapist or free yourself from any kind of pleasurable worldly needs way, but somehow with finding this ecstatic romanticism, or finding god per say, in everywhere that they can think of, whether it can be a lonely woman sleeping the train station whether it can be junkies singing in the streets, they were looking for the `godly scenes` in daily life.

They were looking for a flow not a creation, they didn't want to do anything logical or planned rather they wanted to live on an impulse. This impulsivity was again a way to reach a different consciousness and it seeked a different connection to the world through mysticism/religious perception.

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## **Allen Ginsberg and Religion**

As one of the main figures of the Beat generation, Allen Ginsberg has had a huge impact in countercultures from his time to now, even beyond America. All the previous topics that have been covered about technocracy and the beatnik way of going against the regime of the experts and conformism can be found in Allen Ginsberg's life and his works.

In Ginsberg's life there was always a religious aspect, way before he had found Buddhism. It is really important to know Ginsberg was raised in Jewish family therefore he already has some Jewish undertones in the way of his art. Although he was also really interested Christian-Jewish mysticism later he also adapted to Zen Buddhism too. If there is anything to say about him, "*his spiritual path was not tied to one idea or group and was eclectic and multi-faceted*". [1]

It is a fact that the post-war youth including Beatniks can be defined by these features as well that there is a tendency to go to occultist, mysticist, romantic religious revival in them. Allen Ginsberg started to explore Buddhism in the late 50s, without really converting to it or without sticking to a certain type of teacher, however slowly exploring the path. His other Beat colleagues were already more engaged with this, especially Gary Snyder who is known with his Chinese translations of Han Shan's poetry, can be considered a really important figure of bringing the orient to the lands of America.

As an example of the religious undertone of an early poem called **A Poem on America(1961)** from Ginsberg:

“all the pictures we carry in our mind,  
images of the Thirties,  
depression and class consciousness  
transfigured above politics  
filled with fire with the appearance of God” [2]

We will see that his tone is going to change a lot, however we can still see the religiousness there. For most authors and writers and also Allen Ginsberg himself says that his religiousness is taking lots of reference from “*ecstatic radicalism*”[3] of William Blake. Because for Ginsberg and for the beatniks, “*The issue is never as simple as social justice; rather, the key words and images are those of time and eternity, madness and vision, heaven and the spirit.*” [4]

In his interviews Ginsberg actually explains his visionate experiences by saying: “*I'd had a beatific illumination years before during which I'd heard Blake's ancient voice and saw the universe unfold in my brain,*” and this served as the inspiration for the later outburst. [5] Ginsberg would mention Blake’s name a lot, even with the letters to Kerouac. “*I am presuming your Buddha experience and my Blake ones are on the same level.*” [6] He would call them Blakean experiences. He had a time that he would call his psychologist and told him that he saw William Blake in his room, ending up with the psychologist closing the phone.

Simpson (1968, pg 68) gives an example from Ginsberg explaining what kind of effect Blake was having on him:

*"One day when he opened his book of Blake's poems he heard Blake's voice commanding and prophesying to him from eternity. It was, he says, a "hallucinatory-mystical experience ... I ... felt my soul open completely wide all its doors & windows and the cosmos flowed thru me, and experienced a state of altered apparently total consciousness so fantastic & science-fictional I even got scared later, at having stumbled on a secret door in the universe all alone." [7]*

It is clear to see, Ginsberg was not only influenced by Blake's work as an artist, however William Blake would almost be a spiritual guide for his unexplainable, maybe sometimes scary visions. Impact of William Blake and Jewish background aside, Ginsberg, in the early fifties, as well became accustomed to Zen, in San Francisco. Later on he would travel to India and Japan as well. Whilst holding Hindu practices he never stopped seizing symbols from Jewish culture and in his poetry it is still present. *"For Jews he was the BuJew par excellence. Ginsberg participated actively, and assumed leadership roles, in a number of Buddhist groups and projects."* [8] However, alongside all of these religious subtexts and teachings, it is possible to say that Blake was the biggest influence on him and his artistic work.

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## **William Blake and Blakean Visions**

William Blake, born in 1757 is a poet, painter and printmaker; he has one of the biggest influences on Ginsberg's life as well as on the Beat generation. To be able to understand the fascination of the generation, I would like to portray William Blake's life. As it's told before Ginsberg was really vocal about his admiration for Blake, and he would point out that he would have Blakean visions as well as referencing him in his poetry.

The reason why he would call this as a Blakean visions was that because Blake had visions from childhood to all his life, his artwork and his poems were all indicating these visions therefore he was almost a prophet that was transferring his enlightenments and seeings. Even in his childhood he had visions that he would see Prophet Ezekiel in the fields, causing him so much trouble from his family being Christian as well. In one of his letters he was saying to his friend who just lost his one and only son;

*"I know that our deceased friends are more really with us than when they were apparent to our mortal part. Thirteen years ago I lost a brother & with his spirit I converse daily & hourly in the Spirit & See him in my remembrance in the regions of my Imagination. I hear his advice & even now write from his Dictate.... even in this world ... I am the companion of Angels.\* May you continue to be so more & more & to be more & more persuade, that every Mortal loss is an Immortal Gain. The Ruins*

*of Time builds Mansions in Eternity.” [1]*

For so many, along with his family Blake was a mad man, having visions and writing poetry about them, living a life of poverty... He claimed that he had talked with Gabriel, virgin Mary... His father's religious beliefs and the era he was living of course should have an effect of employing rather a Christian vocabulary but that doesn't mean he was still trying to be universal in the sense that he found God in the man, God's creation.

*“Blake's mystical beliefs tie up the beauty of the divine with the beauty of the embodied. Experience when coupled with imagination (or innocence) allows us to experience the totality of existence; both are necessary in order to complete and understand the other. Thus, insanity was never an issue for Blake since, in his mind, it was perfectly reasonable to experience the divine through sensual, embodied perception.. Blake's religious philosophy, as expressed in this poem, is one of innocence, forgiveness, and love.” [2]*

He never stopped writing, thinking and even drawing about religion and faith and he was never questioning his visions as well. Different from a classical mad man, he was thinking, considering, reading and he would really try to understand his way of religion. He was conscious about the world around him with the acceptance of his visions. In his book **Brahma in the West (2003)**, it is argued that Blake was assimilating eastern mythology with his visions and as well Christianity. *“Blake assimilated Eastern mythology—the newly discovered literature of Hinduism—into his own poetic system. Blake was not alone in understanding politics, myth, and religion in ideologically interchangeable terms. The eighteenth century was the*



*great age of mythography when the religions of the world were described, compared, and criticized " [3]*



*The Ancient of Days - 1793 William Blake [1]*

William Blake was really influential for the Beats, also because he thought that the imagination is the real religion, it's the core of the belief and his understanding of the sublime. He said: "*The Eternal Body of Man is The IMAGINATION. / God himself / that is . . . JESUS*" (E 273) [4] He thought that the imagination is the real guide and that is the only true path to a point that he didn't like the doctrines of the church and the described God of the institutions. "*He did not believe in the omnipotence of God, and he believed that Christ is the only God... And so am I and so are you*" [5]

In this sense, he is different from his peers per say, he is not only a mad man neither "normal", he is not only a researcher on theology or only a poet. He was a visionary and activist. Being religious for him, it didn't mean that he had to follow

the doctrines. He actually thought Christ came to release them from these laws, and every man could be king or priest. So all the institutions who were implying the doctrines, they were bringing Satan's kingdom. In one his poems he wrote:

*"the Church is cold.*

*But the Ale-house is healthy & pleasant & warm .... But if at the Church they would give us some Ale,*

*And a pleasant fire our souls to regale;*

*We'd sing and we'd pray all the live-long day.*

*And never once wish from the Church to stray."* [6]

He found church Christianity to be really dogmatic, he thought it would only work by the feelings of guilt and shame and it wouldn't allow people to experience true and individual spirituality. For him the essence was freedom of the mind and soul and anything that would go against this creativity, he would oppose. *"From Blake's perspective, reason is overvalued at the expense of imagination—"* [7]

For him, A priest differs from a poet because he corrupts the myths the poet has made and turns them into religious rituals, *"[c]hoosing forms of worship from poetic tales."* Blake's idea that priests mystified poetic explanations of reality by *systematizing them into a set of religious beliefs."* [8]

Since he was as well against standardization he was as well against industrial revolution and he thought it would only bring bad to humanity. In his romanticist way, he also cherished primitivism because *"he thought primitive man had the benefit of expanded senses and enhanced perceptual abilities."*[9] He found

innocence in primitivism, more imaginative, vital, and human explanation of reality than anything reason can offer. *"Blake accepts the earlier age as a genuine period when primitive explanations of nature were not the result of human weakness but of poetic strength."* [10]

Even in the social environment of the 1800's, where the women were not yet to be educated or they were expected to be, he was able to support women's rights. He even taught his wife how to read and write and made her involved in her works as well. He was really sensitive to the corruption on both spiritual and political levels, he saw every man equal in terms of class, gender and whatever distinction that the system laid upon them because every man is holy.

