

**Allen Ginsberg and the Performance of *Howl and
Other Poems* as Social Function**

Ghada Mohamed Ali Mahran

A PhD Researcher at the Department of English Language

Faculty of Arts, Port Said University

ghadamahran68@gmail.com

doi: 10.21608/jfpsu.2023.185815.1248

Allen Ginsberg and the Performance of *Howl and Other Poems* as Social Function

Abstract

This research discusses Ginsberg's use of improvisation to explain the major themes of his volume *Howl and Other Poems* such as “Howl,”(1954-1955) “Sunflower Sutra” (1955) “America,”(1956) and “Supermarket in California,”(1956) through his experimental performance. His primary interest is in society. One of the most fundamental aspects of Allen Ginsberg's poetic technique is reliance on social performance. For him, the spoken- word is a focal passion because it reflects an entire way of perceiving reality. It is the essence of poetry; without it, poetry will fall victim to the familiar, direct, and superficial. Because visual feelings are the most highly related, there is a growing awareness of the importance of visible performance as an embodiment of thought today.

This paper looks at Ginsberg's use of performance to see how it is woven into the fabric of his poems and how, through their novelty and appropriateness, they function dynamically in conveying his themes, attitudes, and ideas. The research primarily focuses on three aspects of performance. It is divided into three sections: the first is about Ginsberg's concept of social performance; the second is about oral poetry and spoken word; and the third is about Ginsberg as the leader of the beat generation.

Keywords: Allen Ginsberg, Social Performance, Oral Poetry, Spoken-word, *Howl and Other Poems*.

آلين جنسبرج وأداء "عويل وقصائد أخرى" الاجتماعي

غادة محمد علي مهراڻ

باحثة دكتوراه بقسم اللغة الإنجليزية

كلية الآداب، جامعة بورسعيد

مستخلص

موضوع هذا البحث يدور حول رؤي آلين جنسبرج لأسلوب الأداء ودور هذا الأسلوب في تشكيل ملامح اسلوبه الشعري من خلال دراسة وصفية تحليلية لشرح الموضوعات الرئيسية لمجلده "عويل وقصائد أخرى" مثل "عويل" (1954-1955)، "عباد الشمس سوترا" (1955)، "أمريكا" (1956)، "سوبرماركت في كاليفورنيا" (1956)، وتأثيرها علي البيئة الاجتماعية في عصره، حيث يتبلور الاهتمام الأساسي لجنسبرج هو المجتمع. أحد الجوانب الأساسية لتقنية جنسبرج الشعرية هو الاعتماد على الأداء الاجتماعي. بالنسبة له ، فإن الكلمة المنطوقة هي شغف محوري لأنها تعكس طريقة كاملة لإدراك الواقع. إنه جوهر الشعر. بدونها ، سيقع الشعر ضحية للمألوف والمباشر والسطحي. نظرا لأن المشاعر البصرية هي الأكثر ارتباطا ، فهناك وعي متزايد بأهمية الأداء المرئي كتجسيد للفكر اليوم.

يبحث هذه البحث في استخدام جنسبرج للأداء لترى كيف يتم نسجه في نسيج قصائده وكيف ، من خلال حداثتها وملاءمتها ، تعمل بشكل ديناميكي في نقل موضوعاته ومواقفه وأفكاره. يركز البحث في المقام الأول على ثلاثة جوانب من الأداء ، الجانب الأول يدور حول مفهوم جنسبرج للأداء الاجتماعي. والثاني يتعلق بالشعر الشفهي والكلمة المنطوقة. والثالث يدور حول جنسبرج كقائد لجيل الإيقاع.

الكلمات المفتاحية: آلين لجنسبرج ، الأداء الاجتماعي ، الشعر الشفوي ، الكلمة

المنطوقة، مجلد عويل وقصائد أخرى.

Introduction

Allen Ginsberg (1926 – 1986) was born in New Jersey. As a young teenager teacher, Ginsberg began to write letters to the New York Times about political issues, such as World War II and workers' rights. Ginsberg wrote poetry for most of his life. Most of his very early poetry was written in formal rhyme and meter like his father or like his idol William Blake. His admiration for the writing of Jack Kerouac inspired him to take poetry more seriously. In 1955 Ginsberg dropped out of the working world to devote his entire life to poetry soon after, he wrote “Howl” the poem that brought him and his friends much fame and allowed him to live as a professional poet for the rest of his life.

Ginsberg is a visionary poet and icon during the Beat movement. His poetry features his quintessentially fearless verse attacking what he sees as the destructive forces of materialism and conformity in the United State at that time. Performance is important to Ginsberg not only just economically and spiritually, but politically as well. He uses the performance of poetry as a way to criticize what he sees as injustice. The beginning of Ginsberg's career of performance came in 1955, when he read an early version of “Howl” at Six Gallery:

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,
angelheaded hipsters burning for the ancient heavenly
connection to the starry dynamo in the machinery of night,
“Howl”

Performance is central to Ginsberg's aesthetic; it is important to consider his poetry not only as a collection of textual objects but also as performances.

