

## On the Spatial Form in Allen Ginsberg's *Howl*

Gui-Jun Li<sup>1\*</sup>, Jun Luo<sup>2</sup>

<sup>1</sup>School of Foreign Languages, Dianxi Normal University of Science and Technology, Lincang, China

<sup>2</sup>School of Foreign Languages, Zhaotong University, Zhaotong, China

**\*Corresponding author**

Gui-Jun Li

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**Abstract:** Seemingly quaint and unbearable as it is at the very age of American poetic revolution, *Howl* seems to raise the extensive attentions of poetic scholars around the world who have been impressed by his leading impression on beat generation and poetic forum owing to his organic integration of his own sexual identity into the poetic publicity and popularity of his poetic production instead of his poetic oneness concerning the spatial form in the poem. To raise poetic scholars' academic attention and interest in highlighting the academic values of this poem in this regard, this essay will give a new interpretation of it by making an exploration of its abstract spatial form, perceptive spatial form as well as imaginative spatial form one by one.

**Keywords:** Allen Ginsberg, Spatial Forms, *Howl*.

**RESEARCH BACKGROUNDS**

In the case of the background of this study, it ought to be explained at least in three respects just as analyzed below including the social background, the cultural background and the historical background of this study according to the specific elaboration of them.

For the part of the social background of this study, what ought to be manifested here is that there exists a great similarity between present Chinese society and post-war American society in the light of the rebellious emotions of a range of young men and women in those two countries respectively.

Despite the sustainable growth of material wealth in daily lives, more and more young men and women have been thrown into the danger of moral blindness, spiritual emptiness as well as interpersonal indifference primarily driven by their ambitious and profitable pursuits of maximizing their profits by means of minimizing their risks, which is likely to throw them into the snare of impersonality or inhumanity in the form of spiritual poverty and alienation. What matters most is that what has been seized in the minds of the lost and rebellious men and women mentioned above is possible to make them and others faced with a series of social problems just as those caused by the beat generation in American society after the second world war by doing harm or damage to others or the society they have lived in owing to the devastating role they have been playing in the construction of the morality, honesty as well as prosperity of the whole society.

With regards to the cultural background of this study, what has to be noted is that as one of the leading figures of the beat generation that has been represented by Jack Kerouac, Allen Ginsberg, William Burroughs and so forth, Allen Ginsberg has infused his poem *Howl* with his own cultural and traditional rebellion

owing to the fact that he has been extremely sick of what has been going on in the period of modernism that has been imprinted on its spiritual devastation of the beat generation exemplified in their insatiability with the progression of the prevailing cultural utilitarianism and technological determinism that have done harms on the moral culture in various forms in the spiritual destruction of the minds of beat generation after 1945 and worsened the spiritual reification and alienation of the majority of social population in spite of rapid development of economy and technology which have been becoming the focus of the mainstream society without knowing that this will lead to the unbalance between the material enrichment and spiritual enrichment. In fact, it is the very unbalance between them that ignores the beat generation, which drives them into the abysses of spiritual craziness characterized with their increasing sentiments of hopelessness and meaninglessness. In order to release their disappointments at, disillusionment of and desperation of cultural unbalance between the pursuit of material nutrition and spiritual malnutrition, they have been throwing themselves into the conducts of taking drugs, believing in alcoholism and pan-sexuality or in another way promiscuity in the hope of their spiritual

salvation by turning to the spiritual exploration of the cultural values in moral and religious cultures regardless of the previous cultural, moral and religious taboos they should have taken special care of in poetic articulations as well as representations in the process of their daily rebellious poetic productions owing to their impulsive emotions with no fear of the impulsive punishments they are likely to be given. Considering the cultural similarity between the beat generation and modern Chinese young men, the cultural background of this study is to remind the latter of the superiority of their own culture, the importance for them to have a good understanding of their own culture as well as the urgent necessity for them to gain a good cultural nutrition by absorbing the cultural quintessence in their own cultures instead of suffering from the spiritual malnutrition that has often been exemplified in their cultural blindness and spiritual emptiness.

As to the historical background of this study, it ought to be manifested that the neglected experiences of the beat generation have turned out to be a variety of erasable pathos that have spoiled their spiritual quietness in their poetic imaginations in more than one way owing to the particularities of that special historical moment that has been dominated with the blind pursuit of material wealth driven by a train of thoughts like the reified materialism and popular consumerism of the mainstream society, which has been transplanted into the social reality of present Chinese society in a more and more explicit way with the gradual adaptation of the majority of Chinese population to it without knowing the implicit risks implied in this popularization, let alone the historical lessons that ought to be absorbed in the historical pathos of the beat generation existing in the textual samples of the masterpiece of Allen Ginsberg under the title of *Howl*. In this sense, the very historical background of this study is to remind poetic readers of the historical lessons of the beat generation and avoid the representation of historical pathos in the spiritual realities of modern society.

In consistence with the respective analyses of the social background, the cultural background and the historical background of this study, it can be seen that the poetic narrative text titled of *Howl* is a poem filled with a variety of unprecedented and extraordinary qualities that are likely to alert the poetic readers of the possibility for them to be free from the social reality, the cultural reality as well as the historical reality that Allen Ginsberg has gone through in their lives in the form of spiritual destruction as long as they are willing to keep in their minds that the superior components of their own social, cultural and historical traditions and spirits are likely to be translated into the nutrition that can be used to enrich their spiritual pursuits based on their sustainable development of the enthusiasm in their lives and studies without being lost in hopelessness and unhappiness for life at the cost of missing the

opportunities to strengthen their indomitable and incorruptible willpower, to better their honest and worthwhile personality and broaden their own horizons, for what they are likely to acquire from this poem is not just the ugliness of humanity at that historical moment but also the very politeness that are likely to be found in the counterexamples that have been given in the senses of society, culture and history and be regarded as important lessons for them to shake off the laziness, the blindness, the hopelessness, the emptiness, the nothingness as much as the idleness in their future studies and lives. In this case, they are able to have a better knowledge of themselves, their dreams, the importance for them to realize their dreams and the important role they are likely to play in helping others make their ways to their dreams owing to the good examples they have been setting for others in their studies and lives.

### RESEARCH AIM

The major aim of this study that is composed of three minor aims in an organic way just as explained below is to give a new interpretation of the spatial form of the poem titled *Howl* produced by Allen Ginsberg who has popularly been remembered as one of the most important American poets after the second world war by means of associating the narrative qualities of this impressive poetic narrative text with the theoretical insights of spatial forms in narrative theories that can be put into the application of making an exploration of the narrative spaces of not only in novelist narrative texts, prosaic narrative texts or dramatic narrative texts but also in poetic narrative texts as to be analyzed in *Howl* based on the following three minor aims of this study.

The first minor aim of this study is to try to make a theoretical exploration of the abstract spatial form in the poetic narrative text titled *Howl* in line with the theoretical enlightenment acquired from abstract spatial form and used as the first analytical tool to be employed in this poem and the empirical accumulation in the reading practices of this poem as textual samples in the logical justification of this essay.

The second minor aim of this study is to make a theoretical analysis of the perceptive spatial form in this poem *Howl* in relevant to the theoretical insights that has been focusing on the theoretical elaboration of the spatial forms in the process of the theoretical construction of the perceptive spatial form of narrative theories regarding the narrative spaces in narrative texts as the second analytical tool to be applied in this essay and as well as the exemplary acquisition of the textual samples in the textual analysis of this essay.

The third minor aim of this study is to make an profound inquiry of the imaginative spatial form in this poem *Howl* for the aim of finding out the essential mechanism in the structural configuration of the spatial form of this poetic narrative texts grounded on the

theoretical elaboration in regard to the spatial form in narrative texts as dealt with in other narrative genres and take them as the textual evidences as well as theoretical evidences of the justification of the authentic existence in the spatial configuration of this poem in line with the spatial elaboration regarding the spatial form in the narrative spaces dealt with by previous narrative theorists who have been devoting most of their time to the studies of novelist narrative texts.

Based on the respective explanations made to the minor aims of this study, the major aim of this study is likely to be made reasonable and valuable owing to the organic correlations between the major aim and minor aims of this study in the light of the specific correlation existing between oneness and wholeness in the logical construction of the theoretical framework of the narrative forms in poetic narrative texts with respect to the spatial composition of this poetic narrative text *Howl*.

### **The Research Hypotheses**

Grounded on the aims and backgrounds of this study, it ought to be made feasible to come up with the major hypothesis that there exist spatial forms in the narrative spaces of this poem *Howl* and that this major hypothesis rests much on the minor hypotheses of this study as to be elaborated below in three folds in accordance with the roles they have been playing in the manifestation of the very importance of feasible and evident justification of the major hypothesis that is in a position to be regarded as the academic proposition of this study, for it has much to do with the feasible configuration and distribution of both the major hypothesis and minor hypotheses of this study in the textual spaces of this essay.

The first minor hypothesis of this study is that there exist abstract spatial forms in the narrative spaces of this poetic narrative text titled *Howl* in consistence with its spatial configuration, distribution as well as construction of the narrative spaces according to the ingenuous exploration of the theoretical evidences that will be likely to be used to support the theoretical and textual existences of the abstract spatial forms in the process of the spatial progression of the narrative events in this poem.

The second minor hypothesis of this study is that the theoretical and textual existences of the perceptive spatial forms in the poetic narrative text under the title of *Howl* will be likely to be justified after the author of this essay makes a specific analysis of the correspondent and feasible combination of the theoretical implications of the perceptive spatial forms in the narrative spaces with the textual exemplifications in the interpretation of the textual samples in this poetic narrative text in a systematic and logical way.

The third minor hypothesis of this study is that the objective existences of the imaginative spatial forms both in the theoretical sense and in the textual sense in this poetic narrative text that has already been chosen to be the textual samples of this study can be elaborated in line with the correlative interactions between the theoretical illuminations of narrative spaces proposed in narrative theories and the textual responses that are likely to be found out in this poetic narrative texts titled *Howl* in more than one respect.

