Hacettepe University Graduate School of Social Sciences

Department of American Culture and Literature

COUNTERCULTURAL ARCHIVE AND THIRDSPACE: AN EXAMINATION OF ALLEN GINSBERG'S RECORDINGS

Oya Gülin MONUS ÇEVİK

Master's Thesis

Ankara, 2025

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ACCEPTANCE AND APPROVAL

The jury finds that Oya Gülin MONUS ÇEVİK has on the date of 20/06/2025 successfully passed the defense examination and approves her Master's Thesis titled "Countercultural Archive and Thirdspace: An Examination of Allen Ginsberg's Recordings."

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Oya Gülin MONUS ÇEVİK

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Oya Gülin MONUS ÇEVİK

DEDICATION

For E., Ş. and O.

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ABSTRACT

MONUS ÇEVİK, Oya Gülin. *Countercultural Archive and Thirdspace: An Examination of Allen Ginsberg's Recordings*, Master's Thesis, Ankara, 2025.

As a central figure among the Beat Generation, Allen Ginsberg became one of the most politically active creative artists during the rapidly changing sociopolitical atmosphere of the second half of the twentieth century. Along with other Beats, Ginsberg's mission was to experiment and explore his artistic abilities in light of evolving conventions. Ginsberg, with his notable works, presents complex and rich content to analyze and comment on through the lenses of spatial and social critical theories as his ideas and art manifest the time's evolving views, providing an archive of counterculture. This thesis aims to examine the aesthetic and political implications of Ginsberg's conscious impulse to record his poetry during his performances, which in time accumulated to be an unofficial archive of his poetic accomplishments as well as the countercultural moment he is a part of. This thesis further proposes that the archival space can also be interpreted as a Thirdspace in Edward Soja's sense of the term, where space is considered with its historical and social dimensions. In the context of this analysis, the archival thirdspace is produced by Ginsberg's conscious effort to record his own and the affiliated poet-friends' performances. The immediacy of the poet's voice preserved in the audio archive not only offers the poem as performance but also leads to a consideration of an interactive experience with its past and future audiences.

Keywords

Allen Ginsberg, Sound Recordings, Archive, Counterculture, Edward Soja, Thirdspace

ÖZET

MONUS ÇEVİK, Oya Gülin. *Karşıt Kültür Arşivi ve Üçüncü Mekân: Allen Ginsberg'ün Şiir Kayıtları Üzerine Bir İnceleme,* Yüksek Lisans Tezi, Ankara, 2025.

Beat Kuşağı'nın önde gelen figürlerinden biri olan Allen Ginsberg, dönemin hızla değişen sosyal atmosferinde en politik olarak aktif yaratıcı sanatçılardan biridir. Diğer Beat yazarlarıyla birlikte Ginsberg'in misyonu, değişen normlar ışığında sanatsal yetilerini deneyimlemek ve keşfetmek olmuştur. Ginsberg, dikkate değer eserleriyle fikirleri ve sanatı dönemin değişen bakış açılarını yansıttığından, mekânsal ve toplumsal eleştirel kuramlar aracılığıyla analiz edilip yorumlanabilecek karmaşık ve zengin içerikler sunar; böylece bir karşıt kültür bir arşivi sunar. Bu tez, Ginsberg'ün şiirlerini performans esnasında kaydetme yönündeki bilinçli dürtüsünün estetik ve politik sonuçlarını incelemeyi amaçlamaktadır. Bu kayıtlar zamanla, hem şiirlerinin eşsizliğini hem de içinde bulunduğu karşıt kültürel döneminin gayriresmî bir arşivi haline gelmiştir. Bu tez ayrıca, bu arşivsel mekânın, Edward Soja'nın terimiyle bir "Üçüncü Mekân" olarak da yorumlanabileceğini öne sürer; burada mekân, tarihsel ve toplumsal boyutlarıyla birlikte düşünülür. Bu bağlamda, arşivsel üçüncü mekân, Ginsberg'ün kendi performanslarını kaydetme yönündeki bilinçli çabasıyla üretilmektedir. Arşivde korunan şairin sesinin doğaçlamaya ve dışarıdan gelebilecek etkilere olan açıklığı, şiiri sadece bir performans olarak sunmakla kalmaz, aynı zamanda geçmiş ve gelecekteki dinleyicilerle etkileşimli bir deneyim düşüncesini de beraberinde getirir.

Anahtar Sözcükler

Allen Ginsberg, Ses Kayıtları, Arşiv, Karşıt Kültür, Edward Soja, Thirdspace

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INTRODUCTION

On October 7th, 1955, a "mad night" happened in San Francisco where five poets, Philip Lamantia, Michael McClure, Gary Snyder, Philip Whalen, and Allen Ginsberg, gathered with the guidance of Kenneth Rexroth to perform for an unexpecting crowd (Kerouac, *The Dharma* 8). These poets, who are now established figures in American poetry, were newly emerging into the poetic scene with uncontrollable energy. They were speaking about everything that opposed the time's established norms in every aspect. The poets had immense will to look forward with open minds and optimistic views to create their own space in the year 1955, which was stained with the dark and conflicting atmosphere of World War II and the residue of violent ideological clashes between countries, societies, and groups. Among the audience, the upcoming writer, Jack Kerouac, recorded the scene and performance of the "howling poets" while encouraging and uplifting everyone attending. Kerouac describes Allen Ginsberg's performance as drunken and "outspread" state through which he just poured out his words in front of a tearful and "glad" Kenneth Rexroth (8). Despite his central position in organizing the event, by the time of the reading, Ginsberg had few poems published on his own and he was not keen on performing at the reading but, eventually, he changed his mind and performed his "Howl" for the first time after drafting it (Raskin, *American Scream* 12). The reading at the Six Gallery was a defining moment for all; the audience witnessed a moment of American poetry and culture taking a significant turn, poets took part in a unifying, grand, and dramatic event that was defying the established academic and conditioned environment of literature, and Ginsberg was almost reborn as a poet with his wild and artistic expression. Through art, Ginsberg could interact and share his ideas with the public and other writers. Beyond his contributions to the formation of the movement and literature, Allen Ginsberg continues to be a central figure thanks to his deliberate efforts to record his and his fellow artists' poetry, life, and experiences in various ways.

The reading was not only a performance of young artists' emergence in the scene but also a defining day for the American literary scene. As Jonah Raskin mentions in *American Scream*, the group was made of artists connected with a passion for art, despite coming

from various backgrounds, with different interests, motives, and directions in life (18). Through his connections to notable figures of the Beats and San Francisco Poets, Ginsberg was inspired by life experiences and collaborations, literary explorations of classical poetry, and music, his poetry and his artistic philosophy. The notion of a "generation" and "making it unnamed" was a way to acknowledge a positive sense of the beatness, exhaustion, and vagrancy (Ginsberg, *Best Minds* 9). The Beats defined and triggered the spread of counterculture with their art and lifestyle. With their critical worldview leading to an interest in practicing Buddhism, seeing around the world, questioning authorities, experimenting with drugs and sexuality, they all transformed counterculture through creative processes challenging conventional forms and language. The diversion from established norms fueled a sense of curiosity and need for expression to the fullest degree which provided Beats with a public voice for the counterculture that were made into historical records (Charters 197). As the time they lived in was a time of social change and technological development, poetry and performance served as mediums not only for artistic expression but also for solidarity (Dunn 21). The Beat poets and writers reflected on what it meant to be a "beat," among whom were the notable Jack Kerouac who described it as "being poor, persecuted, beat down to the bedrock of consciousness," and others who used the term to point at a mental state of being "beatific," expressing the counterculture's radical views on politics, religion, sexuality, capitalism and art (Kerouac, "The Origins" 195).

In the aftermath of World War II, the Cold War tensions, McCarthyism, and the dominance of mass media that shaped American society worked to suppress alternative ways of living by placing intense social pressure on individuals. It was within this context that the Beat Generation emerged, not merely as a literary movement but also as a philosophy of life and a political stance. As Sharin Elkholy states, "'Beat' refers to both a literary movement and a lifestyle," and this lifestyle was based on "weariness with all the forms, all the conventions of the world" (33). Members of the Beat Generation resisted this weariness through experience-oriented practices such as writing, travel, improvisation, and meditation. Figures like Allen Ginsberg, Jack Kerouac, and William Burroughs were at the center of this cultural and literary rebellion. As Malcolm Bradbury and Richard Ruland address in their work, the Beats "rejected the standardized American dream" and they were "in favor of visionary experience and spiritual quest, often drawing

upon Eastern religions and hallucinogenic states to find truths denied by postwar materialism" (361). Their understanding of America did not align with the concepts built by the mainstream society and media. In the search for representation and cencored truth, they actively criticized and participated in the rebellious acts both in their works and as life style. Their literature did not aim to conform to existing norms established by dominant parties in society but to dismantle them in their own particular ways. Harold Bloom similarly notes that Ginsberg's "Howl," for instance, "sounded a barbaric yawp over the rooftops of America," not merely as poetic innovation but as a defiant act against repression and conformity (395). His works, in general, hold the power of releasing surpressed intentions and personal statements that are subversive and relatable to a whole generation and many to come.

Allen Ginsberg embodied resistance not only through his poetry but also through his voice, body, camera, and public presence. Ginsberg, born in 1926 in Newark, New Jersey, into a middle-class Jewish family, grew up with the dual influence of his father, Louis Ginsberg, a school teacher and poet, and his Russian-descented mother Naomi, whose struggle with mental illness informed his views on identity and spirituality, particularly in "Kaddish" (1961), a conventional type of Jewish elegy transformed into an un conventional personal memory with spiritual tones. His years at Columbia University were life changing as he formed lifelong bonds with Jack Kerouac and William S. Burroughs, the figures who, along with Ginsberg, would shape the generation by what Alan Carr describes as a group of people "dedicated to a 'New Vision'" which was "impossible to define" and "was trying to look at the world in a new light" by "trying to find values . . . that were valid" (*The Portable Beat Reader* xiii). Ginsberg rose to national prominence with the 1956 publication and performance of "Howl," a poem that shattered literary conventions and confronted Cold War and conservative mentality by expressing harsh truths and personal experiences. Its rhythms, homoerotic imagery, and political nuances led to an obscenity trial that tested, and ultimately expanded, the boundaries of free expression in American literature. As Jonah Raskin states, Ginsberg did more than upset censors; it unsettled the emotional and ideological landscape of postwar America as him and fellow Beats "did more than any left-wing activists to undermine American hegemony" (*American Scream*, 202). But Ginsberg's career did not end with "Howl." In the following decades, he published *Kaddish and Other Poems* (1961), *Planet News*

(1968), and *The Fall of America* (1973), which won the National Book Award. His poetry continued to evolve stylistically, from the prophetic breath-line of Walt Whitman to minimalist Buddhist verse, and thematically varied from personal grief to political consciousness.

Yet Ginsberg was never just a poet in the traditional sense. He was an archivist of his own becoming. As Oliver Harris has argued, Ginsberg's compulsive self-recording practice, through notebooks, audio recordings, and photographs, functioned as a performative act of the counterculture, "representing a small self-enclosed world, viewed with an uncritical eye," blurring the line between the author, the medium, and the moment "to impose nothing less than a permanent consensual vision of reality itself" (Harris, "Minute Particulars" 6, 7). This archive was not static but lived: he performed poetry with musical icons like Bob Dylan, meditated with the Dalai Lama, and protested against US military interventions from Vietnam to Nicaragua. His open queer identity, which he refused to closet even in the most repressive decades, continued to be a vital theme in voicing his experience. His support for civil liberties placed him at the intersection of artistic innovation and political resistance. In recent years, Ginsberg's legacy has undergone renewed critical appreciation, not only as a central poet of 20th-century American literature but also as a visionary multimedia practitioner. As Raymond Foye, who curated Ginsberg's photography, notes, his images functioned like "continuation of his poems," "intimate, confessional, poignant, tender, well drawn and have great attention to detail" and reflected "his deep commitment to honoring the everyday moment" ("Interview"). Ginsberg's work remains relevant today for its function of displaying public voice and personal vulnerability. With its embrace of queerness, and its prophetic articulation of ecological and political collapse, his poetry, performances, and photographs continue to serve as countercultural archives, sites where memory, resistance, and radicalism persist.

Starting from the 1950s, the development of audio recording technologies expanded the non-written modes of expression for the Beat Generation. Ginsberg, arguing that poetry lived not only on paper but also in sound, tone, rhythm, and breath, made a habit of recording his poems using portable tape recorders, a practice that was both aesthetic and political. As Patrick Dunn underscores in, Ginsberg's recordings became a crucial form of speaking back to the state by preserving the ephemeral and "the general experiences

of those marginalized" (47). His poetic voice was not merely performed but preserved, encoded into media that resisted the fixity of the print medium. Alan Nadel, in his analysis of postwar culture, notes that the Cold War ideology of "containment" operated not just in foreign politics but also in culture, promoting a narrow vision of American life and marginalizing opposing voices. By going against the conforming society and media, Ginsberg's sound recordings, unedited, spontaneous, and defiant, can be seen as a "leak in the containment culture" in what Nadel calls "the general acceptance" of the "relatively small set of narratives by the large portion of the population," disrupting national narratives through sonic excess and vulnerability (Nadel 4). These recordings revealed the archival potential of sound and transformed Ginsberg's poetic quest into a practice of both individual and collective memory. In his interviews collected in *Spontaneous Mind*, Ginsberg himself explains that the spontaneity of his poetics is aligned with the performative acts of his readings in which "natural speech pauses indicate mind-breaks" the moment when "I'm trying to think of the next phrase," which is prejected on "the listener, or reader, in an oral interpretation" (128). This natural, spontaneous and immediate reading style would be ephemeral if it was not recorded by some sort of media. With this, Ann Charters, who extensively chronicled Ginsberg's and the Beats multimedia habits, emphasizes that for the Beats, tape recorders, cameras, notebooks were tools to testify, to witness, to save the moment in its time (*Scenes Along the Road*). Thus, Ginsberg's sound archive constitutes not only an extension of his poetry, but also a resistant medium against cultural amnesia, a sonic Thirdspace where poetry, politics, and presence converge.

Beat poetry functioned not only as a form of individual expression but also as a vehicle for political collective memory. The spontaneous performance displayed in Ginsberg's performances resemble Edward Soja's concept of Thirdspace, merging physical, mental, and cultural domains. As Elkholy emphasizes, "Beat poets took their art to the streets . . . performing in alleyways, coffee shops, bars, and galleries—often with jazz music accompanying a reading" (3). These performance spaces, coffee shops, gallery backrooms, and basement bars, served as more than mere venues for poetic expression. As Elkholy notes, the Beats "took their art to the streets," creating alternative cultural zones outside the confines of institutional or elite spaces (Elkholy 3). By taking back these marginal places, they created a spatial identity for themselves based on presence,

radicalism, and community. The jazz music, which was already a seminal countercultural constituent, often went along with these readings. Especially Bebop had a central impact on the tone and improvisational style of Beat poetry. Unlike the commercially polished sound of mainstream postwar culture adorned by propaganda, Bebop was intentionally complex and raw. As Ann Charters observes, it was "esoteric, difficult, and deliberately separate from the popular music of middle-class white America" (*Portable Beat Reader*, xviii). Listening to the originator Bebop musicians such as Charlie Parker and Dizzy Gillespie in small, often informal venues became part of the Beats' shared experience which formed a cultural resistance that echoed their poetic aims. In this setting, music, performance, and poetry intertwined to form a dynamic counterculture.

Ginsberg's poetics grounded in immediacy and shared experience through acts of reading aloud, listening collectively, and occupying marginal spaces. Ginsberg carried "a strong sense of the historicity of the moment," documenting events through language photography and particularly sound (Foye). His poetic voice, along with his radical and queer identity, anti-war stance, and critique of capitalist norms, became a manifestation of the political and cultural fault lines of his era. Ginsberg's works, especially his recorded performances, go beyond literature since they form a fluid, experiential archive, a space where poetry, memory, and resistance intersect. This archive can be understood through Edward Soja's concept of Thirdspace as a site that merges physical, mental, and cultural dimensions, offering an open terrain for collective memory and alternative histories. Ginsberg's poetic voice, merging with queer identity, anti-war discourse, and the construction of an anti-capitalist counterculture, has constituted a sonic archive of his time leading to todays collective of digital and physical archives.

The documentation of social change and the opportunity to revisit those records in the future allow this countercultural archive to be fluid, discussable, and interactive space. Ginsberg's archives of the countercultural movement can be considered as Thirdspace in the sense that, through the historical turning point of the *Six Gallery Reading,* the archive proves to be immensely relevant to the concepts of collective memory and cultural archive. The reactions to the mainstream events, along with the life and art of the marginalized groups of the time are not ignored or forgotten thanks to the diligent work put into the creation of Ginsberg's archives. Spatial theory and sound studies provide a

frame to evaluate the significance of the record. In addition, the unique quality of poetry that enables space more than any other verbal literary genre to create meaning through imagery, performance, and sound point to the concept of Thirdspace, as it provides an "open field," as Charles Olson would say, to oral, public, and preservable culture. In that sense, this thesis argues that the body of Ginsberg's audio recordings is not just a set of artistic documents, but a living and constantly evolving Thirdspace in a changing world. It offers a point of view to the aim of creating a countercultural archive through personal, social, and artistic radicalism with a subversive manner that would suit the counterculture. Also, there may be a newer connection between poetics, spatial theory, cultural history and archival studies. The research questions of this study are primarily concerned about how Ginsberg's performances and recordings create a countercultural archive, how this archive constructs a Thirdspace, how these archives transform poetic space into historical, cultural, and political power. Looking through Edward Soja's theory of Thirdspace, it can be argued that Ginsberg reestablished himself through art and more importantly, he identified fault lines within norms and conventions, and he consciously advanced through those alternative spaces.

Edward Soja's theory of Thirdspace offers a critical way of thinking about experienced and transformative spaces. Soja defines this concept as a radical space that transcends binary oppositions such as "subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious" and brings them together on the same plane as "[e]verything comes together in Thirdspace" (*Thirdspace* 56). According to Soja, Thirdspace should be understood as "an-Other way of understanding and acting to change the spatiality of human life," that is, as a state of critical consciousness aimed at transforming the spatiality of human existence (*Thirdspace* 10). This conceptual framework is informed by Henri Lefebvre's spatial trialectics (perceived, conceived, and lived space) and Michel Foucault's notion of "heterotopia." However, Soja blends these ideas with those of postcolonial and feminist theorists, particularly Edward Said, Homi Bhabha, bell hooks, and Gayatri Spivak to create a much broader and more inclusive field. He describes this approach as a "cumulative trialectics that is radically open to additional otherness"; in other words, an

understanding with the potential to continually expand and incorporate new forms of "otherness" (*Thirdspace* 61).

Edward W. Soja is one of the prominent thinkers who brought spatial theory into dialogue with cultural criticism in the late twentieth century. In his academic work conducted at UCLA, he reconstructed Henri Lefebvre's idea of the social production of space within the Anglo-American context; at the same time, he incorporated Foucault's concepts on the power-space relationship such as heterotopia and dispositive into spatial analysis. The works in which he laid the foundations of his own ideas, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*, *Seeking Spatial Justice, and Postmodern Geographies*, are shaped by his postmodern perspective, drawing inspiration from Foucault and Lefebvre who interpreted urban life, geography, and space, and offering interpretations on subjects such as economy, identity, and spatial references. Basing his model on Lefebvre's spatial triad as perceived, conceived, and lived spaces, Soja particularly redefines lived space, extending it beyond being an area of experience and sensation, and theorizes it as a "Thirdspace" charged with political potentials. Following Foucault's statement that "space is fundamental in any form of power," Soja treats space not merely as a geographic entity but as a field of cultural and discursive struggle (Gregory 1). By addressing Foucault's arguments on spatiality and power, Soja proposes that in the new spatial understanding, Thirdspace's nature supports the concept of "empowerment of multiplicity," which contructs "combinational rather than competitively fragmented and separated communitities of resistance" (*Thirdspace* 96). In this sense, Thirdspace becomes a dynamic plane where power relations, historical layers, and individual experience coexist simultaneously, rather than a fixed and homogeneous structure.

In his book *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (1996), Soja defines this concept through characteristics such as "radical openness" and "becoming." This "radical openness" refers to, according to Soja, Thirdspace refers to "the space where all places are, capable of being seen from every angle, each standing clear; but also a secret and conjectured object, filled with illusions and allusions, a space that is common to all of us yet never to be completely seen and understood," a pluralistic domain where the physical, mental, and lived are experienced collectively (Soja 56). This

concept is deeply relevant for urban studies or geography while also applying to broader cultural forms such as literature, performance, archive, and poetry. In this context, Ginsberg's poetry performances and recordings multilayered, historical, sensory, and political spaces that are liable to be reimagined as Thirdspace. Soja's concept, especially through the process he calls "thirding-as-othering," aims to transcend binaries and create new fields of meaning, thereby offering a theoretical tool conducive to transforming both poetic and archival experience.