This research tries to investigate the new aspects of Ginsberg's poetry; due to the lack of his critics' misconceptions towards

understanding his work. Some critics are concerned with Ginsberg's importance, but the complicated position in the cultural history of America from a new direction investigated how Ginsberg contributed to American public life through his texts and activities.

The Performance of *Howl and Other Poems* as Social Function

Poetry is an expression of the soul; it includes and encompasses emotions, feelings, and desires to vary from one party to the other. Anger, love, happiness, sadness, and despair are features of poetry. Poetry provides an outlet for the poet to express internal conflicts that can only be the voice of poetry. It can be a vent for one's sick heart and a channel between two strange people. Poetry is a communication technique as diverse as any other, and it contains a wide range of elements that make up this unique and specialized form of writing.

Ginsberg is passionate about the new kind of performance poetry. In the volume *Howl and Other Poems*, Ginsberg addresses the social truth of American culture, and the reader can observe that the social reality around him there was begging vices and extreme poverty. The essential question which is running on the fields of history, culture, and literary criticism when it comes to compare with the issues of expression and continue what is the conception of performance The central debate in the era of literary criticism, history, and culture centers on what constitutes performance in these fields especially compared to other forms of expression. What benefits does performance have for the audience? Why does Ginsburg emphasize the idea of performance in his interactions with the audience? How Ginsburg influenced the growth of his interactional performing approach with the audience? One of the fundamental characteristics of Ginsberg's poetic technique is his reliance on the suggestive power of social performance. His insistence on poetry's identity is an insistence on performance's identity. Holland (1998) says in his book "Identity and Agency in Cultural Worlds," identity is intimately connected to cultural practices and beliefs; in plenty of other words, an individual's identity is not minded within them without the influence of the

people and cultural circumstances that enclose them. Holland still concentrated on the sociological perspective of identity formation and the authority of the individual involved. For example, imagine the individual's identity-formation process as literacy as a fixed result defined by one outside (social) feature or specific personal characteristics. Many influences that are part of an individual's actual construction of self would be included in their concept. To Ginsberg, performance is the essence of poetry, without which it falls prey to the familiar, direct, and superficial. This article illustrates how Ginsberg's performance is infused into the fabric of his poems and how they operate dynamically to convey his themes and attitudes due to their novelty and appropriateness. So, the new conception of performance poetry started with Ginsberg and gradually spread around the nation. Eleved, who edited "The Spoken Word Revolution: Slam, Hip Hop, and the Poetry of a New Generation," affirmed this idea by stating that, several poets realized that this form of expression gave them the freedom to enthusiastically express their thoughts, feelings, and opinions in vivid and individual ways within a supportive and cooperative environment. When poets performed their works in front of an audience, audiences and poets alike began to appreciate the potent union of written words and their emotional, embodied performances. Poetry readings have developed into a distinctive art form that unites the audience and community. (Eleved, 2005)

Ginsberg defines his community by a specific event that expresses living people. Unlike other poets who write about people and communities, Ginsberg's poems are about people and communities; they work, nature walk, converse, and tell stories freely. Performance poets like Allen Ginsberg have suggested that poetry readings can be exciting situations for creative expression. He described the interaction between the poet and the listener as lively, fierce, emotional, and accurate. Ginsberg asserts that when poetry communicates in this manner, communities can unite and motivate the poet to keep developing his craft. Ginsberg is aware of morality. It's excellent performance poetry; it speaks aims and thoughts.

Ginsberg is recognized as one of the best poets since he introduced social poetry to his audience. Social poetry is constructed up of simple words, together with the expressions themselves. Ginsberg manages to blend action with fancy, observation with imagination, as in "A supermarket in California," and he can construct and recreate life with symbolism, as in "Sunflower Sutra," when he uses new vocabulary, as in "Howl," and modern metaphors, as in "America." As a result, Ginsberg makes every effort to avoid using dead words and phrases. Ginsberg employs performance as a social function to highlight the flaws in his society. When people read *Howl and Other Poems*, they'll see that it includes the poet's essential current perception of darkness, the deep passion of sadness, and hardness towards his society. His attentiveness enabled the audience to grasp and discover hidden meanings. The poet can blend old and new events. Ginsberg seeks the "independent," which is not influenced or controlled in a whatsoever way by other ideas, people, events, or anything else. The independent mood or tone of a poem is the feeling that the poet creates and that the reader senses through the poet's choice of words, rhythm, rhyme, style, and structure. Poems may express many moods, humorous, sarcastic, joyous, angry, or solemn. The audience can understand what is between the lines.