Based on the respective explanations that have been made to the feasibility of both the theoretical and textual justifications of the three minor hypotheses mentioned above, the justification of the major hypothesis of this study is likely to be turned into a reality due to the textual interactions between the minor hypotheses of this study and the major hypothesis of this study in the case of the structural constructions of the spatial forms in the textual spaces of poetic narrative texts and the narrative spaces dealt with in narrative theories.

### **Research Significance**

In the case of the stratification of the significance of this study, it ought to be admitted in an honest way that the significance of this study is likely to be made up of its theoretical significance and practical significance as dealt with in the following two respects.

The theoretical significance of this study is that the validity and reliability of the abstract spatial forms, the perceptive spatial forms as well as the imaginative spatial forms that have been explicated in the theoretical insights of narrative spaces will be tested, analyzed, expounded, and enriched in the theoretical and textual justifications of this essay one after another in reference to the logical justification of the academic proposition of this essay just as what has been dealt with above in the hypotheses of this study, which is of great importance for both the narrative scholars and poetic scholars to broaden their theoretical horizons in the theoretical explorations in their theoretical studies and make theoretical breakthroughs in their future studies, for poetic narratologists to come up with new theoretical framework or paradigms to promote the theoretical construction of poetic narratology based on the theoretical summarizations of the spatial mechanism in poetic narrative texts and for poetic readers to highlight their theoretical literacy in terms of having a good understanding of the spatial forms in poetic narrative texts.

The practical significance of this study is that the right feasibility to apply the theoretical views regarding the abstract spatial forms, the perceptive spatial forms and the imaginative spatial forms in the profound explorations of the narrative spaces explicated in spatial narratology into the analytical practices of the textual analyses of poetic narrative texts as to be done

in *Howl* is likely to be truly conducive for the poetic scholars, critics and theorists, for poetic readers, for poetic teachers, as well as for poetic producers as to be explained below.

On the part of the poetic scholars, critics and theorists, the practice significance of this study lies in the explicit justification of the rare extra-ordinariness of the abstract spatial forms, the perceptive spatial forms as well as the imaginative spatial forms of this poetic narrative text titled *Howl* that has been illuminated and acquired from the spatial ordinariness of other poetic narrative texts in terms of spatial parataxis and hypotaxis in the narrative spaces of poetic narrative texts in a comparative way is conducive for them to associate their theoretical visions of spatial forms in their own theoretical studies with the specific analytical practices of their textual analyses in an overall and organic way for the aim of testing the validity of their theoretical discoveries to make greater progress in the theoretical construction of poetic narratology through practical tests or analytical experiments in their analytical practices of textual analyses the interactive or interwoven inspirations enlightened from a train of methodological thoughts including inductionism, reductionism as much as deductionism.

For the part of poetic readers, the practical significance of this study is located in the genuine fact that the new interpretation of the abstract spatial forms, the perceptive spatial forms as well as the imaginative spatial forms in this essay is likely to throw an indispensable light on the enrichment of their reading practices, the enlightenment of their spatial thinking as well as the improvements of their theoretical literacy in regard to the spatial forms of poetic narrative texts in the process of their constant pursuits of broadening their own theoretical and practical horizons in the long-term accumulations of the theoretical knowledge and practical experiences that have been likely to run through their reading practices.

In the minds of the poetic teachers, the elaborations of the theoretical and practical existence of the abstract spatial narrative forms, the perceptive narrative forms as much as the imaginative spatial forms in the elaborations of the spatial forms in the narrative spaces of poetic narrative texts have turned out to be conducive for them owing to the possibility for them to enrich their daily teaching practices in the specific process of highlighting and updating their previous consciousnesses with regards to the spatial forms in the narrative spaces of poetic narrative texts according to the theoretical explanations to spatial forms in narrative studies, for it has been likely for them to illuminate most of their students to have a good understanding of the respective spatial forms in the poetic narrative texts they have chosen to be textual samples for the textual analyses they have been likely to made of for their students owing to precious their

educational values that what they have been doing in their teaching practices is not just textual explanations but also textual analyses of poetic narrative texts in an overall way for the aim of decoding the spatial information of poetic narrative texts in overall consistence with the informational encodement of the spatial forms of the poetic narrative texts.

In the eyes of the poetic producers of poetic narrative texts, the practical significance of this study has much to do with the expectation of them to acquire from the detailed spatial explication of the abstract spatial forms, the perceptive spatial forms and the Imaginative spatial forms of the poetic narrative text titled *Howl* that the theoretical and critical efforts made in this study is likely to help them to make greater progress in the spatial design and distribution concerning the narrative spaces in the textual production of their poetic narrative texts in their future writing practices based on their voluntary absorption of the theoretical and practical illumination they are likely to obtain from their reading, analyzing and reflecting of the spatial newness existing in the theoretical explorations of the spatial forms in this poetic narrative text in this essay for the aims of making their way to the genuine reification, the ingenuous actualization as much as the evident textual exemplification of both the particular chronotope and the topechono in the real process of bettering the ingenuous spatial construction and configuration of the particular narrative spaces in their poetic narrative texts.

Grounded on the four respective explanations to both the theoretical significance and practical significance of this study, it is likely to be felt that the significance of this study is valuable and creative in more than one fold.

#### **THE REVIEW OF CURRENT STUDIES ON ALLEN GINSBERG AND *HOWL***

What needs to make clear in this review is that it is the one that will be likely to be devoted to the systematic summary, analysis as well as reflection of the studies that have been made of the poetic narrative text titled *Howl* in the light of major reviews of typical foreign scholars' major findings in this respect, the major reviews of typical Chinese scholars, the summary based on those reviews as well as the research questions of this essay.

Firstly, there are several foreign scholars who have paid their attentions to this poetic narrative text from different perspectives in order to promote the academic progress in the studies of Allen Ginsburg and his *Howl* but for the sake of the typicality, authority as well as relevance of those studies, what ought to be done here is to name but few of them to indicate the progressive traces of those studies.

According to the literary investigation of this study, what has been concentrated most on the studies of this poem among foreign scholars is the rebellious minds of the beat generation represented by Allen Ginsberg and his *Howl* in the hope of revealing the spiritual destitution of this generation by taking *Howl* as a textual example for their studies in consistence with the seemingly absurdities and the profundities of this generation in seeking for the very factors that have already buried their superiorities in the process of frequent neglects from the society.

As the masterpiece of Allen Ginsberg, *Howl* has been remembered as one of the most elaborated poems among the poems written by him, for it has been reviled, revered, and revisited over time upon its publication by numerous poetic scholars who have been in an attempt to gain more and more new insights from the textual texture of the poem and the ingenuous textual design of this poet in the process of his textual construction when he has to be faced with the increasingly popular permeation of a train of thoughts like anti-culture, anti-tradition, anti-religion as well as anti-morality just as what has been stated in the following quoted studies to the effect that "... Raskin's acknowledgment of influences contributing to Ginsberg's poetic voice—from Whitman to Eliot to Yeats—shows how Ginsberg's poetry, for all its originality, was not without some basis in an established poetic tradition [1]" while they are dealing with the correlation between his poetry with the established poetic tradition in the textual construction that have already been exemplified in the pathos rooted in personal experiences of his being treated as a perceptive outsider of the society owing to his Jewish identity, his insane mother as well as his homosexuality.

Moreover, this poem has also shown its poetic readers that as a young poet, the minds of Allen Ginsberg have been filled with a lot of uncertainties regarding his own consciousness of himself, his intention to struggle with his homosexuality and his efforts to develop his own aesthetic insights. What seems to be evident enough in this respect is that in accordance with Raskin, Allen Ginsberg behaves as if he was a stubborn stone, for he has been struggling against and denying his homosexuality identity in a repetitive way. Therefore, far away from being regarded as a cocksure poet of absolute aesthetic beliefs, Ginsberg has been keeping wavering at times. For a long time, he has been lost in the ambivalence of whether to embrace T. S. Eliot or to refuse Walt Whitman and vice versa.

Having been rejecting the voluntary integration with the dominant values of the mainstream society in more than one respect in order to maintain his intuitive poetic consciences and poetic fidelity to his poetic readers in the process of the textual production of his poetic narrative texts, Ginsberg has suffered much

from his rejections because he has been coming across a lot of difficulties in his poetic publication for a long time. Having been faced with this Hobson's choice, he has made his problems solved owing to the publication of *Howl*, which has been marked with his own ambitious and original attempts to remove all those external dilemmas of poetic publication via the unexpected outburst of his own poetic aestheticism in relation to the poetic creativity that is likely to enable him to transcend the poetic narrative texts produced by many other narrative poets and put his own poetic narrative texts into the poetic contexts that is superior to those of other poetic narrative texts in regard to the extension to a broader contextual framework in the history of poetic production human or individual struggle.

In line with the study mentioned above, what can be articulated in an evident way is that the textual evidences in this poem *Howl* are to some extent the records the narrative events that have been associated with the spiritual journey of Allen Ginsberg with regards to the qualitative highlights of his poetic views in line with his self-discovery and self-realization of poetic aestheticism, which begins with his earlier days as a college student at Columbia, where when he begins to type out the words that has been regarded as a prime untitled poem in the whole process of his numerous explorations and artistic articulations or manifestations of the aesthetic and artistic values that are likely to be dug out in the poetic narrative texts despite the social rejection to his poetic values and his personal rejection to the social values at his age. To be put in the words of Raskin, what is likely to be elaborated clearly according to his poetic speculation of what has been discussed above is directly related to the textual production that has been finished at the historical moment filled with a variety of poetic questions, for it is at this very that the poetic scholars have been intending to avoid the unnecessary attention to be paid to the personal history of Ginsberg and the speculations relevant to his personal life even if they are inclined to make a mention of his poem [1].