In fact he was really critical of religion and the monarchy. He was activist enough that "In 1780, Blake was among the crowd that stormed Newgate Prison and freed its inmates." [11] As well as "In 1804, Blake was charged with sedition for punching a soldier and allegedly saying, "Damn the king." [12]

Looking from this perspective to William Blake, how politically active he was and how "insane" he was in his lifestyle and works, it is no wonder he was a great idol for the rest of the generation. He is a great example of how to not distinguish yourself from the society while considered being mad, manifesting uncomfortable ideas while being active to follow those ideals. To believe in the authenticity and to believe that the imagination is the only path and all humans who can imagine and who are imagining are Jesus therefore God.

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## **Allen and Madness in His Life**

Mental disorder has been in Ginsberg's life from early childhood. Other than his parents being somewhat "eccentric" and unconventional- his mother being an advocate of nudism and vegetarianism, father being a poet - the madness in the family also includes mental health problems. His mother Naomi herself had to be hospitalized. After the wedding ceremony in 1919, Ginsberg's mother had her first mental breakdown, which was traumatizing for the whole family. *"My mother got a nervous breakdown," Allen wrote in 1937, at the age of eleven, the year he began to keep a journal. He was terrified that Naomi might soon die; she seemed to be in that much pain. But he discovered that was not the case, much to his relief. "Her sickness is only mental . . . she has no chance of dying," he wrote in his journal. Even as a child he was thinking about death and about dying."* [1] As stated in Allen's notes as well, this was a topic in Ginsberg's life, having his first encounter with mental instability as one of his core memories. Later his mother died in the mental institution in 1956.

As the saying goes "running in the genes" Ginsberg as well was suffering from some mental health problems. In his letters exchanged with Kerouac he was saying: *"I am insane, does that surprise you? Ha! I think my mind is crumbling, just like crackers. If I had written five minutes earlier I would have wept, if I had written ten minutes earlier I would have told you to leave me alone, if I wait any longer I won't write at all."* [2]

He would have long periods of constant visions, and it would scare him, it seems, for Ginsberg becoming mad was always part of his life, maybe a fear. Although this fear didn't keep him away from being madder, instead he was able to employ different approaches and role models from the past. Because simply the madness was a sign that he was out of the simulation of the society and he would prefer the madness way more than what an average American person should strive for.

Even in his later life, he kept finding the mad people and these people affected him deeply. Criminality, drugs, any kind of social and mental disorder would attract him.

It is a fact that the beatniks were fascinated by some means of criminal activity. Basically whatever is not accepted by the society and somehow breaks its perfectly oiled mechanism, it seems that beatniks were driven to it. The story of the beatniks even is filled with drug addictions and FBI, murders and suicides, mental illnesses. For the sake of finding the new world, they were ready to be beaten, covered by mud and mad. The history of the madness runs in the veins of the beat generation, like Ginsberg himself, his long friend Jack Kerouac was also diagnosed by the navy as a paranoid schizoid. They all agreed that the best ones were the mad ones, they cherished the madness.

One of the life-changing events that Simpson(1978, pg 49) argues for is the impact of Lucien Carr. An important term to explain this impact comes from Dali actually, which is called the paranoid critical method. It is defined as: *"The technique consists of the artist invoking a paranoid state (fear that the self is being manipulated, targeted or controlled by others). The result is a deconstruction of the psychological concept of identity, such that subjectivity becomes the primary aspect of the artwork."* [3]

If we look from this perspective to what Carr's existence in the lives of other beatniks, sets a great example caused by him that is the killing of David Klammer, and the reason of killing was self defense to homosexuality. This not pleasant however extraordinary act that happened in this small circle, was frightening as well as being exciting. Simpson says it opened a new understanding in Ginsberg's life, that actions can be extreme as well as the thoughts. *"If Lucien, with whom he had often talked, arguing about the meaning of life, was able to kill, then words and ideas were real!"* [4] Later Simpson argues that Carr accomplished the paranoia criticality of the beat generation. *"Keroac, Ginsberg and Burroughs to experience the anxieties and ecstasies of his life in such a way that it became as essential to them as their own."* [5] Interestingly, this act of violence for them was more inspiring than anything, in a way it was the lifestyle of people *"who dared to live their ideas, to experiment"* [6]. This admiration is really easy to capture in the writings of any beat author, admiration to criminality was something more of longing for a life that is almost out of a book. Maybe it can even be called "exoticizing".

Ginsberg's admiration for Herbert Huncke is a good example of interest in criminality. Their drug addict friend Huncke, who has a habit of stealing, was going in and out of the jail, staying in Ginsberg's place, sometimes even stealing from him, finally gets to a suicidal point and after 3 weeks of doing nothing, clashing in Ginsberg's couch, he went out and stole some money from a car. *"I was overjoyed!"* says Ginsberg. *"He'd come back to life."* [7]

It seems Huncke was the gate to Ginsberg from what he despised of the Columbia university where everybody would talk about ethics, morality from their high up places. Huncke was a door into real life. Or what he would consider real instead of what America tries to create. While he would stay in Ginsberg's house he would bring more people from the streets with more interesting stories, cousins of mafia, drug addicts, prostitutes, that was for him *"like a whole Beggar's Opera scene at my house."* [8] They would collect the things that they would steal from Ginsberg's apartment. And in one of the accidents in a car drive, being chased by the police with the guns drawn against them, Ginsberg made it to the *"Daily News, with a picture of Ginsberg on the front page."* [9] Simpson explains and for Ginsberg *"What had been a Dostoievskyan experience, "with like real people," was presented as the "total stereotype of a giant robbery operation-six-foot, marijuana-smoking redhead, three-time-loser pariah criminal, boy-wonder mastermind."*[9]

I would not argue that this idealization of criminalism is bad or good, here i hold no subjective ideas, neither it is not needed for the sake of this paper, however i want to point out that they wanted to be with the mad people as well, because they founded them saintly, which later will affect the prophetic language of Ginsberg's "angelic" tone. The end of this experience, Ginsberg, to be able to get out from the charges of the car accident, was advised to plead insanity.

Where it takes him to the meeting with Carl Solomon as well. The reason why Solomon was in the psychiatric institute was that he *" stole a sandwich and showed it to a policeman. This was how he came to be in the Psychiatric institute."* [10]



The poetry in the action, impulsive behavior that is hard to give a meaning and to reason to it, without a doubt, is really influential and for Ginsberg means way more than a joke or stupidity. *"To Ginsberg, Solomon was an instance of the artist as outrage, a man capable of an intuitively quick surrealistic buffoonery that exposed the pretentious stuffiness of the world. Like Huncke, he was an outcast artist, an exile within the culture."* [11] Even the word "beat" was introduced by Huncke to the beat generation by Huncke as Simpson suggests.

What I would further discuss is how Ginsberg was able to have an impact on the youth by being the advocate of madness, which is the state of disorder with following the steps of William Blake and how he was able to create a social identity for many felt belong to.

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## Howl and the Prophetic Language

The first sentence of Howl, the very first breath of Allen Ginsberg before diving into the crazy mashup of images and situations, it talks about madness. However, what kind of madness is this? It destroyed the best minds of the generation, but towards the end of the poem, it is obvious they are the heroes.

**Howl (1956)** is the most appreciated and well-known work of Ginsberg as well as from Beat poetry. It starts with the famous first sentence;

"I saw the best minds of my generation destroyed by madness..."

After this line it continues to define the best minds. By the repetitive language starting with "who" at the beginning of every stanza, almost like a storyteller coming from distant lands and giving us instants from the lives of the others.

*"who were expelled from the academies for crazy & publishing obscene odes on the windows of the skull,*

*who cowered in unshaven rooms in underwear, burning their money in wastebaskets and listening to the Terror through the wall,*

*who got busted in their pubic beards returning through Laredo with a belt of marijuana for New York"*

Moreover these "who"s are not just imaginary characters; however, looking through the poetic language, these stanzas serve as a biography and direct experiences of Ginsberg's life and his friends.