The fundamental meaning of performance is that performance is essential to the audience and society, and this statement contributes significantly to proving this reliable source. Speaking poetry and performing are the most distinctive components that characterize the visual event in any community. Ginsberg decides on a performance with a significant visual to function as the voice of the social side after choosing one object to express his purpose via as a social function and discussing ideas with his partners. Ginsberg hopes his listeners will keep his poem in mind. Now is the ideal moment for them to rehearse the poetry. Ginsberg defines social poetry as poems written particularly for or performed in front of an audience. For him, the performance object is merely the taken, the trace, of an aesthetic experience that will last forever, a thing that always announces absence. The popularity of performance poetry

has led to the worldwide holding of social poetry contests. Ginsberg strives to demonstrate the scope, reasons, and character of his battle to place himself in the long lineage of revolution in American culture; this is the purpose of performance, which is related to representing and verifying the full meanings of Ginsberg's struggle. Ginsberg analyses the interpersonal and societal conflict that is evident in the majority of his poems in addition to the analysis of his poetry that is related to their social significance.

This paper offers the social perception of the poet's feelings, whereas; the poems' stanzas and content are revealed. *Howl and Other Poems* by Ginsberg, which comes to stand for beat poetry or describe as confessional poetry, produced a powerful and noticeable impact. The collection *Howl and Other Poetry* contains verses that arouse feelings of sense and social awareness of how people interact in society. Three sections make up Ginsberg's poem "Howl," and each of them evokes a distinct feeling and level of focus. In addition to his firm belief in social struggle issues and chaos within and among the members of American society, these three parts are diverse and include the address and talking about various audience types while continually extending the performance's message in the social and literal sense. Ginsberg's idea of social and political conflict in American society during the post-modernist era is captured in his work. Through his original forms of socio-political criticism and performance style, the poet analyses how the poems convey his fear of this significant period of change in American history.

The 1950s marked the beginning of a new era and a changing community. America has been at the vanguard of change as a conclusion of the industrial, the two world wars, and the cold war in the late nineteenth and early twentieth century. The media presented the ideas to the audience in novel ways. The idea is progress. Ginsberg managed to keep the style and audience together throughout the performances he faced, and he was very close to one another, which helped him overcome some of the sorrow and helplessness; that he felt about the state of his society. The volume

indicated that Ginsberg's writing style is simple to follow, as the poet performs through a wide range of emotions as he recalls his society's happiness and bad periods. J.D. McClatchy, the editor of the *Yale Review*- the oldest literary journal in the United States - referred to Ginsberg as the most well-known American poet of his generation and also referred to him as a social force in addition to a literary one. The author continued asserting that his work is finally a history of our time's thinking, replete with all of its competing ambitions.

Ginsberg starts with a message when he reads his poems aloud in front of his audience. He understands that his poems, or their true meaning, are concealed within their lines and stanzas; initially, he held a link between the poet and poetry, the poet and poem, the poetry and audience, the audience and poems, and then the audience and poet. He examines his relationship to spoken word poetry to begin this message. Ginsberg proclaims that the audience may be the most talented listeners. The audience will undoubtedly combine these visual happenings with the poet's viewpoints when he analyses the many fashions in his culture, particularly when he links his point to acting to fit in. Additionally, Ginsberg has trouble valuing words when he crafts them into lines and stanzas. This artist produces fantastic work with a strong message that speaks directly to his viewers. Ginsberg does not want his audience to be only a spectator when he reads his poems. When Ginsberg is writing a verse, he wants his readers to become engrossed in a world of emotion, force, and symbolism. Words are only letters joined together to form messages. At the beginning of the reading of the poetry, the audience will have created a fantastic scenario in their minds, especially "Supermarket in California" and "Sunflower Sutra." The audience couldn't know what it would be about, what the poet intended to convey through it, or any other fantastical ideas; that were currently flowing through their spider-web-like minds. They start to hear it as the distant sound of their voices gets louder and louder. So, these lines seek to investigate the essential characteristics, forms, inspirations, and implications of performance that have become established in the poetic view in America: the dramatization of performance poetry for stage presentation to live audiences. Some

critics say that Ginsberg has the power of sound and a sense of words. In a sense, Dekutsey's "Review of Earthchild and Other Poems," identified the social and artistic Implications of poetry as dramatic performance as one of the most significant outcomes of this development. Dramatization will influence the very writing of poetry. The poet will be conscious of his audience during those quiet times while creating the poetic voice will typically lean toward social rather than private.