The main theoretical framework of this thesis is the use of Edward Soja's concept of trialectics, First, Second and Thirdspaces, through which Allen Ginsberg's recorded performances will be evaluated as a transgressive archive which functions today as a thirdspace for readers and researchers. In *Thirdspace: Journey to Los Angeles and Other Real-and-Imagined Places*, Soja theorizes Thirdspace as a concept that considers physical, representational, and experienced space together and allows for the spatial analysis of literary and cultural texts through an interdisciplinary approach. Soja's model is derived from Lefebvre's idea of the "production of space" in the context of socio-political urbanism. While Lefebvre, in his threefold dialectical structure, conceptualized space through material everyday life, the mental plane, and subjectively lived space, Soja restructured his theory in a more political, radical, and expanded sense. Soja's Thirdspace takes Lefebvre's notion of "lived space" and reinterprets it as a more active and potential-filled field, removing it from an intuitive, subjective usage. Thirdspace carries out a more simultaneous nature; this space is conceptualized as a space of "radical openness" and "becoming" as it involves physical, mental, and experiential activity all at once (8). Soja describes this concept as a space for social resistance, multiplicity, and transformation, as something animated through field-based and sociological action (12). These are physical, representational, and three-dimensional spaces. Soja's concept of Thirdspace creates overlapping but also socially non-normative spatial perceptions, material and representational unities that are both connected to and separate from mainstream norms.

As it can be seen, this theory is not limited to urban studies or human geography; it can also be effectively applied to the literary fields such as literature, archival theory, poetic performance, and cultural production. As Soja notes in his article "Writing the City Spatially," the Thirdspace must be understood as "a dynamic process that provides a

constantly evolving source of stimulating social synergy and is a part of the very essence of urban life" (274). This redefines space as a site of practice in which political struggles and cultural identities are shaped. In alignment with Homi Bhabha's approach to Third Space, this perspective asserts that cultural forms are always restructured through a process of "hybridity": "The process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (Rutherford 211). Thirdspace, by being a welcoming and open space, could carry all the necessary negotiations, oppositions and reinterpretations in the cultural realm reflected on real life.

Reading performance as a form of Thirdspace offers a new understanding of actions that can be reanimated both spatially and temporally, serving as carriers of individual and collective memory. As Diana Taylor states in *The Archive and the Repertoire*, performance is "vital acts of transfer," which deliver "social knowledge, memory and a sense of identity," and it establishes an "embodied culture" that moved past "the written" and "discursive" (2, 16). Similarly, Soja comments on Guillermo Gomez-Pena's performances as a "radical openness," exploring "the border" and the "zone of crossing, alterity . . . a performance laboratory, a community of resistance," which provide a potential plane where this repetitive, performative memory can be situated (*Thirdspace* 131). In addition, Rebecca Schneider, in *Performing Remains,* questions the presumed ephemerality of performance and emphasizes its immaterial yet continually recallable nature by stating, "performance remains," outside of a "metaphysical presence that fetishizes a singular 'present' moment" once again highlighting the alignment of performance and Thirdspace (102). This perspective reveals that Ginsberg's audio recordings are not only aesthetic expressions but also spaces of historical and political re-performance. Mark Roman argues that archives are open to influence by "state power" and are not entirely inclusive, and with the concept of "archival drag," Roman highlights the subversive nature of performances; from the past, both stored in the archive and, when restaged, "reembody" and "revive" a queer and subcultural potential that resists dominant norms (140). In this context, Ginsberg's performances, encompassing his body, voice, and poetry, are not merely documented moments, they can be read as spaces that are lived, imagined, and rehearsed. These spaces operate simultaneously as archive and repertoire, embodying cultural resistance from both the past and the present through their interaction

with the audience. Thus, Ginsberg's poetry performances can be re-evaluated as one of the most concrete manifestations of Thirdspace, an intersection of text and body, past and present, individual expression and collective memory. Allen Ginsberg's poetry performances and sound recordings but as re-performable Thirdspaces that encompass both individual experience and historical memory. Similarly, Helena Grehan defines performance spaces as "zones of affect, power, and meaning," and uses Soja's concept to explain the ethical-political dimensions of the performing arts (34). Thus, Thirdspace becomes a powerful tool for interdisciplinary readings that transform both poetic and archival experience. As Soja puts it: "Thirdspace is not just a metaphor [i]t is a real-and-imagined place of struggle and possibility" (*Thirdspace* 68).

Without the countercultural archive initiated by Ginsberg, the alternative version of "what really happened" would have been difficult to acknowledge for future generations. This archive can be assessed in terms of the Thirdspace. Soja's theory offers ideas not only about the formation of space from a socio-political perspective but also within spaces and their process of "becoming." In his book, Soja theorizes space as First, Second and Thirdspace, where cultural interactions take place (*Thirdspace* 2). Everything that is already established, dominant and conventional is referred to as Firstspace and all the "master narratives" which are the historical and cultural aspects of life in general, are placed into this space (3). "Within measurable and quantifiable constrains," Firstspace offers "perceived" space where individuals "produce" and "construct" as "both medium and outcome of human activity" (Meskell-Brocken, "First, Second, Third" 4). All institutions such as state, language, media and culture exist in the same tangible and perceivable realm, Firstspace, just like physical structures in cities, such as buildings, roads and boulevards. In the definition of Firstspace, Soja refers to objective, material, measurable, and tangible space. A city plan, geographical location or an infrastructure are examples of Firstspace. Language, government, mainstream media regulate the Firstspace in the state's legitimized terms and norms, categorizing, stereotyping, and silencing the poet. Soja criticizes Firstspace for its "reified" nature and suggests that its one-dimensional nature can only be broken through Secondspace.

In Ginsberg's case, the later publications of his poems (after the canonization), his iconic portrayals in media, and his literary canonization function to fix him in representation,

and therefore exemplify Firstspace. Secondspace, in contrast, stands for the mental space where abstractions of the symbols of Firstspace happen (Soja, *Thirdspace* 62). These spaces are discovered and preserved by individuals through experience, history, and creativity as responses to Firstspace. Soja refers to these more personal, subjective and interpreted spaces as an "imagined" Secondspace (*Thirdspace* 63). Secondspace refers to mental, conceptual, and ideological space. This space is a personalized space of representation and attribution, not necessarily legible or accessible to third persons. It is a design-oriented space with its maps, narratives, images, and discourses. In a literary sense, performative production, countercultural discourse and narrative, all the idiosyncratic observations that culminated in Ginsberg's America, his politics, his body, his desire, and his memory, through the redescription and reimagining of space, exemplify Secondspace. The act of private reading and interpretation, too, belongs in this dimension. Especially sound performances, in contrast to the objectified written text, are spaces of representation where poetry is theatricalized and where narrative is transformed through vocal and bodily emphases. In each of his performances, as they are unique on each stage, Ginsberg helps reinterpret meaning in a way that is different from the written tradition. The written manuscripts that we have positioned as Firstspace enter into a relationship with the internal imaginations and political discourses of this Secondspace, functioning both as a contrast and as a source. As Soja proposes, these binaries created through First and Secondspaces are "introduced with a "thirding" through which we can generate a critical and practical "sense of the world primarily to the historical and sociological imaginations" of space *(Thirdspace* 5).

The centerpiece of Soja's theory, Thirdspace, encompasses both the materiality of Firstspace and the symbolism of Secondspace, and offers a plural perception of space that is multiple, lived, experienced, intertwined, and immanent. Thirdspace is not just a background; it is a space of radical openness where everything must be thought at the same time, a potential that both embraces and transcends dualities through contradiction, "multiplicity," and transformation without an end or limit (Kaya 42). If the written text of a poem is a Firstspace, and its representation and discourse during reading is a Secondspace, then the performance of the poem produces its own distinct Thirdspace since it emerges from the contrast of these two spaces and filled through their codependency. The abstract cloud of ideas brought by contradiction and unity becomes

embodied through body, voice, and intention. While the public performance of poetry directly enacts a Thirdspace, Ginsberg's sound recordings, in this context, are not merely static documents of performance, but are themselves a Thirdspace which operates on all experiential, multiple, material, and symbolic levels. The poet's voice, his use of breath, the recording environment, and improvisations within the performance are all elements of Thirdspace. In this framework, neither the written text nor representation dominates the space. However, as a living poetic existence, performance displays Thirdspace as a field of political resistance, a queer body, and a near-mystical experience at once. According to Soja, the historical development, by itself, is a spatial process and in that sense, the politics of identity display a sense of radical openness transforming the concepts of "thirding" and a "multiplicity" (Mert 108). In this context, Ginsberg's sound recordings capture poetry performances in their temporal flow where the past collides with the present in its ever-present availability and its potential resignification in each future listening. These recordings speak to both collective and personal memory; they are introspective, retrospective, and also aesthetic. With each replay of the record, the voice and the material and symbolic planes it animates generate new meaning in a new context as a Thirdspace.

What does Thirdspace mean in the context of this thesis? This dynamic and interwoven realm is what Edward Soja defines as Thirdspace. Most importantly, Thirdspace does not signify a rigid boundary where Firstspace ends and another one begins, or it does not mark historical shifts in dominant cultures. Instead, it represents a much deeper, larger and more meaningful space where both exist simultaneously, shaping and being shaped by the same events. Through a notion called "thirding," the "totalizing and reductionist" approach of the traditional view of space can be questioned and it becomes a radical view that encompasses not only geographical and qualitative studies but also, social and literary fields (Aitken 2). Thirdspace provides such openness to literature and narrative through its "extraordinary simultaneities," that go beyond the surface level of language and writing (57). This is why, when examined from a cultural perspective, the works, historical and biographical writings, archives and critiques of marginal groups, like the Beats, attract readers and researchers to analyze these texts within the framework of Thirdspace since they embody the fluidity and perspective of this openness and encompassing forms.

Although Soja's theory has mostly been associated with urban studies and cultural studies, its concept of Thirdspace offers a new perspective on the layered nature of specialized archives, such as that of Ginsberg's, and their relationships with cultural narratives. As previously mentioned, the places where historical artifacts and preserved works are displayed operate under the control of dominant ideologies. In that sense, mainstream archival ecosystems can be analyzed through Soja's description of "reified" and static Firstspace, where selected works and histories continue to be in the foreground while alternative records, created through unconventional ways and representing marginalized groups, form a more fluid network similar to Secondspace (Soja, *Thirdspace* 79). These last spaces, which are sustained through personal efforts, challenge institutional control. Soja, in his Thirdspace, comments on texts by scholars specializing in feminist, postcolonial, race and gender studies, interpreting their spatial analyses through his lens of Thirdspace. Soja closely observes the heterogeneous structures, social conflicts and culturally defined dimensions of cities, especially metropolises. In his commentary on Los Angeles, he introduces the term Thirdspace as he examines religious sites, homelessness, and economic marginalization, highlighting the layering and overlapping from the perspective of socio-cultural studies. With Thirdspace, Soja explores seemingly insignificant and overlooked spatial and social structures, juxtaposing them with sites of conformity and homogeneity strictly regulated by dominant ideology. His work focuses on analyzing the interactions between these two realms and examining how these spatial dynamics affect the citizens, both on a singular level as the individual component of the city's body politic and as the body politic. Through this frame, he provides critical interpretations of the ways in which space, society, and power intersect and shape human experience.

Thirdspace, as a space that displays contradiction and transformation, creates a poetic and political space in Ginsberg's poetry performances where hybrid and contrasting meanings and perceptions can coexist. In its material and symbolic form, Thirdspace oscillates between the personal and the societal and is in a constant state of "becoming" (Soja *Thirdspace* 73). Ginsberg's poetry creates a response in terms of the poet's queer identity, hybrid belief system incorporating Judaism and Buddism, and conflicted relationship with America. As a result of the spontaneity of performance, performance and recordings become a space with infinite potential through its transformative and repetitive nature,

exhibiting both personal expression and political resistance. These performances are not like the "usual marketplace" occurrences for some uprising of "subjectivity," they are "haunting" agents that have the "desire for becoming-other, they are becomings" (Anderson 13). The potential of the archives, also, carries the state of constant movement. The inclusiveness of Thirdspace toward such others provides a fitting environment for Ginsberg's radicalism, the experimental nature of his works, and his individuality. Soja's theory aligns well with poetry and performance due to these factors.

Writing poetry and its performance are connected to this idea of "thirding" in connection to creating a space for oneself as thirding comes from establishing otherness through "other-than" choices with a permanent state of transformation (Soja, *Thirdspace* 61). In terms of poetry, establishing a space on its own which leads to people perceiving poetry as part of political contexts, the Beat poets and writers designed their works both as a counter-space and as a cultural phenomenon. Whether literary or more non-fictional, they always created a space as a tool for questioning and experimenting with their radical ideas against the mainstream. Events unfold through their own interpretation and narration, they reject traditional mainstream tools, and they maintain full control of the perspective. This counter-space is also placed within a space, an audience, and an archive. In this respect, poetry can be seen not only as a literary form but also as an act with a spatial quality. It is both a transformative part of an alternative context and a new perceptual and political space in itself. In Ginsberg's own sound recordings, this situation manifests itself as the placement of poetry into physical space through sound and the creation of a counter-space that offers simultaneous aesthetic and political experiences, making it a dynamic Thirdspace.

Before analyzing the archival records created by Ginsberg and the examination of the archive as Thirdspace, it is crucial to establish how archives inherently exist as Thirdspace. At first glance, archives often remind us of images of physical libraries, records, files, and protected in the buildings and stacks. Postmodern discourse, in particular, puts the archive in a position where it is not seen only as a static repository of official documents but as a complex site of memory, power, and cultural production. Jacques Derrida has laid the foundations if the idea of how archives function ideologically, often prioritizing the dominant narratives and excluding the marginal

voices. In *Archive Fever*, Derrida identifies the archive as a site of institutional authority, which always proposes the "paradox" of both preservation and exclusion, as "the archive takes place at the place of originary and structural breakdown of memory" with the "cosignation" of "external places" making sure that for archives, there is always "memorization, repetition, reproduction, and reimpression" (Derrida 11). This paradox destabilizes the idea that archives are just preservational repositories and exposes their role in shaping what and how people remember. Archives are not passive and fixed storage spaces but active and "becoming" structures in collective memory and historical knowledge.

Despite being in different disciplinary contexts, the definition of the archive as explained in Derrida's *Archive Fever* can be situated in a conceptual proximity to Edward Soja's later concept of Thirdspace. A perception of space that cannot be fixed, transcending binaries such as inside/outside, public/private, physical/mental, is found in Derrida's understanding of the archive as he describes archives "institutive and conservative, [r]evolutionary and traditional" (12). According to Derrida, the archive is formed through a hybridity of both a "topos" (place) and a "nomos" (law), and the structure that organizes this formation is called "the archon" (11). The archon is the authoritative figure who stands at the head of the archive, "like a guardian," and who confirms the legitimacy of the stored knowledge and sets the boundaries between remembering and forgetting (Derrida 10). The archon has the functions of both the place and the laws as they play the fundamental role of "domiciliation, unification, identification, classification" (10). The archive cannot be seen as a static repository, it corresponds to a vast concept shaped by power, where the limited and the excluded, everything, may coexist.

Within this framework, a reconceptualization of Allen Ginsberg's practice of recording reveals a repositioning in which Ginsberg as a reimagined "archon." Ginsberg, as a poet-archivist, unlike traditional archives of the state or academic institutions, records and recirculates individual and politically marginal voices. His voice recordings create an archive that provides material for collective memory and opens space for improvisation in accordance with the principles of multiplicity and hybridity, rather than conforming and producing for the mainstream. Ginsberg is not only a subject of the archive, but also both the archivist of the archive and its embodied form. Derrida's emphasis on the

archival urge in connection with the politics of death resonates with the urgency of Ginsberg's recordings that are capturing the moment, the voice, and the atmosphere before it disappears into oblivion. Ginsberg, who realizes this archival urge, is positioned between being and absence, law and transgression, memory and erasure, as described by Derrida. The sound recordings call forth a form of archive that is not static, that is always in a state of "becoming," which Derrida calls "anarchive," and which stands close to Soja's Thirdspace.

While museum and library collections may be preferred over state archives for their diversity and inclusivity, they are nonetheless curated and preserved through similar methods. In postmodern understanding "there are an infinite number of ways of perceiving records and recordkeeping," which it can be understood that with the effort of documenting, archives are not only created with different perspectives in contemporary times but also, "with participatory archiving," anything can be viewed as an artifact, is an archive (Battley 20). In physical or digital form, archives are systematically maintained under strict regulations, overseen by authoritative bodies, and kept either open or restricted, all the while serving as representations of particular individuals and historical narratives. As Firstspace, archives exist as fixed entities, but they remain susceptible to the influence of dominant ideologies, even in the most unexpected contexts. Archives as social products that are open to social interaction, extend beyond the official narratives of history and provide "a basis for identity" as a collective (140). A good illustration of this interaction is the way historical materials are continually reinterpreted. By analyzing sixteenth-century through a twenty-first-century political lens, a researcher can contextualize archival data within a new study, or an individual revisiting a childhood photograph can recognize previously unnoticed details. These examples show how objective and personal spaces merge into interactive, retrospective and introspective meanings, proving that Thirdspace is not exclusive to urban planning but can be extended into the archival, cultural, and even literary realms as literature provides an expressive account of life through multiple interpretations of life in relation to existing narratives. In Ginsberg's case, the archive he built naturally positions itself as an alternative to Firstspace since it transcends the dominant narratives and subverts conventional structures, effectively transforming his archive of counterculture into its own Thirdspace, which exists between and beyond First and Secondspace.

In addition, other members of the Beat movement such as Jack Kerouac, William S. Burroughs, Gregory Corso similarly recorded their travels, observations and experiences, using a variety of tools to capture their own realities. These acts of preservation played a crucial role in shaping the counterculture, providing important and richly layered insights into their times and movements (Harris 6). However, Ginsberg not only documented his literary works, but also meticulously recorded his private life, his surroundings and the reactions to contemporary events of his and others. What distinguishes Allen Ginsberg from his contemporaries and makes him a central figure for this thesis is the layered and explicitly structured nature of his work in comparison to other personal archival literary output of the period. The first important reason is how his poetry tries to reshape "the poet's mind in response to events from his life" as "his more narrative poems tend to exhibit more characteristics of orality" (Dunn 134). Another point to make is how his performances and recordings are loyal to life with a direct and concretizing aesthetic alongside a concern about transmitting the event as a historical mark. Jack Kerouac's *The Dharma Bums* and *On the Road*, for example, narrate the events of the period through a constructed lens using pseudonyms and narrative representations. While the events and reactions are real, their subjects are veiled and transformed into literary fictions. While important Beat figures such as William S. Burroughs and Gregory Corso offered profound observations and analyses of their times, Ginsberg deliberately intended for an archive since for him the recording was a meticulous requirement of being a poet, which was later fed into his public persona. His dedication to archiving the lived experience of change itself positions him as one of the leading curators of his time, making his work a vivid and indispensable record of the historical and cultural set of the period.

Ginsberg's interest in recording himself goes back to his early years at the Psychiatric Institution where he would spend his time "reciting his poetry and recording it with bebop on the background" before his literary career began, as Jonah Raskin describes in *American Scream* (99). Through photographs, video recordings, diaries and audiotapes, he consciously preserved moments from different eras. During his travels, he examined the socio-cultural structures, religious, and political movements of the places he visited while recording his own intellectual changes. These efforts were not only an attempt to archive these experiences as materials of "public privacy," but also a means of "exercising

control" over his works in reaction to mainstream government and media with a desire of preservation for himself (Harris 20).

Apart from his immense personal journals and collection of letters, photographs and tapes, he was familiar with the mediatic scene as he had worked for various press houses such as United Press International along with many other on "streets of Manhattan, Fifth Avenue, Wall Street, Madison Avenue and Forty-Second Street" (Raskin, *American Scream* 134). From this perspective, Ginsberg's commitment to documenting events as they happened, capturing raw and unfiltered moments and preserving them in an "intimate" manner sets him apart (Harris 5). Ginsberg, with his experience in media industries and advertising, and along with his appropriation of technological advancements, enhanced his efforts of recording. This conscious act of recording his work distinguishes Ginsberg and also shows that there was a deliberate construction of his poetic and performative works as living archives, which require spatial, political and theoretical analysis.

As it was mentioned before, Allen Ginsberg and the Beats had radical advancements against the mainstream cultural and literary movements. These literary rebellions were both creative, and expressive of their cultural, artistic and personal identities. For Ginsberg, specifically, it was necessary to make his writing "an authentic reflection" way before he wrote *Howl* (Raskin, *American Scream* 84). Through his works, his sense of self was visible to the audience in an inseparable way. Depending on the description of mid-century senses of historical time by Marshall Berman, "[t]o be modern is to live a life of paradox and contradiction [. . .] to fight to change the world and make it our own. It is to be both revolutionary and conservative," it can be said that Ginsberg's efforts towards an archive is paradoxical in the sense that it aims to transform and preserve at the same time (*All That is Solid* 4). In this light, this method of recording the whole process set an alternative narrative of history and a definition of culture to be preserved for the future.