*"who disappeared into the volcanoes of Mexico leaving behind nothing but the shadow of dungarees and the lava and ash of poetry scattered in fireplace Chicago,"*

This line amongst many of the stories, stands for Ginsberg's another poet friend called John Hoffman which had *"disappeared in Mexico in 1952, presumed dead. He was 21. Kerouac thought he died of too much peyote in Chihuahua."*[1]

*"who walked all night with their shoes full of blood on the snowbank docks waiting for a door in the East River to open to a room full of steam-heat and opium,"*

This stanza stands for Huncke, one of the most influential characters that has been covered, arriving at Ginsberg's house, *" He'd been on the streets for ten days and was in a terrible state, with bloody feet."* [2]

In the first part of the poem as we walk through the scenery of America through the hazy Beatnik eyes, we might as well see some sense of community. It is inevitable that through the grotesque images and suffering of the people, we are introduced to some type of characters. Community of the mads. It shows the harshness of the drug abuse, suicide, craziness, being lost and being abnormal. This community and their tales extends to other generations as well, triggering so many other counter cultures and

individuals. With the explicitly told stories from their world, Ginsberg is inviting the readers to his consciousness and romanticized reality...

*"In 1957, at the age of fifteen, I bought for seventy-five cents a copy of the City Lights paperback edition of Howl and Other Poems with the trademark black-and-white cover. It was the first book of poetry I ever bought, and it made me feel as cool as anyone in my high school. Howl was underground poetry, outlawed poetry. Ginsberg made it seem as though it was cool to be a teen and that teens, not adults, knew what was cool. To those of us—I wasn't the only teenage beatnik in suburbia—who owned a copy, Howl conferred a strange power." [3]*

This adolescent memory of Jonah Raskin gives us a great example of Ginsberg's triggering effect in the young people's mind. What he was able to convey to the young people was "being mad is fine" or "follow your madness".

Exactly this power of being able to create a social memory with their stories from the beat world and especially the religious undertone of Ginsberg in his writing, allows people to feel they belong to something that is bigger and more profound. As in the quote of Rozsak who was saying that the generation unintentionally followed something really close to the way of William Blake.

*"The term (beatness) was also inextricably connected to Blakean madness, since both entailed being broke and marginalized, exhausted with a disenchanting world, but also rejoicing in the freedom, protection and inspiration of beatific madness, as a spiritual, uplifting state. Consequently, "Howl" is analyzed as a poem that*

*describes and simultaneously creates the beat identity through literary representation and acknowledgement that "the canon [...] is the principle underlying the establishment and stabilization of a collective identity" (Assmann 2011: 108)."* [4]

The understanding of madness in the concept of an unlimited, maybe irritatingly unique connection of one to oneself and the environment around that was set free. This understanding itself is a really holy journey: *"The English poet-prophet triggered Ginsberg's intense awareness of the inherent holiness of everything. He therefore expressed in his work that "Heaven . . . exists and is everywhere about us" (Ginsberg 1956: 22)"* [5], and beatniks believed in that too. They believed everything that they own, everything they are, is holy and the system who doesn't accept it is basically the one that gave them suffering and agony. With the help of Howl and beat attitude I believe they were able to create a community where madness is accepted, because somehow it's not something to be afraid of but something that is sacred to one's journey in life. *"The writers that called themselves The Beat Generation and were what critic Leerom Medovoi (2005: 217) called the "generation of identity", as their mission was to seek an identity that defined them and distinguished them from their predecessors and many of their contemporaries."* [6]

In this sense we can understand why beatniks were happy about being mad: *"The anonymous hero of Howl – the 'who' that appears throughout the first section [...] is an archetypal madman" (Raskin 2004: 92)"* [7]. Why this community occurred underneath the ceiling of insanity is that they actually are somehow proud to be able to connect to their true, inevitable nature. Ginsberg himself was dealing with

the fact that he was not fitting to the heterosexual society: *"Initially, he repressed his sexual instincts and underwent psychoanalytical treatment, but "Howl" gave him the impetus to free his mind from self-imposed shackles and follow Blake's path in terms of letting go of shame and guilt: "the Beats enacted their desires, seeking a restoration of innocence by purging guilt and shame. The model was Blakean"* (Tytell 1976: 10)" [8]. As Ginsberg himself stated: *"I really will go mad and that's what I half hope for"* (qtd. in Raskin 2004: 83)". [9]

*"Madness [...] has always had that connotation, among bohemians, of inspiration or enthusiasm. It also has the connotation of irrationality and ugly physiological symptoms. I'm steering a middle path here (laughter), but at the same time I am being sympathetic to the people who are disoriented. The whole point of the poem is sympathy to the disoriented rather than rejection of them as being outside of the social pale. (Ginsberg 1989: 97)"* [10]

The journey of the beaten ones, mundane actions of mad people which is never normal, brought to us by this prophetic language of Ginsberg with intention to make it sacred, with lots of usage of words from different religions as well, amplifying the power of the randomly looking juxtaposed words.

*"There are references to many religious traditions throughout the poem: these "best minds" "bared their brains to Heaven under the El",<sup>45</sup> which is a Jewish name for God used in the Hebrew Bible by the Jews; they saw "Mohammedan angels" in their vision<sup>46</sup> , a clear allusion to Islam; later in the poem there is a mention of the Seven Words "eli eli lamma lamma sabacthani" ("My God, my God, why hast thou forsaken me?"<sup>47</sup>), which belong to the New Testament canon and thus to Christian*

*tradition; and there are further remarks of other myths such as Buddhism, among others.” [11]*

Continuing its prophetic language by the second part of the poem, where he almost screams at Moloch, which seems to be the source of all of these problems and why the generation is suffering. As told before, for Ginsberg Moloch was the mind, as well as anything that was mind and logic powered; army, mass production, consumerism, American dream... *William Blake’s Moloch represents the obsessive human sacrifice of war, especially as connected with perversely suppressed sexuality. Ginsberg’s Moloch also has this aspect, and it is a figure for the oppressiveness of a modern industrial and military state, exuded from Reason; it is a God, but also an enemy, and thus it has the power to give to some and take from others, as the beastly capitalism it represents.* [12] Poems' prophetic language even amplifies here, since we as well have the goods and now the evil, Ginsberg becomes again the prophet to be the voice of the good and to open the eyes of people against this monstrous machinery. So Howl *“has an aim of denunciation and lies its foundations in relation to a clear established dichotomy between good and, on which it acquires a radical position by condemning evil.”* [13] Moloch is also the reason for all of the suffering of the angelic heroes in the first part of the poem, as well as Carl Solomon, who is going to be referred to in the last part of the poem.

After a long scream to Moloch in the second part, which is really triggering and raw, the last part of the poem is giving us the panorama of the life that they had in the mental health institute, where Ginsberg and Solomon have met. We have a chance to see the moments of Solomon in the hospital.

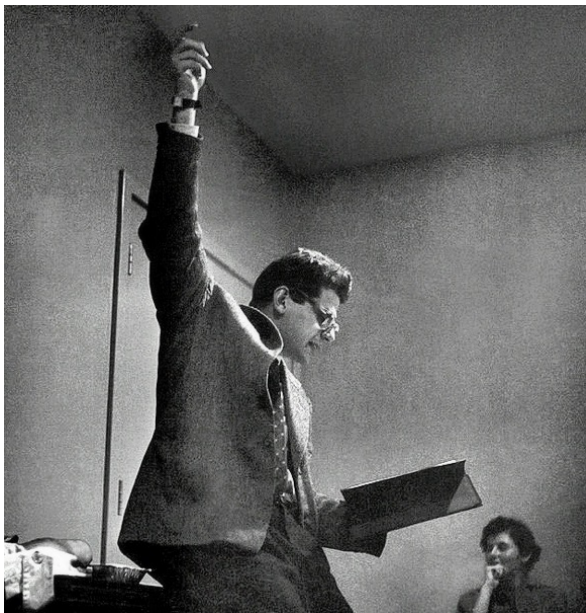


*"I'm with you in Rockland*

*where fifty more shocks will never return your soul to its body again from its pilgrimage to a cross in the void*

*I'm with you in Rockland*

*where you accuse your doctors of insanity and plot the Hebrew socialist revolution against the fascist national Golgotha"*



This language and strong rebellion towards the system with the stories of the people who got beaten down, the tears of them, sufferings of them executed in the prophetic poetic style, no wonder when Allen Ginsberg first read this poem in the 6 Gallery meetings, it really moved people.

[1]Allen Ginsberg reading Howl 1955, San Francisco

The readings in the Six Gallery situated in San Francisco, which "was to the arts what Barcelona was to Spanish Anarchism"[14] which was a cooperative art space ran by some young artists, began to be a stage of the new wave of literature and poetry. This specific event made it possible for Ginsberg to reach the audience by his voice, adding to the poem's prophetic language, he was becoming more and more of a preacher which completes his religious/ prophetic image.