Conflict, plot points, technical terms, and unending queries about how the poet came up with a satisfying climax are all mixed. Additionally, there is a misunderstanding of words that the audience is familiar with; in his poems; Ginsberg uses the three aspects of theatre writing exposition, resolution, and photography. In poems like "A Supermarket in California" or "America," Ginsberg's narration is a series of connected episodes. It purposely begins with an introduction and ends with the "Sunflower Sutra" to draw attention to the poem's underlying tension. Several reviewers are troubled by Ginsberg's significance, but they are also troubled by his complex place in American cultural history from a different angle. Hence, the influence of performance poetry on its audience is another measure of its significance. Goffman has a significant step to illustrate performance in his article "Frame Analysis: An Essay on the Organization of Experience," saying that, the patterns of action and speech are examples of aesthetic practices known as performance behaviors that define individual and group identities by positioning actors in time and place through repetition. Performances that rely on repetitions, whether learned lines, reproduced gestures, or repeated discourses, are the general method of creating traditions. Indeed, performance genres are crucial to the mediation and development of social communities, whether they focus on ties to nationalism, race, class, gender, or any other factor. The fact that performances are stylistically distinct manifestations of otherness, lifting the level of habitual behavior and entering a separate interpretive "frame" where different rules apply, provides a complex counterpoint to the unconscious routines of everyday life.

Performances, as such, are characterized by a higher than usual degree of reflexivity, whether calling attention to the rules of their own enactment (metapragmatics) or talking about the performance event (metadiscourse). It has been the task of performance studies to understand what constitutes the differences between habitual practices and heightened performances, and how and why these differences function in society. (Goffman, 119-133)

Ginsberg is well known for his radical poems, such as "Howl," "A supermarket in California," "America," and "Sunflower Sutra." Ginsberg was a significant player in the counterculture of the mid-to late 1960s and is best known for his outspoken opinions on American society, politics, and the industry war. The poet relates to his community and draws attention to some of the most absurd and decadent elements of American culture that are typically ignored, such as the phrase from Raskin's book "American Scream," when he says,

Ginsberg claimed at one point that all of his work was an extended biography. 'Howl' is not only a biography of Ginsberg's experiences before 1955, but also a history of the beat generation. Ginsberg also later claimed that at the core of 'Howl' were his unresolved emotions about his schizophrenic mother. "Howl" in many ways is driven by the same emotions. (Raskin, 157)

Ginsberg claims that his best-known poems "Howl," "America," "Supermarket in California," and "Sunflower Sutra," which all include references to his life narrative, his relationships with other beat poets, and his social beliefs, are still the best examples of his poetry. They are only recently becoming more prevalent in society. Many individuals in San Francisco, a city renowned for its unconventionality and odd social life, are said to be disturbed by the themes of "Howl," one of the poet's masterpieces, according to the discussion. Ginsberg creates massive societal shifts in how adults seem to want to live in a world that rejects and ignores them. His volume *Howl and Other Poems* examines his political and

social beliefs and his adherence to the Beat Movement; the poems conclude that Ginsberg gives the world a fine example of existence and art. Ginsberg understands that his live reading might captivate both his audience and himself; by reading his works aloud, the poet or performer forges a powerful bond with the audience. His audience actively investigates their social lives and society as the focus of their critical inquiry. Ginsberg has a confident, probably significant character and thinks the individual can be completely free from fear. In the plurality of his poems, Ginsberg seeks to challenge conventional ideas of objective poetry by valuing the value of the individual and expressing personal subjectivity.

Ginsberg does not consider himself a social worker; instead, he is a poet. He is sensitive, empathetic, and emotional, especially when dealing with his nation and country. Care must require when handling a delicate issue, circumstance, or condition to prevent upsetting people. Ginsberg makes a conscious effort to comprehend what other people need; and tries to be helpful; kind to them. Ginsberg embodies the dramatic changes that happen suddenly in American society and culture in his poems. Ginsberg explores the connection between his civilization and war in his fourth poem. His viewpoints and methods in these poems are consistent with his broad and detailed understanding of the time. Ginsberg's investigations of suffering and liberation were affected by how he approached the individual subject, which he typically takes to be himself. The poet wants to write a poem about the suffering that comes with vision. Ginsberg looks for ways to break free of himself and others, setting an example of how to do so by taking off the social masks that, in his opinion, are imposed on everyone. Ginsberg believes that everyone encounters and must overcome basic worries about society and its conventions, and as a result, his book seeks to allay those fears. The poet's unconventional devotion to personal poetry challenges the audience to constantly reevaluate how pain and freedom can play crucial roles as we negotiate our identities and move between our private and public selves, boarding the range of discourses that define the role of the individual in literature. Ginsberg frequently emphasizes how his writings benefit humanity.

He considers his poetry as helping others who experience social problems common to all:

America, I've given you all and now I'm nothing.
America two dollars and twenty-seven cents January 17,
1956.

I can't stand my own mind.
America when will we end the human war?

“America”

Ginsberg performs poems in a unique way. He underlines the poet's performance style as being confident. Poets who appear to have overcome their societal issues are both sustaining to themselves and their audience. By relating his sorrow to others, he investigates it. Despite their distinct circumstances, they both have the same condition. As a result, the poet's use of language conveys an ambivalent atmosphere that suggests great sorrow.

I'm addressing you.
Are you going to let your emotional life be run by Time
Magazine?
I'm obsessed by Time Magazine.
I read it every week.
Its cover stares at me every time I slink past the corner candy
store.