Beyond what is formally archived, there are also unrecorded or informally circulating sources, materials that exist outside of institutional preservations but contribute to the larger archival landscape. In total, these sources, whether officially documented or not, undergo transformation whenever they are re-opened, re-interpreted, or updated. With the

new digital archiving methods, and what Birdsall and Tkaczyk call "sonic heritage" voice recordings, sound recordings are seen as "contextualized microhistories" through which "actors, objects, sites and settings" can be analyzed based on their "social-spatial relations" (*Listening* S10). Each era introduces new meanings and perspectives, leading to a process of re-reading and re-writing. This continuous re-interpretation means that archives are never static but instead operate within a larger, layered structure which allows for endless possibilities of analyses and meaning-making.

Beat culture poetry performances and gatherings, and their nature as a cultural movement with a motivation to subvert existing political oppression and express individual freedom, together create a Thirdspace. The marginalization and alienation of the Beat culture comes, ironically, by the hand of the mainstream media turning it into a cliché. Even if we set aside the lack of mainstream acknowledgement, through their art and arguments, their language and identities, the Beat figures were not only marginalized but also criminalized. Allen Ginsberg was not only openly gay; he was also a political figure who carried his sexual identity into his works and into the streets against the commodity of the main stream media. He was not just a "flower child," but an activist who openly took part in anti-war protests. He and other prominent Beat figures of his time were not merely young people using drugs but also individuals who experimented with drugs, shared their observations in their works, and in some cases, even struggled for the legalization and sale of some of the substances. As Raskin mentions, Ginsberg was aware of all the criminal activity and subversive actions around him, and the atmosphere excited and inspired him (*American Scream* 84). They were individuals who were marginalized, pushed away, and suppressed by society. In this situation, to create a space of their own, to make their voices heard, and to use that voice as a battering ram against the mainstream was a natural call that came from their activist spirit.

Figures like Ginsberg and the Beats rely entirely on their own initiative to provide visibility in recorded history, especially in that rigid and traditionally conservative culture. However, the radical nature of their self-representation allowed them to construct a powerful Secondspace. In the end, the collection of archives, which cannot be conceived as fixed repositories but as evolving, interactive records shaped by time, reinterpretation and historical engagement, can be seen as manifestations of Thirdspace. Much like Soja's

spatial and cultural theory, the value of Ginsberg's recording exemplifies the dynamic interactive that defines Thirdspace. As Edward Soja also describes, since Thirdspace is a structure without an end that invites itself to expansion and growth, perhaps the most concrete example of Ginsberg's archives reflected in the present day is the Naropa Institute (Jack Kerouac School of Disembodied Poetics). Founded in 1974 together with Anne Waldman, Chögyam Trungpa Rinpoche and Diane Di Prima, the Naropa Institute emerged as an unconventional school and eventually became a fully accredited educational institution in the United States. Inspired by Buddhist philosophy and representing the characteristics of the counterculture it contributed to freely, Naropa also holds Ginsberg's sound archive. Ginsberg's voice, body, memory, and the political stance that reflects his countercultural presence can be considered as the institutionalized extension of a poetic Thirdspace. In this sense, the Naropa Institute is not just a repository or physical archive. Therefore, Naropa can be seen not only as an individual or performative space, but also as an infrastructural Thirdspace that enables intergenerational transmission, forming a spatial mode that changes and transforms over time, gaining new meanings for each new visitor.

Starting from his early professional practice, even before his career as a journalist working in the department of advertisement, Ginsberg had been involved with media and representation. This urge to self-document continued in his career and personal life. Apart from poetic production, Ginsberg also knowingly curated his recordings as a means of documenting events and experiences through his own perspective, reflecting the political, aesthetic and personal shifts of his own lifetime (Raskin, *American Scream* 92). He was aware of his radical position in the culture he was living in and he continuously explored limits and places beyond conventional elements. While inherently fluid, his recordings starting from the 1950s until the 1990s, almost until the time of his death in 1997, offer direct criticism and vivid portrayals of dominant and moderate sociopolitical values, determining his position as both a Beat and a historian of his time. Over the years, these archives have served as primary sources for understanding his evolution as an activist, artist, and individual. Given his central role in both sociopolitical and literary contexts, his audio recordings, when reinterpreted by himself or later researchers, embody Thirdspace, continuously shaped by new political frameworks and scholarly discourse such as his anti-war propaganda for Vietnam and police violence, or the changing political

agendas of Ronald Reagan, his comments on the various events regarding the Kennedy assasination. His awareness of life's temporality got validated with the death of his fellow artist Jack Kerouac, who commented on the temporality of life by stating that "all the snapshots which our children would look at someday, with wonder, thinking their parents had lived smooth, well-ordered, stabilized-within-the-photo lives . . . never dreaming the raggedy madness and riot of our actual lives" (Charters, *Scenes Along the Road* 10). With an inspiration by Kerouac's mortality, to make the "madness" and "hell" a reality for all, to make the documentation as raw as possible, pictures and printed biographies are not enough; there is a need to comment and make the life-like details continue living as a legacy. And, with collaborations, Naropa Institute was founded, a place making this kind of living archive possible. The foundation of Naropa Institute shows the extends of collective memory and self-preservation, leading to the understanding that liberation has the utmost importance in life. Anne Waldman in her description of "the outrider community" explains the movement as "being outside of the more institutional academic mainstream" (Waldman 16). Naropa Institute with its extracurricular and unique understanding of poetics, literature, culture and pedagogy become a collective center where networking and distributing the philosophy of Beatdom became the goal. Waldman mentions that before Ginsberg's death, they established a library with his collections and recordings which ultimately means that Waldman's vow "to preserve the major literary tape archive that had been growing over the years to document the history of the Kerouac School and its trajectory" with the desire to preserve and "keep the program alive" (Waldman 275). The continuation of Naropa's existence can be considered as the continuation of Ginsberg's legacy within the institutional frame of Thirdspace by reflecting the poet's visions of a free hybrid spiritual-academic-artistic space.

As Charles Bernstein mentions in the introduction of *Close Listening*, there is a notion to "overthrow the common presumption that the text of a poem—that is the written document—is primary and that the recitation or performance of a poem by the poet is secondary" (8). With that motivation, this thesis will focus on "close listening," performance analysis, and contextual study to examine how the poetic voice and recording construct a Thirdspace, a lived spatial archive. Drawing from various sources, this study will be divided into two main chapters. The first chapter will contextualize selected recordings within their historical and cultural background, discussing their

archival significance. The second chapter will demonstrate the applicability of Soja's theoretical concept to these recordings and redefine the archive as a Thirdspace, allowing for a fluid, interpretive and historically conscious reception of a particular kind of performance, that of public poetry readings. With the advantage of retrospection, the archival researcher, or anybody who would refer to these materials, can interpret the original circumstances of the Beat phenomena from a historical perspective at a time in which Ginsberg's canonization is complete. Although Edward Soja's Thirdspace is the main framework of this thesis, concepts and ideas from scholars such as Marjorie Perloff, Charles Bernstein and other scholars studying the sound and performance of poetry will also be used, especially for the sound, performance and spatial analysis. Drawing on the theoretical sources related to Thirdspace and the concept of the archive, this thesis will explore the sound archive as a Thirdspace in which the mid-century counterculture emerged. Allen Ginsberg's *Howl*, both as a text and also a public performance, serves as the epitome of the creation of a Thirdspace. This thesis takes a further step by proposing that the creation and the use of the archive, specifically in the terms in which Ginsberg attempted, are politically conscious acts of preserving a specific historical narrative of the counterculture. The primary sources for this thesis are Ginsberg's most significant recorded performances; a reenactment of his Six Gallery reading and his earliest known recording *Reed College* (1956), *Intersection for the Arts* (1971), *KPFA Poetry Festival* (1977), *The 25th Anniversary Reading of Howl* (1981) and one of his final complete performances before his death, *Public Reading* (1994). Through "close listening," as in Charles Bernstein's coined term, the aim is to evaluate these recordings from historical, social, and cultural perspectives by analyzing sonic elements of the performance. By integrating multiple sources and perspectives, this thesis will illustrate that Ginsberg's recordings transcend mere literary documentation and identify the archive as an embodiment of a dynamic and evolving countercultural Thirdspace.

Allen Ginsberg's recordings of himself provide a personal and cultural archive to analyze years of transformation and development on the personal and artistic levels. "[T)he reading remains one of the most participatory forms in American cultural life" while its value comes from the power to resist "reification" and "commodification" (Bernstein, *Close Listening* 9). The audience and Ginsberg himself witness the buildup of the figure of Ginsberg as the political activist and artist of the age. By usage of the technological

tools, we are able to acquire an encompassing sense of his progress at the first hand with voice recordings. After the 1950s, "the reformulation of the relationship between sound and space" affected the cultural sphere deeply as "sounds were reconceived as signals" that transformed the idea of space and experience (Thompson, *The Soundscape* 3). Performance, which by nature is transitory and falls prey to oblivion unless recorded, has become an accessible source of inquiry thanks to the developments in recording technology. Ginsberg, thus, achieves his personal and artistic concern about the archive and archiving, opening up a whole new field of inquiry for the future. This is an opportunity provided by the recordings for both the audience of various generations, scholars today and even Ginsberg himself. Additionally, "Ginsberg orally emphasizes certain passages with a change in voice quality, underlining their importance in performance in a way he does not do in print" (Dunn 163). Therefore, voiced performances and the effect of performance on poetry become more technical and academic in Ginsberg's eyes.

The oral and aural quality of poetry engenders a "recalling of human speech" and in that sense, performance is not a reading of a script or a repetition but an effort to reconstitute the essence of what is said in the poem (Stewart, "Letter" 29). Stewart, in these words, accepts the connection between lyrics and music, while questioning how the sound of poetry is not physical but mostly based on memory causing the sound of poetry to be recreated over and over with multiple meanings and experiences because of its close connection to imagination all the time. In that sense, from the perspective of Thirdspace, this "recalling" of poetry and sound is not a physical and static space, but it functions as an experience that is sensory and conscious structure built by memory and reaction. In addition to that, Stewart's description of "promise" of the sound, is also connected to the idea of constant "becoming" of the Thirdspace, as it was explained as an "happening" that takes place in speech, and even without the receiver, that promise can linger on the poetry which proposes that sound is more a potential rather than a fixed or a static source (46). Thus, sound can be considered a live space "constantly in the making" with its function relying on "difference," defying physical, material, and temporal sense (Soja, *Thirdspace* 86).

To analyze the sound recordings and performances, a close listening of the auditory event taking place on the stage is important to carry out concepts such as the acoustics or sonic qualities, the tone, the emotional function of the sound and the involvement of sounds other than the performer (Bernstein, *Close Listening* 7). Listening is an act of realizing "what is there" and "what is present," therefore, in this analysis the reading focuses on all the aspects of the performance as Rasula elaborates in "Understanding the Sound" (233). There should be an analysis of sonic qualities such as emphasis, rhythm and tone, along with wording in comparison with the written text and the repeated performances, as they are all working together in the building of transmitting and interpreting meaning. The performer's voice should not be isolated and the collection of surrounding elements like the sounds of the background should be acknowledged, especially when compared to the written text and cultural background. As Patrick Dunn also mentions, Ginsberg's performances did not take place in "a vacuum" sterile from any outside forces, but they were heavily influenced by audiences' level of reception, Ginsberg's own spontaneous commentary and mood, and the day's political events ("Ginsberg's Oral Poetry" 2). In other words, the analysis should involve both the close listening process with qualities other than linguistic ones, and the semantics that accompanies the imagery performance provides.

It is also significant that Ginsberg was an artist who worked with both written and auditory records. Some of his poems were first drafted and read aloud before being finalized, while others were modified during performances with additional nuances introduced either by himself or his audience. The poet's performance requires participation and generates "ephemeral" energy, "and Ginsberg, predictably, thrives in performance" (Dunn 134). Thus, both his written works and audio recordings display shifting, emotional, and multiplicity of meanings. "The poetry reading is an ongoing convention of poetry, by poetry, for poetry. In this sense, the reading remains one of the most participatory forms in American cultural life" (Bernstein, *Close Listening* 9). Oral poetry goes as far as humanity, Ginsberg's practice of reading and recording is an extention of this tradition with transgressive nature by the usage of technology and preserving the documentation in various forms. The importance of his recordings lies in the poet's emphasis on free-flowing, organic expression, coupled with the evolving nature of his performances, where the same poems were revisited in different contexts, infused

with new emotions and interpretations. This interactivity serves as a primary example of Thirdspace in action. Consequently, the countercultural archive that Ginsberg constructed, in Soja's terms, represents a Thirdspace, a soundscape that exists beyond physical and political boundaries. His recordings, rather than being static relics of the past, remain alive, continuously experienced and reinterpreted, demonstrating the very essence of Thirdspace as a dynamic and participatory cultural phenomenon.

CHAPTER 1
THE MAKING OF THE COUNTERCULTURAL ARCHIVE

In the general sense, the concept of an archive, despite seeming to be a collection of historical documents, is not entirely exclusive. However, in the context of this thesis, the archive can be transformed into a Second and Thirdspace through Allen Ginsberg's auto-curation including keeping journals, notebooks, preserving correspondence, photographing, and audio recording. Ginsberg and the Beats protested against what they believed was wrong regardless of their status or positions in the sociopolitical environment in a radical, artistic, and personal way. This documentation has always been at the risk of being dispersed due to material reasons, such as moving from place to place, the lack of a proper physical storage or competent management, or just the absence of a person or an institution that would take care of the papers after the poet's death—a fact which Ginsberg has grown aware over the years. Turned over to the Naropa Archive and similar institutions, Ginsberg's archive is an example for the archive's potential to function outside the Firstspace's hierarchical order and provide for a democratic communal practice that he has built from creative impulses, rendering it a representation of Thirdspace. This archive shows how traditional and institutional archives have always served as devices for shaping public perception by selectively preserving materials that match with broader ideological agendas such as conservatism, patriotism, and construction of a homogenized American identity. These archives contain narratives usually framed and institutionalized as if they represent the definitive and official version of history.

Alternative archives express historical events and identities from the perspective of marginalized figures who had been silenced by the mainstream culture, have been excluded for not conforming to the dominant narratives, and they embrace creating an alternative archive as a political stance. While they may not be considered archives in the traditional sense of the term, it can be said that these alternative archives gain archival

value through their marginal position in some perspectives on history. Recorded poetry does not only belong to institutional archives, but also, personal and collective archives as well because of their affective implications. “Recorded sound was the source of novel pleasures and frustrations,” as the product provided a new dimension to be explored but also a representation that is to be criticized openly (Anderson xv). This involves the frustration of not being seen in media or having challenges in society as well as having the aesthetic and moral pleasures of being in a crowd connecting to others. Through documenting historical and cultural memory of these overlooked angles, alternative archives play a crucial role in opening up space for new forms of historical engagement. Writers who embrace the concepts of post colonialism, feminism, and other similarly political movements write and publish the unwritten histories of their time. As Soja mentions, a “direct criticism of Western historicism and ‘hegemonic historiography’” is another way “into Thirdspace” (136). Meaning, Thirdspace provides a critique and a solution to Western-centered understading of history-making and writing. Therefore, this desire to write becomes a part of this logic of plural histories and plural archives against the grand narrative of history.

Considering the theoretical issues raised in the introduction, it should also be stated that the formation of Thirdspace in Allen Ginsberg’s performances arises from the combination of both the performative and social value of the poet’s performance. The centerpiece of Soja’s theory, Thirdspace, includes both the materiality of Firstspace and the symbolism of Secondspace, and beyond these, it offers a lived, experienced, intertwined, and immanent perception of space that is plural. Thirdspace is not just a background or a synthesis but it is a space of radical openness and potential that embraces and transcends binaries through opposition, multiplicity, and transformation. If the written text of the poem is a Firstspace, and its representation and discourse in reading take place in, then the performance of the poem, shaped by the opposition and filled by the codependency of these two spaces, creates a unique Thirdspace. The cloud of abstract ideas brought by contradiction and unity materializes through body, voice, and intention. While the performance of the poem directly enacts a Thirdspace, Ginsberg’s sound recordings in this context are not static documents of the performance, but are a counter-space, a Thirdspace that operates on all experiential, plural, material, and symbolic levels. The voice, body, breath, recording environment, improvisations in Ginsberg’s

performance, are all elements of the Thirdspace. In this arrangement, neither the written text nor the representation dominates the performance but as a living and unfixed poetic existence, sound manifests Thirdspace in the sense of a field of resistance, a queer super-body, a mystical experience, or a political scream. Therefore, Ginsberg's sound recordings are not archival records of the past, but performances in a temporal flow where the past clashes with the present with each repetition and transforms it. These recordings speak to both collective and personal memory as they are introspective, retrospective, and also, aesthetic. In each repetition of the performance, the voice and the material and symbolic layers animated by that voice produce new meaning in a new context as a Thirdspace.

As a space that displays contradiction and transformation, Thirdspace allows for a poetic space in Ginsberg's poetry performances where hybrid and contrasting elements can be found. In its material and symbolic form, Thirdspace oscillates between the personal and the social and is in a constant state of "becoming," as the idea of "thirding-as-othering" suggests the existence of a personal being in a political and economic state, constituted and structured by fixed Firstspace (Soja, *Thirdspace* 86). There are three conditions that can be experienced by an individual. The first is the political sphere that is rigid and fixed to rules, history, and politics; second, the personal, individual and private realm; and third, "thirding" emerges from the conflict between the two: living as a person on the political sphere whether the personage is suitable to the political sphere or not. The marginalized person is subjected to both the political dominancy and personal interpretation of life at the same time. This conflicting existence is present in Thirdspace through expression and self-preservation. Similarly, Ginsberg's poetry creates a counterpart in terms of the poet's queer identity, "hybrid belief system," or conflicted relationship with America posing as a space related to experience just like Soja's Thirdspace (239). As a result of the spontaneity of performance, it contains infinite potential with its transformative and repetitive nature and becomes a space that presents both personal expression and political resistance. Soja's theory aligns with poetry performances precisely for these reasons.

To talk about Ginsberg's role as an archivist, there are various examples to explore. Ginsberg's conscious effort to document his life and its encounters through the recording of his own works and public poetic readings function as both a way of placing his art in

a historical and cultural context and a personal curatorial practice. Beyond his poetry readings, Ginsberg also archived nearly every aspect of his life through letters, journals, photographs from his travels, audio recordings of classes he taught (*Snapshot Poetics*, *The Life and Times of Allen Ginsberg, Jack Kerouac and Allen Ginsberg: The Letters*) with careful documentation. In addition, he was well aware of the importance of literary-historical importance of his own advancement in artistic level, making his "biographical gestures" also "poetic gestures" (Arthur 228). This desire was to capture the authenticity of lived experience, spontaneous inspiration, thought process and shifting mental states. Rather than seeking approval or conforming to the demands of the available media outlets, Ginsberg sought to leave a historical trace and experiment with the perspective of countercultural creation. As it was mentioned before, his works play a significant role in the collection of Beat documentation, not only because it extensively records their experience and literary production, but also because Ginsberg integrated the community deeply into his recordings with his performative and mediatic personality through his innovative and creative usage of new technological devices and forms. The intertwined nature of these archives, filled with both intimacy and resistance provides a framework that reaches other Beat collections as well.

The use of audio recordings contributed to the preservation and dissemination of poetry in collaboration with this artistic ethos. To briefly summarize the core beliefs of the Beat Generation, a few key concepts can be highlighted: anti-establishment thinking, experimentalism and cultural dissent. Emerging in post-World War II America, the Beats represent a literary and cultural reaction to suffocating social norms, while advocating for individual freedom and putting a critical stance towards traditional values in contrast to the dominant academic and mediatic institutions that shaped public discourse. In art, they used experimental methods of writing and stream of consciousness to achieve a deeper sense of authenticity. Culturally, the Beats positioned themselves against materialism, authority, hierarchy, and repression while supporting spontaneous expression, spiritualism, and liberation in both art and life.

