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**Visions of America in American postmodern poetry: The Case of Allen
Ginsberg's *Howl***

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Dedication

We dedicate this humble research to our families.

Hamza

and

Mohamed

Acknowledgment

First of all, we thank Allah for His help to complete this work.

We are deeply indebted to our supervisor Dr. Mega Afaf for her advices and precious time and her observations.

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Abstract

American postmodern poetry is one of the well-known areas in American literary history. It appeared after the World War II. This study discussed the famous work of Ginsberg which is *Howl*. It aims to investigate the uniqueness of Ginsberg's thoughts as compared to other American poets and to know how he constructed his poem with new features at that time to convey his vision about America. We carried out this study to demonstrate that this poem is a piece of art with artistic value and significance, and not just a social critique, and to provide a deeper understanding of the poem. By using Geoffrey Leech and Mick short's literary stylistic approach, we analyzed the poem and we found different stylistic features such as lexical deviation, anaphora, lexical cohesion, phonological deviation and graphological deviation. Also, we reviewed several literary books and articles that discussed and analyzed the poem in order to gather the information about Ginsberg and his work. The main results of this study are knowing the different visions of Ginsberg toward America such as capitalism, sexuality, suffering, urban life, counterculture, repression, materialism and consumerism, poverty and mental illness. In the conclusion, American postmodern poetry gave breakthrough in the literature and especially *Howl* that had significant impact on literature and the American society because of Ginsberg's visions of America in the poem.

Keywords: Allen Ginsberg, America, *Howl*, Poetry, stylistics, Visions.

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General introduction

1. Background

Postmodernism is a movement that appeared in the middle of the 20th century, it is characterized by skepticism, subjectivism, or relativism; a general suspicion in reason, and an acute sensitivity to the role of ideology in asserting and maintaining political and economic power.

Although all civilizations embraced postmodernism, the American civilization was unique because of the diversity of its people with rich writings. Also, American literature had ties with British literature, this encouraged writers to be independent and write about their reality. Postmodern American literature is characterized by playfulness, metafiction, fragmentation, intertextuality, and the embrace of randomness.

The main figures of postmodern American poetry are divided into groups, we mention: The Beat Generation, The New York School of poets, The Black Mountain poets, the San Francisco Renaissance, and The Language poets. These are a few examples of movements and groups that featured American postmodern poetry at that moment.

American poets write about the immediate situation that they were living in, like nature, society, the human condition, religion, and many other topics that encapsulate the human experience. For example, Allen Ginsberg expressed the intangible beliefs of this generation in his poems about his childhood. He also wrote curiosity, war, freedom of thought, and other people. Through Allen Ginsberg's ideal individualism, he has been able to express the themes and values of the Beat Generation. Also, he adopted free verse in his writings in poems. Robert Creeley also is one of the Black Mountain writers, he wrote about love, loss, isolation, hopelessness, absence, and division. Creeley's poems were a reflection on the past and memories. He was famous by his concise language and free-form style that gave powerful meaning and

emotions to his poems, such as *A sense of measure* (1972), *For love* (1962), *Presences* (1976). In addition, Sylvia Plath is one of the poets of the Confessional group, she was known by alienation, self-destruction, and expressing her personal experiences and emotions in her writings. Sylvia's well-known poems like *Daddy* (1962), *Lady Lazarus* (1962), and *Tulips* (1961).

Postmodern poets write in the free verse form because they feel more free and flexible to write about new things, create their own styles, and employ postmodern characteristics in their poems.

2. Statement of the Argument

We notice that the authors do not agree on the same vision, each one of them sees America and life in general in his own vision. Most postmodern poets such as Allen Ginsberg, John Ashbery, and Sylvia Plath present a complex and many-sided picture of America through their experimentation with form, language, and imagery.

3. Research Questions

This study seeks to address the following research questions:

- 1- What are the images of America in Allen Ginsberg's *Howl*?
- 2 -How does he convey these images in his poem?

4. Literature Review

A considerable number of researches and studies have been conducted concerning Allen Ginsberg's poems especially *Howl*. Allen Ginsberg was a member of "The Beat Generation". Jack Kerouac said that Ginsberg is the voice of the Beat Generation, the prophet of a new dispensation, a master of cosmic ecstasies (Krouak,1956, p.7). Allen Ginsberg's poems were

studied by many researchers in many fields such as David Sterritt and Timothy Leary and many authors and poets.

The primary criticisms of Allen Ginsberg's *Howl* has emphasized its literary and historical importance. The poem has received high appreciation from many commentators such as Jack Kerouac, William S. Burroughs, and Neal Cassady. William S. Burroughs said that *Howl* was a seminal work of the Beat Generation, a powerful expression of defiance against the constraints of society and a celebration of individual freedom. It was embraced by a community of writers and artists who saw it as a call to arms, a work that defied the conventions of its time and paved the way for a new kind of poetry. It remains a testament to the enduring power of art to inspire and challenge us, to break down barriers and push us to see the world in new ways. (Morgan,1997).

Barry Miles also was interested about Allen Ginsberg when he published his book *Allen Ginsberg: A Biography*. He has looked at *Howl* in the context of the Beat Generation, interpreting it as a reflection of the 1950s counterculture and a call to disobedience; "With his luxuriant black beard and huge calm eyes, his beads and finger cymbals, he [Ginsberg] became almost symbolic of the movement itself, even though he was of a different generation. He assumed the role of elder statesman of the counterculture, one of the few older people the hippies felt they could trust". (Miles, 1989).

Allen Ginsberg portrays America in many images in his work *Howl*". Firstly, there are some researchers who study these images. we mention Laszlo K. Gefin as example in his book *Through Images Juxtaposed: Two Hungarian Poetic Responses to Allen Ginsberg's Howl*. Laszlo K. Gefin states that *Howl* is a prophetic masterpiece that helped change the course of American poetry in this century. Also, he states: *Howl* has come to represent "the greatest achievement in American poetry since T.S. Eliot's Waste Land," and "one of the most influential poems of the past generation." These quotations show that *Howl* is a great work. In this book

Laszlo K. Gefin explains briefly his view on America; "In several poems written over the past decade and a half, Oban's references to his friendship with Ginsberg, his view of American poets and literature in general, and matters having to do with America have been characterized by a condescending desire to show up their naivety and amateurishness in contrast to the socially committed public stance he claims to profess."

In this dissertation we will discuss the visions of America in American postmodern poetry and give the stylistic analysis of the poem *Howl* and also the visions of America in *Howl*.

In conclusion, previous studies of Allen Ginsberg's *Howl* have primarily focused on its literary and historical significance, examining it as a reflection of the countercultural movement of the 1950s. There has also been some literary analysis of the stylistic and technical aspects of the poem.

5. Aims of the study

The aim of the present study is to show the uniqueness of Ginsberg's thoughts as compared to other American poets. Also, to know how he constructed his poem with new features at that time to convey his vision.

6. Significance of the study

This study intends to show the important role that *howl* played in that time to light people's minds and indicate the literary value it added to the American literature and to demonstrate that this poem is a piece of art.

7. Research Methodology

To conduct the present study, we have chosen a qualitative approach to better understand the meaning of the poem. Also, we have chosen descriptive research methodology to describe the characteristics of Allen's poems and its significance.

8. Structure of the study

The present dissertation is divided into three chapters:

In the first chapter, we will discuss American postmodern poetry. First of all, we will define American postmodern poetry, we will give a historical background of American postmodern poetry. Then, we will identify the schools of American postmodern poetry.

The second chapter is titled Visions of America in Postmodern Poetry. Initially, we will start with its main representative figures. After that, we will show the visions of America in postmodern poetry.

In the last chapter, under the title of the analysis of Ginsberg's *Howl*, we will define the literary stylistics, depending on the approach of Geoffrey leech and Mick short's literary stylistics. Also, we will provide a stylistic analysis of Ginsberg's *Howl*. Finally, we will give the visions of America that mentioned by Ginsberg.

CHAPTER ONE

American Postmodern Poetry

Chapter One: American Postmodern Poetry

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Introduction

In the first half of the 20th century, there was a large impact of modernism that rejected traditional values and artistic forms in favor of the individual psyche and subjective experience, as well as a rejection of historical narrative structures and a focus on fragmentation and experimentation. However, in the second half of the 20th century, postmodernism replaced modernism and this was due to many reasons including the changing social, cultural, and political landscape from mid-to-late 20th century. In addition to the rise of mass media and popular culture, which challenged traditional values and aesthetic forms of modernism, and the increasing awareness of social and political issues such as civil rights, feminism, and postcolonialism(Harvey,1989). These factors contributed to a shift away from the modernist emphasis on universality, objectivity, and order towards a more fragmented, subjective, and skeptical approach to reality and representation.

1. Definition of Postmodernism

Reading the term "postmodernism" can be difficult because it contains three main derivatives: postmodernity, postmodernism, and postmodern. The term "postmodern" refers to a specific period in literature and historical history that began in the middle of the 20th century and lasted until the 1990s. This movement or period has its own aesthetic principles and styles that encompass the terms "postmodernism" and "postmodernity." The latter is how the world has evolved throughout this time as a result of events in the political, social, economic, and media realms. A number of ideas and concepts derived from aesthetic production-related philosophy and theory are associated with postmodernism. (Marouf,2018).

1.2. Postmodernism as a literary movement

According to H. M. Abrams' *glossary of literary terms*, the term "postmodernism" in literature typically refers to literary works that were written after World War II and reflect the effects of Nazi mass murder, the atomic bomb, the gradual destruction of the natural environment, and overpopulation (Marouf,2018).