He continued performing,
I read it in the basement of the Berkeley Public Library.
It's always telling me about responsibility. Businessmen are
serious. Movie producers are serious. Everybody's serious
but me.
It occurs to me that I am America.
I am talking to myself again.

“America”

Ginsberg initially makes an effort to combat his sadness. He does not want his followers to go through hardship or sorrow. He tries to fill in this deep despair to stop his audience. Here, Ginsberg acts as a saintly liberator. By acting in front of his audience,

Ginsberg illuminates social and literary nuances that cannot be understood through reading alone. He uses performance poetry to amplify and clarify his answers to post-World War II America and the dilemma of post-modern poetry. Hearing him speak clarifies his accomplishments and reveals his divergent viewpoint on the role of the individual in American culture.

America why are your libraries full of tears?
America when will you send your eggs to India?
I'm sick of your insane demands.
When can I go into the supermarket and buy what I need with
my good looks?
America after all it is you and I who are perfect not the next
world.
Your machinery is too much for me.
You made me want to be a saint.
There must be some other way to settle this argument.
"America"

Unlike the American poets, Ginsberg wants to explain the change in American poetry by focusing on one of the most important events of his generation, as a direct influence on him at first, then on his people. Ginsberg by his poems wants to be a speaker, not a poet. Most of his poems often sarcastically take on the multiple voices of the American reformation. Ginsberg's voice is opposed to any industry reform that disregards its country and social life. He could be considered a figure in transition. Both Ginsberg and his audience, who are of the same age, are in transition. Despite this, Ginsberg shares his conviction that society unfairly punishes poets. Ginsberg concentrates on the sorrow of his listeners rather than his community. Ginsberg mentions some current, politically sensitive concerns in "America" (1956). The poem addresses internal racial discontent and the struggle against Communism that led to the continuation of the Cold War while maintaining the prominent issues in focus, i.e., political instability following the Second World War, the nuclear bomb, and Asian foreign policy (1947-1991).

I smoke marijuana every chance I get.

I sit in my house for days on end and stare at the roses in the closet.

When I go to Chinatown I get drunk and never get laid.

My mind is made up there's going to be trouble.

“America”

The poem serves as both a heroic nonconformity to the evil policies of the United State government and a famous illustration of Ginsberg's political views. To fight internal Communist infiltration, America presented the Communists as the worst adversary and cultivated a terrifying atmosphere throughout the nation. The climate of repression and censorship took an unbearable turn. Ginsberg seeks the liberation of the opposition leaders through his poetry in a state where someone is accused of murder or arrested every day:

America free Tom Mooney

America save the Spanish Loyalists

America Sacco & Vanzetti must not die

America I am the Scottsboro boys.

“America”

According to Ginsberg, his poetry is acknowledged as a social one; his experiences of personal pains associate with these confessional social poems. These experiences are relevant to his audience, and the poet wants to share some of his experiences with his audience because they are, to some extent, living in the same society and facing the same pains. To the poet idealizing, experience is what advertising does best. Ginsberg's social and performance poetry include more personal depictions of everyday life than any poetry before it and therefore risks more personal torture. Ginsberg's poems break from the comparatively steady structures of circumstances in modernist poetics in a destructive way. These incidents blur the line between what Ginsberg personally risks and what he represents as the risk through his performance, connecting Ginsberg's personal life to his poems. The poet's poetry captures intense suffering in the context of industrial society or the conditions of the current day. Ginsberg's first and longest poem of spoken poetry is titled “Howl.” It presents Ginsberg's complete analysis of

the social ills and atrocities committed against young people in America. It paints an honest and vague picture of American society as a whole. During its 1956 debut on stage, it is tortured and found guilty of obscenity charges. A prime example of Ginsberg's social poetry is "Howl." This painting represents Ginsberg's social antagonism to his society. He divides his poetry into three parts. The first one shows how Americans suffer on an individual basis:

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,
angelheaded hipsters burning for the ancient heavenly
connection to the starry dynamo in the machinery of night,
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,
"Howl"

Ginsberg's volume *Howl and Other Poems* illustrates how social anxiety prevented him from producing quality poetry. Ginsberg believes that everyone is bound by fear, no matter whatever their intensions are. According to Ginsberg, the techniques used in the volume makes it possible to write poetry that establishes no boundaries between brutally personal and conventional literary aspects. In his article "The Art of Poetry," he explains this distinction in no uncertain terms:

The problem, where it gets to literature, is this. We all talk among ourselves and we have common understandings, and we say anything we want to say, and we talk about our assholes, and we talk about our cocks, and we talk about who we fucked last night, or who we're gonna fuck tomorrow, or what kind of love affair we have, or when we got drunk, or when we stuck a broom in our ass in the Hotel Ambassador in Prague--anybody tells one's friends about that. So then—what happens if you make a distinction between what you tell

your friends and what you tell your Muse? The problem is to break down that distinction: when you approach the Muse to talk as frankly as you would talk with yourself or your friends. (Ginsberg, No.8, Issue 37)