Starting from the beginning of the 1950s, the growing accessibility and advancement of recording technologies offered the Beats a variety of opportunities to reach wider audiences and to archive their work. Throughout the 1950s, radios were the main medium

of creating and broadcasting works to audiences who needed more accessible and portable tools to entertain and educate. Different channels like KPFA and Pacific radio emerged and they mainly aimed to serve different communities, to become voices of the alternative people (Hollenbach 7). Other advancements included phonographs and gramophones, through which audiences could access LPs, singles and similar product to make music, record sound, and listen to different materials. With the improvement of magnetic tapes, sound quality improved, which led to a transformation inlistening habits and performing experience (Anderson *Making* 14). Ginsberg was one of the important figures along with Kenneth Rexroth and others to adopt radio, records, and recording tools in 1950s. Ginsberg, experienced in advertisement and mainstream publishing, recognized the potential of the tools and his aim was to integrate alternative poetry, culture, and individual freedom into the mainstream culture via these media. Ginsberg appropriated the technology of mass communication to serve the kind of poetry he and his peers practiced. It can be said that there is a crucial partnership between poetry and radio in the modernist period as Rubén Gallo described radio and avant-garde poetry as "the Siamese twins of modernity" (212). By using platforms, he not only made his voice heard by the public but also created an archive of countercultural and personal sphere. In his poetry, by promoting individuality and experimentalism, he challenged the oppressive effects of technological developments while using, reshaping, and reclaiming the media.

In this way, he managed to control technology and appropriated it to serve poetry on his own terms. He began creating sound recordings and broadcasted on different platforms while still working on his poetry. These recordings function as a living archive with the poet's own voice, details of his performance, and the historical context. As Charles Bernstein explains in *Close Listening*, poetry readings are "the social and cultural form can be partly measured by its resistance," and "an ideal site for listening and being heard," the thoughts are supposed to be conveyed through connection with the audience (23). Although his written poems are equally radical, the sound recordings differ in their performative value, which are combinations of tones, voices, and external nuances that cannot be delivered through written texts. Fredric Jameson describes the not-yet-realized potential of the sound technologies as "the possibility of a superstructure to anticipate historical developments, to foreshadow new social formations in a prophetic and annunciatory way" ("Introduction" 17). This quotation highlights the power of sound

recordings to be a record of the past which could shed light on the future as political tools. Therefore, it can be said that Ginsberg's usage of sound recordings are not just simple records but they are political and historical tools that are authentic and fluid.

One reason is that these recordings cannot be edited in the same controlled way printed material can be, which gives them a more immediate and spontaneous effect. The second reason is that, through his recordings, we see Ginsberg under a different light which contains both the poet Ginsberg and the performer Ginsberg at the same time. His ability to affect the audience and interact with them provides a completely different form. The difference between the reader's own internal reading and the poet's performance creates a unique emotional flow with a distinct trance-like effect. The most significant distinction comes from this intense experience. Ginsberg's concept of public privacy was on display with his performances mainly because of him sharing both the writing process and the final product with audience in front of them (Arthur 237). Another important point is that recordings are not only the historical responses themselves, but they also become historical materials over time. While Ginsberg integrates numerous historical and cultural elements in his poetry, he turns these recordings into an archive, part of history and culture.

Ginsberg's interest in using technology to establish a political, artistic and personal statement at the changing times is one of his important characteristic. Behind the political motives of liberation and regained autonomy, it is important to remember that performance did not constitute a great source of income for the artists except for some big acts. In order to gather financial freedom in the performance industry independent of the state's ideological apparatus; "radio was free," both economically and the politically (Attali 82). This is exactly why artists like Ginsberg, who had prioritized the act of representation and artistic expression, could transform this idea of performing to audiences freely. One important figure of the time, Kenneth Rexroth, who was a leading poet of the San Francisco movement, played an important role in the establishment of broadcasting their own politic and poetic agenda through new media tools that are not completely controlled by dominant parties. Lisa Hollenbach explains the idea behind the establishment of Pacific Radio Broadcasting Station by saying it was a project that could bring a new light to seeking representation in media for many (10). And with the

advancements including radio, socialization of music reached a different point of consuming music and sound by making representation free, in terms of economics and autonomy alike (Attali 84). Ginsberg's participation in events such as the KPFA Poetry Festival throughout years was not only a way of broadcasting his agenda but also a way of contributing to the liberation of media.

Of course, when sharing his poems, Ginsberg never hesitated to reach different audiences. He closely followed the technological developments of the time and did not use microphones, radios, and various recording devices solely for the purpose of communication. These technological tools, by enabling poetry to be expanded as a space and to be reproduced through repetition, and by reaching different audiences, also made significant contributions to the archival quality of Ginsberg that extends to the present day. Academic platforms and school podiums, the stage, the front lines of protests, and, differing from these, radio environments such as KPFA, helped poetry move out of the personal space of performance and gain a new domain. In his poetic expression, technology is crucial in the sense that it is not only a tool of transmission but also a creator of space. Through the involvement of technology, poetry was no longer something that happened in just one place; through recordings and tapes, it became something that could be accessed everywhere (Hollenbach 89). Therefore, Ginsberg, who sought the radical voice and create an archive, frequently used technological devices and consciously regarded technology as a tool to further stretch the boundaries of space. These technological tools functioned almost as an extension of himself and his voice, now serving as an inseparable part.

As we move toward the later periods of Ginsberg's life, following the technological developments in radio and media that began in the 1950s, we reach a point where we can start to imagine a different Ginsberg, and a different medium. For Ginsberg, his life becomes a record for the public and an emblem of itself. From the late 1970s onwards, rapidly advancing technology altered and expanded Ginsberg's recording practice. At that point, Ginsberg was engaged in different fields and had a desire to reach wider audiences with a more academic and serious artist identity. Due to the KPFA Poetry Festival radio broadcast, not only his own followers or his circle, but also more than twenty other figures from various ethnic, political, and artistic backgrounds, who were present in the same

broadcast, had the opportunity to express themselves (Hollenbach 64) On the other hand, beyond reaching wider audiences, he also kept his own audience up to date and contributed to the continuity of this Beat archive. If we consider the 25th anniversary reading of "Howl," we see how the archival process became visible as something continuous and renewable. The artist consciously celebrates his poetry and performance, allowing listeners to reexperience his earlier works from a new perspective. In addition, *Public Reading*, being the final recording captured shortly before his death, offers a passage marked with retrospective look by documenting the final transformations in his performance, and the point his artistic and personal character had reached. At the end of his life, Naropa Institute, founded by Ginsberg and fellow Beats, was established as a guarantee that his legacy and archive would be preserved, which also contributes to the idea that Ginsberg's later life became an archival record of his personal, artistic, and political life revealing a testimony of Ginsberg, Beat culture and silenced past. Through Naropa Institute's archives, it is possible to access rare pictures, sound recordings and descriptions of events and performances. Not only that but with Naropa Institute's existence, there will be an effort to retrieve what is hidden in old libraries or old picturebooks which could lead to important excavations like the revival of Reed College Recording. In short, the recordings from his later years present the position Ginsberg had achieved in society, in the art world, and within his own circle, while also offering a changing and evolving Beat and Ginsberg cultural archive.

Because of the accessibility provided by digital media and meticulous documentation, this archive, which remains a significant source of inspiration for political, artistic, and free expression even after his death. The present courses of Jack Kerouac School of Disembodied Poetics and a publication of Allen Ginsberg's collections such as *The Best Minds of My Generation: A Literary History of the Beats* further enriches poetry history, performance and the oral tradition with a new approach. Today, having hard drives which are considered "high- volume record and playback devices" also add to the continuum of the recording objects (Anderson 191). This is a sign how digital technologies provide sound archiving with the concept of continuity. Now, the performances are still accessible to analysis and inspiration. First, starting from the 1990s, slam poetry and spoken word artists who came into prominence were inspired by the Beat Generation's improvisational and open performance style. Although it is not explicitly stated in relation to Ginsberg,

the effort Ginsberg put into sound recordings played a role in the spread of this recorded oral tradition. Saul Williams's inspiration from Ginsberg can be cited as an example, as the poet mentions Ginsberg with an admiring energy in the Acknowledgments section of his book by stating: "Allen Ginsberg, who kissed me three weeks before his death and told me the power of chanting OM, [h]is voice … echoed through my mind before as I wrote this poem (Williams 184). Secondly, the intersection of music and poetry, the rhythm, musicality, and the poetry-music harmony that Ginsberg demonstrated in his recordings have had important products. Through collaborations with figures like Bob Dylan, Patti Smith, and Philip Glass, he helped pave the way for perceiving poetry not only on the page but as a soundscape experience across multiple media. It is not only that Ginsberg's understanding of free expression resonates in movements like hip-hop, rock, and spoken word, but also that an inner poetry is considered not just as literature, but as an iconic performance art influencing multiple disciplines which can be considered as the success of this countercultural archive.

After his death in 1997, his voice did not disappear, but it became much more accessible. Some of the recordings and others which had been hidden in institutional or personal archives surfaced and eventually digitized, restored, and re-released across many different platforms. One important example of this, is *The Ballad of Skeletons* in collaboration with Paul McCartney and Philip Glass which connects poetry, performance, music and politics, reached new audiences in the digital era. Similarly, a posthumous publication of *From Kenning, Vol. 4, No. 3, Autumn/Winter 2002-2003, Issue #12,* along with Public Reading 1994 and his lectures at Naropa, are other examples of important materials that became available thanks to archives like UPenn Sound and the Allen Ginsberg Estate (UPenn Sound). These releases are important in shaping the way we view availability of old records and in showing that they continue to live and circulate in today's digital archival culture. Advances in sound restoration and online access mean that Ginsberg's performances are still being listened to, studied, and rediscovered like artifacts. His voice remains vibrant, not only reflecting the political agenda of his time, but also the rhythm, spontaneity and energy that shaped his poetics. This circulation today is more than a matter of preservation, it is a reminder that countercultural archive is still alive and in motion.

With the analysis of performances themselves, if we are to summarize another important point of comparison: the static energy in written texts can fully transform into a spatial experience only when voice and body are combined. As previously stated, Soja's first, second, and third spaces are an inseparable whole. Without one, it is difficult to fully understand, analyze, or even witness the essence of the other. While writing draws a frame, performance and poetry fill it; and at the intersection of the two lies a spectacle. And as seen in this Thirdspace performance analysis, what is presented is not merely works that are performed and left into the void; it is a space that is not only heard but felt, and that grows with contributions as it is exposed to. Ginsberg's performances are no longer purely literary. The presence of the audience, technological methods, sound, and waves shape the poem. The absolute authority of the written text is disseminated through performance to the audience and forms a collective, artistic, and political space. Unlike readers, here the balances of surrender and control are not one-sided. In many ways, this vitality places performance in a different and more primary position than the written text. Therefore, Soja's concept of Thirdspace has an effect here both poetically and politically.

To establish a political understanding of the fundamental recordings, there should be some contextual commentary. Remembering that crucial night on October 7th, at Six Gallery, it is already mentioned that it was Ginsberg's first time ever to be on the stage performing a part of his most famous work "Howl," and how impactful it was to the community. As Jonah Raskin mentions the night as a foundational moment, presenting San Francisco as "an oasis of cultural freedom," then-anonymous Kerouac describes himself as "the one who got things jumping" and he was the common point between the performers and the audience, while Rexroth introduced the performers (8). Despite the fact that the reading at Six Gallery emerged as an organized event, there is no known record as the focus was solely on experiencing the moment. It is not possible to say for sure, but perhaps they did not realize how big of a moment was the reading that led to years of performances and experiences, it was the "subterranean celebration" through which the Beat ethos emerged into public consciousness (8). Until its 1956 recreation, there were no direct audio records or a photograph of the original Six Gallery event, only accounts described in writing. Therefore, the earliest known recording in March 1956 at Reed College will be analyzed instead.

The Reed College Poetry Reading is among the earliest recordings, marking the beginning of the making of the countercultural archive. In this recording, one can detect the impact of Cold War censorship and existing atmosphere of censorship and oppression in contrast with Ginsberg's revolt against the norms and oppression of conservative mainstream while assertively seeking for artistic space, recognition and self-preservation. Although Reed College was an academic institution under scrutiny usual of the time, it welcomed the poets at the time and played an important role in supporting the profound cultural shift. Moreover, *Reed College* recording reflects the spontaneous and performative dimensions of the Beat movement by capturing improvised nuances that would shape its history.

1956, the year the *Reed College* recording was made a period of oppression driven by anti-communist paranoia under the influence of the Cold War had emerged. Through McCarthyism, America witnessed a wave of communist blacklisting starting from the early 1940s through the 1950s. Anyone who was not openly an American nationalist and did not conform to mainstream values seen as suspicious. This period initiated a reformation within government institutions, the media, artists, and of course, academics as well as a general state of censorship and a chain of prohibitions (Leab 62). However, as a result, this oppressive state did not go without a response, the Beats reacted as a form of resistance against censorship and oppression. Rebecca Darley summarizes the obscenity trials against Ginsberg and Burroughs as "[t]heir relentless challenging of the status quo against the backdrop of a deeply conservative and ostensibly sexually repressed milieu led to a mixed critical reception" of "Howl" and *Naked Lunch* (1). As a result, it would have been impossible for the Beats, with their "anti-establishment" character, not to reflect an attitude of resistance in their works. For Ginsberg, a critical point was that, similar to major stations like KPFA, his act of personally recording his readings was a form of individual protest.

As Ginsberg realizes both sides of the world, American and Soviet, capitalism and communism, radiate censorship, oppression and disregard in the same manner, he transforms all the political symbols like "the atom bomb" or the "cold" into metaphors of everyday life while transforming his art as a "hydrogen jukebox," he was surrounded by Cold War, in a "hot cold war" (Raskin 6-95). In the reading of *Howl* in Reed College, the

serious, sharp-toned flow of lines in the performance expresses a sense of confident defiance in the face of rising anxieties. The control in his intonation also quickens by the reading of lines

> who chained themselves to subways for the endless ride from Battery to holy
> Bronx on benzedrine until the noise of wheels and children brought them
> down shuddering mouth-wracked and battered bleak of brain all drained
> of brilliance in the drear light of Zoo,

with a radiating energy that shows how he could still move forward and maintain control within the paranoia of the time (2:09). While drawing in the audience with its mantra-like rhythm, the performance also clearly becomes socially and politically relevant as it elicits laughter and reactions from the audience through its ironic tone (4:13). Considering that "Howl" had not yet reached its final version at the time of this recording, its commentary on the state of America contains direct references to the America of that moment (13:35). The fact that an academic institution like Reed College opened its doors to this poet despite all the oppression also symbolically transforms it into a stage of unique significance.

In an age of silence and censorship, "Howl's" performance, which was not recorded by any official media outlet, was consciously documented by the efforts of Reed College and Ginsberg himself. Having long been committed to self-recording, Ginsberg's Reed College recording holds significance as it documents one of his first public poetry reading performances. In another sense, Ginsberg asserts control over his records, the early onstage versions of "Howl," which was read at the different and have been preserved. With this recording, an oral historical record is set into motion. According to Eichhorn, "What has come to count as 'the archive' has traditionally been defined as a repository—historical, official, authorized—of documents and records" but in a bigger picture archive present "practices" which help build sites for cultural questioning and struggle in a bigger picture (56). In the final part of his performance, Ginsberg reads the second part of "Howl." In the poem, Moloch appears as a villain in opposition to the mad men characters, and the Moloch he describes, "heavy judger of men" and "soulless jailhouse and Congress of sorrows," clearly represents both the condition of America and the harmful, evil state embodied by the politicians of the time (0:45–0:50). And when it

comes to the very last part of the recording, he abruptly stops reading, saying it does not come from within (1:05), once again highlighting the natural and spontaneous reading philosophy.

Between 1968 and 1971, there was an incredible political turmoil not only in the world but also in the United States. Opposition grew with the increasing number of deaths in Vietnam, yet the war seemed "personal" for the time's government (Bowden 29). Not only in the US but on a global scale, from the efforts to control communist leaders in their countries to radical movements, there was an atmosphere of serious transformation in Chekoslavakia, Hungary, and other European countries under Soviet influence (Kurlansky 41). Various assassinations of the leaders who supported democracy and equality, such as Martin Luther King and Robert Kennedy, the questionable rise of the Vietnam War, the invasion of Cambodia and inhumane usage of chemical weapons, and the violent responses to the protests from the police at the 1968 Democratic National Convention all led to a social unrest and a growing distrust toward the state (Kurlansky 14-24). The desire for censorship and media manipulation that came as a result of the rise of McCarthyism gave way to a media control inclined toward war and state propaganda, and consequently, to a cultural atmosphere shaped by the direct political criticism of artists who opposed this tendency. In this way, Allen Ginsberg's sound recordings documented and archived the period in a desire for resistance in the 1970s and the possibility of creating a counter-authority in art and politics against institutions in the 1970s. A recording that reflects the political atmosphere of the period in terms of archival value is the one he made in 1971 at San Francisco's Intersection for the Arts, a small but influential place known for giving space to avant-garde antiwar and queer voices. In the San Francisco of 1971, the art community stood out as a group known for its ongoing protests against the Vietnam War, its intersections of poetry, performance, and political action, and its experimental efforts to combine artistic expression with political discourse inspired by Eastern philosophy. Allen Ginsberg's *Reading at the Intersection for the Arts* can be examined as a recording that reflects the prominent features of this period.

With deliberate expressions, this recording displays a criticism of the political state with a theatrical and personal touch. He puts forth such an intense political critique that he is left with no strength to throw stones, nor the energy to express anything further due to the

despair of the situation. The fact that he ends the recording on his own terms makes *Reed College* a valuable source in the way he turns every smallest point into a stance by leaving everything up to his own sentiment. “Ginsberg’s performances and recordings produce a space of memory that is both public and intimate, where the voice becomes the repository of both the ephemeral and the enduring” (Harris 4). With this performance, his poem is released to the public not in a conventional way, but with personal touches that ornamented the collective memory with “embodied” cultural tones. Ginsberg did not place trust in institutional mechanisms; instead, he took the control into his own hands and initiated his own cultural discourse and history by taking a hold on the recording device and curating himself, his voice, through such means. In addition, a recording that could have easily been lost loses its ordinariness precisely through this act and emerges as an artifact of the counterculture.

Ginsberg’s voice at Reed College is not only significant in terms of the preservation of his poetry, but also as a personal and political act of defiance against dominant cultural norms and understandings. Compared to “Howl,” the poem “A Supermarket in California” has a quieter tone, because it is a solitary one in search of poetic ancestors in the midst of the soulless setting of a supermarket, until it is conveyed to the audience through performance. The poet approaches his performance with a kind of plain caution; when he begins, his tone sounds formal and confrontational, as if it belongs to another time. As we listen to the recording, we begin to learn what kind of artistic process the poet is going through, fatigued, he goes “shopping” for images, and there, he encounters Walt Whitman (0:25). With a softer voice and a moment to let audience acknowledge the other poet, Ginsberg suggests an intimate connection between him, audience and Whitman that heightens the sentimentalism of the situation, which is normally difficult to convey on paper. While under normal circumstances, we might assume that a poem is written on some note or paper, here Ginsberg blurs the boundaries of reality for the listener and shifts the setting: Is he physically in a supermarket at that moment, or dreaming of one in his room? In fact, the poet is only on stage at that moment, and perhaps, even now, inside your computer. In this way, Ginsberg causes his performance to initiate an inquiry that is innovative to artistic thought. His performance is not just a reading but a performance through which “the creation of a new space where poetry is transfigured into a multi-dimensional experience, merging the public and the private, the

personal and the political" (Ferrere 101). Another point is the depiction of society as if in a Norman Rockwell-style supermarket painting, contrasted with the poet's portrayal as an outsider to society, someone who simply watches the boys in the market like Walt Whitman, questions the price of bananas, and is childless. This is a piece in which Ginsberg also shows that, in a social sense, he does not conform to cultural norms (1:05). In other words, through this recording, we see that Ginsberg not only takes over an auditorium belonging to the academic world, but with this individualistic and dramatic stance, also occupies an abstract "stage," transforming it into a space of his own.

Even years after its recording, the *Reed College* recording continues to attract attention as a living, dynamic memory of poetic defiance. One of the reasons archives are not fixed is that they can acquire different meanings depending on political and historical contexts. For example, if the group referred to as Moloch in the poem "Howl" during this period represents McCarthyism and censorious figures, when it was read again in 1971, it could instead be interpreted as addressing the government involved in the Vietnam War. This multiplicity of interpretation grants the archive a Thirdspace quality, keeping it in a constantly evolving and developing state. But another reason is that archives are often edited and reworked multiple times, or sometimes technically modified. The *Reed College* recording, after waiting in a box for a long time, was found by John Suiter in a library, and later, in 2021, it was edited and re-released in CD, MP3, and Vinyl formats through a collaboration between Omnivore Recordings and Reed College (Omnivore Recordings). Considering the years that have passed, its re-release using different devices has had a significant effect in bringing to the surface information from that period, making history written again. Through an almost archeological expedition, new findings impact the narrative history and deepens the archival trace. In this way, the fact that it could be edited and distributed by different institutions not only shows that it remains relevant today but also proves that archives are subject to all kinds of variability.