Regarding the alienated attitude and confusing techniques, postmodernism's typical description could be considered as a continuation of modernism; yet, it had given up its unified artistic meaning. While modernist authors sought to give the world meaning through myth, symbolism, or formal intricacy, postmodernist authors embraced the meaninglessness of current human existence through self-awareness, fabulation pastiche, and other characteristics. Midway through the 20th century, postmodern literature emerges, particularly in the novels or "anti-novels" of Thomas Pynchon, Samuel Beckett, Kurt Vonnegut, Salman Rushdie, Julian Barnes, and many of their contemporaries. (Marouf,2018).

New ideas brought about by postmodernism include the crisis of representation and the loss of confidence in the ability to accurately depict reality in aesthetic, epistemological, moral, or political terms. In other words, the idea of modernism has been discredited and condemned for implying that there is a timeless reality that provides the basis for all of existence (Marouf,2018).

1.3. Definition of American Postmodern Poetry

First and foremost, and most consistently, The New American Poetry asserted its originality and spirit of provocation through its "total rejection of all those qualities typical of academic verse." (Allen 1999 [1960]: xi). It wasn't intended to be a teaching anthology for acceptance by teachers at a college or university. The New Critical version of the poem as a trans historical artifact - traditionally metrical, symbolically complex, and studiously removed from

the author's life and experiences - was then dominant, and this poem articulated a direct challenge to English faculties, academic journals, and received opinions about poetry in the postwar university (Marouf,2018).

The New American Poetry presented itself as an “aesthetically revisionist” anthology: it intended to be polemical, to intervene in literary history, and to champion non-canonical poets sharing formally innovative positions (Marouf,2018).

From the above we can define American postmodern poetry as: the literary movement known as American postmodern poetry, which first appeared in the mid-half of the 20th century, is defined by a rejection of traditional poetic forms and subjects. The idea of a single "truth" or "reality" is frequently contested by postmodern poets, who instead focus on the fragmented and arbitrary nature of experience. Additionally, contemporary culture references such as song lyrics, television references, and advertising slogans are frequently used into postmodern poetry, which also challenges preconceived concepts of syntax and grammar. Charles Bernstein, Lyn Hejinian, Susan Howe, and John Ashbery are a few examples of prominent American postmodern poets.

1.4. Historical background of American postmodern poetry

The mid-century generation, whom Randall Jarrell was one of the first to categorize as "postmodernist," was still being influenced by their modernist forebears. But the younger poets moved forward on their own terms, building on the formal experiments of their mentors while transforming the occasionally conservative ethos of those older poets into something rich, unpredictable, and new. This is often the case after serving an informal apprenticeship under one or more members of the older generation (Axelrod et al.,2012, p.3).

The mid-20th century was a convoluted and conflicting period. Although many Americans saw an increase in wealth in the 1950s, the wealth disparity was expanding and the

appearance of widespread prosperity was periodically disrupted and jeopardized by recessions. Many Americans experienced what historian William O'Neill has referred to as a "American high" as a result of their joy in winning World War II and the advancement of their country's material wealth. The price of this era of optimism, however, was social conformity, enduring racial and gender injustices, international problems, a rising "military-industrial complex" (as President Eisenhower dubbed it), and, most importantly, a fear of nuclear destruction. The Vietnam War, which cost the lives of more than 58, 000 Americans and many others, culminated an era of social progress and conflict that began in the 1960s (Axelrod et al.,2012, p.3).

The majority of these poets made successful attempts to rebuild American poetry for the post-World War II era while at the same time becoming more and more suspicious of important aspects of American domestic and foreign policy. They were alienated, but as more and more of them obtained teaching posts at the country's colleges and universities, they also became more and more entrenched. Cold War culture was reflected in 1950s and 1960s American poetry. The competition between the United States and the Soviet Union and the constant threat of nuclear war quietly influenced poets' and people's everyday consciousness (Axelrod et al.,2012, p.3-4).

Nearly all cultural endeavors were impacted by the containment doctrine, which mandated that the United States work to "contain" Soviet strength. While many poor people, single people, immigrants, and people of color were left trapped in metropolitan areas that suffered from a loss of jobs, a declining tax base, deteriorating schools, and a rising crime rate, middle-class women and families were effectively "contained" in recently constructed suburbs. The poetry of the time intricately reflected and criticized these circumstances. Although African-American advocacy groups were successful in overturning the legal basis of racial segregation, social or economic advancement was not always a part of these hard-won political advances. American culture was in trouble by the middle and end of the 1960s. President John F. Kennedy, Martin Luther King Jr., Robert Kennedy, and Malcolm X were all assassinated. Vietnam War

was raging. The war was opposed by many American poets, and a sizable and noticeable portion of them actively rejected it. Poetry was at the epicenter of the social battle as the peaceful conformity and the gloss of progress that had characterized 1950s culture came crashing down (Axelrod et al.,2012, p.4).

1.5. Schools of American postmodern poetry

American postmodern poetry encompasses a broad range of literary approaches and styles. These are the main ones mentioned by Paul Hoover in his book *"Postmodern American Poetry: A Norton Anthology"*

1.5.1. The Beat movement

The Beat movement was the most public of the new poetries, it led by Allen Ginsberg, Jack Kerouac, Gregory Corso, Gary Snyder, Lawrence Ferlinghetti. It appears in the post war era. They called themselves "The Beats Poets" due to the word "Beat", it encourages many writers; it suggesting exhaustion, beatitude, and the jazz improvisation Jack Kerouac was the first one who used it in his novel *"ON the road"*(1957) offered the beat model of unplanned composition, written on a continuous reel of teletype paper. Allen Ginsberg's also has the same thing like Jack Kerouac, the verbal improvisation and jazz sense of measure can be heard in lines such as "ashcan ranting and kind king light of mind". Beat writing is conversational, incantatory, euphoric, direct, performative, tormented, and public. They believe in the rejection of standard narrative values, making a spiritual quest, the exploration of American and Eastern religions, the rejection of economic materialism, explicit portrayals of the human condition, experimentation with psychedelic drugs, and sexual liberation and exploration. By 1957, the Beat influence had been mostly included by the Hippie movement. On the other hand, there is many poets like Ginsberg and Snyder continue to enjoy a wide following. The current scene's booming performance poetry movement has also contributed to maintaining interest in the beat.

1.5.2. The New York School

The central figures of the New York school are John Ashbery, Frank O'Hara, Kenneth Koch, and James Schuyler, all of them lived in Manhattan. They were a group of painters that share the same style, method and subject matter. Vigorously influenced by French experimental writing, it emerged in the 1950s and 1960s. They were characterized by using playfulness, fragmentation, and ironic style in their writing. The poets wrote about everyday moments, pop culture, humor, and spontaneity into their work. One of the popular subjects that New York school dealt with is "Personist Poetry" which speaks about immediacy, directness of everyday life and experiences and everyday language. Personism founded in O'hara essay "Personism: A Manifesto". O'hara stated that he ascertains that he could use the telephone instead of writing the poem while he writing a poem for specific person, here the term "Personism" was emerged. "Personist" mode is not the only characteristic in the New York School. Using the novel, sestina, and pantoum, John Ashbery mixes conventional structures with an original impetus and tone. Also, the New York school uncover a fondness for parody; as example "Variation on a theme of William Carlos Williams" by Kenneth Koch, and also pop culture, as example "Farm Implements and Rutabagas in Landscape" by John Ashbery. It also works within the Avant-grade tradition of the "poet among the painters". Frank O'hara was the Apollinaire of New York painting and he was the curator for the museum of Modern Art and organizer of major exhibits, John Ashbery was editor of Art news and James Schuyler was a frequent contributor to art in America. In addition, John Ashbery has an important place or the leading role in American poetry because in his work "Self-Portrait in a convex mirror (1975)", he expresses the period's most important theme indeterminacy; it means "the conditionality of truth, as well as a compositional tendency away from finality and closure; the text is in a state of unrest or undecidability" (Hoover, 1994).

1.5.3. Black Mountain School

Black Mountain School belongs to the leadership of Charles Olson at Black Mountain College in North Carolina. Black Mountain was the direction or the home of many number of figures including painters such as Josef Alberts and Robert Rauschenberg, composer John Cage, dancer and choreographer Merce Cunningham, and futurist thinker Buckminster Fuller, creator of the geodesic dome. The poets Robert Creeley, Ed Dorn, Hilda Morley, John wieners and Robert Duncan were in residence (Hoover,1994. p.33). Also, Hoover said that Black mountain is more pragmatic and more real than the Beat or New York school because it focuses on the essays and teachings of Charles Olson like "Projective Verse"(1950), it depends on open poetry when the closed form of the past replaced by "Field Composition"; it means that the poet put himself in the open improvising line by line, syllable by syllable instead of using "an inherited line "as what it called by Olson such as iambic pentameter. Also, Hoover said that the line as unit of brathe is a major principle of Black Mountain composition. (Hoover, 1994.p34), because they thought it was more flexible instead of prescribed. In addition, one of the important aspect of is the concept of ego in Olson essay's, which is getting rid of the lyrical interference of the individual as ego. On the other hand, Edward Halsey Foster defines Black Mountain School as a mode of experimental poetry that emerged in the mid-twentieth century by a group of poets and writers that belongs to Black mountain school and it characterized by an emphasis on process, collaboration, and interdisciplinary experimentation. Edward Halsey Foster states" Black Mountain poetry, then, is marked by an emphasis on process, collaboration, and interdisciplinarity, and by a willingness to experiment with form, language, and subject matter. The poets affiliated with Black Mountain College rejected traditional poetic forms and conventions, seeking instead to forge new modes of expression that reflected their own unique experiences and sensibilities" (Foster,1995). This quote show that Black Mountain poets focus on the variative itself and also focus in collaborating with the other thinkers in drawing on multiple disciplines and perspectives to inform their work. Black Mountain poets rejected

traditional poetic forms and conventions and their target is to try different forms, styles, and techniques, as well as with different subject matters and themes and they also were interested in creating poetry that related to their experiences and perspectives and forge new ways or modes of expression that would be targeted and authentic instead of sample expression as what had come before, the end of Black Mountain is generally considered to be 1970, the year Charles Olson died.