*"Ginsberg was drunk, but as he read he became increasingly sober, and as he gathered momentum he was surprised by his own "strange ecstatic intensity." He developed a deeper sense of his own identity than he had ever had before. He thought of himself, he said, as a rabbi reading rhythmically to a congregation. Indeed, there was something of the Old Testament prophet about him. In the process of reading the poem, he found himself forging a new identity as a public poet sharing his private thoughts and feelings with eager, admiring listeners. Howl made Allen Ginsberg. The poem created the poet. The audience was transformed too—indifferent spectators becoming energetic participants. "Everyone was yelling 'Go! Go! Go!'" Kerouac wrote. [15]*

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### **3. 1 Street Theater**

In this text I will be going to give a brief summary of street theater and theater making in unconventional theater/designed space. I will be doing the analysis with the perspective of Allen Ginsberg's famous work "Howl". While giving reasons why I have chosen an unconventional space to execute the poem, I want to relate these reasons to previous works done by various artists and movements in theater making and art.

It would be hard to simplify street theater as theater-work done in streets. It's a really broad term considering the different aims of the performers or the performing group; if they want to only show some skills like acrobats and jugglers or if they want to convey a certain ideology or belief, their way of approaching the outdoor space and the way that they think of the audience. These distinctions have occurred with the human history and performers tried streets with different expectations and world views with the effect of their times cultural, social and financial needs. Even the existence of a street performer in this time, conveys a lot more than what they are intended to do. It is really important to witness people who are able to do something out of what is expected and they can gain the sympathy of the audience and create sudden social- cultural memories. People are capable of doing things, outside of the public view of how to live a life or make money.

In his book "Street Theatre and Other Outdoor Performance", Bim Mason starts talking about the common things in the street that can happen to be almost theatrical. It is true that we, in daily life, witness lots of interesting events

happening in the public areas, which might end up having lots of audience and bystanders. In the book he gives an example of the demolition of the residences in Barcelona, which took the attention of the huge amounts of people, which caused the workers and bulldozer drivers to show off their skills.

We can also see interesting examples of most of the street vendors becoming so good at what they do, to make a show instead of just selling. It can be said that this very feeling and attitude can be the first thing that comes to mind when we think of a market area in ancient times where there were no designed stage environments. It is a natural outcome of human living and it presents itself organically just as easily as this example suggests. Theater takes its roots from daily life and especially street theater blends into the mundane life and extends its limits.

Some forms of early Street Theater include Ancient Roman Comedy, Medieval Passion Plays, the *Commedia dell'arte*, the *Carnivale* or the *Nukkad Natak* (Indian Street Theater) however with time and with the enhancements in visual arts and changes in society also with the arrival of Proscenium theater, street theater starts to become more layered concept in the sense of : Why choosing streets? How to use them? Even though it has emerged from the streets as Bason pointed out "During their long history, the skills of the street entertainers fed into other areas of performance—for example, the acrobatic skills of the *commedia dell'arte*—and later on, in the nineteenth century, into the circus and music hall. In the 1920s Brecht was greatly influenced by Karl Valentin, a clown from the variety of theaters" [1] ; theater works were mostly appreciated as stage works and the street theater was not liked or it would seem as a "low art".

It is an interesting fact that even in the 18s most buffoons and clowns who were acting totally out of mind and logic, were actually highly educated. This chosen way of being an outcast and finding the intelligence through the craziness and unwanted, has definitely a big connotation to Allen Ginsberg's Howl.

However, that didn't change the overall negative opinion about these performing styles. Although it definitely emerged to a different state in the contemporary world, it was not so late that the street performers were still somehow despised. "Even as late as the end of the 1970s, street performers were being arrested and charged with begging or obstruction. Although local authorities still try to keep a tight control on the place, timing and quality of casual buskers, many cities, particularly tourist centers, have allowed them space to perform." [2] says Mason, which points out the fact that street performing was almost not allowed and it seemed something like a rule breaker or unwanted/not regulated sets of events. He gives a fair comparison today's life and medieval ages by how the church oppressed the activities in the streets which forced "... the individuals and families formed themselves into troupes that traveled around Europe leading a precarious existence. These jongleur troupes, as travelers and outsiders, were welcome only as long as they pleased and not a moment longer, so they were in a very insecure position. Today the same relationship and attitudes remain. All street performers are outsiders of one sort or another, nowadays more in terms of life-style than geography. The authorities are still slightly suspicious that there is something potentially dangerous about people not dependent on the established society and thus independent of its rules." [3]

It is impossible to neglect the subtitle of being a street performer in the street, who has such a big history of being an outsider or a low art style that only deals with entertainment. Then why are people still fascinated by the streets?

Why did the "blackboxes" lost its effect and why performers started to look for different places? It is important to see the effects of TV and cinema. Just as it happens in any type of art, the arrival of the camera of course affected the sense of naturalism/realism that was a long term trend. It was way easier to come across with theater productions that were trying to imitate real life with highly realistic stage elements. This naturalism shifted its function later, in a era when humanity could simply go and shoot the image, whereas producing them in the real world would cost way more and one could never totally reach its hyperrealism. As a result " All the trappings that created illusion—realistic sets, the lighting and stage effects—were stripped away. Brecht, in his work, prevented any possibility of the audience lapsing into the illusion that the actors were real characters. Grotowski's 'Poor Theater' was stripped bare of inessential set and costumes in order to reinstate the actor as the dominant feature onstage." [4]

One can say that the audience started to appreciate more the illusion created by the concept and the mood that smartly cooperating with the stage objects and visual arts. This attitude for sure affected the plastic arts and the arrival of abstract and modern art. This more historical analysis for sure creates a huge part of the theater performers to choose streets, because we definitely need to differentiate the buskers who make money by the hat than the performers who are already commissioned by the government and they choose the outdoor space



as a decision or a research. In this topic I will consider them both in the picture, because in a motivational point of view they might have bigger similarities.

Other than the historical approach from the visual point of view, we also need to acknowledge the differences in theater making and how the performers or companies are using and choosing the space. Jugglers using traffic lights, clowns using old town squares, this list of places goes on and on depending on the motivation of the performance. The question here would be if the only aim is to entertain or is it going to be political satire? Depending on the answer to these questions, people have been choosing spaces that would fit to their needs the most.

We can say that streets are the best ways to reach an uncontrolled public and audience. Mason says: "The audience gives the performer power to take liberties; he or she can be rude and outrageous and still get away with it, complete strangers can be made to do things they would never do normally and people in uniform can be outfaced. Once the work starts to be organized in terms of scheduled performances, fees and contracts, a more businesslike approach is adopted and the craft becomes more self conscious. The performers may want to make a statement, to comment or satirize." [5]

The freedom and the randomness of the streets, gives absurd juxtapositions because of the uncontrollable amount of things happening at the same time in the same place without the intention of integration, correlates highly to the Beat Generation way of looking at life and even their literary way.

1. Mason, Bim. (1992). *Street Theater and Other Outdoor Performance*, pg 16.
2. Mason, Bim. (1992). *Street Theater and Other Outdoor Performance*, pg 8.
3. Mason, Bim. (1992). *Street Theater and Other Outdoor Performance*, pg 15.
4. Mason, Bim. (1992). *Street Theater and Other Outdoor Performance*, pg 10.
5. Mason, Bim. (1992). *Street Theater and Other Outdoor Performance*, pg 26.

### 3.2 Installation and Scenography

Tate Modern describes "installation art" as it goes: "The term installation art is used to describe large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time." [1]

An installation can be done almost anywhere depending on what the artist suggests, what the space allows us to do, and what can be the possible experience in relation to the materials used. In this sense, even though some of the installation might look like a sculpture, there are certain important issues which go beyond plastic arts. Installation might use the tools of the plastic arts, however installation might use the principles of other disciplines such as digital art forms, interactivity, coding, engineering, sound basically whatever can magnify the experience. "What makes installation art different from sculpture or other traditional art forms is that it is a complete unified experience, rather than a display of separate, individual artworks. The focus on how the viewer experiences the work and the desire to provide an intense experience for them is a dominant theme in installation art." [2]

"A logical question of the difference between Sculpture and Installation might boggle some critics, and as much as some installations may resemble traditional craft-based sculptures, they do not fall under the same category. Installation art effectively inverts the principles of sculpture where the piece is designed to be viewed from the outside, experienced as a self-contained arrangement of elements. On the other hand, installation works often include and envelop the spectator in the surroundings of the piece, furthermore, it could be said that

installation art is created with the focus on the viewer, where he/she becomes almost the main subject of the artwork, taking into account the spectator's involvement and interaction with the art piece." [3]

This very characteristic of installation art and site specific art that is being more than just an arranged series of objects, also fits to how theater works in terms of contextualizing the space and even the script. During the years, the development of stage design to scenography is a great example of how understanding of art has changed, almost everywhere and in every field in the world.