Moreover, Ginsberg's existence in many social groups extending through New York to San Francisco and other parts of the world, presents the importance put on the collective work. The recording from 1977, KPFA Poetry Festival provides an account of how radio broadcasting shapes the poetic experience into a shared archive. KPFA is a listener-funded independent radio station, operating under the network of Pacifica Foundation,

located in Berkeley, CA, and known for its progressive political orientation. This recording shows that poetry exceeds physical spaces created through soundwaves made available by technology. Thus, it becomes a property of community. Through voices from different sources, this recording displays the yearning for wholeness and collective memory. In addition to KPFA's importance of being a collective work, it is also a step to a broader audience in the mainstream. Through the place and time, the collective memory shares a unified voice with many layers and turns into a shared experience. This is possible through the usage of technology to make such an archive hold countercultural memory.

The KPFA Poetry Festival event appears as a product of the idea of forming a radical artistic collective during a period in 1977 that reflected the traumas following the Vietnam War, the distrust caused by the Watergate scandal, and the first signals of innovative politics. Starting from the earliest KPFA events, a series of recordings has been presented that show the desire of the San Francisco art scene to create an "alternative network" by bringing together artists from different regions (Hollenbach 2). This is not only a radio broadcast but also a production of collective memory in political, cultural, and artistic terms. Ginsberg and Peter Orlovsky came together with figures from different movements such as Robert Bly, Simon Ortiz, David Henderson, and Victor Hernandez Cruz to give readings, and in addition, a special collaborative atmosphere was created with musicians such as Steve Marshall, Clara Williams, and Hashima Mark Williams ("KPFA Poetry Festival"). This festival finds healing in collective work in the tense atmosphere of the period and creates a counter soundscape by combining individual feelings with people of different ethnic, political, and aesthetic backgrounds. As Lisa Hollenbach also states, Pacifica KPFA, with its didactic approach, positioned the listener differently compared to previous stations, and rather than a hierarchical working principle, it supported the defense of "individual rights" in pacifist, libertarian, and anarchist forms—which are perspectives that adopt different methods from one another (214). Ginsberg's role in this 1977 event can be considered as an indication that he was trying to turn poetry from a product of "I" into an expression of "we." By guiding mantras, using them as a tool of protest, and bringing together different perspectives, this KPFA performance is actually turned into a kind of lived, politicized, and pluralized Thirdspace.

As time passes by, the archive expands and becomes more complex. In that sense, another important recording to analyze is “Howl” at its *25th Anniversary Reading*, notable for showcasing its retrospective quality. It reflects a period in which the poet, the poem, and the meaning of being “Beat” and “howling” had undergone transformation, commodified and stereotyped to a certain extent. However, this kind of archive functions in a very complicated way by providing the trace of the time. Until this 1981 record, Ginsberg, the Beats and their works had begun to be canonized, becoming staples of American literature and culture. In the making of these archives, Ginsberg’s main aim was not to become canonized or to be remembered as the figure he was, but to be able to see beyond his words, his voice, and his public persona. The main aim was to see the presence through time and space on various levels and to have impact on the flow of culture. Unlike the raw and generative energy of the earlier recordings, 25th Anniversary is marked by a tone of reinterpretation and introspection. By reframing his earlier work, Ginsberg’s performance can be observed from how artistic, personal and reactive changes had taken place and produced this revisiting. *25th Anniversary* shows how “Howl” continues to function as both a form of resistance and a device of memory through the changing time. By nature, this recording distinctly separates from the written text because of its introspective self-analysis in which the poet views his own past with the act of performance.

The 1981 Columbia University 25th anniversary performance of Howl provides a compelling case to explore how Ginsberg’s live readings resist the fixity of the printed page and instead generate an evolving Thirdspace. The printed works are finalized versions of the text, whether they are actually finished or not, they are published and without new editions or facsimiles, it is not possible to track the process of the work in the published text. However, through the act of sound recording, it is possible to see this process of editing and reflecting. Sound recordings enhance the work's "becoming" and highlight the differences through time. When juxtaposed with the Howl: Original Draft Facsimile, which presents early drafts alongside annotated variants, a clear distinction emerges between the curated logic of the page and the visceral presence of the voice. For instance, in his first draft of "Howl," in Part I, line 36, “who let themselves be fucked in the ass by saintly motorcyclists, and screamed with joy,” Ginsberg notes in the facsimile that this line addressed the "popular superstition ... that one screamed with pain in such

circumstance," yet, with Ginsberg's own experience, this portrayal of homosexual sex becomes more "realistic," in an attempt to target of obscenity accusations and editorial softening, Ginsberg "reversed vulgar stereotype with a statement of fact" (Facsimile 126). And, in the 1981 performance, he delivers it without hesitation, drawing out “screamed with joy” with particular emphasis, making the line a performative act of liberation rather than merely a textual admission (*Howl25th* 22:47). Another key example is the lines 10-11 in the first draft, especially the word “bodies,” changed into “torsos” in the last draft. In early drafts this line appears in multiple configurations, often edited for coherence or rhythm. It is mentioned that the word change was “for sound,” meaning to edit the line towards the last line made the sentences appear aesthetically pleasing to the eye and the ear (Facsimile 125). But in 1981, Ginsberg voices it in its most absurd and chaotic form, punctuating the satire with performative flair (18:05). These choices suggest that while the facsimile preserves the poem’s historical construction, it ultimately documents a finished product shaped by hindsight, legality, and the publication apparatus. Conversely, the audio performance reactivates the text’s radical potential by embracing vulnerability, instability, and spontaneity. The recording becomes not a repetition of Howl, but its re-emergence in a new political climate with Reagan-era conservatism, cultural normalization, and the looming AIDS crisis. In this context, performance exceeds representation, it becomes an insurgent spatial act. As Edward Soja’s Thirdspace theorizes, this lived, layered experience of space, embodied in Ginsberg’s breath, tone, and pacing, escapes the controlled mechanisms of print. The voice, unlike the page, cannot be revised or retracted; its public articulation generates a fluid countercultural archive. Thus, while the facsimile renders Howl legible to the literary canon, the performance keeps it alive as a resistant, affective, and communal space in becoming.

From its first reading in 1956 to its 25th anniversary reading in 1981, “Howl” had come to occupy a different position, rather than being a spontaneous expression of protest, it was seen as a cultural archive object. Over the course of 25 years, both Ginsberg’s place in society and American society in a political sense had undergone changes. Ginsberg had become not only a marginal voice of the counterculture but also one of the canonized figures of American literature. However, despite all these changes, the essence of “Howl” continued to preserve its power as a scream against beatification, uniformity, and the repressive power of the state, continuing to gain meaning in different contexts. Initially

shaped around the Cold War, censorship, and heteronormativity, the poem also became an equally effective radical expression in the face of the Vietnam crisis of the 1980s, the rise of Reagan-era conservatism, and public distrust. Even though by then it had gained the status of a "classic" and had been widely imitated without losing its impact. By reawakening the political nature of the poem, it is transformed into a tool of resistance that was not only nostalgic but also current (Raskin "Allen Ginsberg Revisited"). Ginsberg's poetics of spontaneous expression proved to be projective as its main effort was to utilize "the mind itself and the shape thereof," making his performance only a part of a collection of "Howls" through time and space (Dunn 40). Additionally, this reading that took place at Columbia University, when considered as a convergence of different times and spaces both in an institutional sense and in terms of Ginsberg's personal experiences in the 1940s, once again aligns archives with Edward Soja's concept of Thirdspace.

In addition, the existence of these archives holds a distinct significance not only in a social sense but also as a personal archive of Ginsberg. From an introspective point of view, the Public Reading reveals all the sources of inspiration in Ginsberg's career along with the physical, social, and artistic transformations that came with age. Especially in some of his poems, "Father Death Blues," "Visiting Father and Friends," as well as his performance of William Blake's "The Tyger" and "Nurse's Song" display emotions which are not presented as a form of acceptance but rather conveyed to the audience as a collective experience of the human condition. Despite his tendencies of "self-othering," which made his poetry focus on the multiplicity of identities and cultures within his artistic expression, it can be said that he embraces his "multiplicity" in contrast of a unity (Svonkin 180). That is to say, his life-long efforts to find a place on the margin while exploring many different perspectives on life, some spiritual, political and artistic lenses, they all became a collection of his "multiple" selves, "helping us understand his complex poetics and identity formation" (180). Through collecting his performances and building an archive, Ginsberg's personal archive and its meaning created by the recordings' existence in public sphere become hybrid sense of both subjectivity and collectivity. This is important in the expression of emotions such as grief, refusal and passion through a unique subversive kind of subjectivity (Falla 50). His performances, retrospectively, also become objects of cultural reckoning, standing out both as acts of activism and as archives

of change. The poet's voice, performance, and memory unite through this recording to establish a connection between individual insight and social critique, thus functioning as a dynamic archive within the concept of Thirdspace. Therefore, the public reading is like a superimposed form of cultural memory and biography.

Ginsberg is also inspired by visionary poets such as William Blake, Walt Whitman, Guillaume Apollinaire, and others who were ahead of their time. The element that united these figures was their reaction of traditional poetic forms and elements, in favor of works fed by absolute expression. In the same way, Ginsberg rejected traditions both in his writing and his performance by embracing improvisation, interpretation and transience of certain moments as a foundational point in his recordings and live readings. Starting from Six Gallery reading, through revising of "Howl," or rereading of Blake's poems, he continuously reinterpreted existing ideas and shaping them through religious, political and historical commentary. In his performance recordings, the listener encounters a sense of personal presence, autonomy and intimacy that the written text alone cannot convey. Rather a distant reader turning the pages of a story, the audience is drawn into a more immediate and dynamic relationship with both the poet and the subject matter. As it was mentioned, the written text is bound to be controlled internally and externally while live performances can resist such control. In many ways, through performance audience witness the most spontaneous and organic form of the poem.

Throughout his career, Ginsberg stirred up so many political controversies that he was charged with obscenity following the first publication of "Howl." During the protests that broke out at the national convention in Chicago, he had to testify in court due to his active role. In 1965, he took on mediating positions in anti-war demonstrations in Oakland. In addition to these, he was heavily criticized by the public for his use of drugs, open sexuality, and expressions of homosexuality. However, in both protests and legal trials, he always used his poetic and rhetorical abilities to ward off these troubles ("Biography"). Whether it was exercising his right to peaceful protest by reading poetry during the Chicago Seven trial, or the literary value of his work coming to attention during the obscenity case, his political activism turned him into a peaceful, mediating, and autonomous authority. Therefore, not only in literary platforms but also in legal and

political arenas, he used his poetry as a political "soft power," successfully delivering his message and forming his statement.

Ginsberg's early recordings carry elements beyond presenting his poems as mere written works; they also serve to mobilize society, deliver messages, reveal their political power in the heated debates of the time, as Michael McClure stated as "cold and grey world," and offer representation for alternative culture (372). His first poetry reading, mentioned as Six Gallery, hit the era like a bomb and aimed to establish and asserted himself as an artist with great potential. Later on, the first sound recordings turned into artistic documents that included elements of performance into an archive. 1956 *Six Gallery*, even if not the very first, stands as a reenactment that was recorded with an awareness of how major a literary step it was. Reed College, again, as the earliest known recording, documents the early period in which Ginsberg established his style both as a poet and as a performance artist, marking his debut. For example, presenting The Lion for Real poems in the format of an album marks the point at which he also became a recording artist. In all these contexts, these documents are not only materials that reflect his personal style and identity, but also steps toward expressing and trying to preserve the culture of the Beats. Besides the interactions found in the selected poetry readings, another important aspect that should not be overlooked is the documentation of his conversations and dialogues with other significant Beat figures like Kerouac or Burroughs, or other media-popular public figures, which is also crucial for documenting this culture. From both an artistic and personal perspective, these recordings form concrete sources through which we can analyze how Ginsberg's poetry and ideas changed over time and what this transformation means for us.

Lastly, Ginsberg's last and full set poetry reading, *Public Reading* performed in 1994 is another important recording that stands out not only because of the marking of an end but also an indicator of changing atmosphere in the personal and public sphere. With Ginsberg's aging and the time's political shifts, his poetry proves to be respondent to the changes, generating and distributing information about this event-poem. This last record with Ginsberg's old voice, slowing and soaking in the performance, embodies the transformation of a whole thought process. By rereading political poems such as "Father Death Blues," "Plutonian Ode" or "Hum Bom" generates a new perspective onto the last

years of the 20th century while also pointing to Ginsberg's slowly declining health. This record could be considered an end, yet his archive does not end with it as the countercultural archives mentioned are not static or limited but continuous and recurring state of "being." With this record, archive goes beyond physical boundaries and spaces and becomes part of intergenerational transmission through digital world.

Through a "close listening" of the "crack of doom on the hydrogen jukebox," it can be said that, performance and archive differ slightly in the function of the recording process. In archival context, the recorded sound becomes more than a physical component of the space, by being listened through records, the sound is connected again to the original and contextual meaning (Thompson 3). In contrast, sound in performance poses as a social and theatrical piece that carries all the sound and emotion, combining historical context and personal memory, creating the material for Thirdspace. Sound recordings have become more than objects of literary analysis and they evolved into living works of art containing in their own right, physicality, rhythm, and political stance. In Ginsberg's performances, the oral and interactive dimensions of poetry are placed at the center. His interest in Buddhism and his musical ear add dimension to his performance. The use of his body, his interaction with space, and his control of voice and rhythm often resemble a mantra or the manifestation of a social movement. His collaborations with musicians such as Bob Dylan, Philip Glass and various spiritual teachers reveal his philosophical and spiritual commitments. These poetry performances also act as statements of his political, ethical, and spiritual beliefs. In this sense, his readings become more than performances, they are overall experiences for both himself and his audience. As Bernstein suggests, "[i]t is the transformation of language to sound, rather than the setting of language in sound, that distinguishes song from recitation" (Bernstein, *Close Listening* 19). This meticulous recording process is helpful at the intersection of sound studies, cultural studies, poetry, performance, and the making of the archive, in the emergence of poetic sound studies as field of its own. Ultimately, these performances offer following generations the opportunity to feel and experience those messages in entirely new contexts with the new purposes.

As a result, Ginsberg's sound recordings are not only a personal poetic legacy, but also a history constructed from a countercultural perspective on the political, artistic, and

cultural history of the twentieth century. These sound recordings play a critical role in providing an alternative to mainstream archives in the process of constructing cultural memory. Moreover, the performative nature of these recordings and the way Ginsberg uses his voice as a compositional and political tool make them a unique sound-based poetic archive. In the mainstream, where political concerns and norms dominate, the Beat figures have conveyed their own historical narratives through their own voices. For example, Ginsberg's reading of anti-war poems during anti-Vietnam demonstrations constitutes a record of the political atmosphere of the time. These recordings do not only preserve what was said, but how it was delivered with emphasis son intonation, breath, rhythm, and silence as they become part of the poetic meaning itself. Additionally, due to his emphasis on the presence of LGBTQ+ and various religious-ethnic groups and his role in establishing collaborations with them, Ginsberg has a multi-layered legacy at the intersection of politics, art, and literature. As a result of all this, the archive created by Ginsberg stands as an indication that, because of its crucial function in preserving the literary and artistic legacy of counterculture, sound recording can be used as a primary source in twenty-first-century academic research. In the following chapter, these performative elements will be further explored in relation to Edward Soja's concept of Thirdspace, which helps illuminate how space, voice, and memory intersect in Ginsberg's recorded poetry.

CHAPTER 2
IN THE THIRDSPACE: "LISTENING TO THE CRACK OF DOOM ON THE HYDROGEN JUKEBOX"

In the first chapter, cultural and historical analysis are conducted to discuss Allen Ginsberg created his carefully constructed archives with a motivation to represent a counterculture through archiving himself with various methods such as photography, videography, and most importantly, sound recordings. On the other hand, the second chapter focuses on the performative aspect of that archive focusing on its potential to transform into a Thirdspace and the transformation of performance into a living space. This chapter argues that Ginsberg's recorded poetry readings are not just artistic and aesthetic performance but spatial experiences that constitute a Thirdspace with sonic, performative, and interactive dimensions where poetic expression, audience interaction, and archival quality of the records merge with poetics, sounds and records. These sound recordings form a space that transcends written forms as political acts related to sound, representation, and presence differing from his written poetry.

Rather than being a static space like written texts, activated only through the reader's views, physical and symbolic spaces merge through sound and transform into a different form. Through sound and performance, poetry comes to life and presents a constantly transforming, intense, contradictory, and comprehensive total experience that is both readable and sensory. As Jacques Attali argues, sound is a method of "understanding" that differs from measuring or accounting. It is an organization through which we are able to make sense of the "fluid" and abstract values in today's postmodern ideology. Sound is important to convey radical new views and forms that "speak to new realities" (4). These sound recordings are not only documents of their time, but they also constitute a newly performed space that is open to new meanings, symbols, and interpretations. With social changes, sound and movement also change parallel to economic and political atmosphere (10). The analysis of soundscape of the Beats and Ginsberg is crucial in understanding the constantly changing modernity of the time. Due to the reasons explained in the previous chapter, sound recordings form a suitable framework for socio-

political analysis, as they reveal, with various elements in both historical and cultural terms, the Beat generation, its philosophy, aesthetics, and their responses to the political atmosphere of their time.

The second chapter specifically focuses on the performance and sound recordings because of how they provide a very sensory and multifaceted way of an opportunity to read, analyze and interpret without actually seeing a material. Sound recordings lead a way to create the distance between the initial poem and the performance to leave room for interpretation and with the sound recordings available in various time periods, the interpretation further deepens. In addition, the fact that Allen Ginsberg's act of recording the performances of his poems is interdisciplinary and experimental provides a reason to see their common points and to apply Soja's theory as a framework to these sound recordings. Among the key questions that need to be answered in this chapter is how and why sound recordings constitute a Thirdspace. The aim of this thesis is to argue that sound recordings and Ginsberg's performances are an example of a Thirdspace. Therefore, answering those two questions will bring in-depth clarity to this.

The literary concept of space is actually a more contemporary notion. In the traditional sense, space mostly answers the question of "where does it take place?" and at the same time offers a simple form of duality (Tally 20). It does not go beyond being a background, it is only imagery. It does not have a direct effect on meaning or progression. With the postmodern understanding, however, the significance of space changes fundamentally; it is no longer interpreted as a passive and arbitrary element or décor (Tally 53). It becomes a psychological reflection and has a directly transformative effect on the world of the characters. Alienation, identity, belonging, presence, and absence are all conveyed through space and become the most important aspects of the narrative. With the analyses of modern and postmodern theorists, space in literature turns into a more variable, "implied" and "questioned" concept (63). We can observe clashing ideas and events within space, and we can observe a kind of tension or even a force of resistance. In the context of this thesis, space functions not as a tool for depiction in poetry, but as space. And sound, rather than being a formal presentation in performance, becomes a dominant component of the space that is created in order to open up a field. Robert Tally also mentions how Edward Soja focused on the "real-and-imagined" spaces being a form

simultaneous experience that can be traced in literature with the act of writing, thus, with the act of performing (119). Therefore, evaluating poetry and sound recordings, as performances and akin to only musical composition in the theatrical act from a traditional perspective would be a reductive approach, while analyzing them through Soja's Thirdspace positions the poetry performance in Thirdspace.

One question to address is how Ginsberg's poetry produces a Thirdspace. Poetry performances, with their performative nature and the live relationship they establish with the audience and the spatial impact of sound, turn into areas where Thirdspace is authentically manifested both in theory and in practice. Poetry is not limited to its textuality and it becomes an aural and oral experience through the externalization of sound, body, space, and time. During the reading of a poem, for instance, the microphone, the audience, and the atmosphere physically spatialize the poem. The meaning of the poem is enhanced and transformed by tone of voice, rhythm, and improvisation with the audience. And when the poem, through audience reactions such as applause, laughter, or even silence, turns into a collective artifact, it becomes a shared space ready to be interpreted. It transforms into something with its own life, atmosphere, and multidirectional space. Just like Soja's Thirdspace, the poem too moves into a position of thirdness, with all its contradiction and hybridity.

While readers can perform the poem in their own ways, the "authority of the poet" in the reading is completely different that provides a test to engage the audience (Bernstein, "Hearing Voices" 143). Ginsberg is a poet who favors spontaneity, improvisation, and liveliness in his understanding of poetry. Not only in its written form or in performance, but in its entirety, the poet constructs the poem not merely to be written and read, but in a way that also suits its performative qualities, with lines as long as a breath and line beginnings and endings aligned with natural flow. By using anaphora and repetitions, he creates thematic points of attraction and writes his poems in a way that fits an echoic, internal organization. Ginsberg writes his poems equally functionally in both written and spoken form. In performance, the presence of sound carries evolving meaning and also creates a space for "recalling." For instance, in emotionally intense poems, spatial depth is directly felt by the presence and absence of sound, its rising and falling or through tone, breath, and rhythm, the poet's voice fills the space with its personal volume or "breath,"

controls the timing of the poem "all richly influencing the poem's course and progress" (Reed 277). As Bernstein argues, the "recorded poetry might be thought of as a public occasion in a private space," signaling a creation of a contradicting and expansive idea of a poetic event in a space with blurred lines, a Thirdspace (144). The soundscape is not limited to the stage during a performance, but it becomes a space in which the poem transforms into a space in a sensory sense with an existence in the Thirdspace.