1.5.4. The Language poets

The Language School of Poetry emerged in the 1970s as an alternative to traditional American poetry and forms. Charles Bernstein, Ron Siliman, Lyn Hejinian, and Susan Howe are the main figures of this school. Language Poetry aimed to place complete emphasis on the language of the poem and to create a new way for the reader to interact with the work, following movements such as the Black Mountain and the New York schools. Language poetry is also linked to leftist politics, and it was published in several literary magazines in the 1970s, including L=A=N=G=U=A=G=E (their name). L=A=N=G=U=A=G=E Writing definitely got a mature voice and a name with the publication of the first issue of the magazine L=A=N=G=U=A=G=E. Obviously, all the letters are capital and this is because every letter has the ability to express and communicate when combined with another letter from the same language to form words, sentences, and written text.(Chakroborty,2008. p.18), and the same reason for the equals signs. In this context Julia Kristevaclaims “Our fundamental social code and that what is written follows the system of signs which is socially accepted and is understood by our interpretative ability”. The idea that language dictates meaning rather than the other way around is central to language poetry. Language poetry also seeks to involve the reader in the text, emphasizing reader participation in meaning construction. Lee Bartlett explain this and he states "they hoped to emphasize a spectrum of writing that places its attention primarily on language and ways of making meaning, that takes for granted neither vocabulary, grammar, process,

shape, syntax, program or subject matter. and to develop more fully the latticework of those involved in aesthetically related activity" which is referring to a particular approach to writing that focuses primarily on language and the ways in which meaning is created through language.

In Addition, as well as the contribution of these schools enrich the literary works of the American postmodern poetry, there is also another groups that has the same role as the abovementioned groups. For example, a confessional school of poetry emerged in the 1950's and it is characterized by writing about the authors' personal experiences. One of the most famous writers in this group is Sylvia Plath. Moreover, there are several other groups as well, including the Objective group, the New Formalism group, and the Eco poetry group.

1.6. The Techniques of American Postmodern Poetry

Postmodern poets used different techniques to convey their message through their poetry. Postmodern poets utilized strategies such as fragmentation, metafiction, intertextuality, playfulness, and many techniques to convey their ideas. Here are the major techniques used by most of the American postmodern poets:

1.6.1. Fragmentation

Fragmentation is a major technique employed during the literary period, starting from modernism moving to postmodernism. This technique is used to illustrate the complexity of life and the idea that it has many different parts and meanings. As a result, poets began to use the technique of fragmentation in literature to show different aspects and stages of existence. In the literary work, the plot, characters, theme, images, factual references, and language are broken down. The poem may pause in the midst and begin a new story, which will eventually be stopped so that the old story can continue. Fragmentation is used to let the readers know that nothing is fixed and that life is constantly changing and evolving. (Sim,2011)

1.6.2. Intertextuality

Another technique used by the poets is intertextuality. The term intertextuality refers to making reference in a literary work to a previous one by different authors. Through allusions, the poets incorporate intertextual elements into their poems to emphasize the importance of subjectivity to their readers. (Barthes,1977).

1.6.3. Metafiction

It is a very common way of writing poetry. In metafiction, the narrator or characters recognize that they are in a fictional work. Often most closely associated with postmodern prose, metafiction involves a departure from standard narrative conventions, in which a self-aware narrator infuses his perspective into the text to create a fictional work that comments on fiction.

1.6.4. Irony and Black Humor

Irony and black humor are the most used techniques by postmodern authors. Irony is a contrast between what is said and what is meant, or between appearance and reality (Raupp,2020, p.7). Black humor is a literary device that treat serious shocking topics through the use of element of comedy(Huang,2015). These techniques can be used to challenge readers' assumptions and encourage them to engage with literature and poetry in a more critical and reflective way. They can also be used to create new meanings and insights and to explore the boundaries of language and expression.

Further, many techniques aroused by the poets in their works such as Minimalism, Fabulation, Historiographic Metafiction, Magical Realism, and many other techniques which make poems aesthetic and coherent.

Conclusion

As a conclusion, American postmodernism had big impact in the second half of the twentieth century that led many writers to change their style in writing. The schools of American postmodern poetry have different forms for each one of them, but they all shared the same role in the development of language, form, and content which gives an artistic and aesthetic value. Also, many poets had a big impact in literature, readers, critics and especially Allen Ginsberg who wrote the famous poem in the 20th century which is *Howl*. As a result, poetry is often complex, challenging, and deeply personal, reflecting postmodern life's diverse experiences and perspectives.

CHAPTER TWO

The visions of America in American Postmodern

Poetry

Chapter Two: The visions of America in American Postmodern Poetry

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Introduction

American postmodern poetry has a wide range of topics and techniques and themes that had featured the literary works in this period. The poets of American postmodern poetry were seeing America and describing it in different visions, each one of them used his own style and techniques and also themes and this is because of several reasons such as world war 2 and; the rise of anonymity and consumerism in a mass urban society and surely the rise of mass media and mass culture. The poets use different themes that are related to American society, culture and history. For example: using fragmentation and stream of consciousness, the mainstream culture in America and the dominant ideology and also the American idiom and landscape "Hoover,1994. p.25, p.27". Also, Hoover states" The radicalism inspired many poets to found expression in critical approaches such as feminism, post-structuralism and multiculturalism that are increasingly central to the study of liberal arts" and this also is considered in the themes of American postmodern poetry. In addition, there are also many themes such as urban life,drugs, sexuality, political issues and nature and many other themes. Every poet has many works and surely themes that describe his vision aboutAmerica.

2.1. The main Representative Figures in American Postmodern Poetry

2.1.1. Robert Creeley

Robert Creeley, who was raised in Arlington, Massachusetts, attended Harvard but left before graduating. Charles Olson invited him to join the teaching at Black Mountain College in 1954 after he had lived in Majorca, Spain, where he started the Divers Press, and the south of France in Aiken-Provence. He started the Black Mountain Review there. Despite leaving the institution itself in 1955, Creeley had a tremendous impact on Black Mountain poetry. He has been connected to the State University of New York at Buffalo since 1966, and in 1992 he was awarded the state of New York's poet laureate. He co-founded Buffalo's Poetics Program in 1991

with colleagues Susan Howe, Charles Bernstein, Raymond Federman, Robert Bertholf, and Dennis Tedlock. There was, however, a sense that Creeley remained independent of the diminishments of academic life (Hoover,2013).

The work of Creeley, which has been described as "Minimums" to Charles Olson's "Maximus" is lyrical and romantic in the troubadours' tradition while also being experimental in syntax. The poem is a self-sufficient and sinuous gesture, according to Creeley, rather than pointing toward anything outside of itself. In the article "To Define", he opposes poetry as a "descriptive act, I mean any act which leaves the attention outside the poem" (Hoover,2013).

Even though his poetry investigates the immediate feeling in language that is frequently vague and evocative rather than simple and descriptive, his short lines and use of enjambment convey both the graceful stutters of everyday conversation and the lyrical beat of song. Creeley adheres to the objectivist tradition by rejecting nineteenth-century "symbolism" in favor of the actual, as described by the poet Louis Zukofsky; it is Creeley's "thoughtfulness that makes the shape--the metaphysics of loneliness." (Hoover,2013).

His short lines and use of enjambment imply both the graceful slips of common speech and the lyrical cadence of song, while his poetry explores the immediate sensation but in language that is frequently ambiguous and evocative rather than direct and descriptive. Creeley's death at age 78 from complications from pneumonia caused a huge loss to the inventive poetry community, who mourned the loss of a father figure. He was in many respects the most trustworthy link to the modernist past, and he was renowned for his compassion toward emerging poets. He was given the Bollinger Prize and admitted to the Academy of Arts and Letters, but he was never the recipient of a prestigious literary award like the National Book Award or the Pulitzer Prize. His poetry collection *For Loe* (1962), along with

Ohara's *Launch Poems* and Ginsberg's *Howl*, is considered one of the key works of the postwar era (Hoover, 2013).

Along with Ginsberg's *Howl* and Ohara's *Launch Poems*, his poetry collection *For Loco* (1962) is regarded as a foundational work of the post-World War II era (Hoover, 2013).

2.1.2. John Ashbery

John Ashbery was already composing poems when he entered Harvard with the goal of becoming a painter, and he quickly turned it into his full-time job. He earned both a B.A. and an M.A. in English from Harvard and Columbia, respectively. After that, he spent many years working as an editor and art critic in an effort to support his "poetry habit." (as he puts it in *Selected Prose*). He was the editor of *Art News* and a *Newsweek* art critic who lived in Paris from 1955 and 1965 before moving to New York. Ashbery was a member of the New York school of poets, along with his buddy Frank O'Hara and his pupil John Yau, and he wrote poems that were inspired by his experiences in the city's vibrant artistic and cultural milieu. Ashbery has won numerous prestigious prizes, such as the Pulitzer Prize and the National Book Award, and his poetry collections have drawn glowing reviews. He is now retired from teaching at Brooklyn College and Bard College, and he shares a home in rural Hudson, New York, with his companion David Kermani. He was one of the poets of his time who was most admired, respected, and influential (Axelrod et al, 2012).