In the case of the textual influences of this poem on the textual formation of the future development of American texts, this concepts that have been taking the shape of traditional values with regards to the specific characters and their freedoms in the narrative construction of this poetic narrative texts will be likely to go on to have a much broader impact on the conceptual and ideological formation of poetic radicalism in the future development of both American poetry and American literature even if it can be argued that the definition of the beat generation headed by Allen Ginsberg counts much on the theoretical insights of historicism in spite of fewer textual details included in this progression. That is because under this historical circumstance, Allen Ginsberg and the beat generations have been reduced to those poetic limitations, for they

haven't been able to give an adequate account of those textual details owing to the crucial impacts of a series of broader sociopolitical forces that have taken shape within the early years of the cold war on the poetic production of them, which forces them to be adapted to those historical circumstances and makes him to leave out the textual promise in regard to the second part of the subtitle in this poem by making it an examination of the organic foundation of this poem and leaving unfulfilled the making of the beat generation. In this case, even though a great contribution has been to enable the poetic readers of this poem to have an overall understanding of the poet Allen Ginsberg, this poem is, to a great extent, unlikely to go through those poetic limitations, to be free from the historical impacts at that moments and avoid their being overlooked in the factual abbreviation owing to the ideological interaction or confrontations between poetic production and social selection of poetic values and views in terms of poetic radicalism.

In addition to what has been analyzed above, the erasable impacts of the second war and the cold war on the prevention of the social progress of human society have also been manifested in the unforgettable pathos of the beat generation and Allen Ginsburg that have been likely to be seen in the field of textual productions, for they are unable to be free from the purposeless mentions of the pains they have been suffering from the age of anxiety, uncertainty as well as amorality. Therefore, it is no doubt that the madness exemplified in the radical actions of them is not likely to highlight the morality of them but is likely to put most of them into the dangers of committing crimes. Although everything in this respect has been considered to be absurd and abnormal, in the eyes of Allen Ginsburg and the beat generation, what they have been doing is the most valuable thing they have been doing in achieving the social advancements through the poetic rebellions they have manifested or voiced in their poetic articulation for the aim of realizing their dream of deconstructing the mainstream culture just as what Allen Ginsberg has said in a conversation with reporters like this "... I do not suggest we have become crazy because crazy not imagined so charming [2].

In similarity to the role the historical circumstances and sociopolitical forces has been playing in the impacts on the textual articulation of poetic narrative texts, the strategic positions in America at that time have also been making room for Allen Ginsberg and the beat generation to voice their and revolts against mainstream voices from the domination of the whole society, for what they have been doing has offered them a privileged place in the cultural dialogue with the mainstream society throughout the nation, which has been kept for many years until the respective publications of their greatest works and the successive deaths of the three important leaders of the beat generation namely Jack Kerouac, Allen Ginsberg and

William Burroughs. As a result, the very place they have occupied at that time has enabled them to be paid steady attentions to by poetic intellectuals and scholars all over the world, for even Allen Ginsberg has admitted that the blind resistance of the mainstream values against the poetic values they have implied in their poetic articulation of their insatiability with the mainstream society is likely to be regarded as abnormal and absurd madness due to their sustainable resistances against the rapid development of the industrial culture in the promotion of the bourgeois ideology. What seems to be pitiful is that the majority of the populations in the society are not suitable to have a good knowledge of the so-called madness in their poetic representations. What Allen Ginsberg has been focusing on in his poem is not the madness of the generation but the madness of the majority of the populations.

An example found out in this poem is that in *Howl* the poetic character named Moloch seems to be omnipresent, omniscient and omnipotent in the textual world of this poem, for in a sense, he has been enabled to symbolize the entire institutions of the whole country including the prisons, parliament, and government, wars, laws and banks where money has been universally pursued, worshiped and stressed in every corner of American society. In the eyes of Moloch, the poet Allen Ginsberg has found that he has no choice but suffer from loneliness, for he has gradually lost the joys and delights he should have tasted in his previous self-consciousness. That is why he has conveyed in this poem in an indignant tone by shouting at the whole society like this "... Moloch the incomprehensible prison! Moloch whose buildings are judgment! Moloch the vast stone of war! Moloch the stunned governments! ..... Moloch whose breast is a cannibal dynamo! Moloch whose ear is a smoking tomb! [3] "

Even so, it is difficult for him and beat generation to resist against the dream or prospect of their future, for it is not the case with them in accordance with what has been reflected in the textual world of this poetic narrative text under the title of *Howl* owing to the possible impossibility for them to be placed into the historical moment of 1950s when the poetic narrative texts of Allen Ginsberg have been set to report the forward-changing, far-reaching and future-oriented poetic narration that has been rooted in the industrial culture of American capitalism.

In compatible with the poetic narration connected with industrial culture, the earlier poetic narration existing in the poetic narrative texts of Allen Ginsberg has turned out to be notable, for what he has announced in the textual spaces of his poetic narrative texts is concerned with his own future or to put it another way the future that has been greatly influenced by his past. However, with the gradual passage of time, he and the beat generation are unable to expect much of their future even if the literary historians in American

has often referred to *Howl* as the most important poem in the history of American poetry soon after the publication of *The Waste Land* of T.S. Eliot, and they have been arguing that *Howl* is likely to help the poetic scholars, poetic critics, poetic theorists as well as poetic readers of it to free American poetry from the ontological interpretation of it from the monopolized perspective of new criticism by claiming suddenly, loudly and clearly that American poetry has to be freed from then on and replaced with free verse with a great emphasis attached on the interpretation of the external factors like the personality, the intentions, the emotions as well as the political attitudes of the poetic characters in the artistic articulation or representation of the poetic vernacularism or poetic secularism in poetic narrative texts. As is indicated similarly in the histories of American literature, *Howl* has often been cited in 1960s and the literary movement started by the beat generation has much more generally been accepted as the most famous exemplification or manifestation of the very emotional release of the dissatisfaction and rebellion of a variety of young men and women, which has soon been coalesced into the explicit, primary and ingenuous combination of the political cultures and practices of the New Leftists. In agreement with the ingenuous accounts given above of Allen Ginsberg and his important poetic inspiration, the great importance that the poetic narrative texts of Allen Ginsberg have been attached to has much to do with their undeniable connection with the emergency of the society in 1960s, for what has been implied in the poetic narrative texts produced at that time has been concerned with not only the poetic narrative texts that have been produced in that particular historical period of American society but also a large number of poetic overlaps associated with a series of new social movements including the gay liberation and the anti-war movement that has witnessed a distinctive momentum in the field of political cultures in the 1960s and early 1970s of American society. [4]

That is because for the part of Allen Ginsberg, there is bound to be a real cultural momentum behind the poetic narrations that have been founded on the chronological traces of 20<sup>th</sup> century, which begins at the moment when he is asked to read his *Howl* for the first time at the Six Gallery in 1955, when the literary and cultural movement pioneered by the beat generations begins to gain public cheer, to take part in early anti-war protests in 1963 and serve on the planning committee for the quintessential “hippie” Human Be-In in Golden Gate Park in 1967, when chants mantras begin to calm down the Yippies, when the police are waiting outside in 1968 for the remarkable Chicago democratic convention and giving this famous gay a sunshine interview in 1972, and when he speaks of his own homosexuality in a much more openly way than he has done before. It is not until those historical moments that it has been suggested he has been more cheered than any public or literary figure who has ever remembered [5].

However, what seems to be important to be mentioned here is the historical facts that makes most poets wonder if the narrative possibilities of poetic narrative texts have been gradually shut down in resistance against the cultural progression running through the developmental traces in the specific literary chronology of American literature even though all such poetic stories have been moving forward from the poetic texts of the beat generation to the social criticism of them, from the so-called rebellious poetic aestheticism to the organized mass demonstrations throughout the society and from the poetic production of all the homosexual poetic narrative texts to the ultimate and successful liberation of homosexual poets. What has been manifested here is that something has been lost in the poetic narrations of their poetic narrative texts. In particular, the true-to-life chronological summarization of the important events in the history of poetic production that ties poetic production with a series of remarkable social movements has left out the possibility to attach Allen Ginsberg to the new-leftist regarding the collective cultures that have been thriving in the years preceding the second world war and the possibility to associate the poetic cultures in the poetic narrative texts of Allen Ginsberg harmoniously with a strange poetic endowment over the strong anti-communist cold war that has been ultimately witnessed after 1945.

In spite of the social misunderstandings of them, Allen Ginsberg and the beat generations have been showing in their rebellious responses to the social phenomenon at that time their own responsibility or a deep concern for the spiritual salvation of Americans or even human beings owing to their strong beliefs in Buddhism, a highly philosophical Asian religious belief in ancient times that has been accepted as the religion of Allen Ginsberg and the beat generation in 1950s owing to its important and effective impacts on the whole society and governments in America in an overall way.

Of course, the religious rehabilitation of Buddhism in the literary articulation of the beat generation at that time depends too much on the further development of the fundamental beliefs of their ancestors in order to seek for a ubiquitous way to realize the spiritual salvation of Americans and even human beings who live a dog’s life at that time. So to speak, the same beliefs rooted in Buddhism have offered them the same religious ambition and mission to constantly travel throughout the world to seek for feasible remedies. For the fulfillment of their religious aims, they are forced to break the shackles of tradition and disrupt the immutable order of their texts that has been infused with the social order in an implicit way.

To some extent, they have been seeking for an ideological liberation for Americans and human beings who have been suffering from the sound bitterness of ideological confinements. In reference to what has been

accepted for the time being in both the literary and cultural transmissions of Allen Ginsberg and the beat generation in an overall way, what ought to be claimed is that "... we has entered the era. It is the times that choose Allen Ginsberg. Hence, our nation needs to inspire literature and we need to inspire literature. But the key is to look at what cost and how much it costs. Our times have also seen a lot of unnecessary neglects of some far-sighted people [6]."