First of all, the presence of sound and rhythm, one of the first aspects a poetry reader may notice, is also highly prominent in Ginsberg's performance. The most evident indication of the constant transformation of his performances as literary works lies once again in the changes within this sound and rhythm. When we consider the poem "Howl," how its performance varies depending on time, setting, and voice is tied to the poem's qualities of variability as a Thirdspace. The different performances of "Howl" express the poem's adaptation, as they are performed in different ways and interpreted through different voices, recordings, and spaces. In this context, the poem's performances at Reed College (1956) and Intersection (1971) are significant for understanding how the poem is transformed through sound and breath. By comparing both the written and spoken versions, and especially by analyzing how sound and breath affect poetic meaning, the transformation of the poem into a Thirdspace through performance can be discussed.

"Howl" performance at Reed College is like a rite of passage where Ginsberg's youth, anger, and voice converge. In the early stages of "Howl's" emergence, although the exact dates are unclear, if 1955 is taken as a reference point, one can speak of a young man in his late twenties who had not yet achieved the success he desired in the field he had devoted himself to (Raskin 91). Ginsberg, who possesses a howl rather than a sigh, rises in his Reed College performance by loading his voice. After completing the warm-up round with other poems like "Epithalamion," "Wild Orphan," and "Over Kansas," he makes a brief introduction to his poem. At the start of his introduction, he impatiently flips through the pages, talks about energy, complains about the low energy in the atmosphere, and prepares himself by saying, "I'm gonna start reading it." He releases an empty breath and begins with the words "Howl for Carl Solomon" (0:12). The impression this beginning may create in the listener can have many dimensions: an impatient young poet, a disengaged and shallow audience, or the end of an exhausting performance.

However, the energy that gradually rises after this beginning is the energy transmitted by the performance to the poet and the audience. It becomes clear from Ginsberg's introductory remarks that there was another such reading the night before and that he was exhausted, and additionally, was also out of spirit probably because this is the second time around. The opening and closing mouth sounds, a tense line that progresses for about ten seconds, and just as the anticipation has been built, Ginsberg cannot start, "What time is it now?" and the introduction continues with explanations and moments of waiting. The short introduction exceeds one minute. When he begins his poem, he starts the opening lines as if still implying his reluctance to read it again.

> I saw the best minds of my generation destroyed by madness, starving hysterical naked,
>
> dragging themselves through the negro streets at dawn looking for an angry fix,
>
> angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night,
>
> who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz, (0:01-0:35)

The rhythm of the lines as he reads in a dull and monotonous voice is exactly the same as reading them off the page. Nevertheless, in the following lines, his voice begins to rise and gain volume and a personal style. Especially with the words *"with dreams, with drugs,"* his voice starts to build (1:25). The dragging tone begins to cease; the parts where his emotions become more intense seem to be moments where he is trying to convey his own experiences directly, a sign that he is caught up in the mood of the performance as he reads.

His voice, both in the recording and on stage, comes out loud and echoing, dominating the space and implanting the images he tries to convey into the mind. For example, with the line "who reappeared on the West Coast investigating the FBI in beards and shorts with big pacifist eyes sexy in their dark skin passing out incomprehensible leaflets," he brings a specific character to the audience's mind and suddenly shifts the energy by making them laugh (4:20). And then he continues with lines that address issues of marginalization and criminalization, carrying the energy back into seriousness (4:40–5:06). All these shifts in energy, the emotional weight in his voice being transmitted, the ability to manipulate thought and feeling, are meanings that the performance attributes to the poem "Howl." Even the rhythm of his breathing impacts the words that come out of

his mouth in the environment, the way his loud voice fills the space can be considered one of those traits rooted in his youth, a desire to be seen, to be known, and to be heard. In this *Reed College* reading, known as one of the earliest recordings, the fact that it gained attention after the Six Gallery reading gives rise to high expectations and makes the meaning it conveys different from other recordings. A reading he began reluctantly, containing multiple climactic moments once again stems from the depth of his performance.

Recorded fifteen years after the Reed reading, the *Intersection* (The Intersection for the Arts in San Francisco, 1971) performance differs significantly in the reading of the same poem. Intersection for the Arts, founded in 1965, is one of San Francisco's oldest and most established alternative art organizations. They were initially rooted in the literary scene of North Beach, based on religious organizations, then, the institution evolved into a multidisciplinary artistic environment that supports radical creativity and community engagement, embracing "passion," "transparency," and "diversity" as its core values ("About"). By 1977, the organization was operating out of a repurposed former Methodist church hall located at 756 Union Street ("History"). On August 8, 1977, Allen Ginsberg gave a poetry reading there. According to archival records, the audience largely consisted of spiritually attuned and artistically engaged individuals. Ginsberg, addressing the listeners directly, invited them to move closer by saying, "If it's crowded over there, there's still room here," thereby creating an atmosphere under his own control (allenginsberg.org). The small and acoustically resonant hall amplified the tactile quality of the poet's voice, reinforcing the embodied immediacy of the performance.

In this performance, the reading is not reluctant like it was in performance at Reed College, but Ginsberg points out a lack of liveliness on the part of the audience. There are much sharper modulations in his voice. It is clear that the words Ginsberg stresses specifically have been deliberately chosen. Words such as "starving," "hysterical," "poverty," "with dreams, with drugs, with waking nightmares," "endless ride," "shuddering" are refined with echoes and sharpness, in contrast to the previous recording. Now in his mid-forties and having been on stage for a long time, it is only natural that a poem he has perhaps read hundreds of times sounds this crisp and sharp. The poem no longer carries the feeling of an introduction or an attempt to form an image; it now has

an energy that seeks to transform those images. Throughout the reading, the poet communicates with the audience, yet the voice he uses in doing so seems to come from a different persona. He speaks with soft and rounded tones (5:00–5:35). The audience laughs at the same jokes again, but this time, the laughter has become an expected part of the performance (5:44). He once again changes his emotional tone and uses a different modulation for political critique; the tone he uses for humor is not the same as the one he uses for political references. In the lines "who burned cigarette holes in their arms protesting the narcotic tobacco haze of Capitalism/who broke down crying in white gymnasiums naked and trembling before the machinery of other skeletons," he addresses the audience with a priestly and incantatory voice while once again referring to his experiences (6:20-6:32). Even though years have passed, by giving importance to emotional transitions in his performance, and by continuing to read each line with an intense modulation as if it were new even to himself, despite maintaining looser control, he proves himself in this recording as an experienced performance artist. He has not lost his enthusiasm, because his experiences, through performance, are transformed from temporally specific pieces to prophetic observations reverberating through time.

The written form of "Howl" provides the reader with a structural map of the poem through long lines, repetitions, and section headings, offering a certain rhythm and visual structure. However, in vocal performances, this map is disrupted and replaced by an intuitive circulation. Especially in the *Intersection* performance, Ginsberg skipping some lines, returning, changing the order of lines, emphasizing some and re-adding others makes the poem unique to that moment. Instead of following the words with the text in hand, the listener focuses more on tone, emphasis, breath, and pauses. In this sense, the meaning of the poem shifts from the fixed expression of the written text to a multilayered space offered by the immediate voice. As Marjorie Perloff also mentions, the presence of voice enters along with the presence of meaning, and meaning is constructed not only by what is said but also by how it is said (*Poetry On/Off Stage* 21). The different performances of "Howl" show that the same text is reinterpreted through different voices at different times, and these meanings accumulate to form a Thirdspace.

The point that presents the ability of the voice to reach the other side in sound recordings is the relationship between voice and breath and Ginsberg uses breath in an elastic way,

just like stretching the boundaries of the voice. In an utterance, he has one moment of breath to express the image and idea in his mind, and this reaches the listener as a synchronized flow of thought. With each breath, the body and space sway in a fluctuating and organic manner and return again to the performance, which is the focal point. Then, in a new breath, they again find themselves in front of a new door. He constantly changes the position he is in, from here to there. Therefore, it makes not only the content of the poem but also displays its effect and perception varied. On the other hand, micro moments such as the cutting or prolonging of breath open gaps, creating small chambers for the listener to fill in and interpret. The distinction of the poetry reading from a speech or music with its different method of using pauses, musicality, and rhyme causes the traditional binaries to get blurred and make the meaning inclusive and expansive (Nancy Perloff 97). If we also consider Edward Soja's concept of "thirding," at this point, each new performance of the poem adds a fusion that creates a tertiary meaning, new meanings are constructed within the blurred places. Thus, through its performances, the poem remains in a constant state of "becoming."

Public readings are liked by the public as they pose as ritualistic and traditional to the audience, and they are performed under time- and occasion-specific conditions depending of the time and atmosphere (Quartermain 218). In a poetic performance, the poet may not always be in control, instead it is "the ultimate test of the poem" as a "trial of the poet's engagement" with the audience (Bernstein, "Hearing" 143). Despite being at the center of the attention and also being in presence during the performance, it does not secure the poet's control over how his words and gestures are interpreted. Even when the poet is in a guiding position, the improvised contributions and audience interaction turn the poem into a space that is collectively constructed and preserved in a collective memory. Every movement of the audience during the performance enables interaction with this space and allows for the shifting of tones. Sometimes, applause, laughter, silence, or audience additions during the performance make significant contributions to meaning as they become "indispensable and attached dimension's to the poem's meaning" (Steward, "Rhyme and Freedom" 45). The interaction of the audience is as spontaneous and deep as that of Ginsberg performing. In recordings such as those from KPFA, the listener does not just feel in the background, but as if they are a part of the poem. Ginsberg sometimes directly asks the audience questions and includes the answer into the poetic performance

through the instant voicing of a spontaneous thought. This mutual interaction transforms the performance from being a fixed phenomenon solely in Ginsberg's control into an experience that is momentary and collectively lived, and thus, the poetry performance is not a presentation, but Thirdspace that exhibits the space where individual expression merges with collective understanding.

The performance at Reed College marks the beginning of the concept in which Ginsberg's individual voice is created for the first time within a collective atmosphere, transforming the poem into an archival space of memory. Through silences, subtle reactions, and breath intervals, it initiates the Thirdspace nature of the poem. One of the notable moments in the performance is that the audience mostly remains silent and leaves the stage to Ginsberg in anticipation; at certain points, a laugh, a cough, or prolonged silence shapes the atmosphere of the performance. Ginsberg starts his performance with the poem, "Epithalamion," later published as "Love Poem on Theme by Whitman" which is a reinterpretation of Edmund Spencer's poem with the same name (*Reed College*) Originally, Spencer's poem was a poem for his wife. Yet, this reinterpretation conveys love and erotic desire for the loved one regardless of the sex in an explicit manner, again making the performance familiar with canonized literary works due to the fact that it is a significant reconstruction of the canonized literature in an academic setting. In addition, in a lecture about the poem, Ginsberg mentions the "really good, long symphonic cellos – long… long cello-like breaths" in the reading of the poem, highlighting the connection of his performances with the act of letting out sounds (Edmund Spencer 'Epithalamion').

At the very beginning of the performance, during the reading of "Epithalamion," the background noises of settling in and paper movement gradually fade away as the reading continues (0:12–0:24). The audience's silence does not remove them from the space; on the contrary, creates a soundscape in which Ginsberg's voice takes over. As the volume rises, Ginsberg also raises his voice to reclaim the space, even saying "Shht" to someone, inviting them into silence ("Over Kansas" 2:18, "A Dream Record" 0:15). Afterwards, until they reassert their presence through occasional movement sounds, we see them as entities exposed to sound; but in "A Dream Record" and many moments afterward, they respond to Ginsberg's words with laughter and soft whispers reminding us that they are not static walls. At this point, we see that the words being performed do not necessarily

have to be written; every sound is a reaction to the performance and thus creates meaningful "ontological condition" (Bernstein, "Hearing" 142). This interaction initiated by Ginsberg's voice goes beyond the textual structure of the poem and creates an auditory and collective experience. As Soja also notes, the physical space (the university hall), the ideological representations of the poem (political critique), and the sensory experience on stage intertwine here. The moment these three elements merge transforms the poem from merely a recited text into a lived, felt, and collectively remembered Thirdspace.

In addition, Ginsberg's performance at the KPFA Poetry Festival in 1977 serves as an example of how a performance is not limited to a physical space but creates a deep Thirdspace through radio waves and collaborations. In this performance, the audience is not only made up of individuals present in the hall, but also includes many unseen, anonymous listeners at their radios, who are made part of the poem. KPFA, founded in 1949 as an alternative radio station, hosts and events intertwined with poetry, performance, and politics with a mission to "provide diverse programming that deresses a range of complex issues, provoking thought" ("About KPFA"). In 1977 KPFA poetry festival organized in Berkeley, the space functions not as the studio of a radio station but as a forum that meets with the community. In an open-air Greek theatre, the event was "sponsored by a student group" and KPFA radio station to support stantion's further events as a fundraiser (Hollenbach 1). The audience mostly consists of people from activist, academic, and artistic circles who believed in performance of poems, poet's self-expressive voice and the harmony among the audience created a "ceremonial, ritualistic experience" and during poetry readings with political content, listener reactions are vivid and often turn into a dialogue format (Hollenbach 2). The space is not a hall, but rather an "agency space" where the production of thought and political discussion is constructed in the moment. The energy of being observed, which could normally be softened and controlled through interaction, is intensified here from a different perspective, an energy is formed that cannot be seen or interacted with. This poem, transmitted through radio waves, goes beyond Soja's concept of "lived space" and, in a sense, foregrounds the "heterotopic" and "plural" nature of space. Moreover, Ginsberg is not alone in this performance; at the beginning, he introduces Peter Orlovsky and Peter Grovin, mentioning that he is collaborating with them and acknowledging their common ground by saying, *"*All three of us are good Buddhists*"* (0:58), pointing to a collective presence.

With the lines they read together, they reveal the plurality of voice and the collective existence of the poem (3:42). When they define the song they perform as "four noble truths," they emphasize once again that it is an inclusive and hybrid piece: *"*Shamatha,*"* *"*wheel turning,*"* *"*three marks of existence,*"* *"*Dharma Chakra*"*—they interpret all of these, in their own way, *"*in country western style*"* (1:09–1:28). This meeting point of cultures is a full example of Thirdspace. The listener not only hears the poem but is also exposed to it as a part of the recording, as part of a countercultural atmosphere. In this context, *KPFA* recording proves that performance is a spatial, and a temporal and sociopolitical space of sharing.

Reed College and *KPFA* performances transform Ginsberg's poetry from being merely a space of individual expression into one of the founding elements of collective memory. At Reed College, the silent yet intense participation of a young community allows Ginsberg's poetry to exist publicly for the first time, while *KPFA*, through the contributions of an unseen, dispersed, and potentially unlimited number of audience, expands and deepens the meaning of the poem. When both performances are evaluated through Soja's concept of multiplicity, they allow the same poem to avoid existing in a homogeneous state across different times and contexts, and to be continuously reproduced. In this way, through performance, the poem is no longer limited to Ginsberg's voice but is shaped by the contribution of each listener. Thus, the presence of the audience expands the scale of meaning, adding new dimensions, and through Ginsberg's collaborations, cultural diversity is ignited, removing the poem from fixity and turning it into a constantly transforming Thirdspace. In this way, through audience responses and the collective voice of the time, the poems cease to belong solely to Ginsberg, transcend their objective limits, and are recorded as a living form of memory.

When we consider the poem as a canonical written text that dominates the publication and media, the plurality of meaning that forms in the mind of the audience and the ideas the poem represents create a conflict. However, Ginsberg's improvisations and momentary additions or omissions during the live reading of the poems create Thirdspace rupturing this fixity. As it was mentioned by Francis Berry, the space between the sound and the meaning opens up possibilities that differ from those offered by the written poem as "the voice of a speaker tends to intrude on the created world," making performance

open to contribution and editing (279). As Diana Taylor also mentions, performances challenge the assumption of "dominance of language and writing," which over time became "meaning itself," over "live, embodied practices" (25). What makes Ginsberg's performances fluid and complex is the fact that he does not always perform the written text word for word. Depending on his mood, audience reactions, the space, and most interestingly, the social and political events of the time, he plays with lines and words in his performances such as his "Hum Bom!" or "Howl" readings from various years, each correcponding to the time's particular issue. Such changes do not simply affect meaning, they actually make each performance unique and unrepeatable. The emotional tone of the poem adapts to the moment through the emphasis made with words or words altered to change the underlying message. In this way, through performance, the poem continuously constructs a new space, constantly forming and reshaping itself in a state of "becoming."

In this way, through his continuously performed poetry readings, he transforms artistic action into rituals and a kind of collective rhythm, creating an energetic unity. While melodic usage is very useful for memorability in political and spiritual works, repeating sounds function like an invitation by employing a fundamental sensory element such as vibration. These rhythmic and repetitive waves of sound absorb all the physical and mental space they can reach and make it a part of themselves. For example, in the performance of the poem "Hum Bom!", thanks to its musical and repetitive structure, the listener is drawn into the performance, and through its rising and falling parts, it holds attention with a hypnotic and absurd atmosphere, powerfully delivering its anti-war message. Just like in the performance and rhythm, Ginsberg makes such a reference to hypnosis and absurdity in his depiction of war. In this way, the poem is once again spatialized through experience and is re-ingested by the audience in a different context.

Spatialization, when we consider Soja's Thirdspace theory, is not limited only to sound or the aesthetic aspect of performance. This spatialization is not limited to the qualities detected in the sound or the venue but also includes the poem's expression of and emotional-mental hosting for the points where it intersects or conflicts with politics, memory, society, and the individual, which is again an element of spatiality related to Thirdspace. Attali argues that the dominant political structure uses sound to "silence" and "forget" the existing "violence" while making people repress the ongoing struggles to the

background (19). It is clearly seen that the sound in the media and the memory curated collectively is a direct reflection of the contrast between the politics and the counterculture. Memory is not entirely personal but also collective, making sound a tool of power and empowerment at the same time. Ginsberg, through his poetry performances, takes his individual memory out of the written text and merges it with sound. The poem thus transforms into a space of remembrance. In the reading of "Elegy for Neal Cassady," in *Intersection* performance, the trembling in his voice draws the audience in with emotional sympathy as he tells of Neal Cassady, initiating a kind of narration. Even though his words seem to tell a story, everything takes on a more natural tone when he begins to speak about moments they shared years ago. Beyond the text, with a memory practice where he questions both what happens after death and what life is, and with his melancholic tone of voice, Ginsberg's personal past is not only heard but also made to be experienced by the audience through his performance, and thus a collective memory is formed.

Politics in Ginsberg's sound recordings create a hybrid by combining personal and public aspects. The recordings, with the content of the performance and poem changing over time, transform into a Thirdspace that is open to transformation. When comparing the "Hum Bom" performance in the *1971 Intersection* recording with the "Hum Bom" in the *Public Reading* recording, although the source is the same, a significant difference in political perspective and expression arises depending on the performance. Considering the political events of 1971, "Hum Bom" presents a political statement belonging to a somewhat unknown situation happening elsewhere, as a form of anti-war stance. In the performance, the poet's voice, the poem, and its meaning are conveyed to the listener in a more inward, more sophisticated didactic manner. In the introduction, "long hum and b-o-m" are introduced and referenced, and it is explained that this is a Tibetan mantra (0:05–0:29). It is conveyed more as a chant and mantra open to participation. As one of its early examples, it is short but pointed, delivered like an invitation to question. On the other hand, when we come to *Public Reading* performance, this poem becomes both longer, more detailed, and more confrontational.

"Hum Bom!" is one of the most prominent pieces from this performance. In an early reading of this poem, Ginsberg makes a short but pointed critique of war. The

monosyllabic “Hum” and “Bom” onomatopoeically imitate the sound of a nuclear bomb and simultaneously, as they are repeated for more than 3 minutes, resemble a Shivite chant (“Allen Ginsberg Reading at The Intersection”). Though “hum” and “bom” are semantically meaningless non-words, orally and when used as a part of the poem’s syntax, they become meaningful questions: “What do we do? / Who do we bomb? / What do we do? / What do we bomb? / We bomb; we bomb them” (0:48–1:01). With simplicity, inquisitiveness, and a stoic approach, he criticizes the unquestioned acceptance of the military as a concept and alludes to the political discourse of the Cold War period. With its ironic, tense, and absurd energy, it is not only a poem but also a protest carried out sonically. The sound Hum, despite various interpretations, is a sound that is used to defy “invisible demons” by “binding” of a sacrificial ritual (Evans-Wentz 339). It can be said that through this reinterpreted chant, Ginsberg is fighting against the political oppression and violence not through physical intervention but by exposing politicians with the essential question: “who do we bomb?” In the duality of chants and Ginsberg’s interpretation of a chant, there is a satirical and hypnotic rhythm.