John Ashbery is considered as a master of inner states. He examines the capacity for indirection, implication, and condensation in poetry as he questions the relationship between word and meaning. He makes the argument that language can only partially and peripherally represent both subjective and material reality, which highlights the significance of both. Thus, his poems have two main focuses: on the objects, events, and unattainable feelings, also on the poetic rhetoric's that promise and adjust the communication of the information. With their own

language use at the foreground, Ashbery's poems imply that verbal creativity is less a divine power than an assembly line where many elements are put together to create something new. The poems scatter our preexisting beliefs by creating language combinations that are ambiguous, enticing, and unexpected (Axelrod et al,2012).

The poetry of Ashbery is full of rhetorical intensity but devoid of actual sense. It represents the poet's intellectual and emotional environment's ups and downs as well as the limitless potential of language. For instance, "The Instruction Manual" uses terminology that proudly displays its artificiality to explain precisely what is not to be seen—the never-visited city of Guadalajara. The phrase "The Tennis Court Oath" conjures tremendous confusion in a discourse devoid of transcendence. The wordscape of "Daffy Duck in Hollywood" is carnivalesque and full of exaggerated cultural occurrences. "The Big Cloud" surrounds itself in a cloud of sentiments, emotions, and aspirations. The things in Ashbery's poems never stay fixed down for very long because of his constantly innovative and dynamic vocabulary (Axelrod et al,2012).

2.1.3. Susan Howe

Susan Howe was born in Ireland and moved to the US as a young child with her family. Her father and mother, Mary Manning, both performed and wrote plays for Dublin's Abbey Theatre. Professor Mark DE Wolfe. Howe taught at Harvard Law School. She was one of the most prolific and well-known poets of our time before starting her position at The State University of Buffalo. Prior to that, she worked as an actress and assistant stage designer at Dublin's Gate Theater, as well as a painter, radio producer, and literary critic. Between 1989-2006, she helped establish the Poetics Program there. Susan Howe's greatest influences include Emily Dickinson, about whom she wrote the renowned book of criticism "My Emily Dickinson"

(1985), Howe also acknowledges the early Puritan writers, particularly Cotton Mather, as having had a significant impact on her writing (Hoover,2013).

She has twice won the Before Columbus Foundation American Book Award, for *My Emily Dickinson* in 1987 and for *Secret History of the Drilling Line* in 1980. She also published *Pythagorean Silence* in 1982, *Defenestration of Prague* in 1983, *The Europe of Trusts: Selected Poems* in 1990, "The *Nonconformist's Memorial* in 1993, and *Frame Structures Early Poems* 1974–1979 in 1996. That *This* (2010), an elegy written after the passing of her husband Peter Hare, and *The Midnight* (2003). Each of her books focuses on a distinct period of historical interest, such as the *Labadists, a utopian cult in Cecil County, Maryland, 1684-1722* (Souls of the Labadie Tract, 2007) and the life and work of the linguist Charles S. Pierce (Pierce-Arrow, 1998) (Hoover,2013).

The reviewer Marjorie Perloff stated in *Singularities* (1990): "Susan Howe is exceptional in her capacity to make history her own. the archival and chronicle into an enigmatic, elliptical, but profoundly intimate drama in which Thoreau's New England and the Indian wars penetrate the awareness of the female artist working in the American fin de siècle. Growing up during World War I. Howe attributes her interest in history to the deaths of millions of people in Europe and Asia. She writes: "The deaths of millions of people in Europe and Asia prevented me from ever being able to believe history is only a series of justifications, or that tragedy and savagery can be theorized away." Poems, in her opinion: "bring similitude and representations to configurations waiting from forever to be spoken... I write to break out into perfect primeval Consent," she says. I want I could gently extricate voices that are anonymous, marginalized, and inarticulate from the shadowy side of history (Hoover,2013).

Recipient of the distinguished Bollingen Prize for 2011, Howe lives in Guilford, Connecticut (Hoover,2013).

2.1.4. Charles Bernstein

Bernstein was raised in New York City, where he was born, and his poetry still bears the humor and sophistication of the city. He was the third youngest child of a self-made businessman. He went to Harvard to study philosophy, where he produced his senior thesis on Ludwig Wittgenstein and Gertrude Stein (Axelrod et al,2012).

"Impermeable" texts are what Charles Bernstein labels his writings. In other words, as the creator and leading exponent of language poetry, he composes poems that emphasize the complexity of language and urge the audience to participate in the interpretation of the text's meanings. His language wouldn't be a transparent pane of glass; it would be stained glass. One recognizes the patterns in the text and the stains on the glass, but the objects to which the words refer—the sights visible outside the glass—remain hidden. Bernstein has a sporadic, divergent, and self-awareness style. His poems, which typically contain collages of mimicked discourses, are funny. It is challenging to identify a reliable, autobiographical "I" that anchors the perspective. The poems thus present a difficulty, although they are always a fascinating, and often amusing one (Axelrod et al,2012).

According to Bernstein, the goal of his language is: "a recharged use of the multivalent referential vectors that any word has as he states in *Content's Dream*: " Without its instinctive reflex response, the referential aspect of language in Bernstein's work freely roams the range of associations each word evokes, transforming into an energy field. It becomes "maximally open in vocabulary, forms, and shapes." (Axelrod et al,2012).

The use of fast cuts, gaps, and jumps by Bernstein expands possibilities as opposed to the limitations imposed by conventional grammatical structures. This allows the reader to experience the poem on his own without being forced to decipher the author's intended meaning.

As a result, the poems are a component of a project that promotes empowerment (Axelrod et al,2012).

Charles Bernstein creates meaning in a novel way by using discontinuity. He plays the character of comedian-philosopher in "Of Time and the Line," making serious arguments with jokes and puns. A word replacement game creates the text in "every lake.". The poetry of Bernstein also includes a sharp societal critique: "Poetry can interrogate how language constitutes, rather than simply reflects, social meaning and values," he claims in "My Way". If you are limited to the means by which the dominant culture reproduces itself, you cannot thoroughly critique it. By writing idiosyncratically, he contends: "we confer political value on the odd, eccentric, unique, maladjusted, and non-conforming". We also maintain that poetry is a place for complicated thinking and that politics needs it (Axelrod et al,2012).

He wed Susan Bee (Laufer), a visual artist whom he had attended high school with, and the two produced a daughter named Emma and a son named Felix. His father thought that his decision to pursue a career in the arts was an example of "downward mobility." The L=A=N=G=U=A=G=E literary journal, which Bernstein cofounded in the late 1970s, helped revolutionize poetry by challenging conventional ideas of voice, self, and poetic form. The Language poetry movement, which includes authors like Susan Howe, Lyn Hejinian, and Rae Armentrout (all of whom are featured in this anthology), as members, got its name from the journal. Although Bernstein had professorships at the University of Buffalo and is currently at the University of Pennsylvania, he has continued to reside in New York (Axelrod et al,2012).

According to Bernstein: "poetry that insists on running its own course, finding its own measures, charting worlds otherwise hidden or denied or, perhaps best of all, never having existed" is what he is most passionate about. His poetry has developed on its own, with both serious intent and wonderful humor(Axelrod et al,2012).

2.1.5. Lyn Hejinian:

Lyn Hejinian, one of the top language poets, served as editor and publisher of Tuumba Press as well as coeditor with Barrett Watten of the poetics journal. She currently serves as codirector of the Atelos Publishing project. Her prolific output of poetry books includes *A Thought Is the Bridge of What Thinking* (1976), *Writing Is an Aid to Memory* (1978), *The Guard* (1984), *My Life* (1987), *Oxata: A Short Russian Novel* (1991), *The Cell* (1992), *The Gold of Poetry* (1994), *Happily* (2000), *Slowly and The Beginner* (2002), *The Fatalist* (2003), *Saga / Circus* (2008), and *The Book of a Thousand Eyes* (2012). She has also written an influential work of criticism, 'The Language Inquiry' (2000) (Hoover, 2013).

She is drawn to the intricacies of narrative, just like Leslie Scalapino and Carla Harryman. Hejinian slowly paints a picture of her own upbringing in "My Life" using a mosaic of broken phrases and snippets from another work. She states in her essay "The Rejection of Closure" that repetition and the rewriting that recurrence becomes "make a perpetual beginning." The "this and again this" style of writing is evocative of Gertrude Stein's "continuous present." (Axelrod et al, 2012).

In her book *Oxata*, she paints a picture of post-soviet Russia using 270 "sonnets" that are based on Pushkin's *Exgeny Onegin*. Arkadii Dragamoschenko, a modern Russian poet whom Hejinian first met in Moscow in 1983, is being translated by him. But it was the works of Velimir Khlebnikov, Victor Shklovsky, Roman Jakobson, and others who shared Hejinian concern in the "contractedness" of a literary text that initially piqued her interest in Russian literature (Axelrod et al, 2012).