To be brief, much has been done in the academic studies of foreign scholars to make a study of Allen Ginsberg, his poetic narrative text titled *Howl* and the beat generation from different perspectives as analyzed above according to the thematic and stylish appropriateness of this essay but little has been done to make an exploration of the spatial forms of *Howl*.

Secondly, there are also some Chinese scholars who have been devoted to their studies of Allen Ginsberg, his *Howl* as well as the beat generation in an illuminative and innovative fashion owing to their strong academic interest in this respect.

In one of the studies of a Chinese scholar named Si Li, a special mention has been made of Allen Ginsberg in regard to the visit he has paid to China in 1984. What seems to be a little bit absurd is that at that time Allen Ginsberg has become one of the favorite American poets for Chinese poetic readers even though he has been cornered in his motherland due to the deviant impression he has given to American poetic readers because he has considered to weird and uninhibited owing to his strong addiction to alcoholism, drugs abuse and homosexuality just as everything that has been done by the drunkards, drug abusers as well as gays or lesbians who have been recognized in FBI document as gangsters rather than the outstanding members of the beat generation as they have been regarded for the time beings.

An interesting fact is that it has been said that while studying on the campus of Columbia University, Allen Ginsberg has been suspended due to the filthy words he has scrawled on the window glass driven by his internal rebellious attitudes toward the military expansion, the economic reification as well as the sexual repression in mainstream values of American society at that historical moment regardless of the stereotyped educational and political incorrectness of his impulsive speeches that are not in agreement with the mainstream values of American society. Moreover, according to the memories of Neil Kai, Allen Ginsberg has developed homosexual relationship with a number of his men including his lifelong partner Peter Orlovsky after returning to Columbia. Later, his major homosexual companions who are hiding in stolen and looted dormitory are said to be arrested one after another while he is sentenced to insanity and thrown into the Psychiatric Hospital of Columbia University. In

terms of Li, Allen Ginsberg is famous for his poem *Howl*, for it is the best epitome of the poetic texts he has produced and ideas he has come up with in reference of the growing races of his poetic style at that historical moment. Li also holds that this poem is the poetic product of the lingering impact of Walt Whitman owing to the shocking details that has been mentioned of his personal life in the poetic description of this poetic text. To some extent, what can be summarized here is that it is just from the perspective of biographical criticism in regard to the correlation between his poetic texts and his personal life that Li has not only made an analysis of but also given an account of the ups and downs Allen Ginsberg in reference to his *Howl* [7].

In the eyes of another Chinese scholar Gui-rong Sun, what has been lost in the rebellious protest of the literary the beat generation is that the major members of the beat generation have been taking great pride in their own dressing in a deliberately unpreventable manner with no traces of appropriate ornament, let alone decent elegance just as what has frequently been seen in the academic or cultural politeness of scholastic men of letters. According to what has been pointed out at the end of this study, the scholar of this study has found it out that Jack Kerouac has once described the poetic aestheticism of in the inappropriate behavior of Allen Ginsberg and the artistic aestheticism in those of the beat generation as the beauty and grace articulated in an ugly way. According to their shared values, what might be used to make them pretty and presentable is to try to give a misrepresentation or misinterpretation of them respectively or collectively in either a purposeful or purposeless way, which is quite good for their readers to have a good understanding of the distinctive qualities of Allen Ginsberg as exemplified in his *Howl*, the irregular lifestyles of the beat generation as well as their spiritual pursuit of cultural and artistic liberty, beauty and profundity in a rebellious fashion[8].

According to the conclusive studies of another Chinese scholar named Jin-he, Gao, the poetic presentation that might be given to *Howl* in this study is likely to fall into three parts as explained below one by one. The first part of this presentation is likely to envision a painful image of Allen Ginsberg who has been imaginatively seen going through the hell, who has been brutally deprived of everything he should have, and who has been violently made decadent in an reluctant way in despair in the entire process of anathematizing his lot by following every step of others in the way implied in the poetic language of this poetic narrative text that has been carefully designed to cater to the inelegant tastes of the majority of the poetic readers of this poetic narrative text *Howl* in consistence with the silly bookish complacency of them. The second part of the poetic presentation given to this poem *Howl* in this study is that the poem has been considered to be likely to attach a great importance on



the severe criticism and biting satire of the mechanical civilization of America in a relentless fashion and that the misleading idols have been regarded as the butts of Allen Ginsberg indignant curses, for human beings have been suffering or even sacrifice too much from the falsities of those so-called manipulated idols by the main-stream thoughts and values. The third part of the poetic presentation given to this poem *Howl* in this study is that this poem has been dedicated to his friend, Carl Solomon, who tends to be much madder than him in an apparent fashion[9].

In the minds of other two Chinese scholars, namely, Guo-qiang, Qiao and Yu-qin, Jiang, they reveal that their close reading of this poetic narrative text *Howl* has enabled them to have a good understanding of the rebelliousness, madness and craziness that have been rooted in the spiritual wonderland of Allen Ginsberg's poetic world based on their consistent understandings and analyses of the surprising consistence of the rebelliousness, madness and craziness dealt with in psychological studies and those implied in this poetic narrative text. It is based on this agreement in their studies that they find it out that one of the major themes in *Howl* is the deconstruction, profanity and subversion of the traditional divinity that has been placed a great importance on by releasing the limitless physical and psychological pressures of human beings in the form of rebelliousness, madness and craziness which has been aiming at a variety of social problems at his age social issues like taking drugs, committing homosexuality, being put into prisons and receiving psychiatric treatments in lunatic asylums, which has been taken as an effective outlet for them to release their intrinsic spontaneous anxiety and moodiness in order to reveal the twisted, alienated, deformed and absurd personality of modern citizens permeated in the blind judgment of the social injustice echoed both in the textual articulation of this poem but also in the spiritual bitterness of modern citizens epitomized in the poetic characterization of this poem just as what has been exemplified in the narrative ups and downs demonstrated on the variable curves of the story lines of this poetic narrative text. In addition to the thematic analysis mentioned above, they have also made an analysis of the form of this poetic narrative text by claiming that this poem has actually organized in quite a logical way in the form of an essay with arguments, evidences and notes inserted[10].

Judging from the praises of a Chinese scholar named Zhi-ying Zhen, what ought to be noted is the relentless and incredible courage that Allen Ginsberg has picked up in the process of admitting his homosexual identity in the 1950s as confessional as possible. To an extent, it is his indomitable honesty to be faced with all possible dilemmas caused by his sexual preferences that enables him to be admired in the form of enormous publicity received from his poetic readers, for he has made his sexuality an integrated with

his poem *Howl* that tells his readers what he is like and helps him draw their attentions for the first time owing to the textual consummation of careful diction and the deliberate voluble curses of American society for their destruction of the best minds of American society after the second world war, which enables him to gain the international reputation in the field of poetic production[11]

In distinction from the critical attitudes toward *Howl*, a different voice has been heard in the studies of a Chinese scholar named Mei Zhao while discussing about and arguing with other Chinese scholars over the justice and injustice as well as the morality and immorality of this poem *Howl*, for Zhao has voiced in this study that *Howl* is not a poem that has been filled with fatal annihilation to the kindness and conscience of the poetic world, but one that is abundant with the poetic beauty of the poetic world in the form of the unintelligible love in the eyes of ordinary readers. Besides, in the poetic studies of Zhao, an exploration has also been made of the reasons for rebelliousness, madness and craziness of the poetic characters in *Howl* in two folds. One is the rapid development of the advanced technologies over industrial revolution, its mechanical civilization as well as the morbidity of modern society and the other the state institutions that has been blocking the road for modern citizens to go back to their intuitive truth, kindness and beauty. An example in this respect is that the in the second part of *Howl*, Allen Ginsberg has proposed that Vulcan Moloch has been made a distinctive image that has turned out to be able to endanger and terrify the state institutions, for he has been enlightening the young men and women to be free from barriers of those institutions with the help of the supernatural power of Vulcan Moloch from the aim of awakening them from silence and stupidity [12].

In similar with the studies of foreign scholars, Chinese scholars has also paid their attentions to the literary impacts of this poetic narrative text *Howl* on the revolutionary development of the poetic context in the history of American poetry, for it has paved way for the overall development in the field of the third poetic renaissance and cultural studies in the second half of the 20<sup>th</sup> century in the poetic context of post-modernism apart from the former two that have been seen respectively in the middle 19<sup>th</sup> century represented by Walt Whitman owing to his strong desire for the liberty in his own poetic articulation as exemplified in his free verses and 20<sup>th</sup> century typified by T.S. Eliot due to the strong permeation of modernism into poetic production and the remarkable anti-romanticism implied in his poetic texts. A look taken at the literary texts produced by the beat generation, what is can be found out in those texts is that a series of literary phenomenon and cultural movements have been found to radiate to from the literary texts of the beat generation to help American history to get far away from the ideological manipulation of the mainstream values in order to clean

the epistemological spaces of them, to purify and pacify their anxious minds and to enrich and quieten their upset souls with their intuitive tranquility. In accordance with the studies of Li, *Howl* is unlikely to be free from the poetic influence of the previous two poetic revolutions due to his poetic admiration for Walt Whitman, the founder of free verse apart from English pre-romanticist poet William Blake with regards to the poetic mysticism in this poetic texts and T.S. Eliot, anti-romanticist modernist poet in addition to William Carlos Williams. In some measures, it is the combination of three poetic revolutions that makes the poetic innovations of Allen Ginsberg [13].