"The origins of the term 'scenography' are associated with both scene painting and architectural perspective drawing.(Chapter,1-3) In the twentieth century the term has gradually gained currency by drawing attention to the way stage space can be used as a dynamic and 'kinaesthetic contribution' to the experience of performance.This suggests a difference in intention from the static and pictorial scene design of previous centuries." [4] As the quote suggests, even in the theater design, we can see a certain way of "picture creating" which is a static piece of work, suggests nothing but what it is, does not transform itself or it, because of its essence, can not follow the dramaturgical, live quality of the performance. Even though performance is present and developing with the time, ongoing and constantly evolving, stage design, in the older times, was static and it was not trying to suggest anything of its own.

Joseph Svoboda explains this lack of dynamism in space by these words : " My great fear is that of becoming a mere 'décorateur.' What irritates me most are such terms as 'Bühnenbildner' or 'décorateur' because they imply two

dimensional pictures or superficial decoration, which is exactly what I don't want. Theatre is mainly in the performance; lovely sketches and renderings don't mean a thing, however impressive they may be; you can draw anything you like on a piece of paper, but what's important is the actualization. True scenography is what happens when the curtain opens and can't be judged in any other way. Nowadays with the term of scenography, a new definition and understanding has come to the term." [5]

So it is understandable that a new movement in the arts searches for something more in theater arts. Pamela Howard says : 'The scenographer visually liberates the text and the story behind it, by creating a world in which the eyes see what the ears do not hear. Resonances of the text are visualized through fragments and memories that reverberate in the spectator's subconscious, suggesting rather than illustrating the words.' [6] By Howard's definition it is obvious that now the stage designer is not a mere designer who comes and tries to replicate the most realistic scene for the audience, but it explores the subtleties and the underlying variety, hopefully surprises within the visual scope, maybe in sound and smell. Simply put: "Scenography is not simply concerned with creating and presenting images to an audience; it is concerned with audience reception and engagement." [7] While systemizing this audience reception and engagement, the theatre group needs a certain type of reading of the text, which takes us to the "mise en scene" of the play.

"The mise-en-scène does not refer to the performance itself. It is 'a synthetic system of options and organizing principles' which will be apparent in the performance, but it describes 'an abstract theoretical concept' rather than what

actually happens at the point of performance." [8] Following this mis- en -scene, this abstract concept can justify itself and create new meanings within these principles can even expand the text of the play. Ribeiro says that the 'inhabitable spaces' which scenography creates are 'determined by the circumstances and purposes of the action in question and by the movement of the bodies within the space, in order to create a formally coherent and dramatically functional system'. [9] The scenography is part of the performance. This integrated relationship of "stage" being a habitat of the unique rules and the principles of an organic system, leaves no choice but stage becoming a cornerstone of the performance, a space can handle or rather a space can provide certain type of actions and could have a dialogue with the ongoing actions even though they are not totally a part of the action in that moment. In this sense scenography has the responsibility of keeping the dialogue inside the action and still keeping communication individually with the spectators.

This individual communication, if it expands even further, can go in a different direction. "Contemporary, experimental forms of theater are often seen to utilize scenography rather than theater design. Hans-Thies Lehmann has examined 'postdramatic' theater and new forms of theatrical performance, evolved since the 1960s, which do not focus on the dramatic text. Here, visual dramaturgy replaces dramaturgy which is determined by a theatrical text" [10] Although 'Visual dramaturgy here does not mean an exclusively visually organized dramaturgy but rather one that is not subordinated to the text and can therefore freely develop its own logic.' 16 The logic of visual dramaturgy develops through 'sequences and correspondences, nodal and condensation points of perception'

17 rather than linear narrative structures. Scenography is often the central component of visual dramaturgy." [11]

From all these perspectives, we can say installation art, and different approaches in visual arts overall, the more they get interactive and not-one-piece-exhibition, the more it has simultaneous correlation to the understanding of the theatrical space or vice-versa. "Scenography is an intersection point of visual arts and theatre" [12]

To explore the correlation between art, installation art and theatre in the book Novakova argues: *"Installation Art: Between Image and Stage (2015). In setting out to discover what installation is, Petersen's argument revolves around what appears self-evident: that installation art borrows from performance theatre, and performance theatre borrows techniques from visual arts while setting the body of the audience as the integral part of the experience of the work (2015)."* [13]

Novakova also quotes from Aronson and points out another intersection of these concepts and says: " We have seen that scenography and installation art intersect at several crucial points, particularly in the experience of the viewer and the sensed experience of space. On the one hand, Aronson's understanding of Aristotle's skenographia (in theater) goes beyond its Western interpretation of a stage design, embracing a broader comprehension of the term as "it emerged in the latter half of the twentieth century in Europe" as the expressive language of stage "embracing all visual-spatial construct" which constantly transforms itself" [14]

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### 3.3 Immersive Theater

Immersion is defined as covering or submerging in something. In the theater and performance world though it correlates to a different way of looking at the relations between the performer, spectator and the performative space. *"The term 'immersive' has been applied to a diverse range of performance and art practices including promenade, site-specific, one-on-one, audio walks, installation artwork and the construction of total theatrical worlds inside found spaces and blackbox studios. These practices, particularly since the 1990s, have formed part of a growing trend in which audiences are invited to participate, interact and encounter performance 'spatially, and sometimes through touch or more vigorous participation."* [1]

Especially in the contemporary world where we have entered the digital realm more and more, where VR technologies are becoming part of our daily lives; museums, exhibitions, and of course because of its nature, wherever we need an impactful visual immersion, VR technologies seem to take over. Especially with the enhancements of Artificial Intelligence and overall control of the high technology elements, digital technologies used in performative space are making their peak, also simply because of the increasing utilization and connection of all of the digital working tools. It is really understandable that these enhancements are affecting the theater and performance as it is affecting the art world and also our society's way of understanding and navigating in the space in daily life and in the theater way, the dramaturgy. *"Arnold Aronson (2012) asserts that 'the language of scenography is changing' (2012: 9), and as our understanding of*

*what constitutes scenography develops, so too does the need to consider scenographic research within an expanded theoretical framework."* [2]

In the interview one of the biggest immersive theatre makers called Punchdrunk's director says his own perspective to this changing world of media; he thinks that audiences, who have been exerted in real life from "real" experiences because of the rising take over of the touch screens and high tech products, they want to live something analog, that they can touch and feel something without a complex agency. That is why in the performances they deliberately took out the high technology elements and leaned on more to the magic of simple objects and how to make them talk differently than what they are. Aronson suggests that the stage is disappearing largely due to the digital image and electronic media engagement in spatial practice. [3]

Although it would be wise to analyze what these high tech, hyper real images brought to the art world? It is definite that theater makers are rarely choosing to make real life- static environments which can not transform within the concepts and fluidly slides between various frames and creates more and more layers while the time unfolds. However, it is true that theater still uses elements from daily life instead of creating an alien world view, daily life brings us a common visual language, that is something inevitably that we all live in and we tend to interpret it almost similarly, this interpretation is the key point of a "speaking scenography". *"In his theoretical project, Bourriaud articulates an evolution of artistic practice that no longer wishes to form 'imaginary and utopian realities' but to be 'actual ways of living and models of action within the existing realm' (2002: 13). In this context, the artwork operates as a relational device, 'taking*

*as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space”*[4] With this underlying intention of speaking to the audience in different ways; immersive theater seems to be reimagining something that we know from the video games a lot. Similarities can be found as diving into a neatly organized dramaturgy, full experience of visuals and audio effects and having a direct impact of the how story goes and even talking to other people online. This interaction creates a certain type of owning in the "player" in this case we will try to think as an audience. Immersive theater has a potential for exploring this interaction, maybe not as direct as gameplay, but simply allowing the spectator to "inside", blurring the boundaries of the stage and the seating. *"What is distinct about this emergent field is the ways in which audiences are required through bodily and cognitive engagement to encounter the spatial and scenographic elements of the performance or artwork."* [5]. Even the simple act of physically being inside of a place, is actually a trial of theater getting closer to what we "think" reality and then trying to reorganize its limits and meanings. Machon suggests that immersive experiences *'combine the act of immersion – being submerged in an alternative medium where all the senses are engaged and manipulated – with a deep involvement in the activity within that medium'* (2013: 21-22) [6] This deep involvement, can be created through different ways of approaching to the dramaturgy, audience circulation and space organization.