2.2. Visions of America in American postmodern poetry

In Paul Hoover's view in his book *Postmodern American Poetry* (1994), postmodern American poetry can be divided into two broad categories based on their perspectives on the country: celebratory and critical. Poets who celebrate American culture often use language and imagery and celebrate America highlighting the country's diversity and landscape, as well as its potential for progress and change. Critical poetry, on the other hand, uses language and imagery to expose injustices and inequalities in American society and challenge traditional notions of American identity

2.2.1. Celebratory Vision

Most of the American postmodern poets celebrate America in several works and in different topics such as landscape, urban life and the diverse communities that are found within American cities in addition to the richness of American culture. Also, they celebrate the beauty and vibrancy of American cities. Further, the poets also celebrate the democratic ideals and political freedoms of America and celebrate the power and the aesthetics of language. The American postmodern poets who celebrate America in their literary works are a lot like Allen Ginsberg, Frank O'Hara, John Ashbery and a lot of other poets.

There are many literary works that deal with celebratory vision, it is impossible to mention all of them. However, the poets describe their visions through the themes that they use in their works such as:

2.2.1.1. Landscape Vision

Jane Hedley states "According to Webster's dictionary, as Bonnie Costello reminds us in her final chapter, a landscape is a portion of land that the eye can comprehend in a single view." (Hedley,2006). In other words, a landscape is a view of a specific area of land that includes a specific set of features, such as hills, valleys, trees, and bodies of water. This view is typically

from a specific vantage point. Also, according to Oxford language it can be defined as "all the visible features of an area of land, often considered in terms of their aesthetic appeal". Landscape is a popular and one of the major themes in postmodern era that expresses the vision of the American poets to their country, it exists in many literary works such as " Mountains and Rivers Without End" by Gary Snyder; The first of the four parts of this poetry discusses how a journey begins, the inner and outer landscapes to be travelled, and how the terrain's characteristics can be compiled into a personal vision. Also, the second part broadens its scope to include more distant landscapes, such as the concrete sadness of huge urban complexes, where Snyder discovered himself fascinated by ways of life that were essentially foreign and not particularly pleasant but which he examined with his customary inquisitive curiosity. For example, these verses contain that:

The Fashioner of Things

has no original intentions

Mountains and rivers are spirit, condensed

Who has come up with these miraculous forests and springs?

Pale ink on

Fine white silk. (Snyder, 1996. p.7). Snyder clarifies that her sense of the poem was enlarged by several factors, she states: " During the last twenty years my sense of the poem has also been enlarged by several other experiences: working/walking, visits to major urban centers; working alongside my brilliant and cranky neighbors in the Sierra foothills; laboring hands-on at forest and ecosystem management chores; studies of landscape and forest ecology"(Snyder, 1996).

The urban life and the beauty and vibrancy of American cities can also be considered as parts of Landscape vision; *Kaddish* by Allen Ginsberg is the best example that contains urban life when Ginsberg describes New York in the first part of the poem:

"It leaps about me, as I go out and walk the street, look back over my shoulder, Seventh Avenue, the battlements of window office buildings shouldering each other high, under a cloud, tall as the sky an instant, and the sky above, an old blue place.

Or down the Avenue to the South, as I walk toward the Lower East Side, where you walked 50 years ago, little girl from Russia, eating the first poisonous tomatoes of America, frightened on the dock"

These verses describe the urban life in New York and this is just one example.

2.2.1.2. Social Diversity Vision

The American postmodern poets celebrate the diverse communities that are found within American cities and they emphasize on this in several works such as Allen Ginsberg because he was known for his defending of marginalized groups, including queer people, people of color, and those experiencing mental illness and the different races in America and his poem *Howl* is the best example. *Howl* honours those who are marginalized by society, particularly those whose sexual orientation, political views, religious convictions, and/or mental health status placed them outside of the mainstream of American culture in the middle of the 20th century. For instance, it honours homosexual men at a time when doing so was illegal, socialist sympathizers at a time when holding such views was frequently punishable, and traumatized individuals who had been through "hospitals, jails, and wars".

2.2.2. Critical Vision

The American postmodern poet often takes a critical stance towards the nation, as what Paul Hoover states: "The radicalism that inspired many poets of the 1960s has found expression in critical approaches such as feminism and multiculturalism that are central to the study of liberal arts." (Hoover,1994. p.39). It can be divided into two main visions which is political vision which is in turn divided also to sub-visions that was inferred by the different themes that are related to many issues in the American society and also the famous movement which is the Feminism that it's second wave take place in the middle of 20th century coincides with the enlightenment of the American postmodern poetry.

2.2.2.1. The Political Vision

As poets responded to the social and cultural upheavals of the second half of the 20th century, such as the Civil Rights Movement, the Vietnam War, and the emergence of identity politics, politics has played an important role in American postmodern poetry. In their exploration of topics of race, gender, sexuality, and other kinds of identity that have been ignored in conventional American culture, postmodern poets frequently reject traditional political beliefs and aim to challenge dominant narratives and power structures exploring issues of race, gender, sexuality, and other forms of identity that have been marginalized in mainstream American culture (Nelson,1981). These are the sub-political visions that have big impact and have been used by the most renown poets of American postmodern poetry:

2.2.2.1.1. Counterculture

It is characterized by the rejection of the mainstream values and its focus on personal freedom, individual expression, and it denies evolutionist ideology as what Stanley Aronowitz says in his article "Postmodernism and Politics": "*Conceivably, the space of this politics could be situated in the intentional communities attempted by various countercultures. These are postmodern because they deny evolutionist ideology*"; This ideology is often associated with

modernist thinking, which emphasizes progress, rationality, and scientific objectivity, and this is because the postmodern poets think that the evolutionist ideology is the main reason of the wars and the cause of the death of huge number of people in World War II. One of the major poets who is influenced by counterculture is Allen Ginsberg and his poem *Howl* is the best example.

2.2.2.1.2. Civil Rights and Social Justice

It appeared in African Americans' legal and political rights of the civil rights movement in 1950s and 1960s, but it was also part of a broader struggle for social justice and equality (seidman,1994, p.69). Amiri Baraka is one of the postmodern poets who supports this in his speech to the Second Pan-African Conference, he uses the quote of Frederick Douglass about civil right which is:

“If there is no struggle, there is no progress. Those who profess to favour freedom, and yet depreciate agitation, are men who want crops without plowing up the ground. They want rain without thunder and lightning. They want the ocean without the awful roar of its many waters. This struggle may be a moral one; or it may be a physical one; or it may be both moral and physical; but it must be a struggle”

Also, social justice is very similar to Social diversity vision which supports the different genres of the people and giving the justice for all of them especially the black people and people of colors.

2.2.2.1.3. Environmentalism

It is also one of the major themes and it is considered also as political issue in postmodern era, as a major theme, environmentalism exists in many poems that celebrate landscape and describe the nature and the beauty of America. From a political standpoint, issues

like climate change, pollution, and diseases that are caused by advanced technology products and processes are the main examples that are used by American postmodern poets (Seidman, 1994, p.113).

2.2.2.1.4. Capitalism

It is also one of the major themes that is discussed by the American postmodern poets. Many postmodern poets, such as Amiri Baraka, Allen Ginsberg, and Adrienne Rich, have written about the negative impacts of capitalism. In this case, Stanley Aronowitz in his article "Postmodernism and Politics" states:

“the new social movements of ecology, feminism, racial freedom, and gay and lesbian freedom are valid efforts to combat aspects of capitalist rule which oppress these sections of the new petty bourgeoisie of professionals, artists and other intermediate layers of society who comprise the cadre for the movement”

This quote clarifies that the American postmodern poets use their poems against capitalism, here are examples from poems that critique capitalism:

“America, I used to be a communist when I was a kid and I'm not sorry”

This quote by Allen Ginsberg in his poem *America*, here Ginsberg implicitly criticizes the capitalist system as incompatible with his political beliefs by identifying himself as a former communist. Also, the quote of Adrienne Rich's poem "Diving into the Wreck" which is: "I came to see the damage that was done and the treasures that prevail. I stroke the beam of my lamp slowly along the flank of something more permanent than fish or weed", here, she clarifies that capitalism damaged society and oppressed marginalized individuals.

As a conclusion, it may be stated that the political vision is critical vision because of the most critical themes that are used by the poets in different aspects of politics.

2.2.3. Feminism Vision

As a movement, feminism stands for establishing and defending women's equal political, economic, and social rights. Some feminists argue that since feminism seeks gender equality, men's liberation is a necessary part of feminism, and that sexism and gender roles also harm men. The second wave of feminism takes place at the middle of 20th century, exactly in 1960s. Sylvia Plath is the main figure that represents feminism in American postmodern poetry. There are some aspects of Plath's work that relate directly to social issues, while others are influenced by her troubled life. Women's freedom was one of many topics that needed adjustment after the war. The poem *The Applicant* expresses Plath's own feelings about women's rights, particularly in relation to male dominance in marriage (Showalter, 1979). Also, Adrienne Rich is one of the major figures that defends the women's rights, her work "Twenty-One Love Poems" clarify this. For example, these verses demonstrate how Adrienne Rich describe America:

The rules break like a thermometer,

Quicksilver spills across the charted systems,

We're out in a country that has no language

No laws, we're chasing the raven and the wren

Through gorges unexplored since dawn

Whatever we do together is pure invention

The maps they gave us were out of date

By years... we're driving through the desert

Wondering if the water will hold out

The hallucinations turn to simple villages

The music on the radio comes clear—

Neither Rosenkavalier nor Götterdämmerung

But a woman's voice singing old songs

With new words, with a quiet bass, a flute

Plucked and fingered by women outside the law.

Finally, Feminism clarifies the vision of the American women towards America as unfair and unjust for the women rights.