The last typical study in regard to Allen Ginsberg and his poetic texts has been made by a Chinese scholar named Han-Guang Ma, who has made an exploration of Allen Ginsberg and his *Howl* in terms of the post-modern consciousness implied in this poetic narrative text by claiming that Allen Ginsberg has fastened the poetic turns from modernism into postmodernism upon the publication of his masterpiece *Howl* just as what has happened to American poetry after the publication of *The Wasteland* produced by T.S. Eliot owing its profound impacts on the generation of modernist literature and culture. For the sake of the reasons for this poetic turn, Ma holds that on the one hand, Allen Ginsberg has introduced into his poetic narrative text *Howl* a train of post-modernist poetic thoughts that have been characterized with its unique anti-culturalism, anti-traditionalism, anti-intellectualism, hedonism, escapism, gamism as well as carnivism into the textual production of his own poetic narrative texts and on the other hand, the pathos he has been suffering from two world wars is bound to have great effects on the artistic production of the new poetic vitality in his poetic texts in the forms of rebellion and criticism in combination with his direct participation in the textual production of the uninhibited postmodern poetry owing to its inscrutable originality in his own poetic career life[14].

To sum up, Chinese scholars have been making great efforts to explore the unexplorable values of Allen Ginsberg and his *Howl* from various perspectives as analyzed above owing to their academic familiarity with him and poetic curiosity about his poetry, but fewest of them have paid their attentions to the spatial forms in the poetic narrative text *Howl*.

Thirdly, according to what has been reviewed above, what has been more and more evident is that both foreign scholars and Chinese scholars have made a study of *Howl* from various perspectives but none of them have been aware of the spatial forms in this poetic text. For the sake of putting a stop to the academic inadequateness in the studies of both foreign scholars and Chinese scholars in this respect, this essay will try to give an interpretation of the spatial forms of *Howl* in terms of abstract spatial forms, perceptive spatial forms

as well as imaginative spatial forms respectively based on the theoretical insights dealt with in narrative spaces according to the theoretical elaborations that have been available in the established studies of narrative theories.

### The Framework of Spatial Forms

Before the theoretical elaboration of the spatial forms in this essay, it ought to be kept in mind that the spatial forms refers neither to the story space nor temporal space as proposed in the studies of foreign scholars like Joseph Frank who has come up with the terms space in one of essays named *Spatial Form in Modern Literature* and published on *Sewanee Review* in 1945 but that mentioned in an essay of a Chinese scholar named Di-yong Long in one of his essays titled *Spatial Form: the Narrative Structure of Modern Literature* published in 2005 on an important Chinese Journal named *Thinking* where he mentioned the preferential references of spatial forms of in modern literature in three folds including the abstract spatial form, the perceptive spatial form and the imaginative spatial forms just as what to be explained in following three respects.

### Abstract Spatial Form

According to the spatial analysis of Long, spatial form is a crucial components of the narrative spaces with regards to the narrative structure of modern fiction, he thinking's elements constitute precisely the form of the modern novel spatial form or time series. Based on his perception of the arguments proposed in the essay of Joseph Frank under the title of *Spatial Form in Modern Literature*, he asserts that the spatial form of literary texts has to be based on the temporal logicity of the narrative time and the spatial interaction of narrative spaces of narrative texts. In order to give a clear picture of spatial form, he further points out that spatial form is not as what has been mentioned on a daily basis to refer to the specific objects or places but the theoretical insights including abstract spatial form, perceptive spatial form and imaginative spatial form[15].

In the case of the conceptual implication of the abstract spatial form, what ought to be noted is that the concept of abstract spatial form is the theoretical product of the explorative studies of the spatial mechanism of the narrative spaces of narrative texts, which has been concentrating on the abstract and dynamic influences of narrative spaces on the narrative events in the textual world.

That is because in the minds of narrative theorists, the spatialized elaboration of the narrative spaces for the aim of giving an account of the spatial forms of narrative texts is an essential part of their academic inquiries, for they have been relying much on their spatial memories and spatial thoughts to help them navigate and find out the new spatial forms of narrative spaces in the narrative world of the narrative texts they

have been reading day and night. Judging from their thinking, it might be manifested in a clear way that the abstract spatial form refers to the very kind of spatial mechanism existing in the spatial configuration of narrative texts that has much to do with the temporal structure of the narrative texts in the form of either temporal and spatial combination, and temporal and spatial juxtaposition of the narrative time not just in the form of linear distribution but also a non-linear configuration and narrative spaces in narrative texts both in a horizontal structure and vertical form, with the help of their theoretical exploration, theoretical analysis, theoretical judgment, theoretical inference, theoretical generalization, theoretical encodement, theoretical decodement, theoretical destruction, theoretical reconstruction as well as theoretical construction while taking into account the spatial construction, deconstruction as well as reconstruction of the spatial forms of the narrative spaces in narrative texts in an abstract way.

What is distinguishable from the traditional views on the spatial forms of the narrative spaces in narrative texts is that the abstract spatial form, in an objective sense, requires narrative theorists to take a good advantage of their theoretical competences to think of the spatial forms of narrative texts in an abstract way rather than an intuitive way in order to enable them to rationalize their irrational knowledge or understanding of narrative form that is not characterized with its original profundity but its innocent superficiality. In a sense, the abstract spatial form has been distancing from the empirical summarization of traditional views from the theoretical highlights of the abstract spatial form in terms of both the spatial profundity and spatial superficiality of narrative texts that have been prevailing two different types of academic studies.

### **Perceptive Spatial Form**

Regarding the perceptive spatial form of the narrative spaces of narrative texts, what ought to be emphasized in the conceptual elaboration of it is that this term is likely to obtain its implications from the spatial exploration of the narrative spaces in narrative texts that is characterized with a perceptive judgment or assessment of the spatial shape, size, distance as well as orientation in order to have a profound understanding of the spatial distribution, configuration, construction, deconstruction as well as reconstruction in according with the intuitive perception of the spatial aestheticism of the poets or in another way the intrinsic, original or intuitive sense of spatial beauty rooted in the knowledge he has been accumulating from the perceptive practices of his life in regard to the vertical beauty or horizontal beauty that is likely to be recognized either in a linear or non-linear fashion. To this extent, it is a spatial perception of poet in the process of textual production and of critic in the course of textual interpretation in terms of the spatial configuration of the narrative spaces

of narrative texts with the interaction between temporal variation and spatial evaluation taken into account.

According to the theoretical studies of another Chinese scholar named Yan-li Xue, the perception of the spatial form in this respect grounded on the spatial intuitivism, intuitionism or intuitionism of experienced poet and poetic critics in the spatial observation of the narrative spaces of poetic narrative texts is likely to be acquired from the writing and criticizing practice of their spatial construction and elaboration of the narrative spaces in their explicit and implicit cognition of textual formation, development and perfection of poetic narrative texts in line with the progressive traces of their subjective and objective perception of either the spatial simplicity or complexity of the spatial textual of the narrative spaces of those poetic narrative texts.

In the studies of Xue, the spatial perception of the spatial form has been associated with the spatial interaction between the spatial location and spatial dislocation in the temporal progression and spatial transformation in the form of the specific spatial fragmentation, spatial discontinuation as much as spatial disruption instead of the spatial juxtaposition and spatial integration between the narrative time and narrative spaces in addition to the elliptical punctuation in poetic narrative texts for the aim of achieving the poetic sublimity and spatial sublimity in those poetic narrative texts as exemplified in the poetic visualization of the narrative spaces in the visual images of the poem titled *The Red Wheelbarrows* produced by William Carlos Williams owing to his particular design that does not follow conventional logicity[16].

What seems to be unexpected in the minds of many scholars is that it is this seemingly absurd logicity that enables this poet to make the narrative spaces in an ingenuous way in his transformation of the spatial form in his poetic narrative text by means of disconnecting a complete sentence into four stanzas, with two lines in each stanza and just a period employed in the poetic narrative text, which has turned out to be very important for the poet to strengthen the spatial effects of poetic visualization and spatialization in the visual and spatial construction of the narrative spaces in the textual construction of this poetic narrative text. What is likely to raise the curiosity of the poetic readers is that it might play an important role in developing and promoting their imaginative perception of the spatial form of the narrative spaces in this poetic narrative text.

### **Imaginative Spatial Form**

From the point of view of the poetic beautification of the poetic imagination of the narrative spaces of poetic narrative texts, it has been frequently dealt with in more and more studies of poetic images that spatial imagination is inclined to be increasingly

important for both a poet and his readers owing to the strong potentialities for them to develop their irreplaceable abilities in regard to spatial imagination, which is likely to enable them to rack their brains to maximize their spatial and temporal imagination based on their intuitive perception of the logicity of time and space and to give a clear account of the temporal and spatial truth and reality of the poetic world constructed by this poet by means of minimizing the unnecessary restraints that are likely to prevent him from designing an original space in his spatial imagination concerning the spatial form in his poetic imagination.

To throw a profounder light on the exploration of the spatial imagination in this respect, the imaginative spatial form of the narrative spaces in poetic narrative texts ought to be placed a greater importance on to connect it with the intrinsic spatialization and visualization that have been believed to be formed, revised and perfected in the mind maps of the poets who has been keeping in their minds that the imaginative retrospection and observation of the objective world is conducive for those poets to make successive theoretical breakthroughs in terms of the spatial construction, deconstruction as well as reconstruction of the spatial forms in their spatial imagination in the process of turning the realistic world in reality into the unrealistic world in the spatial deconstruction of the real world and the spatial reconstruction of the real world in their imaginative world to alleviate the emotional pathos of their readers by giving them rosy prospects with the spatial illumination of making them moving forward virtuous poetic aestheticism rather than morbid or vicious poetic aestheticism based on the active power transmitted in this process.

In this case, it is the social responsibility for those poets to quicken their spiritual growth in hope of seeking for their greatest values, building the greatest confidence and making sufficient spatial room for their readers in the poetic production of their poetic narrative texts by means of giving their readers a train of thoughts like spatial aestheticism, spatial symbolism, spatial imagism, spatial impressionism, spatial expressionism, spatial realism, spatial intuitionism, spatial abstractionism, spatial structuralism and spatial optimism through spatial edification which is to be expected to purify and pacify rather than ossify the minds of them in spite of the possible sorrows, bitterness as well as pathos they are likely to suffer from the spatial form of the real world and their poetic readers to prevent them and their poetic readers from developing their spatial originality, for the imaginative spatial form of the unrealistic poetic world is likely for those poets to come up with feasible solutions that can be used to better the spatial form of the real world in the process of exploring those solutions to the problems existing in real world in order to acquire spatial

profundity rather than spatial vulgarity caused by the spatial pollution of unqualified poets and poetic readers.