*"...[t]he sensation of entering a space that immediately identifies itself as somehow separate from the world and that eschews conventional modes of spectatorship in favour of a more bodily participation in the experience, including*

*allowing the spectator to move freely around the viewing space. (Griffiths 2008: 2)” [7]*

However the sensory feeling and what triggers the human mind can be more complicated than simply being in space. Such as Olafur Eliasson’s The Weather Project. What materialized in the experience was a relational encounter between bodies and a stimulation of the audience’s senses through light and haze. In the interview with Punchdrunk, one of the creators says that from the moment that you buy the ticket to the performance, performance actually starts whether you go there by train, whether you have walked there. Another example *“Antony Gormley’s Blind Light (2007) exhibit, which enveloped audiences in a glass box filled with water vapour that formed a dense cloud. In this work, as audience members entered the bright white vapor their figures were lost against the haze-filled background. Like the figures under Eliasson’s giant sun, the audience’s image was folded into the artwork” [8]*

And how can scenography work in this frame? In this specific language how the scenography expands itself from the text, and instead of only serving for the performers, how it can reach the spectators, how it can activate them? How much possibility does this activation have? The answer is as wide as human creativity goes of course, however clearing out the distance seems to be the easiest way so far. This exact intention of clearing out the distance both in the space and the dramaturgy is one of the biggest strategies that the immersive theater uses with the help of the multi-layered scenography. *“Over the past decade, audiences to performance have increasingly been brought into close proximity with performers and scenographic materials. The difference between*

*performance and installation artwork is the emphasis on dramaturgy and narrative, which might offer further experiences of immersion via the performance text.” [9] To achieve this highly sensory complex dramaturgy we need to understand that the visuals and space has its own agency. “[w]hat is important is that scenographies are environments that not only determine the context of performative actions, but inspire us to act and that directly form our actions. So how do scenographies make us?’ (2013: 3–4)” [10] asks Sodja Lotker. This identifies a need to re-evaluate contemporary approaches to scenography and consider how scenography might act as an agent for participation. In this sense the help from the installation art, sculpture is not only limited as just composed objects telling a story or sensorially triggering, but within the action of theater, it immerses, surrounds and gives a different context to the audience's existence. In this sense *Scenography [...] as a transdisciplinary practice of the design of performative spaces can no longer be assigned to a singular genre – set design comes to mind – and a singular author. It is rather its fluid articulation of staging spaces between the disciplines of theatre, exhibition, installation, media, and architecture that renders it particularly suitable to formulate speculative spaces of potentiality.*(Brejzek, 2011:8) [11]*

One of the academics talking about active scenography in the perspective of *'Environmental theater'* is a broad term that describes the active usage of space(s), people and production elements to create and sustain performative actions.” [12] In the environmental tradition, the production elements no longer need to support a performance, nor are they to be subordinated to a theatrical text, and can, in some situations, be more important than the performers (1994: xxv), marking environmental theatre as inherently scenographic.” In the

environmental theatre Aranson puts out that in the "*environmental theatre, spatial relationships between audience and performer, audience and audience, and audience and design are reordered, forming alternative modes of sensory and imaginative engagement.*" [13]

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## **Interpretation of the text**

I personally find lots of personal connections to this poem by Allen Ginsberg when i think of equivalent problems in the world we are living now, how the social media developed to be one of the biggest aspects in our lives, how the consumerism shape shifted, how social media affects us, how globalism affect us, how is the life in the streets, immigration, rising level of the people who has psychological problems and rising level of anxiety. It's really important to see that the whole poem stresses a lot about psychological problems, which is something I really want to talk about.

As a teenager when I found the beatniks, it made me excited about the fact that life could be so much different than what I see from my surroundings and my cultural environment. It felt as if I found an underground treasure, made me interested in reading the lives of these people including Jack Kerouac, Neal Cassady and even exploring a publishing house called 6:45 in Turkey that are dedicated to publish beat literature, made me realize there is a bigger community in my surrounding than i realized.

Even later on I always try to follow the path of the "different ones" or the beats in this sense. The existence of the books and poetry of the beat generation, especially their life story was the thing that inspired me so much, it gave me power to believe in something that not necessarily was accepted by my family or all of my friends.

That is one thing that I wanted to keep exploring. The ecstasy of being able to see something "unexpected" and the courage to be able to interact with them. Inner parent says "don't talk to strangers" but still the person goes and tries, and enters another person's life without logic. In that sense, the self is going against the taught world, it actually starts to become "mad" because of the unregulated behavioral, impulsive patterns. In this chaos, I thought there would be an answer.

I also found the joy in romanticism, mysticism which are really easy to see in Howl as we covered. I also found myself interested in primitivism or old eastern beliefs from Asia, especially from Japan. It made me feel like I am part of a bigger thing just by reading them. I strongly believe these interests are rising globally and it actually points out something about the world. Yoga classes, shamanic rituals in the cities, TED talks about meditation, gurus giving seminars, spiritualism books selling everywhere... There is an obvious search for meaning in this era where everything is automated, where every culture is melting with globalization and where religion is exchanging its functions with cultural activities. Although my question will be, is it enough?

I find this poem really saddening. People who are suffering greatly, can not fit in, neither do they don't want to, is the generation getting destroyed by the madness. However it is a fact that Ginsberg was able to make it also look like a parade, like a circus with freaks, somehow it is sad but still interesting.

The first part of the poem, which starts with the who's, we see a great panorama of these people. This part is grotesque, punchy and straightforward to a point

that it really tries to tickle some dogma's with the explicit language used for the sexuality drugs and criminality. However it is a fact that the author finds these features more valuable than anything. These grotesque images are actually the real beauty and it is fun and dynamic. It gives an invitation to their world of suffering.

For me the first part of the poem, is the part that is an ode, with strangely juxtaposed words creating hazy images in our minds, as if we are on drugs or more unregulated state of mind, tries to show the holy part of these people, extracting them from their loneliness and makes them a part of a bigger picture where with all the religious undertone, they become the "beats". They have an identity now, they are not alone in this world, left out from society. They are unique. In this regulated life where science rules, they are "different" and unexpected, therefore they are almost paranormal, outworldly and beautiful.

This can be seen, even in the streets, when we see a homeless person being alone sleeping we might feel sad, however when we find an occupied house or punks who are sitting together, although they are inevitably "beaten", because they are together, moreover they belong so a certain culture, we can even find them interesting. Because they came together in their own madness and created a new social reality and identity, it actually works and their madness looks more close to the truth or maybe we could call alternative way of life even.

The 2nd part of the poem, the part of Moloch, is an obvious anger towards the system which made these angelic people suffer, who just couldn't be someone that the society wanted them to be.

*"Moloch! Moloch! Robot apartments! invisible suburbs! skeleton treasuries! blind capitals! demonic industries! spectral nations! invincible madhouses! granite cocks! monstrous bombs!"*

Moloch is war, repression, conformism. From the religious point of view and from the Blakean way, it is what it is the mind, stopping the soul from truly experiencing the imagination of oneself. The mind is regulation as well and logic. In my interpretation, what is Moloch in our 21st century, an ongoing topic of internalized capitalism and the fact that everyone has become a product. Social media and the monopoly of the human communication tools, allows big companies to allow a bigger scale mass manipulation. We are looking at the lives of happy people on social media, always comparing ourselves and striving for another lifestyle which is actually not real. On top of that, there is misinformation everywhere, and almost no source to trust, including big news reporters.

Other than the people suffering in the streets of big capitals, who can't fit in, there are also more physical issues that Moloch creates, such as wars and people dying in the seas while they are trying to escape from conflict zones. It was not long ago we would see dead babies on the coasts of Greece.

Another layer for me, is that the Moloch is regulation. Regulation of the mind and emotions. In here I am not referring to the long lasting topics of ethics and public morals, however a strong regulation is only for the sake of a functioning industrial society, which, in its core, is inhuman. In this inhuman environment

isnt it normal that people are actually forgetting the meaning of life, depression levels are rising like no other time in the world's history. According to the statistics of WHO from 2017, 300 million people worldwide experience depression.

As Roszak states in his book and as it's covered in the "1950's America and Technocracy" part, technocratic society, instead of diving into the real problem, cures the problem by medication and again with science. Is it really the solution or is it where the problem lies?

After the scream of agony in the 2nd part to the obvious evil, which is Moloch, the 3rd part of the poem is to a friend. A real name, no allegories and no nicknames, we hear Carl Solomon, which Allen Ginsberg met in the mental institute. For me this is the part where the angry tone changes itself to a more compassionate and subtle tone, where we actually enjoy and get to know Carl Solomon's madness. At the end of the day, it is a really touching part because we actually feel that Solomon's beauty is lost in the hospital. He is trapped there with machines and techniques like electrification as it is told in the poem.

*"I'm with you in Rockland*

*where you bang on the catatonic piano the soul is innocent and immortal it should never die ungodly in an armed madhouse*

*I'm with you in Rockland*

*where fifty more shocks will never return your soul to its body again from its pilgrimage to a cross in the void"*

The trial of the beat generation, and their way of eclectic mysticism and spiritualism, as seen in Howl as well, was a way to create an identity and glorify their agony. However this mysticism as well, now has been used for a consuming product, fake guru's, shamanic rituals of any kind, people are so focused on their own individual salvation, we seem to forget about the communities and feeling of being together again.