Conclusion

As a conclusion, the visions of American Postmodern poetry are multifaceted and complex too due to the different cultural backgrounds and different races of the poets and surely the ideological difference between the authors. The poets use techniques and through their themes, they describe or clarify their visions about America. Each one of them criticizes or celebrates America in his own way and style, but all of them agree on one thing which is the rejection of the traditional literature of modern poetry and create new era of literature in America which is American Postmodern poetry that is led by famous schools of literature.

CHAPTER THREE

The Analysis of *Howl*

Chapter Three: The Analysis of *Howl*

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Introduction

Allen Ginsberg wrote his famous literary work that had a significant impact in the last century. This literary work is *Howl*. It is the best-known poem produced by The Beat Generation. Ginsberg dedicated this poem to his friend Carl Solomon. The poem is divided into three sections that were written in free and long verses, and it was written in the style of stream of consciousness. Also, the influence of Jazz music has a major role in writing this poem which adds the sense of rhythm and musicality to the poem. *Howl* is a combination of lamentation, jeremiad, and visions. Further, the poem has the famous opening with a description of the despair and frustration of the American youth. Finally, the stylistic features in the poem make it a piece of art and show the uniqueness of the style of Allen Ginsberg.

3.1. Who is Allen Ginsberg?

Allen Ginsberg is one of the most famous poets of the mid-20th century; he was born on June 3rd, 1926, in Newark, New Jersey, and died on April 5th in 1997. He attended Columbia University, where he first met Jack Kerouac. Ginsberg and Kerouac joined Naked Lunch author and writer William Burroughs as prominent members of the Beat movement. Ginsberg suggested a return to the immediacy, egalitarianism, and visionary ambitions of Blake and Whitman in place of the dominant style of the early postwar period, which called for formalism and intellectual difficulty. Ginsberg did not discover his own particular voice, however, until he heeded William Carlos Williams' advice to write in modern American slang (Hoover, 2013).

Ginsberg was also influenced by Jack Kerouac's belief that editing would only damage writing that was intended to be an unplanned outpouring. Ginsberg claimed that Kerouac's "spontaneous bop prosody" demanded an absolute, almost Zen-like complete absorption, attention to your own consciousness, to the act of writing Ginsberg's poems *Howl* and *Kaddish*, which have long been regarded as classics of the era, show this style of writing (Hoover, 2013).

Ginsberg experimented with a variety of drugs throughout the 1960s because he thought he could write new kinds of poetry while he was under its effect. He tried to broaden his consciousness by using LSD, peyote, marijuana, and other drugs. While under drug's influence, he produced several works, including the "Yage Letters" with William Burroughs. Ginsberg became a prominent figure in the rebelling movements of the period for a large portion of the youth of the time due to his acceptance of illegal drugs and unrestricted sexuality. Ginsberg used his notoriety for social change more than any other American poet of the 20th century. Ginsberg, who popularized the term "flower power," exhorted 1960s protesters to embrace a nonviolent uprising. He stopped using drugs and developed an interest in Buddhism and yogic practices by the 1970s, but he continued to play a significant role in emerging youth movements (Allen Ginsberg: The Life and Times of Allen Ginsberg, 9/17/1997).

The most significant of his early works are *"Howl and Other Poems"* (1956), *"Kaddish and Other Poems"* (1961), *"Reality Sandwiches"* (1963), and *"Planet News"* (1971). He was inducted into the National Institute of Arts and Letters and the Academy of American Poets in 1979 after winning the National Book Award for *The Fall of America* in 1974. However, his accomplishments went far beyond those of a literary career. His poetry was not only of its time; it helped into changes in the times (Hoover, 2013).

3.2. Definition of Stylistic Analysis

It is to find out and investigate the basic stylistic features and their effect, which distinguish a certain linguistic text. It is a type of analysis which its concern is analyzing the important features of language instead of the unmarked ones. By marked (unusual) features, we mean those linguistic items or terms that deviate from their natural and frequent rules thus regarded as deviations from the ordinary language norms (Richards et al., 1993; Ghazala, 1994).

3.3. Geoffrey Leech and Mick Short Literary Stylistic Approach:

In their book “*Style in Fiction*” (1981), Geoffrey Leech and Mick Short demonstrate how we use stylistic analysis on novels and short stories. "Stylistics" is the study of language in the service of literary aims. They show how linguistic analysis and literary appreciation can be attached during the study of literary style in writing for both English language and English literature cadets. They focus on the most influential novels from the previous 150 years in their observant and practical examination of style found in texts and extracts, supply a profound knowledge of how writers can deliver a specific message through language to achieve their writing goals.

According to Leech (1981), it is normal for the categories to cross over such that the same feature may be mentioned under several titles. There are four broad categories, according to him: lexical categories, grammatical categories, figures of speech, and context and cohesiveness.

3.4. The Stylistic Analysis of *Howl*

3.4.1. Part01

3.4.1.1. The Summary

Ginsberg begins *Howl* by describing his subjects with perfect beginning. It was dedicated for Carl Solomon, (Ginsberg and Solomon met in 1949 when they were both patients at the Columbia Presbyterian Psychiatric Institute). It can be argued as the most famous line in all of Ginsberg's poetry: "I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix". These "best minds" are Ginsberg's friends, literary associates, and acquaintances all of those that would become associated with the Beat generation, they are rejected by their society because it has not appreciated their art and has ignored them. The speaker describes their decline into

madness, their poverty, and the tenements and "cold-water flats" in which they reside. He also talks about what happens when they run out of places to go, including living under boxes, under bridges, and in boxcars at the railroad yard. He describes their drug trips, using a variety of drugs, as well as their experiences with jazz music and their spiritual connection to it. This section also includes graphic descriptions of sex acts, as well as a travelogue, which describes the poet's search for a visionary experience and a deeper connection to the universe. By the end of the section, the speaker addresses Carl Solomon, the American writer Ginsberg wrote the poem for, and tells him he is in exactly the same position, not safe, since he writes and acts directly from his soul.

3.4.1.2. The Stylistics Analysis

3.4.1.2.1. Phonological Deviation

Short stresses that because the sound dimension of a language belongs to speech and most of the literature is written, there is relatively little scope for phonological deviation. The implicit sound pattern can always be made explicit in reading loud. It is divided into three types; alliteration, assonance, consonance. (Leech and Short, 1981).

Alliteration which is the repetition of initial consonant sound, or stressed syllables to create a musical effect. (Cuddon,1977). Ginsberg uses Alliteration in many verses. For example: in line number 19 from the first page, "*who bared their brains to Heaven*". Here the repetition of "b". Also, another example; "*who lounged hungry and lonesome through Houston seeking jazz or sex or soup*". and here the repetition of "s".

Assonance which refers to the repetition of similar vowel sounds within words or syllables. (Cuddon,1977). For example, in the line number 17 from the fourth page, "*who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz*" the repetition of the vowel

"o"; the second example; *"and rose reincarnate in the ghostly clothes of jazz in the goldhorn shadow of the band"* line number 18 from the page 8; and here the repetition of the vowel "o".

Consonance which refers to the close repetition of identical consonant sounds before and after different vowels. (Cuddon,1977). For example, *"Pilgrim State's Rockland's and Greystone's foetid halls"* line number 22 from page 07; the repetition of "s" in the end of many words in this verse; the second example: "with dreams, with drugs, with waking nightmares" here also the repetition of "s". Ginsberg uses consonance to add rhythm and melody and it aims to enhance the aesthetic qualities.

3.4.1.2.2. Anaphora

It is the repetition of the same word or words at the beginning of successive phrases, clauses, or sentences, commonly in conjunction with climax and with parallelism (Harris,1997). For example, in the first part, there is the repetition of the word "who" in all the first part of the poem, Ginsberg uses repetition to make his poem more pleasurable to the reader by creating the rhythmic pattern, this anaphora attract the reader's attention and to confirm that the word "who" is related to the people who are described by the speaker which are called The Beat Generation.

3.4.1.2.3. Graphological Deviation

A graphological deviation is relatively minor and superficial part of style, concerning such matters as spelling, capitalization, hyphenation, italization and paragraphing and the use of running-on sentences. (Leech and Short, 1981).

For example: from the line 18 to the line 23 in page 8;

*"And rose reincarnate in the ghostly clothes of jazz in the goldhorn
Shadow of the band and blew the suffering of America's
Naked mind for love into an eli eli lamma lamma sabacthani
Saxophone cry that shivered the cities down to the last radio*

*With the absolute heart of the poem of life butchered out of their
Own bodies good to eat a thousand years.”*

Here the type of this graphological deviation is running-on sentences to create a long sentence that is difficult to read and confuse the reader and shows experimentation.

3.4.1.2.4. Lexical Deviation

According to leech and short, Mansor and Salman define it as "Lexical deviation in literature occurs when words depart from their normal standard, or when words are invented in a process called neologism or noun-formation, to create deeper meaning and esthetic value, to achieve a certain (stylistic) effect or to meet a lexical need for a single occasion". (Mansor& Salman,2020).

For example: neologism; hydrogen-jukebox. This compound word has a deep interpretation, it means the melodrama that creates a portrait of the sensory overload and upheaval of America from the 1950s through the 1980s.

Also, metaphor can be considered as lexical deviation. For example: in the line 17, "*who cowered in unshaven rooms in underwear, burning their money in waste baskets and listening to the Terror through the wall*". Here, the metaphor is in the word UNSHAVEN. It means that the room is messy and not clean.