In short, in addition to the introduction of spatial form into the field of literary criticism in the essay titled *Spatial Form in Modern Literature* written by Joseph Frank by means of breaking the completion or disconnecting the coherence of the syntactic structure in modern literature in terms of the spatial form in psychological description, characterization, plot configuration, temporal configuration and spatial distribution in novelist narrative texts, the spatial form in the narrative spaces of poetic narrative texts can also be elaborated as explicated above in three folds including the abstract spatial form, the perceptive spatial form and the imaginative spatial form apart from the perception of spatial form in modern literature on the basis of the temporal and spatial conceptualization because the disconnection of the narrative spaces with the narrative time is not good for the poets and poetic readers to have a good understanding of the temporal and spatial wholeness of the narrative spaces in poetic narrative texts just as what is to be exemplified as below in the theoretical and practical justification of the feasible existence of those spatial forms in the textual evidences to be found in the textual sample *Howl*.

#### **The Spatial Forms in Allen Ginsberg's *Howl* *The Abstract Spatial Form in Allen Ginsberg's Howl***

According to the textual justification of the academic proposition of this essay, what ought to do here is to make an exploration of the theoretical and textual justification of the abstract spatial form in *Howl* based on the theoretical insights dealt with above owing to interactive integration of the temporal and spatial interaction, integration as well as juxtaposition between the narrative time and space of this poem and textual evidences found out in terms of the spatial mechanism and spatial configuration of this poetic narrative text in references to the textual componentialization of of this poem according to the three major components in the componential categorization of this poem in three respects.

From the point of view of the theoretical inference, exploration as well as justification of the academic proposition proposed at the beginning of this essay as exemplified in the first minor hypothesis of this study, what ought to be made elaborate in this part is that the conceptualization of the abstract spatial form in this essay is likely to be an academic product of the theorization of the narrative spaces that have much dependence on the interactive combination of the spatial mechanism of this specific poetic narrative text with the full development of the spatial thinking of Allen Ginsberg as implied in the temporal disconnection and spatial construction of *Howl*, for it has been believed in the studies of Joseph Franks in *Spatial Form in Modern Literature* that the temporal and spatial combination and juxtaposition are inclined

to have an important effect on the intrinsic configuration between the narrative time and narrative space of modern narrative texts.

However, what has been manifested in this poetic narrative text titled *Howl* regarding the correlation between temporal structure and spatial configuration of this text is, in a logical sense, not in a complete consistence with the theoretical explication of Joseph Franks except for the temporal deconstruction of the textual narration concerning the narrative events in this poetic narrative text. As a matter of fact, what has been manifested in the textual world of this poem is that the temporal clue of the narrative events that have been used to constitute the poetic story of this poem has been fragmented and disconnected after a close and repetitive reading of this poem. In another way, the temporal progression in the poetic narration of this poem has been weakened or reduced to the least to the effect that it is impossible for the poetic readers of this poem to find out a single trace of the narrative time owing to the temporal disconnection of the narrative time and logical separation of the narrative time from the narrative space of this poem. It is for this reason that it is impossible for the poetic readers of this poem to put into a good order the temporal chains that ought to have been play an important role in connecting one of the dispersed narrative events of this poem with another in order to shape the temporal wholeness rather than the temporal oneness of the narrative time in a systematic way.

On the contrary, the abstract spatial form of the narrative space in this poetic narrative texts has turned out to be a very apparent transition from the spatial explicitness to the spatial implicitness of the narrative spaces that have been articulated or constructed in this poetic narrative text just as what has been manifested in the indignant accusation of the allegorical place named Moloch in the second part of this poem in terms of the metaphorical criticism of the poetic narrator of this poetic narrative text has made on this allegorical place in general by regarding it as sphinx of cement and aluminum that is likely to bash open their skulls of its patients and eat up their brains and imagination in the form of solitude, filth as well as ugliness in the bitter images of the cries of the children, the boys and old men who have been suffering from sound bitterness in this mental house apart from the comparison of this mental house to a soulless, an incomprehensible prison and a sorrowful congress that are likely to bear great similarity with the spatial configuration of American government and American society respectively based on the negative comments on everything that can be seen there from the part of the poetic narrator who has been serving as an omnipresent observer of this mental house in a metaphorical way associated with personification and in a critical and offensive tone.

In some measures, the spatial form of the narrative space in this poetic narrative text goes through a gradual process of spatial theorization owing to a train of spatial thoughts of the poetic narrator of this poem based on his spatial thinking. To be specific, the theorization of the spatial form of the narrative space in this poetic narrative text is composed of a substantial description of and comment on the mind, the blood, the breast, the ears, the eyes, the skyscrapers, the factories as well as the smokestacks in the form of both metaphor and personification, and a theoretical portrait of the love, the soul, the poverty, the fate as much as the name in a theoretical way as the former have been typified in the form of substantial existence while the latter in the theoretical one due to the different emphases the poetic narrator of this poetic narrative text has been attaching on them respectively in accordance with the spatial needs that are inclined to be met in the spatial construction of this poem according to the productive intention of the poet of this poem. Therefore, in this sense, the abstract spatial form of the narrative space in poetic narrative text is manifested in the theoretical transition from the substantial description to the theoretical portrait owing to the theoretical observation and distribution of narrative spaces of this poetic narrative texts according to the ingenious design and arrangement of the poetic narrator who seems to be spokesman of the poet Allen Ginsberg.

Although the abstract spatial form of the narrative space in this poetic narrative text has explicitly been manifested in the textual evidences given above in the process of the spatial theorization of the textual world of this poem, it hasn't been highlighted or raised up to the theoretical summit of the narrative space according to the spatial configuration of the second part in this poem even if the temporal traces have been left out almost thoroughly, for it is likely to give the poetic readers of this poem an impression that the spatial theorization of this poem in this sense is primarily characterized with theoretical superficiality despite the fact that they poet has been developing his abstract thinking in the process of making a spatial design for the narrative spaces of this poem that has been treated as an analytical sample that can be used to finish the academic justification of the first minor academic hypothesis of this essay that the abstract spatial form of the narrative spaces in this poetic narrative text is likely to be made elaborate and remarkable in the process of this academic justification.

Taking into account the articulating process of the emotional progression with regards to the theoretical profundity of the narrative space in this poem according to the spatial configuration of the narrative spaces in the process of constructing the spatial world for the readers of this poem in a theoretical way, the summit of the spatial theorization ought to be seen in the hysterical accusation of the society they live in, for it bears great similarity with

Moloch where children have often been forced to be burned to seek for the selfish and cold-blooded redemption of their parents in reference to the annoyed utterance of the poetic narrator of this poetic text in a climatic way by means of claiming it as robotic apartments, invisible suburbs, skeleton treasures, blind capitals, demonic industries, spectral nations, invincible mad houses, granite cocks as well as monstrous bombs in a respectively way in order to highlight the harm that this allegorical place Moloch has been doing to all the dwellers in a thoroughly cruel way, the damage it has been doing to the virtuous construction of the social reality at that time just as what has been echoed in the indignant accusation uttered from the mouth of the poetic narrator of this poem, the distortion of the personalities of the patients living in this allegorical and suffering from their existence there, as well as the cruelty or brutality that has been exemplified in the empirical pathos of those dwellers or residents who has been serving as the major sinners for the extinction of men for the fulfillment of their own salvation at the cost of sacrificing the lives of their own children.

On all accounts, the spatial form of the narrative space in this poetic narrative text is quite different from what has been expounded in the studies of Joseph Frank by claiming that the spatial forms of narrative literary texts are likely to be achieved through the transience of both linear spatial distribution and non-linear spatial configuration in those texts, the combination of the temporal construction with the spatial configuration in those texts, as much as the breakthroughs to be achieved in the deconstruction of the temporal logicity of those texts in the process of broadening or widening the spatial dimensions of the narrative space of those texts. The difference that has been characterized with them is that the spatial form manifested in this poem tends to be abstract in more than one way because of the spatial disconnection with temporal extension, the spatial separation from temporal continuation as well as the spatial discontinuation opposed to the temporal coherence in the mutual dependence and independence between the narrative space and narrative time of this poetic narrative text based on the disappearance of the temporal fragments or temporal clues that have been traditionally thought of as temporal chains designed to relate one narrative event of this poetic narrative text to another for the aim of gaining the wholeness of the poetic story by means of offering it an complete narrative spaces in the manifestation of the abstract spatial forms in the spatial distribution of the narrative space of this poem to the effect that the spatial existence of the this narrative space is likely to have little to do with the temporal existence of the narrative time in this poem owing to the independent existence of the spatial form of the narrative space that depends little on the temporal form of the narrative time in an abstract way.

### *The Perceptive Spatial Form in Allen Ginsberg's Howl*

In line with the explanations that have been made to the perceptive spatial form in the studies of the Chinese scholar Yan-li Xue, it might be a little feasible to make an exploration of the perceptive spatial form of this poetic narrative text titled *Howl* by taking into consider the substantial observation or assessment of the spatial shape, spatial size, spatial distance as much as spatial orientation for the aim of having a good understanding of the spatial construction, spatial deconstruction and reconstruction of the narrative space of this poetic narrative text in response to the spatial judgment or assessment of the spatial beauty of the poet and poetic readers of this poem based on the spatial aestheticism that has been acquired from their intuitive perception of the spatial beauty of this poetic narrative text in regard to the four spatial dimensions above respectively in line with their spatial intuitivism, intuitionism or intuitionism rooted in the spatial perception of the poetic similarity with vernacular image of actual life on a daily basis just as what to be analyzed respectively in the following four folds.