The poem "Howl," which made Ginsberg famous as a representative of the avant-garde and as the creator of a poetry form for a postwar age searching for its voice, was initially thought of as primarily a social document. It was also the most recent specimen in a running experiment in shape and structure, as Ginsberg's notes make apparent. This quote captures Ginsberg's perspective on society. The audience becomes more conscious and aware of happenings the longer a poet continues his onslaught. Ginsberg thinks that his views in "Howl" have been misinterpreted and distorted. The spoken words in Ginsberg's poems serve as a sort of instruction and caution. Ginsberg rejects any social reform claims, which are merely claims. Ginsberg fights in this instance not as a beat poet but as a person. Ginsberg initially makes an effort to combat his sadness. He does not want his followers to go through hardship or sorrow. He tries to fill in this deep despair to stop his audience. Here, Ginsberg acts as a saintly liberator. By performing in front of his audience, Ginsberg illuminates social and literary nuances that cannot understand through reading alone. He uses performance poetry to amplify and clarify his answers to post-World War II America and the dilemma of post-modern poetry. Hearing him speak specifies his accomplishments and reveals his divergent viewpoint on the role of the individual in American culture.

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.

"Howl"

Ginsberg also criticizes society's excessive hold on its people. He attempts to restore some societal ideals and principles that have become lost or faded in his culture, such as cleanliness, respectability, kindness, humility, tolerance, sympathy, and consciousness. Ginsberg uses skillful diction to criticize the

socioeconomic changes occurring in his nation. He also criticizes American politics, exposing how it contributes to wars, repression, and the spread of fear. Ginsberg's performance was influenced by both the historical tradition of performance in American literature and current events and circumstances. Recent events and current conditions are the primary elements that give the poet his disgustingly discriminatory character and initial forms. These two sections present Ginsberg's conception of his poetic and performative roles. In his readings, Ginsberg describes himself as a performer with a keen eye who seeks to delve deeper into the meaning of things while assisting the audience in doing the same. The poet, on the other hand, believes that to broaden his awareness, he must first enable his audience to eliminate the artificially deteriorated consciousness that has been imposed upon them by political and socially inferior behaviors.

Since the early 19th century, Ginsberg produced applications for his performance position. He claims that the collection *Howl and Other Poems* consists of precious numbers of poems that express his real inner vision and the technique he wishes to speak the truth on stage. For instance, he claims that the poem is simple in "Howl," one of his poems. According to Ginsberg, all his poems share "Howl's" characteristics of telling or imposing the truth. His audience is distinct from post- and modern culture. Ginsberg wants to be ready to understand the words he will speak must touch his audience's minds and hearts and that when this happens, the writer's concept is validated. Ginsberg wants to be ready for the idea that his audience's minds and spirits must be affected by the words he speaks and that when this occurs, the writer's concept is confirmed. According to Ginsberg, he can inspire consciousness in his audience through his act, enabling them to understand. By 1954, Ginsberg referred to his poetry as a "performance style," with a heavenly vision separating him from his audience. By the late 1960s, Ginsberg had become more candid about his significant role as a poet-performer. Ginsberg uses a range of metaphors to express the performer's role in his poems.

In his book “Impersonal Personalism: The Making of a Confessional Poetic,” Hoffman claims that Ginsberg ties his “own self with all self” more productively, portraying a speaker who is more eager to establish a socially and politically beneficial relationship with the reader. Because he relies on popular mysticism that crosses boundaries with his reader, Ginsberg stands apart from his predecessors specifically. Ginsberg pioneered the use of rhyme in poetry in the 1950s. He doesn't select a subject before beginning to write about it. Ginsberg is quite familiar with this subject and how it connected to his neighborhood. As a result, he starts to make connections between these events or instances. Ginsberg is committed to the issue or happening. Ginsberg is interested in the topic or happening. In this poem, “America,” Ginsberg breaks down the barriers of fear between himself and society, the speaker and audience, and eventually between the audience and the community. When Ginsberg reads his poem “America,” he aims to cause social upheavals among his audience. (Hoffman, 45-50)

I'm trying to come to the point.
 I refuse to give up my obsession.
 America stop pushing I know what I'm doing.
 It occurs to me that I am America.
 I am talking to myself again.