The 1991 addition to the poem, which is dedicated to the jazz trumpeter Don Cherry (with whom Ginsberg studied music), refers to the Gulf War, extending his critique against Cold War militarism. Questions are at the forefront, there is a dispute over who the media holds responsible and, at the end of the day, a major commentary on the futility of violence. This time, the “hum” and “bom” variations are developed into “Whydja bomb? / We didn’t wanna bomb!” and “Who said bomb? / Who said we hadda bomb?” These questions are furthered as “Who wanteda bomb? / Somebody musta wanteda bomb!” and then evolve into the poet’s hypothetical but very likely the military decision-makers train of thought: “They wanteda bomb! / They neededa bomb!” followed by the casual lies distributed by the media: “Hadda get ridda Saddam with a bomb! / Saddam’s still there building a bomb!” The poem’s final section references a real war and alludes to the biblical apocalypse with Gog and Magog, the figures, tribes, or nations that side with evil or Satan: “Armageddon did the job / Gog & Magog Gog & Magog” (*Public Reading*). The reference first sounds like a moral reminder of the end of days and the judgement for mass murder; however, when Ginsberg replaces “job” with “mob” the usual suspects of the mob turn out to be: “Saddam said he hadda bomb / Bush said he better bomb!” (*Public Reading*).

Similarly, the poem “Have You Seen This Movie?” also delivers a critique of the state and the media. By assembling fragments from films, news programs, and propaganda placed into media by the state, it questions the mechanical nature of the ideological structures behind media and visual culture. Ginsberg’s reading has two distinct tones, one a flat tone where he is reciting articles and politicians’ statements and the other more personal and sympathetic one where he is pointing out the hypocrisy. As someone who advocated for the legalization of drugs, he asks in his poem: “How many folk jailed for grass? / Ask congressmen,” thereby criticizing politicians who focus on finding solutions for drug use instead of addressing major issues of the period such as hunting, oil and chemical trade, war, and occupation (0:52). In response to congressional proposals about limiting energy consumption in cities, he mentions the drastically different environmental impact of the bombs dropped by the same government and says “Om!” in an embarrassed tone (2:35). With the desperate cries of a whale in polluted water, this political atmosphere, which he defines as “Screaming Death/America,” is recorded as a performance that clearly criticizes and exposes the state (2:57). By shifting between sarcasm and bitter truths, it constructs a narrative and simultaneously an archive of a planned resistance against the state-led criminalization and normalization imposed on society through the media as a political apparatus.

Finally, with the “Nothing Personal” performance, he responded to the politicians of the period who attempted to isolate politics from society through normalization and indifference. Among such political poems, he creates a contrast with this title, and then refers to Antiquity by mentioning elements that can be considered more classical poems such as “Homer’s barque” and “rocks sat grave ocean bottom” (0:01, 0:35). By saying “Breaths slower than sighs” and “eyes fixed on the horizon,” he defines a state of waiting and expectation, while also emphasizing how this situation manifests in the present as something archaic (0:33, 0:15). However, the “old love” that the poet waits for and perhaps desires has now remained distant like a “white myth” (0:46–0:48). At the point where he begins to describe the contemporary human condition, its absurdity and nihilism, the performance of this poem, which tells of death news in newspapers, telephones ringing in the White House, and the state of a solitary body among the waves, turns into a lament and a radical performance that emphasizes nothing is personal and everything is political. Criticizing the impersonal nature of institutions and underlining

that this is a brutal condition, he argues that the old memories of war and the glory of the old world can no longer be seen today. Moreover, he criticizes the mechanical structure of institutions, offering a different perspective on the emotional and moral outlook of the time. This sonic protest tone has only been documented and archived thanks to the performed sound recordings.

The intersection points of public politics and personal politics are revealed in the comparison of the performances "Autumn Gold: New England Fall" (*Intersection* 1971) and "Autumn Leaves" (*Public Reading* 1994). The 1971 *Intersection* recording, the "Autumn Gold" performance, presents a narrative that criticizes the absurdity and normalization regarding the ecological and social structure of the time and how perceptions of city, society, and consciousness deteriorated. Not just in a single location, but from New Hampshire to Denver, throughout America, he says "city being destroyed" and begins by depicting how the environment is ruined by traffic and chemical emissions, with the description "Red smoke penetrates through Manhattan's nostrils" (0:18, 0:24). This "October smoke" is made of burning plastic, "tiny monsters of cancer" that enter the body with nicotine. In addition, in the following lines, with the words "concrete road next to graveyard with American flags," he criticizes the contrast between the dull road and the graveyard after the war. The Connecticut River, "Mayan joy of heaven" which was "once filled with the golden trees" and "mooing cows" of Native Americans, has been corrupted, just like the smoke and the American trees that turn red every autumn. This severe environmental degradation reflects back onto the human. For the figure who wakes up coughing, thinking becomes just as hard as getting out of bed, and with the loss of meaning, and dullness, this has both normalized within a cycle and come to dominate the space (1:45–2:07). Ginsberg later emphasizes a point, saying "the body, the big beast/the mind get confused," referring to the past and indicating that the inability to use the mind as a body and to be stimulated gives rise to a fundamental existential anxiety; as opposed to Descartes's famous saying "I think therefore I am," he describes the traces of a disappearance with "No, I don't know who I am" (3:24, 3:44). He expresses that the world is no longer what it used to be, the elements of the ancient world are no longer the same, and the human condition has drastically changed, through this performance, by expressing that his personal experience is also political. He meditates on the rise of

consumption and the normalization of the absurd through examples of disappearing values and places.

In contrast, in the 1994 “Autumn Leaves” performance, he approaches similar elements and themes from a different perspective. As someone who is now 66 years old, he has come to see his body through a different lens. In this poem, by talking about his routines and saying “just learning how to take care of my body,” we can see that his concern has now merged with a worldly state as much as it stems from the abstract gaze of a poet, and that he places himself at the center. His routine is now different; instead of waking up coughing, he completes his daily routine in a “cheerful” manner. Eating “macrobiotic,” taking care of himself, and doing all of this in solitude brings him peace (0:11–0:23). Here, it is not the world of thoughts and ideas but the awareness of the connection between the body and sensation that dominates the performance. Even though he is at the center, in this reflection of the moment, he speaks these words with a tranquility and almost a wisdom that could be relatable to many people, especially those who share his age. At the end of this short haiku-like performance, he contrasts the previous understanding of autumn, which touched upon the uncanny but normalized presence of cemeteries, by saying “happy, not yet to be a corpse,” bringing clarity to a deeply personal subject (0:37). At this point, in these poems where he shares his concerns about the evolving self, the body, and the presence of the individual in society and in the environment, we can understand that perspectives and interpretations will vary depending on where they stand.

As another spatial element, in the expression of queer identity, Ginsberg in his performances do not merely represent his identity, but embodies it through his voice and performance and makes it public. He openly vocalizes homosexuality in his poems, and through his tone and emphasis, he presents his exploration of erotic imagery, emotional intimacy, and sexuality in a way that is both vulnerable and defiant. As an example of queer desire, the intense erotic themes in the poem “Please Master” from the “Holy Joly” (1994) album, concepts such as submission, body, and desire being openly discussed are not merely simple readings. Another example from *Public Reading* can be the “Sphincter” where a regular doctor’s visit as an old gay man could raise more than regular medical questions such as important social questioning of the field, personal views on body and aging. The radical representation of the queer body and desire, the male body repressed

by society, and the poetic reflection of intimacy through a tearful voice and theatrical flow to create a queer space can only be realized through such a powerful performance. And this can exist only in Thirdspace. Ginsberg's voice here is like a body that submits; his voice embodies and forms a space that shakes heteronormative perception. This, too, is a different kind of embodiment. Considering all these examples, the fact that the recordings of Ginsberg's performances, carried out at different times, deal with the same poems or the same themes yet possess such complex and fluid political nuances, shows that the structure which allows sound recordings to be archival forms open to conflicts, reconciling dualities, and not limited by perceptions of time and space is Thirdspace.

It is important to emphasize that another key theme is the temporality of the poetry performance as Thirdspace, once again as a transforming and expanding space. The repetitions of Ginsberg's poetry performances and their reinterpretations over the years allow us to move away from the idea that the countercultural archive prepared by the poet is irrelevant today or static. These performances can also be read as counter-spaces within the framework of Soja's Thirdspace. Through the recordings, a wider audience from different groups has been exposed to this space. Therefore, there is a field of temporal circulation and interaction at play. In this part, there will be examples to show how performance repetitions generate new meanings and how Ginsberg's sound recordings possess the quality of a Thirdspace as an archive.

First of all, each repetition of the poems is less a reproduction and more like a re-compilation of the archival space through historical, personal, and political changes. The reading of the same poems in different time periods means the re-performance of the existing archival record. The reconstruction of the poem with a changed tone and voice, and at the same time its carrying different meanings as a reaction to different political contexts, is also part of this transformation and resignification. For example, when the 1956 and 1982 readings of the poem "Howl" are compared, a clear difference is heard between the poet's young, radical, and confrontational energy and his more experienced, mature, yet still confident structure. These two different performances reflect emotional intensity from very different angles and, by changing the perspective, construct a hybrid, new space. Now, the person accessing this archive experiences both tones in a fused form. In that sense, the archive prevents the performance from becoming fixed to only one point

of time or one political stance and shows that it is reconstructed with each repetition as time unfolds.

For the researcher, time is nonlinear and multidimensional in the archive, therefore, by progressing alongside experience and simultaneously, it allows for the coexistence of different temporalities within a single performance. Reine Ryden mentions the archival time as an hourglass, time running from past to future with a narrowed down in-between space with a "rolling now," with preferred narratives of past that corresponds to the present and future; making the narrative of the past (8). Meaning, the scale of interpretation for past and future is wide, making understanding of time non-lineer and complex, while present can belong in restricted perspectives. Similarly, Thirdspace is not limited to spatial experience but also the temporal resistance; an archive with events happening and "becoming" without an encompassing sense of time. From another point, "scholarly sound archives truly become 'time machines' in multiple fields of knowledge processing as they produced collected, stored, preserved, and reused sonic artifacts" (Birdsall 4). Due to the archive of performances, Thirdspace carries social, political, emotional, and physical meanings, as well as possessesing a pluralistic temporal texture.

There two angles to exemplify, first is the relationship of the recordings with the past. The reinterpretation of performances that took place in the past sends a kind of message back to the past. *Public Reading* recording begins with Ginsberg's singing "The Tyger" by William Blake commenting on the "fearful symmetry," the sublime, continues with an autobiographical-chronological sequence of Ginsberg's works in between, and concludes again with Blake, this time "Nurse's Song," in which "all the hills echoed," creating a soundscape which must have ringed in the ears of the audience even after the performance. Ginsberg's last known recording curated with Blake's songs and remarks on "the fearful symmetry" of poetic expression encapsulates his lifelong dialogue with visionary art, framing his own works within a sonic and spiritual continuum that blurs the lines between past and present, self and other. The reading significantly begins with the poet's remembrance of his poet-father Louis Ginsberg, with "Don't Grow Old" from 1976, self-reflexively marking his own impending death. Ginsberg's treatment of his father's death is not without humor; lightly touching upon his father's funny anecdotes, such as the one about his reaction to his son's coming out as gay. With this auto-curated

sequence, Ginsberg both plays with the chronology of Blake's works and creates a collage of his own life in poetry, playing with temporality and witnessing the important events of the twentieth century. Secondly, this *Public Reading* projects a political, personal, and emotional overtone into the future, caused by the fact of the poet's old age and wavering health, having recently been diagnosed with liver cancer. All of this provides a temporal depth made possible in the Thirdspace and preserved in the archive.

Second aspect that helps Ginsberg's archives to break the staticity is that the aim is not to present a final product, but to reflect an ongoing state of transformation by narrating what is continuously "becoming." This archive does not function merely as a space of preservation; it is a space of repeated, living events, and personal history enfolded into the history of the poetic community, encompassing the second half of the twentieth century. The fact that poems like "Hum Bom" still take on more significance in time in relation to the continuous present and carry political messages in different contexts is a powerful example of this. In the 1960s, the bomb mentioned in the poem referred to Vietnam, earlier to Japan, and in its well-known final recording in 1994, it had fallen on Iraq while threatening Haiti and North Korea. In this context, even if the only difference is time, the meaning of the poem does not become outdated; it continues to provide a current depiction of the political events. This is a fundamental element regarding the archive's existence as a Thirdspace and its revival through the repetition of performance.

While archives are records that can be accessed repeatedly, the re-recording of the same poem in different periods is also a political insistence that further engraves the idea to with its evolving significance. Even as time passes, the messages do not become static, they change and transform and their constant repetition is what sustains them through. For example, the poem "Howl" being read multiple times over the years has been important for different reasons. During its first reading, it was a howl against the Cold War, conformism and control, while years later, on its 25th anniversary reading, it had already become familiar and ingrained in memory, but through its repetition, it once again brought society face to face with the fate of those broken intellectuals from years before. During that time, figures like Neal Cassady and Jack Kerouac had passed away, while on the other side, along with Ginsberg, Gary Snyder and Gregory Corso continued their work on different directions. "Howl," was once descriptive but it later took on a historical

significance, and at the same time, became an introspective when Ginsberg returned as a poet to Columbia, the school where he had once been a student. The archive thus maintains its dynamic and variable state, continuing the persistence of its political statement and, as a space, carries on in a state of becoming with multiple meanings.

It has been previously stated that the audience is an important part of performances. In this respect, the historical positions of the audiences in the archives also add different meanings to each performance and shape the archive as a collectively shared Thirdspace. The relationship established with the poem transforms through the expectations and reactions of the audience. The atmosphere at Reed College stands in contrast to the conservative environment of the 1950s. Upon a Valentine's Day event, Gary Synder and Allen Ginsberg take on the stage, "Allen is miked closely, so his volume is even throughout. His enunciation is clear, his timing perfect; he never stumbles. His accent is classic North Jersey Jewish, intelligent and passionate" ("Howl": Unleashed) The audience, a small group of college students, are young and ready for rebellion (Chavez, "First"). Their positions in society are uncertain, and they are still in the process of shaping themselves ideologically, politically, and socially. What they expect from Ginsberg and the Beat generation is a radical representation and a refreshing deconstruction within the political climate of the time. These expectations directly influence the nature of the performance. An enthusiastic and tense performance emerges. During the performance, outward and inward angers merge; existential quests, contradicting the dominant traditional and paranoid energy surrounding them, transform into a chaotic rage observable in the youth.

In comparison, the *Howl25* reading in 1981 brings Ginsberg to the stage from a completely different position. Having previously won the obscenity trial, Ginsberg's poem "Howl" is now officially recognized as a literary work. In 1981, Allen Ginsberg organized a special event at Columbia University to commemorate the 25th anniversary of his poem Howl. The event took place at Columbia University's McMillin Theatre and was held as a benefit night in support of the Naropa Institute ("A Benefit"). The evening opened with a speech by Anne Waldman, after which Ginsberg took the stage and addressed a large audience of students, academics, and members of the arts community who valued the cultural legacy of the poem ("Ginsberg Reading 'Howl'"). As Ginsberg

read the poem in its entirety, and also added some singing, he spoke in a tone that conveyed both the spirit of the past and present-day concerns reflective of the Reagan-era political climate. The event was not merely a nostalgic repetition of the poem but served as a renewed gesture of resistance for its time (Warner, "Raskin"). In this way, the McMillin Theatre became both the stage and the witness of poetic memory. The audience witnesses a piece that has become a classic. There is both a sense of nostalgia and a defiant effect despite the silencing power of time.

In the later readings of "Howl," the audience no longer witnesses a social resistance, but a personal one. In Public Reading, the last known recording before Ginsberg's death, a sharing takes place that questions life with an inner and meditative energy. The voice itself is now free; the audience already knows the words, and there is no curtain. In an abstract dimension, the poet and the audience together shape the performance. This co-created product is archived and reaches even wider audiences. Even after Ginsberg's death, the archive continues to be constructed not only by him, but also by audiences dispersed across time. At this point, performance, by transforming into a space of temporal plurality, collective sharing, and constant reinterpretation, also transforms the archive into a continuously becoming Thirdspace that resists ending or completion. As long as archives reflect and activate the performance, they function as a potentially boundless and ever-present Thirdspace without needing the poet's body or physical performance spaces. It is the performative aspect of the archive that makes it a Thirdspace. Through archives, we understand that poetry can be a lived, repeated, reinterpreted, and rewritten form. When combined with Soja's theory of Thirdspace, neither poetry nor history can be fixed into performance and archive. Sound recordings are in a constant state of becoming through listening and interpretation from the past to the present and into the future.

Thinking of Ginsberg's performances as Thirdspace changes the way we interpret both his understanding of poetry and his political stance at a fundamental level. These recordings are not just historical documents or aesthetic performances. They are also lived, felt, and transmitted spaces through time and location. Ginsberg's voice gains and distributes meaning not only from what he says but from how he says it, through his breath, rhythm, and pauses. With his performative choices, how long he holds a breath,

when he raises his voice, or when he lets silence speak, he turns each reading into a unique spatial event that embodies what Edward Soja defines as Thirdspace, a lived, dynamic interplay between the real, the imagined, and the experienced. In this sense, sound becomes more than just a physical medium and it turns into the space where poetry is built and where politics takes shape in recognition. His presence in these recordings does not merely deliver a poem, it creates a moment of encounter. Rather than a fixed meaning in a static form, Ginsberg allows the poem to unfold and keep "becoming" in real time, always shaped by context, emotion, and presence, which aligns with the openness and transformative quality of Thirdspace.

When Ginsberg's recordings are analyzed with the frame of Thirdspace, there rise further questions for the scholarly discussion of performance and poetry. For instance, what role can sound and performance play in forming today's archives of dissent? This raises the question of whether listening itself can be considered a spatial practice, one that actively constructs Thirdspace by allowing marginalized voices to occupy public and symbolic territory. Or how can we rethink the boundaries between written text and the body, or between private memory and public history? Throughout this analysis, poetry, sound, archive, and politics did not appear as separate concepts, but as intertwined and mutually shaping ones. The transition from written text to live performance carries its own political meaning because it allows the word to inhabit space, the body, and the present moment. In this sense, sound does not merely preserve what happened, but becomes a generative force, an active terrain for cultural negotiation and spatial reimagining, true to the logic of Thirdspace. Ginsberg's archive is not a sealed past but a living, and echoing inheritance carried across generations.

CONCLUSION: "AND ALL THE HILLS ECHOÉD"

This thesis argued that Allen Ginsberg's poetry is not only an artifact in print form but composed as performances, productive of Thirdspace through sound, recording, and interaction with the audience. The first chapter explained how Ginsberg's sound recordings were created as an archive of counterculture, what role these recordings played in reflecting their period in sociopolitical and artistic terms, and how these archives have continued to be reproduced over time in digital environments, using historically and culturally grounded examples such as *Reed College, Intersection, KPFA Poetry Festival, Howl25*, and *Public Reading*. Defining the archival recordings as Thirdspace through the principles of hybridity and multiplicity in politics, identity, and aesthetic, the second chapter provides an analysis of performances selected from Ginsberg's performance. Here, the aim is to interpret the nature of Ginsberg's recordings, both as poetry and as performance, as a space where political radical act of resistance, personal reflection, identification, and collective memorization can take place as an experience and phenomenon. This Thirdspace is crucial not only in contextualizing Ginsberg's performances in their evolving political significance, but also in situating them as lived, embodied acts of memory and meaning-making. Recordings as Thirdspace allow us to understand that his performances document resistance and enact it through presence, multiplicity, and continuous reinterpretation.

Starting from the 1956 Reed College recording, in examples such as the 1981 *Howl 25th Anniversary* reading and the *1994 Public Reading*, Ginsberg is portrayed not as an individual narrator isolated from history and society, but as a political, cultural, and artistic witness of his time, representing the countercultural memory from his own perspective. These performances produce a representation of history and culture from the viewpoint of individuals on the margins, encompassing themes such as queer identity, anti-war stance, spiritual resistance, and the alternative use of technological media. As an archive of counterculture, Ginsberg's recordings, by keeping up with a spontaneous and naturally flowing performance, form both a phenomenon open to retrospective and introspective reflection and come to the forefront as a collective experience that continues to be embraced by the public. This collective connection, especially by queer, spiritual,

and anti-war communities, suggests that Ginsberg's voice has remained a resonant tool for articulating identities excluded from dominant historical narratives. These performances thus do not only preserve countercultural memory but help constitute it through embodied repetition.