In the first place, the perceptive spatial form of the narrative space in this poetic narrative text has much to do with the spatial shape in the spatial construction of the textual texture of this poem according to the spatial framework or structure of the narrative space of this poem *Howl* based on the perceptual awareness of the poet in the process of his textual production of this poem. For the sake of the spatial shape of the narrative space of this poem, it ought to be emphasized that the spatial shape of each part of the whole poem tends to be characterized with both spatial evenness of the quantitative storage of the textual construction of this poem and the spatial unevenness of the affective storage in the affective articulation of the affective space in this poem.

The former has been designed to voice his irritated attitude towards the morbidity, absurdity as well as the abnormality of various social phenomenon of the social reality grounded on the impact it has on the ideological or epistemological space of the social citizens, and the spatial unevenness of the affective storage of the affective articulation as exemplified respectively in the three parts of this poem including the emotional complaints to the society articulated in various resistance against the mainstream values of the society where a variety of rebellious insanities have been raised to release the intrinsic insatiability in extreme ways, the indignant accusation of the mental house where everything of the patients have been depraved with nothing but disappointments and desperations left at the bottom of their hearts, as well as the personality construction of Carl Solomon whom the poetic narrator has encountered on his road to hell with an aim of dwarfing his destructive power and insanity

or madness in many a fold to the effects that he is able to destroy the whole world while Carl Solomon not.

The latter is concerned with the room that has been made to voice the internal perception of the external world the poet lives, for the spatial unevenness of the affective storage of the affective articulation in the affective space of this poem tends to tell the poetic readers of this poem an implied truth that the uneven perception of the poetic narrator of this poem seems to indicate the variable and distinctive harm that the social reality has been doing to the citizens in the first part of this poem, the patients of mental house Moloch as well as the dead who have been on their road to the underground with Carl Solomon according to the emotional variables on the affective curves of the poetic narrator of this poem. It appears that nothing is possible to exist in the divine paradise, the human society as well as the underground, for each of those places seems to be much more hellish than another. In other words, none of them is appropriate for men to dwell on to the effect that they are doomed to be extinctive above the ground, on the ground as well as under the ground from the perspective of poetic symbolism in consistence with what the poetic narrator of this poem has been perceiving from devastative traces as have been recounted, complained, and accused from the first part to the last part of this poem. To an extent, this uneven spatial distribution and configuration just as what has been demonstrated on the affective curve of the poetic narrator in the process of the narrative progression of this poem have been telling the poetic readers of this poem in an implicit way that the stronger the poetic narrator of this poem shows his despaired emotions, the slimmer the possibility for men to live. If it is put in another way, the truth is that men are likely to be forced to be lost in the fatal destruction of the power of inhumanity in those three places [17].

In addition, the unevenness of the affective articulation in the narrative space of this poem is still inclined to tell the poetic readers of this poem that men living in those three places are likely to suffer from different bitterness or pathos in correspondence with the uneven variations demonstrated on the affective curves that have been indicated through he uneven pronunciation of each word that has been ingenuously used in each poetic line of those poem, the uneven length of each poetic lines, the uneven length of each stanza of every part of this poem as well as the uneven length from one part of this poem to that of another in the form of spatial asymmetry rather than spatial symmetry in the spatial construction of the narrative space of poetic narrative text owing to the difference of one emotional variable from another shown on the affective curve of the poetic narrator of this poem grounded on the room that has been designed to release the unintelligent emotions of the poetic narrator of this poem and to get rid of the spatial limitations of poetic narrative text in the context of seeking for the spatial

evenness of the affective space that has been devoted to the emotional catharses of the poetic narrator in the process of the poetic production of the poet in a traditional fashion in order to avoid the spatial atavism of poetic production owing to the negative of previous textual production in poetic narrative texts.

In the second place, the perceptive spatial form of the narrative space in this poetic narrative text is closely associated much with the spatial size that has been designed in the spatial configuration of the narrative space of this poem in the process of the textual production of this poem to offer enough room for the perception of the narrative intention of the poet. With the spatial extensity, spatial profundity, spatial density and spatial intensity taken into account, the spatial size of the perceptual space of the poetic readers of this poem is inclined to be so magnificent that it has begun with the substantial space of the frequent lives of the best minds of a generation after the second world war in the United States who have been lost in their disbeliefs in lives and even desperation at the social reality that have been preventing them from fulfilling their dreams and making them suffer from physical pains and mental bitterness day and nights.

To an extent, what has been recorded in the description of the bitterest fragments of the despaired lives of those men characterized in this poetic narrative text is so extensive that it has covered almost every corner of the society where they have been racking their brains to release their unspeakable emotions through the articulation, confession as well as representation of the daily details of their lives that have been characterized with an ocean of absurdities in the minds of the vast majority of the entire population in America at that time. To name but a few, the madness of their absurd behaviors is ranging from the madness of their dangerous idleness on the streets with nothing luxurious left in their minds except for the discovery of a place to lay down for a while, the madness of their naked exhibition or demonstration in a numbed way in public places like streets, roots, universities, unshaven rooms and so forth, their destruction of the money in wastebaskets by burning them to show their excitement of upholding their unintelligible hatred against mammonism, their dangerous absorption of the fire in painted hotels at the cost of their deaths, the madness of laying down under the subways to finish their painful existence in this relentless world. Lost in the motionless time due to the between temporal disconnection and spatial domination in the spatial expansion of the narrative space in this poem, they have been taking from their disbeliefs that everything they have been doing in vain, for everything they see, they hear and they do is marked with hopelessness, aimlessness and unhappiness and even everything that has been made up of their physical and spiritual existence is characterized with despairing uselessness owing to the ideological

manipulation of the nihilism just as what has been termed as nothingness in the studies of Paul Sartre.

In brevity, the perceptive spatial form of the narrative space in this term seems to be imprinted on spatial size that is concerned with the unknown temporal fragmentation or even deconstruction in terms of the spatial transformation or transition from the extensive physical space of the textual world to the ideological space of the social dwellers who have been thrown into the topless and bottomless abysses of blindness, hopelessness as well as helplessness with a distinctive impression left on the minds of the poetic readers of this poem owing to the spatial permeation of the spatial nihilism either in a specific sense or in an abstract sense to the effect the specific size of the spatial dimension of both physical space and physical space in the narrative space is unperceived and inconceivable, for the destruction of the social reality has been echoed, responded and reflected on the wideness of this poetic narrative text and the numbness of the ideological space of the best minds of the society grounded on the desperation of them.

In other words, what has been impressed in the unimaginative spatial size designed in the narrative space of this poetic narrative text is that everything including the minds of the social elites and those of the rest of the entire society is associated with the unimaginable futility, fragility, degradability, sterility, irresistibility, fragmentariness and corruptibility of the whole society due to the impotence of everything prevailing in the lives and thoughts of all social dwellers as exemplified in the irritated denunciations of the poetic narrator in almost every line that is used to record all the unimaginative inevitability of the hopelessness implied all the narrative events dispersed throughout the whole textual space, for it is unimaginable to think about the desperation of the elites of the entire society, let alone that of the rest of the whole society. That is because the elites of the whole society have been believed to be the promises of the whole society and the spiritual leaders of the rest members of the entire society. Their spiritual collapse is bound to lead to that of all. In this sense, what can be seen from the spatial size typified by the temporal chaos and the spatial extension of the narrative space of this poem is that the destruction of the whole society is tremendous and irrecoverable as responded in the sheer desperation of the poetic narrator of this poetic narrative text.

In the third place, the perceptual spatial form is closely combined with the spatial distance between either two of the narrative events and between the profound narrative events and the profoundest events in the narrative progression of this poetic narrative text in the form of achieving the tremendous transcendence from the insane behaviors on a daily basis to the spiritual alienation and dislocation in the ideological

and epistemological illusions owing to the losses of their original beliefs in the expectation that they will be likely to be rescued one day in their future lives or their afterlives as long as they stick to their religious fidelity to their religious worshipper who has been believed to be omnipresent, omnipotent and omniscient owing to the religious divinity and authority it has been standing for in the eyes of the ordinary believers. In combination with the religious implication of this poetic narrative text, the best minds of the generation after the second world war in American society have tended to doubt or question much about their religious beliefs that later translate them into religious unbelievers because they have taken it for granted that the religious doctrine they have been dedicated to for a long time is unlikely to help them with their spiritual salvation. In order to seek for their religious salvation, they choose to turn to Buddhism, Confucianism as well as even communism, which have been seen as rebellious behaviors in accordance with the value judgments of the mainstream religious pursuits without knowing the fact that they have been lost in the crisis of beliefs owing to the religious blindness they have to be faced with in their lives and the emotional bitterness they have been suffering from the social reality.

However, it has turned out not to be the case, for they have stayed unable to be rescued even though they have been doing everything as the religious doctrines requires at the risks of losing their original humanity by replacing it with numbed and naked cruelty or brutality in their willingness to take it from the religious proposition of burning their children for their own redemption as exemplified in the sound disappointments and desperation at the failures, frustrations, as much as pathos they have been experiencing in their lives. In this sense, it has been made apparent that the perceptual spatial form of the narrative space in the poetic narrative text lies in the enormous spatial distance between their initiative expectation of their religious belief and the final desperation at social realities brought about by the inhuman social reality, the enormous spatial distance between the religious values of their previous religious beliefs and the religious resistance of their present religious beliefs against their previous ones that makes them lost in the religious blindness and aimlessness as well as terrible crises of beliefs in a thorough way, the gigantic spatial distance between their religious identity and present religious identity, as much as the gigantic spatial distance between their previous religious fidelity and their present religious infidelity. It is the unbearable distance explained above that has subverted the perceptual structure of those religious believers in their perceptual spaces and thrown them into the snares of bitterness, blindness as well as madness just as what has been responded in the absurd behaviors of the best minds of the generation after the second world war in American according to the textual representation of Allen Ginsberg in his *Howl*.