“America”

Direct and explicit social obstacles between his audience and their society are what he seeks to remove. Ginsberg opposes what is known as modern poetry, which emphasizes in its approach the passion inside them, in contrast to Hoffman's opinion that Ginsberg somewhat rejects earlier twentieth-century poetry in his poems. The ancient and new events that characterize American poetry from the twentieth century are displayed by Ginsberg in his poems. The plurality of his poems is intriguing and enigmatic at the same time, which suggests that the poet has a complex, objective, reborn, and emotional personality. These serve as his performance tools. Allen Ginsberg produces poems regarding the possibility of subjective knowing, according to Kotze's thesis, “Beat Poetry and the

Twentieth Century: Allen Ginsberg.” (Kotze, 83)

Ginsberg is successful in capturing the genuinely visible conception but inadvertently widely anticipated creative process that serves as a prediction for poems like “Sunflower Sutra.” Whether the writing is spontaneous or not, it usually comes to him word by word and an adjective by the adjective; occasionally, he isn't even sure if it makes sense. Even though he knows it is perfectly logical, he nevertheless cries frequently. He is aware that he is making a relevant point. Therefore, in that sense: broadly important or understandable. In such a case, the capacity to persist over time would likely be read and lamented for millennia. In that regard, prophecy has worldwide significance. You already know something that someone else will discover in a hundred years, which is what prophesy is.

So I grabbed up the skeleton thick sunflower and stuck it at
my side like a scepter,
and deliver my sermon to my soul, and Jack's soul too, and
anyone who'll listen,
We're not our skin of grime, we're not dread bleak dusty
imageless locomotives, we're golden sunflowers inside,
blessed by our own seed & hairy naked accomplishment-
bodies growing into mad black formal sunflowers in the
sunset, spied on by our own eyes under the shadow of the
mad locomotive riverbank sunset Frisco hilly tincan
evening sitdown vision.

“Sunflower Sutra”

Ginsberg refers to performance because he thinks literary forms are comparable to social acts. In “Sunflower Sutra” (1955), Ginsberg depicts a “grey Sunflower” that is “crackly bleak and dusty with the smut and smog and smoke of bygone locomotives in its eye.” His poems describe how audiences attain acting through everyday objects. Ginsberg, therefore, uses the experience of the sunflower as the “exhortation” to close the poem. The theme of the poet's performance as a prophecy diving beneath the surface of reality combines many of Ginsberg's conceptions about social and

social problems, which are evident at the end of his fourth poem, in which Ginsberg makes it clear that he seeks to enlarge thoughts of consciousness. Many of his poems, such as “Howl,” “America,” “Supermarket in California,” and “Sunflower Sutra,” deal with the role of making the world aware of its flaws. Dealing with Ginsberg's performance approach, social and political issues are more important to him than poetry all time. According to him, performing provides information and obstructs live audience liberty or repression, his passion, creative writing for a broad audience, and heavy reliance on personae anticipative all point to a poet who is neither constrained by nor constrained by personal reality. Ginsberg starts with the intention of liberating or releasing his audience; yet, in contrast to other American authors, Ginsberg explores the essence of things through emotionally charged narratives and his deeds of releasing ideas. Ginsberg, for instance, has to caution America against its faults, wars, the atomic bomb, materials, repulsion, and shape intellectualism in his poem "America." He might be speaking of a dying America. He believes that the type of performance he must provide is comparable to that of the early and destructive periods of the ancient age. The current views are, therefore, even worse,

America when will we end the human war?

Go fuck yourself with your atom bomb.

.....

America when will you be angelic?

When will you take off your clothes?

When will you look at yourself through the grave?

“America”

According to Ginsberg, the poem is read aloud to and for the audience. The primary objective of this poem is the American audience. Ginsberg claims that anyone could understand what is said, yet it is simple to infer from listening to someone's speech how they are behaving. He also keeps addressing and interrogating the same person. The poem's voice and subject complemented each other flawlessly during the performance; hence, the audience could follow and comprehend the poet. After all, the audience is the reason

the poetry is read. Brown discusses this point in his book "Politeness: Some Universals in Language Usage," saying "If viewed in a more subversive way, the American audiences become the direct addressee of the poem." (Brown, 32)

Because most of Ginsberg's revolting against society may associate with his concept of awareness, the poet uses conception to describe and illustrate his poems. Ginsberg makes an effort to convey through performance his ideas, sentiments, emotions, needs, thoughts, and intents of the audience, as well as how the audience acts, thinks, feels, and ultimately responds. Ginsberg thought that investigating consciousness is a fundamental ethical tradition of poetry. It may significantly contribute to reducing personal suffering.