According to Soja's spatial theory, these performances operate on three levels as a system: the canonical narrative about the poems and the poet, which functions politically dominantly in society, the meaning of life and history focused on objective judgment, and a perception of poetry not open to live interaction (Firstspace); the composition of the poem and its symbolic representation in language (Secondspace); and the temporally unbounded, multi-layered artistic, personal, and social interaction of the performance moment, secured through recordings (Thirdspace). Thirdspace lets different timelines, identities, and meanings coexist together by working through space. In Ginsberg's case, older performances can be heard again in new situations, and this creates multiplicity of senses. One can sense it in pieces like "Plutonian Ode" or "Hum Bom," where the personal blends with public protest. They are not just poems being repeated, they shift meaning because the voice brings past and present together in the same moment. As an example, the KPFA recording, beyond the physical dimensions such as the physical radio station and sound waves, simultaneously contains all aspects by providing a perception of space that includes symbolic poetic language and polyphonic reading, intersecting without establishing dominance over one another, forming an experience open to interpretation and containing contradiction, multiplicity, and fluidity within itself. In another example, Ginsberg's state of rewriting and reinterpretation by interacting with his past performances through the Public Reading recording, the political atmosphere intersecting with the personal details he provides about his life, and the evolving and shifting meaning through the audience's contributions, all of these are features that deepen the meaning when evaluated from a Thirdspace perspective of the recordings. From this point of view, Ginsberg's recordings are not fixed structures belonging solely to the past, but they assign an archaeological value that is always open to be studied as an account of human experience. The fact that the recordings are accessible and streamable on different technological platforms such as UPenn, YouTube, the Internet Archive, the archive of the Naropa Institute, along with several Poetry Center Digital Archives (San

Francisco State University, University of Arizona, Poet's House and other) likewise contributes to the existence of a countercultural archive that is almost impossible to lose.

From another perspective, Ginsberg uses his voice not only as a tool for reading poetry but also as a form of political intervention. In contrast to state-regulated archival instruments, the personal act of recording his own works is in itself a form of rebellion. Creating a counter-narrative, interpreting his and others' works, experimenting with musicality and sound such as using Buddhist mantras, jazz, and rock, provide an important radical stance. Poems like "Hum Bom" take the form of a satirical protest against war through the rhythm of sound, while "Plutonian Ode" becomes both a spiritual and political lament. In an aesthetic sense, Ginsberg's use of voice and his personal interpretation of the relationship between thought, sound, and expression to preserve the spontaneous nature of his poems also offers an example of rebellion and individuality in the artistic medium.

Ginsberg's works are not limited only to the influence they had on the New York and San Francisco communities of his time. Culturally and artistically, they have inspired many performance artists, poets, movements, and contemporary performative poetry forms such as digital poetry, from Europe to Cuba, from the Soviet Union to Czechoslovakia, from 1950s to the present day. His participation in poetry-related events in Havana in 1965 and then in Moscow suggests that Ginsberg was a cultural symbol of counterculture where rebellion against political oppression prevailed (*Iron Curtains* 7). It can be said that his travels in Latin America and Europe represented not only a literary but also a cultural diplomacy in the form of resistance. In addition to his travels and meetings with local artists in Havana, his relationship with Michael Ballagas and his comments on his own deportation and Ballagas's imprisonment show, in many ways, that he was aware of the diplomatic impact he had. In *Iron Curtain Journals*, he openly expressed his experiences to people in other parts of the world by stating that communist countries were not much different from America's oppressive regime and summarizing it all by saying "the world is a mountain of dogs" (Ginsberg 157). For this reason, especially queer artists and activist poets have been influenced by his contributions to open identity and open expression. Therefore, these recordings come to the forefront not only as individual poetry performances but also as an effort to construct a collective memory.

With his visit to Prague in the 1960s, Allen Ginsberg influenced prominent Prague Spring artists such as Egon Bondy and Vaclav Havel on the importance of formal freedom and political stance in literature. Although this influence led to Ginsberg being seen as a threat and deported, it also resulted in him being regarded as a significant figure in collective resistance against censorship within the Czechoslovak underground art scene called "samizdats" by both the locals and also the American artists like Jed Birmingham (Breger "Metropolitan Greetings"). In addition, during his time, in the Netherlands in the late 1950s, his acquaintance with Simon Vinkenoog and Adriaan Morrien also became an inspiration for young Dutch poets in Dutch literature to break "thematic and stylistic formality" and form their own unique "Vijtigers" communities (van der Bent 203). Like Ginsberg, Vinkenoog also became an important figure in poetry production focused on voice, breath, and performance (205). On the other hand, his embrace of an improvisational understanding of poetry and his spiritual-political performance aesthetic have guided contemporary sound studies. In a lecture he gave in 1978 about William Blake, the discussions he had with students evolved into significant points as he added his own interpretation to Blake's poetry ("Blake-Research/Readings"). By making comments on book editions by English literature scholars such as David V. Erdman, he added different interpretations to Blake's poems. Moreover, the fact that all these voice recordings are archived and accessible at the Naropa Institute is also important in terms of providing resources to various scholars today.

Outside of Europe, Ginsberg's collaborations with different figures such as Anne Waldman, Bob Dylan, and Philip Glass in the United States also come to the forefront. The joint initiative of Ginsberg and Waldman in founding the Naropa Institute serves as an important example of bringing their poetic legacies onto an interdisciplinary platform. Thanks to Naropa Institute's unconventional curriculum and its significance in preserving the legacy of the Beat Generation through archives and teachings, Ginsberg's influence has become even stronger today. In addition, the works jointly produced by Waldman, Ginsberg, and Bob Dylan turned into stage performances that brought together political and artistic poetry with music, and they performed their poetry alongside rock music during Dylan's tours. Another important example is a multimedia collaboration with Paul McCartney and Philip Glass which combines poetry, music, and political commentary in a performative gesture that goes beyond the poem's reach in the page. This collaboration

is one of the most important examples of collaborative and collective work, when Paul McCartney describes the first session together around 1993, he says Ginsberg "would read" him "the piece" and he would "play the guitar with him," they were composing the work then and there, together ("Paul McCartney on The Ballad of The Skeletons"). Furthermore, Ginsberg participated in other collaborations with minimalist composer Philip Glass such as *Hydrogen Jukebox, Have You Seen This Movie?* and *From Cabin in the Rockies*. They enabled the production of interdisciplinary experimental performances by combining the rhythmic structure of poetry with musical composition. Through these performances, his poems were helped to be experienced as a "lived space" constructed through sound and time. As a concrete example of performative energy and the transformation of word into action within the contemporary art scene, these collaborations have influenced today's world of music and poetry.

In addition to his musical collaborations and the significant sound archives at Naropa, he has also influenced active performance artists today through his recordings and has led to the creation of new works. Mark Amerika's *remixthebook* project is a digital platform that emphasizes the intersection of writing, visual arts, and sound technologies in the digital age ("Remixthebook"). With this project, Amerika transforms creation from an experimental perspective by remixing the sound recordings and other materials of Ginsberg and similar artists, not only in terms of music and sound but also in terms of thought, identity, and text, through a new idea of creation. He reinterprets and produces forms of improvisational and multiple narration that argue against the authority of grand narratives using digital tools. On the website, Amerika utilizes the texts of writers, academics, and artists to remix the materials with sound and video into interactive content to let fixed works continue to be fed as a continuous flow of thought. In this context, it can be seen as a contemporary extension that exemplifies in digital form the poetic Thirdspace understanding that Ginsberg presents in the context of voice-poetry-performance.

These performances and collaborations mentioned above shaped how poetry interacts with music and expanded the way space, time, and identity operate within poetic forms. Ginsberg's stage presence, vocal shifts, and constant interaction with surrounding political climates extended the poem beyond the page and into lived environments. From

concert halls to public squares, his poetry turned into something spatial, mobile, and experiential. This performative expansion of poetry allows us to consider his recordings not only as artistic or musical, but also as spatial interventions. It is at this point that Soja's theory provides a useful framework to think through Ginsberg's work once more in the literal sense, but through the metaphorical and lived dimensions of place his voice creates.

However, as further studies in the future, if we are to examine it from the other perspective, by shifting Soja's geographically, sociologically, and urban-based theory away from physical geography and toward a cultural and poetic point, we can consider Ginsberg's sound recordings as a mapping of countercultural Thirdspace, identity, experience, and poetics. As Alexandre Ferrere argues, Ginsberg's poetry is shaped by "psychogeographical variations" which reveal a poetic response to place, time and memory merging geography with perception (*Geo-Poetics* 3). Ferrere highlights that Ginsberg's recordings are not only documents of lived environments but also "collages of the real," capturing the simultaneity of interior and exterior space through spontaneous improvisation (10). It can be said that his poems but his performances, too, reflect this geographical reclaiming process. These recordings can be seen as a map of opposition that functions through poetry, cultural memory, space, time, and the body. When we position Thirdspace as the space of this becoming and variability between individual experience and collective consciousness, Thirdspace provides a more concrete defense as the theoretical ground for this mapping.

First of all, from this perspective, every performance by Ginsberg leaves behind a spatial trace. These traces manifest not so much as written texts but more as an auditory experience in a city, in a movement, and at a specific point. Ginsberg performed his poetry readings in many different cities and places. When we consider what this might have to do with his performance, a quantitative approach, like taking a map and marking the places he visited, is not sufficient. Ginsberg carries himself into the places he goes. The countercultural space created during the *KPFA Poetry Festival* 1977 broadcast constitutes a collective, poetic space. In this San Francisco society, the collectivity of the place and the difference, perhaps the loneliness, that Ginsberg brings from New York places a political tone in his voice. During the broadcast of a radio studio, neither the words of the poem nor the physical elements of the cities are dominant. Between the pauses for breath

and the gaps in the radio waves, there is a different, fluid map. The spatial trace left behind is not physical but experiential and personal. And as much as it is personal, it is also plural and collective as being a part of a whole.

In addition, Ginsberg's recordings build and alternative map to the geographical and stretch its boundaries and transform ordinary places into powerful political spaces through poetic discourse. On a macro scale, by re-territorializing American spaces, he creates a field for political activism. In the poem "Wichita Vortex Sutra," the poet is in a moving vehicle, traveling along a road in Kansas, and is in a kind of meditative state. Alone, he transforms Kansas into a moment within a vortex that belongs either to the present or to a hundred years ago. Kansas is no longer that Kansas, nor is it just a narrative tool in the poet's mind. The liminality of Kansas creates a political and anti-war zone; it marks a road, a city, or a physical space with a counter-American discourse. On a micro scale, in the 1995 *Knitting Factory* performance, the microphone, as an extension of this political discourse, transcends physical boundaries and creates a different spatial image for the audience. This new America emerges in the audience as a politically charged space whose borders have been disrupted and redefined through emotional attributions. A counter-map is constructed, entirely independent from physical locations.

Within this act of mapping, Ginsberg functions like a geographer as well as an "archon." With all his travels, life on the road, temples and universities, he is himself a part of a kind of poetic mapping process. From communism in Cuba, to Buddhism and Hindu culture in India, to European affects in France, to the dangerous home of the "other" in Russia, and in many other countries, he has always engaged with countercultures. In his poems, he offers an experimental approach by synthesizing the major oppositions of his time, such as East and West. For example, "Guru Om" contains foundations based on Buddhist philosophy processed through intense meditation. Or the poem "America" reflects a search for a common path despite the poet's opposition to America with his own identity. Here, we can speak of a performance that transcends personal or global cultural maps. It is both a spatial and identity-based mapping. And rather than being shaped by where he is, in his performances Ginsberg carries those places with him. In a way that these places are internalized within himself; therefore, we can observe a global map of counterculture in his performances.

Finally, this performance recording by Ginsberg, which began with a local event, creates a sound map of a global political stance extending from the Sixth Gallery to today's digital archives. With his 1956 performance at Reed College, he made an incredible contribution to the voice of counterculture and its documentation. This voice, which was a political necessity at the time, gradually offers an archival piece that is listened to in order to revive that period today. Even though 1994 may now seem as distant as 1956 for today's listener, the *Public Reading* from 1994 takes on different meanings as it is a trace that came towards the end of the poet's career. This does not mean it is the end of the map. The bond established with today's listener is being re-formed independently of time and space, thanks to the freedom provided by the digital world. The connection with the audience continues its fluidity and formation thanks to the opportunities given by time and space by the digital world. In this way, we can see that Ginsberg's archives go beyond physical maps and move toward a more cultural, political, and poetic location through elements of performance such as sound, tone, and breath. With the counterculture's desire to reinterpret everything, the classical understanding of mapping is also transformed and transcended in this way, and it becomes possible to say that the geography of counterculture is composed of sound and poetry. From this perspective, the sound recordings act as psychogeographical sites that register emotional, political, and poetic mappings, offering a "geography of memories" that transcends linear temporality (Ferrere 4). Through this kind of interpretation, the spatial perception that Ginsberg opens up in the context of Thirdspace allows us to reposition spaces of the past and the present. Maps are restructured through the lived dimension of performance just like how the demographics place themselves in the cities, unable to fit into boundaries. In light of this spatial reconfiguration of poetry, it also becomes important to reconsider how such countercultural mappings are treated or at times overlooked within academic criticism itself.

Before concluding, it is worth mentioning the position of Beat studies within the broader academic landscape. As Jed Birmingham notes in his reflections on the mimeograph magazine, *Yugen*, edited by Leroi Jones (Amiri Baraka) and Hettie Cohen (Jones) academic work on the Beats has failed to capture the free, radical and performative spirit of Beat writing itself. Birmingham asks valid questions, "When will we get archive research from primary sources instead of worn-out clichés pulled from secondary sources,

reprints and anthologies?" and "When will we get a Beat Criticism of 'wild form' and 'spontaneous prose' instead of clumsy parroting of Deleuze and Guattari?" ("*Yugen* & Jed"). This study, by focusing on Ginsberg's sound recordings through the lens of Thirdspace, moves closer to that sensibility. Rather than reading the voice only as a text to be interpreted, it treats is as a lived act as a kind of poetic space that continues to unfold despite lacking in the "wild form." This critique opens the door to revisit the goals of this study in a more grounded manner, particularly in how it seeks to bring archival theory and poetic performance into a shared spatial discourse.

To fill a significant gap in the field by addressing the relationship between poetry performances, archives and Edward Soja's concept of Thirdspace, this thesis sought to analyze Ginsberg's poetry in the context of his recordings as Thirdspace. In this framework, Ginsberg's sound recordings can be considered as artifacts of the past but also as inspiring sources for the future of poetry, archival, and performance theories. In that sense, when the connection between the concept of Thirdspace and poetry formed, some further research inquiries emerge. Some of them could be: how can sound archives be used pedagogically to teach cultural memory? What does it mean to listen politically in a digital age? And how might contemporary poets continue or transform this performative tradition to create their own Thirdspace? Or maybe, what else is Thirdspace? These questions extend the scope of this thesis, go beyond the specific discussion of Ginsberg's recordings and invite future research into how poetic sound continues to shape alternative historiographies. In the coming years, the reinterpretation of these recordings in digital environments with audience participation may lay the groundwork for new projects that will make the "open and transformative" nature of Thirdspace even more visible.

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APPENDIX 1 ORIGINALITY REPORT

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-YL-15
		Yayın Tarihi *Date of Pub.*	04.12.2023
	FRM-YL-15 Yüksek Lisans Tezi Orijinallik Raporu *Master's Thesis Dissertation Originality Report*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
AMERİKAN KÜLTÜRÜ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞINA

Tarih: 17/07/2025

Tez Başlığı: Karşıt Kültür Arşivi ve Üçüncü Mekân: Allen Ginsberg'ün Şiir Kayıtları Üzerine Bir İnceleme
Tez Başlığı (Almanca/Fransızca)*:.....

Yukarıda başlığı verilen tezimin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 87 sayfalık kısmına ilişkin, 16/07/2025 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %4'tür.

Uygulanan filtrelemeler**:

1. ☒ Kabul/Onay ve Bildirim sayfaları hariç
2. ☒ Kaynakça hariç
3. ☒ Alıntılar hariç
4. ☐ Alıntılar dâhil
5. ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tezimin herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumlarda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Oya Gülin Monus Çevik

Öğrenci Bilgileri			
	Ad-Soyad	Oya Gülin Monus Çevik	
	Öğrenci No		
	Enstitü Anabilim Dalı	Amerikan Kültürü ve Edebiyatı	
	Programı	Amerikan Kültürü ve Edebiyatı Yüksek Lisans Programı	

DANIŞMAN ONAYI

UYGUNDUR.
Dr. Öğr. Üyesi Özge Özbek Akıman

* Tez **Almanca** veya **Fransızca** yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.
**Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orjinallik Raporu Alınması ve Kullanılması Uygulama Esasları İkinci bölüm madde (4)/3'te de belirtildiği üzere: Kaynakça hariç, Alıntılar hariç/dahil, 5 kelimeden daha az örtüşme içeren metin kısımları hariç (Limit match size to 5 words) filtreleme yapılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-YL-15
		Yayın Tarihi *Date of Pub.*	04.12.2023
	FRM-YL-15 Yüksek Lisans Tezi Orijinallik Raporu *Master's Thesis Dissertation Originality Report*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

TO HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF AMERICAN CULTURE AND LITERATURE

Date: 17/07/2025

Thesis Title (In English): Countercultural Archive and Thirdspace: An Examination of Allen Ginsberg's Recordings

According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 16/07/2025 for the total of 87 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled above, the similarity index of my thesis is 4%.

Filtering options applied**:

1. ☒ Approval and Decleration sections excluded
2. ☒ References cited excluded
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5. ☒ Match size up to 5 words excluded

I hereby declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

Kindly submitted for the necessary actions.

Oya Gülin Monus Çevik

Student Information			
	Name-Surname	Oya Gülin Monus Çevik	
	Student Number		
	Department	American Culture and Literature	
	Programme	American Culture and Literature MA	

SUPERVISOR'S APPROVAL

APPROVED
Assist. Prof. Dr Özge Özbek Akıman

**As mentioned in the second part [article (4)/3]of the Thesis Dissertation Originality Report's Codes of Practice of Hacettepe University Graduate School of Social Sciences, filtering should be done as following: excluding refence, quotation excluded/included, Match size up to 5 words excluded.

APPENDIX 2. ETHICS COMMISSION FORM

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-YL-09
		Yayım Tarihi *Date of Pub.*	22.11.2023
	FRM-YL-09 **Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu** *Ethics Board Form for Master's Thesis*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
AMERİKAN KÜLTÜRÜ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞINA

Tarih: 17/07/2025

Tez Başlığı (Türkçe): Karşıt Kültür Arşivi ve Üçüncü Mekân: Allen Ginsberg'ün Şiir Kayıtları Üzerine Bir Inceleme

Tez Başlığı (Almanca/Fransızca)*: .....
.....

Yukarıda başlığı verilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır.
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne veya ruh sağlığına müdahale içermemektedir.
4. Anket, ölçek (test), mülakat, odak grup çalışması, gözlem, deney, görüşme gibi teknikler kullanılarak katılımcılardan veri toplanmasını gerektiren nitel ya da nicel yaklaşımlarla yürütülen araştırma niteliğinde değildir.
5. Diğer kişi ve kurumlardan temin edilen veri kullanımını (kitap, belge vs.) gerektirmektedir. Ancak bu kullanım, diğer kişi ve kurumların izin verdiği ölçüde Kişisel Bilgilerin Korunması Kanuna riayet edilerek gerçekleştirilecektir.

Hacettepe Üniversitesi Etik Kurullarının Yönergelerini inceledim ve bunlara göre çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Oya Gülin Monus Çevik

Öğrenci Bilgileri		
	Ad-Soyad	Oya Gülin Monus Çevik
	Öğrenci No	
	Enstitü Anabilim Dalı	Amerikan Kültürü ve Edebiyatı
	Programı	Amerikan Kültürü ve Edebiyatı Yüksek Lisans Programı

DANIŞMAN ONAYI

UYGUNDUR.
Dr. Öğr. Üyesi Özge Özbek Akıman

* Tez **Almanca** veya **Fransızca** yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-YL-09
		Yayım Tarihi *Date of Pub.*	22.11.2023
	FRM-YL-09 **Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu** *Ethics Board Form for Master's Thesis*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF AMERICAN CULTURE AND LITERATURE

Date: 17/07/2025

ThesisTitle (In English): Countercultural Archive and Thirdspace: An Examination of Allen Ginsberg's Recordings

My thesis work with the title given above:

1. Does not perform experimentation on people or animals.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not a research conducted with qualitative or quantitative approaches that require data collection from the participants by using techniques such as survey, scale (test), interview, focus group work, observation, experiment, interview.
5. Requires the use of data (books, documents, etc.) obtained from other people and institutions. However, this use will be carried out in accordance with the Personal Information Protection Law to the extent permitted by other persons and institutions.

I hereby declare that I reviewed the Directives of Ethics Boards of Hacettepe University and in regard to these directives it is not necessary to obtain permission from any Ethics Board in order to carry out my thesis study; I accept all legal responsibilities that may arise in any infrigement of the directives and that the information I have given above is correct.

I respectfully submit this for approval.

Oya Gülin Monus Çevik

Student Information			
	Name-Surname	Oya Gülin Monus Çevik	
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	Department	American Culture and Literature	
	Programme	American Culture and Literature MA	

SUPERVISOR'S APPROVAL

APPROVED
Assist. Prof. Dr Özge Özbek Akıman