## **Visual interpretation:**

### **1. Part**

As a space, I have decided to use Divadlo X10, which provides an industrial, unorganized space rather than the classic theater with seats involved. It is more of a big empty and equipped space.

As covered in the interpretation of the text, the first part of the poem is the part where we witness the "mad" ones. Since the space is an open plan, my visual direction is to create zones for these mad ones, where they can be witnessed in their own habitat or given space.

As for the visual aesthetic, I am inspired by the poetry of Ginsberg as in the sense of absurd and surreal juxtapositions. Somehow related or not related materials coming together in the space, dignifying or pointing out madness will be seen as the first part of the performance, where it is going to be immersive. The audience is going to be able to freely roam in the space and interact with the mad ones. Just like the beat generation did, I want the audience to feel in the madness.

The tone of the madness is going to be inspired from William Blake's perspective. Madness as imagination and authenticity. Madness as irregularity and holiness. For this topic I had further research on the object theatre and religious undertone in automatons and animation. Especially derived from Japanese culture and animism in modern society, I was inspired a lot from their ideas of yokai, ayakashi and small gods that are called "kami."

*"kami, plural kami, object of worship in Shintō and other indigenous religions of Japan. The term kami is often translated as "god," "lord," or "deity," but it also includes other forces of nature, both good and evil, which, because of their superiority or divinity, become objects of reverence and respect. The sun goddess Amaterasu Ōmikami and other creator spirits, illustrious ancestors, and both animate and inanimate things, such as plants, rocks, birds, beasts, and fish, may all be treated as kami."* [1]

Animism, and the objects having a soul or more than their functional meaning, is definitely what theater provides us. Thinking about animating a picture or object, takes us to the topic of automata which I will employ as well.

Theaters, or the experiences in an organized space are actually religious experiences where people come together and go through a journey where things have more than one layer of meaning. Since I define beat poetry as a highly eclectic, religious title, I will employ the aesthetics of it, with a sense of joke and satir of the elements. As the beat generation did, maybe without respecting enough to the existing rules of the concepts, I will just take the parts that fit my envision.

Immersive experience in the first part of the performance is going to be where the audience interacts with certain "godly" beings. The creation of these beings or situations are derived from my personal experience of life as well as just impulsive collages of ideas and visuals.





Tofu kid, *Tōfu-kozō* [1]

# Mokumokuren

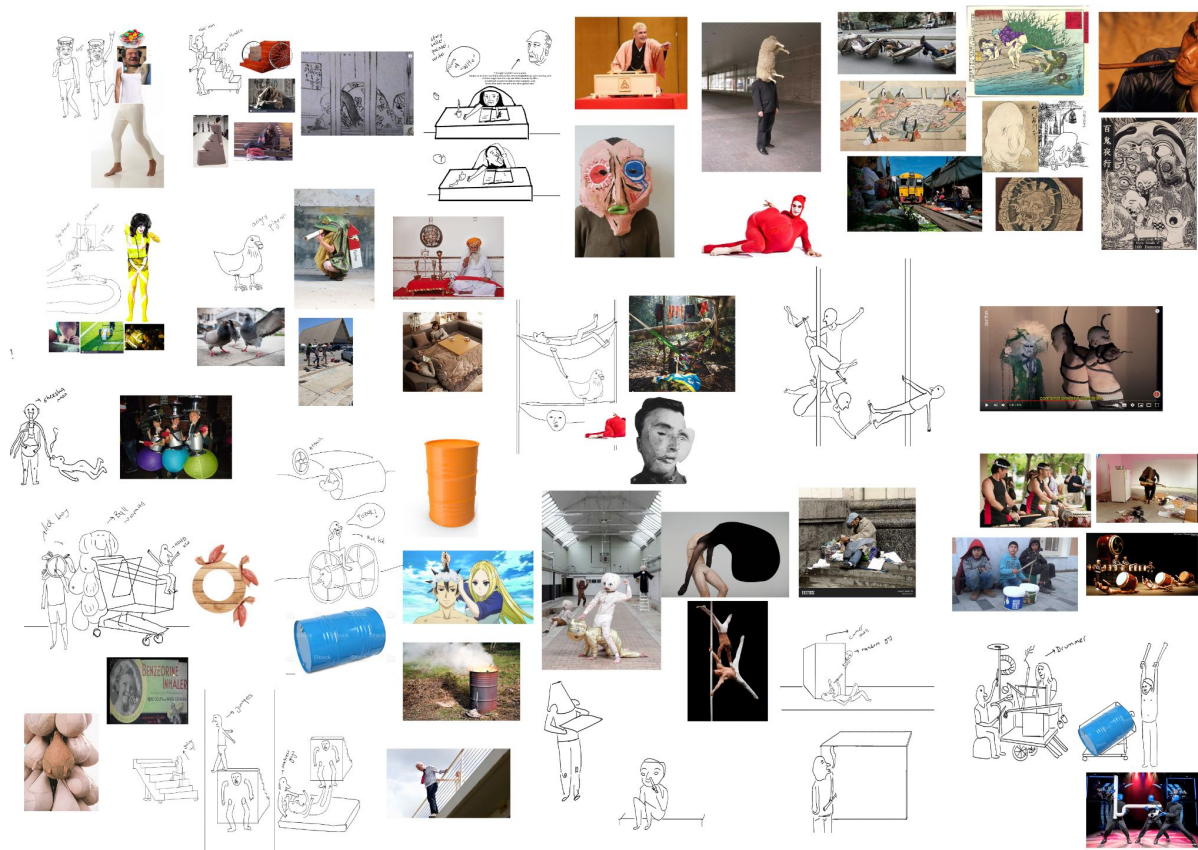
目目連  
もくもくれん

TRANSLATION: eye eye (i.e. many eyed) muraji (a hereditary title used in ancient Japan)

APPEARANCE: If not properly taken care of, shōji—the paper sliding doors and windows found in Japanese houses—can be easily damaged and riddled with holes. When shōji have gone too long without repair, ghostly eyes begin to pop out of the holes, watching all that goes on inside of the house.



[2]

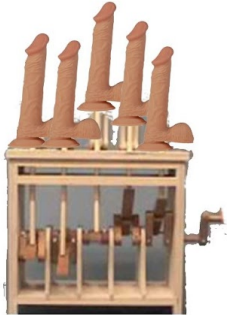


## First sketches

In this immersive part, there will be characters, or "kami" 's who require certain things from the audience, and in return they would provide something for them. Like in Shinto belief, when you give your prayers to the God/Goddess of success or love or marriage. In the following example, that is called "Holy Suicidals", the audience's role is to put a crashing pad underneath the actor, so that it would bring them longer life.

Actions such as rubbing dildos that are attached to an automated system, as well as giving a shower to a homeless guy... Actions and their absurdity will be balanced by their meanings, such as shampooing the holy hobo could give a permanent visa in the European Union to the prayer and such.

GIVE A RUB O HOLY DILDOS



HOLY PIGEON SHIT



SHAMPOO THE HOLY HOBO



Holy suicidal

## **Automata**

Automata's, an attempt of human beings giving more meaning to objects by simply creating and imagining mechanisms to make them move in a certain manner. This moving object can try to convey a story, it may be built by the sheer curiosity of the inventor/engineer to try to mimic the real world as much as they can. Like most of the pre modern art forms, the artisans were mostly driven by the religious intentions of expression or art for the rich people and whatever they might ask for. However, in the case of any artisan even though the triggering point would be religion or the local belief in the area, that doesn't change the fact that is a search of understanding the nature of the movement, and by this understanding finding the spirituality in the expression again. No wonder most of the old sculptures were to present goddesses for example the statue of the venus, or figurines for praying or the objects that are to make certain rituals possible. It is a common understanding that the humans have a tendency to rivitalize the still life around them and give them meanings in their concept of society. Therefore before and of course now, we have complex and multiple layered meanings in our everyday objects. Primitive societies were perhaps more " creative" in the meaning of giving sense to objects and to give them an "function" whereas right now, in our really organized society we know what means what and science is the never questionable source of rule making. There is no wonder why there was a bloom in primitive art in the years of modernism as well, where artists were trying to capture different qualities to not exactly revive however to reconsider the primitive art forms. It is no wonder that in a super automated society like ours right now, man wants to be in touch with mystical powers again. A childish curiosity to re understand the worlds