3.4.1.2.5. Enjambment

It is the running-over of a sentence or phrase from one poetic line to the next, without terminal punctuation; the opposite of end-stopped (Glossary of Poetic Terms,2023).

For example, "*who fell on their knees in hopeless cathedrals praying for each other's salvation and light and breasts, until the soul illuminated its hair for a second,*

who crashed through their minds in jail waiting for impossible criminals with golden heads and the charm of reality in their hearts who sang sweet blues to Alcatraz"

Ginsberg here did not complete the syntax at the end of the first verse to convey a sense of fragmentation and isolation.

3.4.1.2.6. Lexical cohesion

Lexical cohesion is the linkage between parts of the essay to obtain a cohesive unity of structure. The lexical elements include synonym, antonym, hyponym, repetition, general noun and collocation. (Amba&Basri,2019). In the first part the main idea that the writer indicated is “despair and loss”. The words that support this idea are: madness, poverty, darkness, beer, hospitals, cigarette, broke down, crying, howled. So, we can say that these words form a lexical cohesion which expresses despair. These words represent a lexical cohesion.

3.4.1.3. The Visions of America in Part One

By using the stylistics features above, Ginsberg shows different visions of America in the poem, in the first part, there are many visions. For example:

3.4.1.3.1. Capitalism

As what is known, America is one of the countries that adopt capitalism in its economy, Ginsberg critiques capitalism in the poem, he represents capitalism as the downsides of industrialization in America, Ginsberg also conveys the message that sexuality is the basic of capitalism because it needs to increase the number of proletariats or working class people and this needs the marriage, here Ginsberg conveys the idea that the best minds of his generation lost their lovers since most of them are homosexual and he clarifies that in this verse "who lost their love boys to the three old shrews of fate the one eyed shrew of the heterosexual dollar" Ginsberg clarifies that insinuates his own marginalization in society as a result of his sexuality in a capitalist system.

3.4.1.3.2. The Suffering

Ginsberg shows his suffering with his friends and the people that he mentioned in the poem, Ginsberg begins his poem with the famous opening "I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix" and here Ginsberg sets the tone of the rest of the poem, the suffering in the poem can be shown in many forms; the best minds are the first example which relates to the grub of the Beat Generation that the suffering led them to madness and to the psychiatric institutions and also all the genres of people like the homosexuals that are not acceptable in the American society. Also, the people "who were expelled from the academies for crazy & publishing obscene odes"; line 15 from page 1.

3.4.1.3.3. Counterculture

Allen Ginsberg especially, and the Beat generation in general, shares this vision, they challenge the mainstream culture by becoming naked and going to the black street and looked with anger, here Ginsberg explains this anger that it is an expression of indictment against American mainstream culture. Ginsberg and his friends were felt frustrated toward their society which ignores them but they challenge their society by giving birth to their works. Their counter culture seen in their travel from different cities without any goal or destinations, Ginsberg shows that they love the narcotic things to forget their pain in many verses in the poem. Also, Ginsberg challenges the mainstream culture by using the obscene art in the poem, Ginsberg said that he writes whatever comes into his mind. Furthermore, Counterculture is seen also when Ginsberg said that they went to the universities just for narcotic things and wrote their obscene art in the window and the walls of the university, and also when Ginsberg uses the sexual terms and the drugs almost in all the poem to challenge the counterculture.

3.4.1.3.4. Urban life

Ginsberg also shows his vision of America by describing the cities and the streets and the subways in the poem, he describes the daily life of his life and his friend's life and their suffering and the oppression that they faced by the government of America. Further, the cities that mentioned by Ginsberg such as New York, Rockland, Denver, Brooklyn, Manhattan and many other cities.

3.4.1.3.5. Poverty and Mental Illness

In these subjects, Ginsberg has critical vision to America. These two terms are related to each other, the poverty leads to mental illness, and the same thing in *Howl*, Ginsberg shows the suffering of the beat generation and shows their poverty in this verse number 7 in page 1: "*who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz*", here Ginsberg conveys the message that he and his peers exist and they are considered by the society as crazy and kicked out of mainstream art, and they end up in psychiatric hospitals, in jails, and living in boxcars in a railroad yard: "who faded out in vast sordid movies, were shifted in dreams, woke on a sudden Manhattan, and picked themselves up out of basements hung-over with heartless Tokay and horrors of Third Avenue iron dreams & stumbled to unemployment offices" line 3 from page 5, this verse shows their suffering when they are searching for jobs when they stumble in unemployment offices. All of these make their mental illness and lead them to be marginalized by the society.

3.4.1.3.6. Sexuality

Ginsberg has critical vision to America about sexuality. Sexuality is considered as one of the central themes in the poem because it is relating to the other subjects in the poem, this term

exists in many verses in the poem, Ginsberg celebrates sexual liberty to challenge the mainstream and the dominant culture, he also shows how sexuality is related to other aspects of life in the 1950s, such as capitalism, religion, and madness. Sexuality is related to capitalism in America, Ginsberg was able to reinforce his own identity as a homosexual man, but in industrial capitalism in America, it needs a strong worker unlike Ginsberg and his peers, their sexual identities were consumed and oppressed by the oppressive capitalist machine. In this case, homosexuals were forced to the margins of society. Also, sexuality is related to madness because Ginsberg and his peers suffered from mental illness as a result of the oppression and the persecution that they faced by the government and the society.

3.4.2. Part02:

3.4.2.1. The Summary

By using obscene words to describe the minds and what they did, Ginsberg creates a powerful tone. However, the second part answers what killed those great minds in exclamatory statements. During the second part of *Howl*, the speaker contains a tirade against Moloch, a figure who, in the speaker's opinion, represents everything that is wrong with the world today. Moloch is devoted to money, war, and oppression, full of concrete, metal, filth, and despair. Also, the speaker describes his sexuality and his loneliness and his dreams of angels. Moloch has taken over the souls of people in this section, who build them up and then are crushed by what they have built. Also, they thought their visions and hallucinations convey feelings of ecstasy and joy, but in reality, all they find is loneliness, ignorance, repression, and their own deaths.

3.4.2.2. The Stylistics Analysis

3.4.2.2.1. Phonological Deviation

Alliteration, In the second part: we can notice the repetition of the consonant sound “m” in the word “Moloch”. For example: ‘*Moloch whose mind is pure machinery!*’.

Assonance, In the second part: The Assonance is exemplified in the following example:

*“Moloch who entered my soul early! Moloch in whom I am a
Consciousness without a body! Moloch who frightened me
Out of my natural ecstasy! Moloch whom I abandon!
Wake up in Moloch! Light streaming out of the sky!”*

Here we see the repetition of the sound vowel "o".

Consonance, it exists in this verse;

*“Dreams! adorations! illuminations! religions! the whole
boatload of sensitive bullshit!”* here, the repetition of the consonant sound ‘s’.

3.4.2.2.2. Anaphora

The second example is the word "Moloch", it exists in the beginning of the most lines of the second part, this repetition confirms the presence of "Moloch" that it is a symbol of industrialization, capitalism, and societal oppression in the poetry and to make rhythmic and poetic effect in the poem and also reinforces the unity and cohesion of the poem because it links between the first two sections and connects the meaning. For example,

*Moloch! Solitude! Filth! Ugliness! Ashcans and unobtainable dollars!
Children screaming under the stairways! Boys sobbing in armies! Old men
weeping in the parks!*

*Moloch! Moloch! Nightmare of Moloch! Moloch the loveless! Mental
Moloch! Moloch the heavy judger of men!*

*Moloch the incomprehensible prison! Moloch the crossbone soulless
jailhouse and Congress of sorrows! Moloch whose buildings are
judgment! Moloch the vast stone of war! Moloch the stunned governments!*

3.4.2.2.3. Lexical Cohesion

In the second part the writer tries to tell us about “Moloch” which presents everything bad they suffered from (capitalism, government, oppression).

The writer employed many word to boost this idea such as: filth, ugliness, nightmare, prison, judger, armies, governments, American river.

3.4.2.2.4. Lexical Deviation

Ginsberg uses examples of neologism such as: manless, sexless, teahead. And this refer to experimentation.

Also, Ginsberg uses metaphor. For example, "*Moloch whose eyes are a thousand blind windows*". Here Moloch is compare to the capitalist city. Ginsberg here says that Moloch took everything from the society and also Moloch in this verse represents the American system which is the Capitalism itself.

3.4.2.2.5. Graphological Deviation

The extensive use of exclamation mark (!) for example:

*“Moloch !Moloch ! Nightmare of Moloch! Moloch the loveless!
Mental Moloch! Moloch the heavy judger of men!”* here Ginsberg tries to shows his wonder from Moloch which represents his wonder from the American system.

3.4.2.3. The Visions of America in Part Two

3.4.2.3.1. Capitalism

Ginsberg clarifies this in the second section of the poem as what it called Moloch, here Ginsberg uses Moloch as a metaphor of American industrialism, in this verse Ginsberg clarifies

that “*whose mind is pure machinery*,”. This quote shows that in America, the economic and the industrialism is important than the human emotion and capitalism looks to individuals as productive machines.

3.4.2.3.2. Materialism and Consumerism

Ginsberg also clarifies that America is under the onslaught of materialism and consumerism, he shows this in many verses when he describes Moloch as a symbol of industrialism and capitalism which conveys the message that America bothers just in its interests not the people interests, and here Ginsberg conveys also the idea that America was the main suspect of the madness and all the bad things that happened to the category of people that have been mentioned by Ginsberg.