In this case, it can be concluded that the spatial distance regarding the perceptual spatial form of the narrative space of the poetic narrative text titled *Howl* has been typified in their religious turn of the religious believers in line with the religious crises they have been lost in grounded on the cruelty and brutality of the social realities they have been faced with and suffering from in their actual live, and that it is this very spatial distances that distorts humanity, leads to the spiritual dislocation and destruction, subverts their previous cultural confidences, religious confidences as well as institutional confidences in more than one way, and results the extinctions of men headed by the beat generation who have been suffering from both unbearable pains and sound bitterness that have been echoed or responded to the society in their artistic production in a rebellious and ludicrous way. In terms of Paul Sartre, their lives or their existences paralyzed by barbarian social realities seem to be very nihilistic, which has been widening the spatial distance mentioned above as far as their perceptual spaces are concerned.

In the fourth place, the perceptual spatial form of the perceptual spatial form of the narrative space in this poetic narrative text has a lot to do with the spatial orientation of the poet Allen Ginsberg in this poetic narration, for what he has done in the textual production of this space is to give an account of the spatial structure of American society at that time that has been presented in the cruelties, impersonality and chaos of the social realities and social phenomenon as it is in order to attach an emphasis on the pathos of modern citizens at that time headed by the beat generation of that society who have been regarded as the best minds of that society or the elites of that society in a sharp contrast with the insaneness, the madness, the hopelessness, the homelessness, relentlessness, the helplessness and the blindness imprinted on the ontological perception of them that is in a good consistence with the actual situation of the social realities.

That is because the spatial correspondence between the spatial design in textual production and the spatial actuality in social realities from the perspective of realism is to the advantage of the poetic readers to have a good perception of and make a good judgment of what they have seen and what is going around them to meet their needs of having an authentic understanding of the historical reality they have perceived from the realities reflected in this poetic narrative text titled *Howl* because it has been characterized with the specific spatial fragmentation, spatial discontinuation as much as spatial disruption instead of the spatial juxtaposition and spatial integration in the spatial orientation of the poet in the textual construction of this poem.

### *The Imaginative Spatial Form in Allen Ginsberg's Howl*

In response to the theoretical elaborations dealt with above in concerning the imaginative spatial form in the third part of the explanation made to the spatial form of poetic narrative texts, it is time to make a specific exploration of the imaginative spatial form in this poetic narrative text titled *Howl* as what to be done in the following justification of the third minor academic proposition of this essay based respectively on the allegorical imagination and the religious imagination of the poets in the spatial construction of the imaginative spatial form of the spatial form of this poetic narrative text regarding the narrative spaces of this poem *Howl*.

For one thing, regarding the allegorical imagination of this poem, there are many textual samples that can be taken as analytical examples but for the sake of the limited textual spaces of this essay, what can be done here is to name but a few. To finish the justification of the academic proposition in this respect, it has to take a quick look at the allegorical illusion of the poetic image that has been portrayed in the poetic texts of an English poet called William Blake, for he has been continuing the poetic tradition of William Blake except for American poet Walt Whitman in the textual generation of his poetic narrative texts and *Howl* is one of his poetic narrative texts that has been left the spatial imprints of William Blake in relation to the similarity with the poetic image of William Blake in the sixth line of the first part of this poem as it makes a mention of Blake-light tragedy in the way of poetic mysticism during French revolution in order to emphasize the similar bitterness and pathos that the American citizens whom the major members of beat generation have been standing for after the second world war have been suffering from in their daily lives.

Despite spatial similarity, it ought to be noted that the bitterness and pathos Blake has portrayed in his poetry is not as strong as what has been depicted in the poetic images of *Howl*, for the latter is closely relevant to the mental decadence of the major authors of the beat generation who have been represented in the absurd sexuality that has happened in open areas like gardens, parks, cemeteries and so on apart from their prejudice and hostilities against, as much as their contemplation and discrimination of the heterosexual love in the mainstream awareness of American society. The reason for this is that they have been suffering unimaginative pathos that have distorted their moral values and aesthetic values owing to their guiltlessness or unconsciousness for the vicious impacts of their sexual actions on the social mores of American society in such a morbid, numbed and abnormal way, for it seems to be very difficult for normal intellectual elites to accept those actions, let alone perform them in the presence of a variety of audience even if they aimed to release their unspeakable bitterness. The only explanation to those

actions is that they have been suffering from not only corporal pains but also spiritual breakdowns that are enabling them to spoil their personalities.

On the part of the poetic readers, it might be considered to be meaningless to make a mention of the similarity between them, for the former is incomparable or unmatched with the latter in spite of their painful similarities. However, it is the similar incomparability that has been playing an important role in enriching effects of the allegorical imagination of this poem, broadening the spatial demarcation of the narrative spaces of this poem and breaking the bottom-line of social taboos, cultural taboos and moral taboos regardless of a sea of resistances in those three fields because what they have been taking into considering is no more than the impulsive and indignant articulation, representation or manifestation of the inerasable hopelessness, bitterness, unhappiness, helplessness as much as nothingness they have been forced to suffer from the social cruelties and brutalities throughout their lives. In some measures, it is this very destruction of those taboos that make this poem *Howl* more critically influential than the poetry of William Blake in that it has thoroughly bottomed the allegorical imagination with regards to the imaginative spatial forms of normal poets by giving a hysterical interpretation of the hopelessness of American society at that time, for its intellectual elites have been infected spiritual collapses.

For another thing, in respect to the biblical imagination of this poem, what ought to be focused on is the religious infidelity of the beat generations, for they have been criticizing their previous religious doctrines as done in the second and third part of this poem by giving a harsh criticism and biting satire of the Moloch in terms of its cruelty and darkness, and Carl Solomon based on his impotence in many a fold due to the claim related to the death of God from the perspective of irrationalism after the theoretical and practical negation of the existence of God who has been regarded as the spiritual dependence, spiritual backbones and spiritual leader of all religious believers, followers as well as disciples all the time owing to their firm beliefs in his supernatural power in the form of omnipresence, omnipotence as well as omniscience. Without the beliefs in the existence of God, most religious believers, followers and disciples seem to be lost in the ideological crises of beliefs by sinking into spiritual blindness, idleness, homelessness.

To tell the truth, the rises of religious disbeliefs and the falls of religious beliefs have quickened the paces of the beat generation who have been considered to be the best minds or the intellectual elites of American society at that time to make an exploration of the spiritual salvation of American citizen from the point of view of their intellectual patriotisms. So to speak, they have been trying to introduce a train of thoughts from Confucianism,

Buddhism, Zenism and even communism in the hope that they are able to find out a variety of theoretical insights that are likely to throw some beneficial lights on the development and rehabilitation of their motherland in a blind way at the risk of being termed as the beat generation and being accused of their intellectual madness or insaneness in the name of social rebellion regardless of the essential differences between American political ground and Chinese social institutions, for this differences are concerned with both the successes and failures of their theoretical explorations.

In brevity, their conduct of shortening the religious distances between their previous religious doctrines and those of Buddhism and Zenism, and combining religious doctrines with the moral philosophy of Confucianism and the political thoughts of communism regardless of the categorical differences between them are bound to make them lost in their spiritual explorations in the form of explorative failures, which are quite likely to sharpen the theoretical tension, ideological tension, epistemological resistance as well as cultural confrontation between them and throw them into the crises of beliefs in the form of madness and insaneness with no suspicion or question from the angle of skepticism that is likely to prevent them from taking suicides.

To sum up, it can be manifested in the academic justification of the textual analyses of this essay that the feasibility of the application of the spatial form in modern literature is true of that in poetic narrative texts as exemplified in this poem *Howl* grounded on the theoretical supports of spatial forms proposed in spatial narratology and the textual samples that have been analyzed in this essay in the exploration of the abstract spatial form, the perceptive form as much as the imaginative form of the *Howl* in a respective way.

## CONCLUSION

Given the respective analyses made of above to move forward the justification of the minor academic proposition of this essay in terms of the justification of the existential feasibility of the abstract spatial form, the perceptive spatial form and the imaginative spatial form in the spatial construction of the poetic narrative text *Howl* based on the theoretical insights proposed in spatial narratology and the textual evidences explicated in regard to this poem, it can be concluded that the major academic proposition of this essay with regards to the exploration of the spatial form of Allen Ginsberg's *Howl* has been made senses based on the theoretical and practical feasibilities respectively in the theoretical argumentation supported by the theoretical insights with respect to the spatial form in spatial narratology and textual elaboration in the textual texture of this poem because it has been grounded on the reasonable elaboration of the systematic exploration

of the textual samples that have been given in this essay in order to justify the textual existentiality of the abstract spatial form, the perceptive spatial form as well as the imaginative spatial form of the *Howl* with the respect of the very spatial systematicity entailed in the spatial configuration of this poetic narrative text.

As to the academic implication of this study, it ought to be stated that the exploration of the spatial form in this poem *Howl* is illuminative for poetic scholars, poetic theorists and narrative scholars owing to the originality of this exploration, for poetic critics as well as literary critics by means of making a greater effort to combine poetic studies with the studies of spatial narratology, as much as for poetic readers in terms of broadening their horizons in the process of acquiring not only the textual information but also the theoretical implications.

Although great efforts have been made to carry out this study, it is bound to be filled with a variety of academic limitations due to the inadequateness of academic resources that have been devoted to the studies of *Howl* and Allen Ginsberg, and the limited academic perception of the author of the academic resources absorbed in this essay in many a fold.

Therefore, a good many academic suggestions and forgivenesses will be expected of the authoritative scholars in this respect, for greater efforts will be made to continue the studies in the future by having a more extensive reading of the academic resources available online or in library, accumulating more experience in academic studies and highlighting the academic profundity of future studies.

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