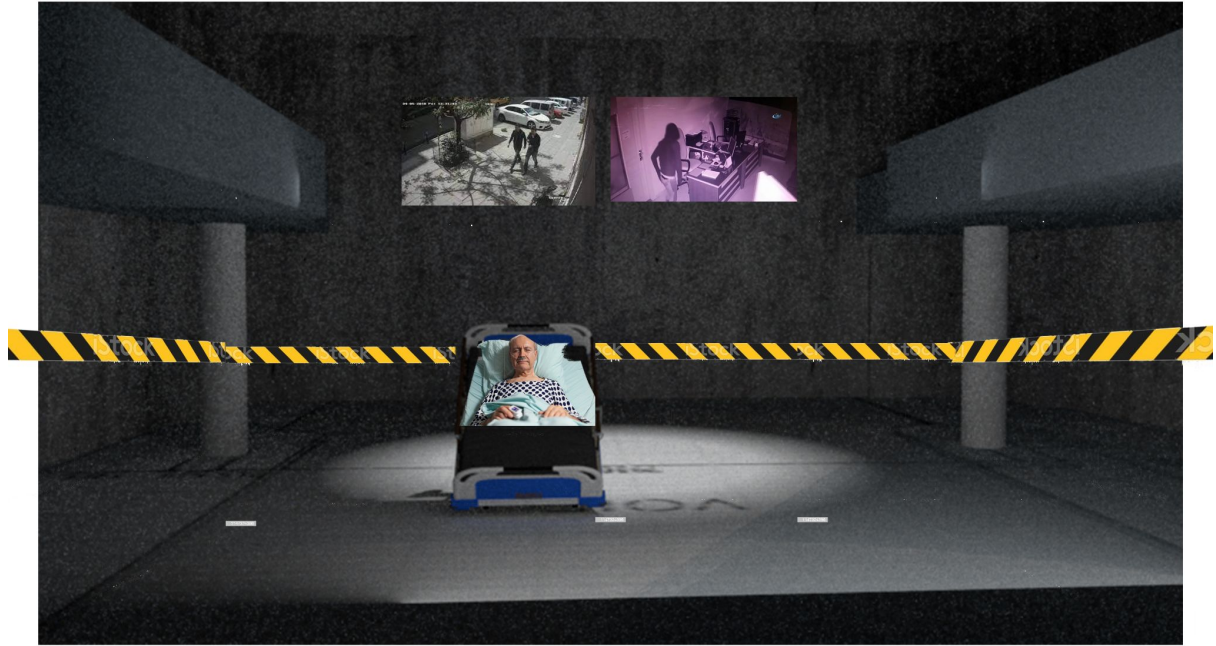
dynamics, trying to find different sets of rules to a world that we are introduced with the all rules included in, searching for authenticity can be as well supported with going totally against it, instead of no religion it can be no big religion however paganism, instead of no traditions people of the new world seem to be choosing to have an eclectic soup of cultures of their likings. Rituals are back in, surrealists were as well intrigued by the rituals and pagan objects, to have it as a gateway of what is beyond our consciousness, where everything can be absurd and the rules can be remade. *"To the Surrealists, primitive art seemed to express the unconscious, and offered a kind of shorthand language communicating mythic urgencies"* [2] About the primitive arts, in his book this guy says about the artworks *"Each of these very individual styles seems to emerge as a self-devised "culture." Creating a matrix of meaning out of objects and experience, counterposing personal myth and cultural myth, was an acknowledged mode of generating modernist poetry after Pound's Cantos and Eliot's Wasteland.* [3]

## **2 . Part**

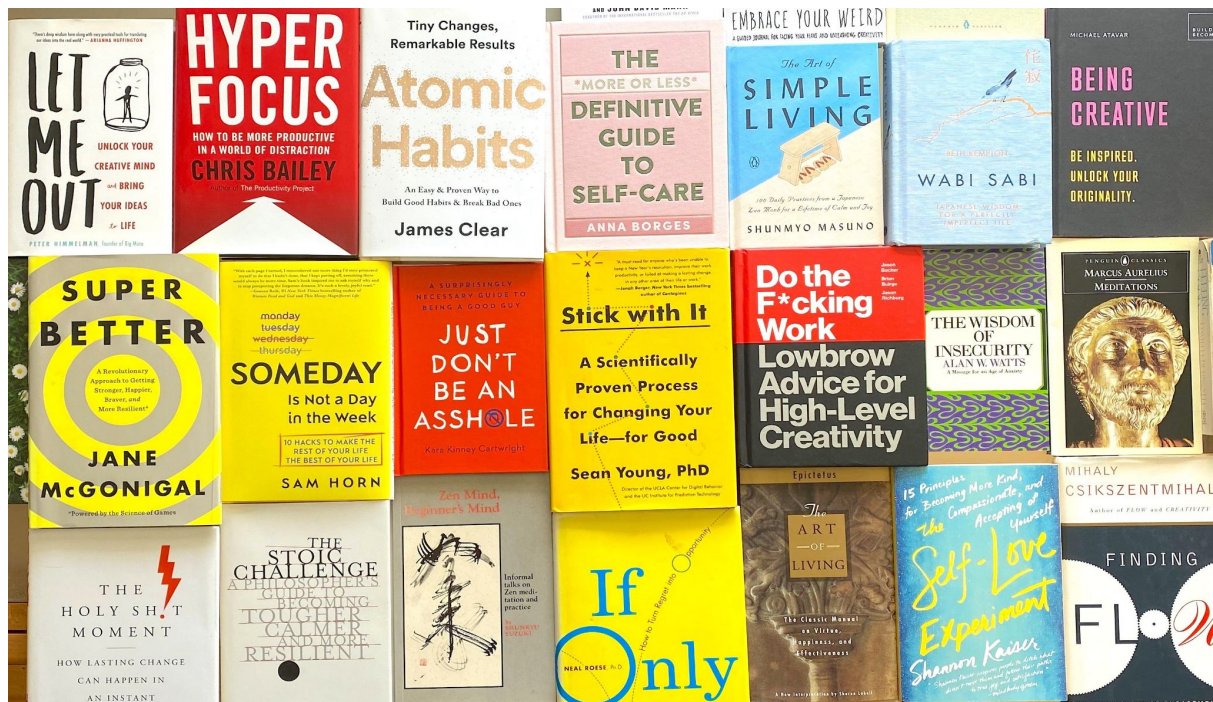
Part in the poem which talks about Moloch, is the part where the performance becomes centralized. The joyful interactive part starts to fade away and we see footage of the people who were interacting with the gods, in a sense somehow praying to them by doing what they are told to do. This footage symbolizes the surveillance, almost criminalizing the activities of the audience as well. Focus is going to be on the footage where people can see themselves in a different perspective. A perspective of a surveillant, repressing, judgemental eye. Which is the Moloch. After the footage, audience members get papers from doctors,



reporting some mental health disorders and they should actually get either medications or help from a psychiatrist. The mood changes into a hospital environment, clean and cold.



### 3. Part



the 3rd part is when we hear Ginsberg, depicted as an old guy reading the poem out loud. Place gets surrounded by lots of Self Help books, implying that the mad ones need to change themselves. With this, yoga mats arrive and a small yoga session is done with the audience, with the audience advised to close their eyes, actors leave the place, leaving it empty.

## Works Cited:

1. <https://www.britannica.com/topic/kami>
2. Kardon, Janet, (1979) *Masks Tents Vessels Talismans*, University of Pennsylvania Institute of Contemporary Art pg 7
3. Kardon, Janet, (1979) *Masks Tents Vessels Talismans*, University of Pennsylvania Institute of Contemporary Art pg 17

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1. <https://voyapon.com/yokai-japan-history-legendary-monsters/>
2. <https://yokai.com/mokumokuren/>



## **CONCLUSION**

During the research period, I had a great chance to look deep into a generation which had affected me from the core. While having the sociological part of the reading, I have come across many questions that I have been asking, and I realized they are still as powerful as before.

In the highly equipped and regulated looking societies that we have, it was always interesting and also tragic for me to see public disorder or homeless people. I have found romance, ecstasy and an inevitable sadness in these situations. I realized my interest and personal inspiration towards countercultures is something really profound in my life and after the readings that I had, it seems most of the concepts have seeped deep inside to ask more accurate questions in the future about the topic hopefully.

To be able to find these sources through art and poetry, as well, reminded me how powerful an art work and self expression can be, other than the plastic art forms as well. The thesis gave me motivation to find more connections to literature in my work as well as reading biographies of the artist since their lives most of the time, a manifestation as well.

From the scenic perspective, it was a challenge to imagine a poem as a dramaturgical piece. It was inevitable that the text was taking me to create more snippets of situations, installations but never a continuous act. During my consultations I came across many types of frameworks to approach a text and I

am really glad that through my studies, I came across the power of objects, and space as an eclectic, multi-layered storyteller. In this sense, I find it really valuable in theatrical studies that we imagine the space not only as a designer or as an architect but as a choreographer of visuals that are able to trigger minds of the spectators from cultural and physiological levels of perception as well. I am thankful to all the teachers and academic environment who made this understanding possible and guided me through the path.

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