3.4.2.3.3. The Suffering

By using the metaphors and the symbols like "Moloch", Ginsberg shows this vision to describe the suffering of the society and even the nature, it can be viewed in many verses such as:

Moloch! Moloch! Nightmare of Moloch! Moloch the loveless! Mental

Moloch! Moloch the heavy judger of men!

Moloch the incomprehensible prison! Moloch the crossbones soulless jail

house and Congress of sorrows! Moloch whose buildings are judgment!

Moloch the vast stone of war! Moloch the stunned governments!

3.4.3. Part 03

3.4.3.1. The Summary

The third section of *Howl* is the poet's hymn of sympathy. Speaking to Carl Solomon, a friend and fellow writer, the speaker discusses Carl's existence at the psychiatric institution

Rockland. The speaker seeks to convey his idea to Carl that he is not alone and he is a witness of his suffering. Also, the speaker describes the causes that lead Carl to stay in the hospital and describes his struggle. The shocking treatments of the doctors and nurses result into the destruction of Carl's mind. In the end of the poem, the speaker tries to relax Carl with a vision of dropping "angelic bombs" to deliver freedom to Carl and dreams that Carl comes to his cottage to escape his "sea-journey" of madness and mistreatment.

3.4.3.2.The stylistics Analysis

3.4.3.2.1. Phonological Deviation

Alliteration, In the third part: we can see the repetition of the sound consonant "W"

For example: "where we wake up electrified out of the coma by our own souls' airplanes"

Assonance It can be viewed in this verse:

“Where we wake up electrified out of the coma by our own

Souls' airplanes roaring over the roof they've come to drop

Angelic bombs the hospital illuminates itself imaginary

Walls collapse 0 skinny legions run outside 0 starry-spangled

Shock of mercy the eternal war is here 0 victory

Forget your underwear we're free”

In this example we notice the repetition of the consonant sound ‘o’.

3.4.3.2.2. Anaphora

In the last part, the sentence "I'm with you in Rockland", it almost exists in all the verses of the third part, it also creates a rhythmic pattern and emphasizes the speaker's connection with

the addressee, here Ginsberg wants to convey the meaning that his friend Carl Solomon is not alone and they are sharing the same suffering. And of course, attract the reader's attention to this idea.

3.4.3.2.3. Lexical deviation

Metaphor; in the line 15 in the last page, "*where we hug and kiss the United States under our bedsheets the United States that coughs all night and won't let us sleep*", here Ginsberg conveys the message that he become united with Solomon in his insanity and also, they have a difficult relationship with their country.

3.4.3.2.4. Lexical cohesion

In the third part, in the third part the writer is feeling sympathy toward his friend Carl Solomon and he uses these words to describe that: with, mother, great, comrades, kiss, tears.

3.4.3.2.5. Enjambment

Carl Solomon! I'm with you in Rockland

Where you're madder than I am

I'm with you in Rockland

Where you must feel very strange

I'm with you in Rockland

Where you imitate the shade of my mother

I'm with you in Rockland

Ginsberg here does not use the punctuation or pause at the end of the line, the lines are not end-stopped, they continue without interruption and this create a sense of excitement and suspense. It also catches the breath of the reader.

3.4.3.3. The Visions of America in Part Three

3.4.3.3.1. The Suffering

Ginsberg also shows his suffering from America in the last part, when he describes the suffering of his friend Carl Solomon in Rockland when he shows the sympathy to his friend.

3.4.3.3.2. Repression

Howl also is the best example that has the precise description of all marginalized groups that have been mentioned by Ginsberg, he critiques America for its oppression to the social diversity, he shows this in all the poem starting with the best mind of his generation until Carl Solomon, Ginsberg clarifies that America suppressed him and his friends, and suppressed their talents and he shows that they face hypocrisy when they became ignored by the society and when they went to the psychiatric institutions just to avoid the hypocrisy and repression.

Conclusion

As a conclusion, the poem has succeeded in reaching the top as one of the most influenced poems in the last century until now. Through the different themes and visions, *Howl* was the first literary work that challenge the mainstream and the dominant culture. Allen Ginsberg become the hope of all the marginalized groups, they take *Howl* as weapon against the American system or the government. Also, the poem make Allen Ginsberg's name became synonymous with radicalism, freedom of speech and the right to protest against sexual and political oppression. The poem until now still one of the greatest work of art because its stylistics features that make it studied and analyzed by a famous literary critic in the world.

General Conclusion

During this study we confirmed that American writers did not agree on one vision, because everyone has his own angle of looking to America. Postmodern American poets portrayed America according to their life experiments and the whole situation that they were living and this was demonstrated in their work which contain a change at the level of form, language and imagery. Some poets of this era are Allen Ginsberg, Sylvia Plath and John Ashbery.

This study aims to answer the following questions: How does Allen Ginsberg sees America in his poem *Howl* and the ways he uses to convey that. The goal of this study is to demonstrate the importance and uniqueness of Ginsberg's thoughts in comparison to other American poets. In addition, to clarify the new features he depends on to convey his visions.

The literary stylistic approach of Geoffrey Leech and Mick Short that we followed in our analysis concentrates on finding the stylistic features in the literary work. In their approach, they show that the linguistic analysis of stylistic features unfolds how does the writer use the language to send special messages to the reader. Also, they suggest four main categories in the stylistic analysis: lexical categories, grammatical categories, figures of speech, and lexical cohesion.

In chapter one, the American postmodern poetry has introduced and passed into postmodernism as a literary movement. Then a historical background of American postmodern poetry has been given. Finally, an overview about Schools of American postmodern poetry has written.

Chapter two presented some figures in American postmodern poetry such as Robert Creeley, John Ashbery, Susan Howe, Charles Bernstein, Lyn Hejinian. Also, we gave their biography and introduced their works. After that, the Visions of America in American postmodern poetry and some main visions that poets thematised in their works such as

celebratory vision, feminist vision and some sub-visions such as landscape vision were discussed.

In the third chapter there is a definition of the poet Allen Ginsberg and his life. Then the stylistic analyzing of the poem using Geoffrey leech and Mick Short approach were introduced and Allen Ginsberg's visions of America in *Howl* were discussed. Various stylistic features were found such as: phonological deviation, lexical deviation, enjambment, lexical cohesion, graphological deviation and Anaphora. Also, we found the poet's visions, for example: Capitalism which symbolizes the American government and Ginsberg used the word "Moloch" to describe it. Also, the vision of Suffering: it describes the suffering of the "Beat Generation" and the marginalized groups. In addition to Counterculture: expressed by the beat generation and Allen, they wrote their work to challenge the main stream and dominant culture. In the vision of Urban life, he portrayed their daily life and the places where he suffered with his friends like New York, Rockland, Danver. Through the vision of Repression: Ginsberg clarified the ill-treatment and the marginalization that they faced by the American government which suppressed all the marginalized groups that were mentioned in poem *Howl*. In the vision of Poverty and Mental illness, he described their bad situation when they lived as homeless, unemployed and poor people which led them to suffer from mental illness and obliged them to enter psychiatric institutions. The vision of Sexuality is one of the main themes that was presented not only by Allen Ginsberg but by the members of Beat Generation, he defended what he called "the freedom of the sexual orientations by all its kinds". Finally, in Materialism and consumerism, Ginsberg also referred this vision to American government and it is almost the same meaning as capitalism.

In our opinion, this poem is a piece of art and we had the opportunity to work on it. We noticed that Allen Ginsberg gathered between stylistics and stream of consciousness to make us and the readers excited to read and understand the deep meaning of the poem. Also, he presented different issues in his time and expressed his opinion through his literary work to make a change.

we agreed with some of his visions and disagreed with others. However, the way of his narrating the events and how he described the people and the government and many things make the poem more pleasurable and it surely deserves reading.

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الملخص:

تعتبر فترة ما بعد الحداثة من أشهر الفترات الذي مرت على تاريخ الادب الامريكي والتي ظهرت بعد الحرب العالمية الثانية. تناقش هذه الدراسة أشهر اعمال الشاعر ألن غينسبرغ والمسماة "عواء". تهدف هذه المذكرة لإظهار تميز أسلوب ومحتوى غينسبرغ مقارنة بأقرانه من الشعراء ولمعرفة كيف قام بكتابة شعره بخصائص جديدة لإيصال رؤيته حول الظروف السائدة في فترته. لقد قمنا بهذه الدراسة لإظهار القيمة الفنية لهذا الشعر وأهميته وليس فقط كنقد لمجتمعه وكذلك لإعطاء فهم معمق له. قمنا بتحليل هذا الشعر باستعمال منهج جوفري ليتش وميك شورت وصادفنا الكثير من السمات الاسلوبية مثل السمات المعجمية، الجناس، الحقل المعجمي، السمات النحوية والخطية. بالإضافة الى ذلك راجعنا العديد من الكتب والمقالات التي ناقشت وحللت هذا الشعر لجمع اهم المعلومات حول غينسبرغ وعمله. من اهم نتائج هذه الدراسة هي معرفة مختلف نظرات غينسبرغ لأمريكا ومنها الراس مالية، الجنسية، المعاناة، الحياة المدنية، الثقافة المضادة، القمع، النزعة المادية والاستهلاكية، الفقر والامراض العقلية. واخيرا، الشعر الامريكي في فترة ما بعد الحداثة اعطى دفعة قوية في الادب وخاصة القصيدة "عواء" التي خلفت تأثيرا عميقا في الادب والمجتمع الأمريكي.

الكلمات المفتاحية:

عواء، رؤى، شعر، السمات الاسلوبية، ألن غينسبرغ، أمريكا.