The grime was no man's grime but death and human locomotives,
all that dress of dust, that veil of darkened railroad skin, that smog of cheek, that eyelid of black mis'ry, that sooty hand or phallus or protuberance of artificial worse-than-dirt— industrial—modern—all that civilization spotting your crazy golden crown—
and those blear thoughts of death and dusty loveless eyes and ends and withered roots below, in the home-pile of sand and sawdust, rubber dollar bills, skin of machinery, the guts and innards of the weeping coughing car, the empty lonely tincans with their rusty tongues alack, what more could I name, the smoked ashes of some cock cigar, the cunts of wheelbarrows and the milky breasts of cars, wornout asses out of chairs & sphincters of dynamos—all these
entangled in your mummied roots—and you there standing before me in the sunset, all your glory in your form!
"Sunflower Sutra"

"Sunflower Sutra" by Allen Ginsberg is unquestionably a poem about catastrophe and healing. Ginsberg's sunflower portrays a tarnished and contaminated America as just an outcome of

contemporary society's irresponsibility. Ginsberg discovers equal beauty and terror in the sunflower, which he refers to as a "dead grey shadow." The poem begins with Ginsberg performing the sad state of the country that has been ruined by soot, smoke, violence, gloomy and poverty. He dictated the poem with events that have been soiling the sunflower that symbolizes the nation. The poetry conveys a meaningful message. The poet is trying to explain that we should take pride in all we accomplish. We should be content to undertake modest things if we find it difficult to complete something huge. No one can be a wonderful person on the planet, but we should all do whatever we do well.

He employed spoken word and body language early in his career, two performance modalities that are common in American society. The main idea of Ginsberg's poetry and performance is consciousness. Ginsberg is searching for social consciousness and vision. Ginsberg tries to converse with his audience even though their consciousness is distinct from his own. Ginsberg does not want his readers to detach from social life, reality, or civilization. The poet argues that the younger generation must be conscious of their precise nature. He has to see these issues as actual people for him to recognize their presence. According to Ginsberg, America must first go through a considerable period of awareness evolution before a member may free himself from a condition of deep sleeping in which they would otherwise drown.

Conclusion

The goal of this study attempts to determine how far Ginsberg's performance is woven into the fabric of his poems and how through its novelty and appropriateness, it contributes sensitively to the expression of ideas, thoughts, attitudes, and themes. According to Ginsberg, all that has happened is a response to America's poor social policies; and it is trying to suffocate the individual's figured voice consciousness. According to Ginsberg, all that has happened is a response to America's poor social policies; and it is trying to suffocate the individual's figured voice consciousness. Ginsberg's performance role results from his constant quest for a visionary state

of mind and his initiatives to remove the iron mask of the average American person. Ginsberg thinks that everyone is capable of being conscious. The primary theme of Ginsberg's poetry for his social revolution and the inspiration for the contours of his political attitude is the notion of consciousness revolting. Ginsberg's goal when performing is to awaken the audience from its "deep sleeping." Therefore, he must battle what are known as conventional ambitions, repression, social conformity, and materialism. While reading his poetry in front of an audience, Ginsberg unavoidably depicts the hardship his people endure because of a society that decides to reject their objections and is ignorant of their own lives. In his performance, Ginsberg focuses on expressing his people's pain in his poems and starts to criticize the socioeconomic issues that lead to their suffering from a decline in value within their group.

Works Cited

- Auslander, Philip. "From acting to performance: Essays in Modernism and Postmodernism." Routledge, 2002.
- — —. "Postmodernism and Performance." *The Cambridge Companion to Postmodernism*. Cambridge University Press, 2004.
- Brown, Penelope and Stephen C. Levinson. "Politeness: Some Universals in Language Usage." Vol. 4. Cambridge University Press, 1987.
- Davis, Camea. "Writing the self: Slam poetry, youth identity, and critical poetic inquiry." *Art/Research International: A Transdisciplinary Journal* 3.1 (2018): 90-113.
- Davis, Camea L., and Lauren M. Hall. "Spoken word performance as activism: Middle school poets challenge American racism." *Middle School Journal* 51.2 (2020).
- Eleveld, Mark. "The Spoken Word Revolution: Slam. Hip Hop & the Poetry of a New Generation." Naperville, IL:

Sourcebooks, 2005.

Ginsberg, Allen. "The Art of Poetry." viii: Interview with Allen Ginsberg. *Paris Rev.* 37, (1966).

Goffman, Erving. "Frame Analysis: An Essay on the Organization of Experience." Harvard University Press, 1974.

Gräbner, Cornelia. "Poetry and Performance: The Mersey Poets, the International Poetry Incarnation and Performance Poetry." *The Cambridge Companion to British Poetry 1945–2010* (2016).

Hedayati-Aliabadi, Minu. "Slam Poetry." Springer Fachmedien Wiesbaden, 2018.

Hoffman, Steven K. "Impersonal Personalism: The Making of a Confessional Poetic." *ELH*, 1978.

Holland, Dorothy. (Et al.). "Identity and Agency in Cultural Worlds." Harvard University press, 2001.

Kotze, Haidee. "Beat Poetry and the Twentieth Century, Allen Ginsberg." Diss. 1999.

Pearlman, Ellen. "Nothing and Everything-The Influence of Buddhism on the American Avant Garde: 1942-1962." North Atlantic Books, 2012.

Phillips, Tom. "Pindar's library: performance poetry and material texts." Oxford University Press, 2016.

Raskin, Jonah. "American Scream: Allen Ginsberg's *Howl* and the Making of the Beat Generation." University of California Press, 2004.