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Heideggerian Space and Time in Ted Hughes's and Allen Ginsberg's Poems

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Abstract: The purpose of the present study is to explore the two concepts of time and space in postmodern lyric poetry of the two poets of the 1950s through the lens of the Heideggerian existential theory of time and space, which regards time as a horizon for understanding Being and distinguishes three different types of space: (1) world-space, (2) regions, and (3) Dasein's spatiality. To fulfill this objective, some selected poems of the two poets, including Allen Ginsberg and Ted Hughes, were analyzed temporally and spatially. The findings suggested that the two poets tend to treat time and space existentially and reject eternity. It was revealed that they are existential poets whose existence is manifested in their quest for identity within the immediate world or the global world as well as their concerns for their homeland and ideals. In their poems, time and space are intermingled with Being and reflect each individual's relationship with the world. The result of the analysis of poems showed that their poetry is not just the language of imagination and perception, but also the language of existence. The world is regarded as an existential space-time continuum and being-in-the-world is the fundamental ontological situation for Dasein. Accordingly, the world, like poetry, is a disclosure of things in nearness or distance, which matters to human beings.

Keywords: Heidegger; Postmodern Poetry; Space; Time; Allen Ginsberg; Ted Hughes

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1. Introduction

The philosophical concepts of space and time play a key role in reading literary texts, because “it is a well-known fact that space and time in literature connote the setting of a fictional work” (Oklopčić 116). As Semino mentions, literary communications are context-free and do not occur in a context shared by the producers of literary works and the readers (5). From various types of literary texts, poetry is considered as one of the major forms, in which space and time are of paramount importance because the relation between the world of poet and the real context of readers “is looser and freer than in other types of discourse. Moreover, the worlds of poems may involve fictional speakers and fictional addressees interacting in fictional contexts of utterance” (6). This point is highly important in lyric poetry, in which meanings are abstract and intellectual concepts indirectly related to the external world and “at whatever historical or personal distance, these aesthetic objects constitute an opportunity to reanimate a past as a present experience that surpasses the pastness of its content and complicates temporality itself” (Michael 279).

The brief review of the existing literature indicates that researchers have explored space and time in poetry domain from various perspectives such as embodiment and performativity, gender identity construction, socio-spatial relations, topographical approach concerning allegorical notions of time and space, and spatial theory of Lefebvre. However, no study has yet examined the representation of time and space in the lyric poetic language of the post-war poems by poets like Ted Hughes and Allen Ginsberg through a Heideggerian lens. In this regard, the current study seeks to analyze the concepts of space and time in lyric poetry utilizing Heidegger's philosophical theory of space and time as the conceptual framework to address the relationship between Being and poetic language. The current study utilizes a philosophical conceptual framework for examining poetry, because “writing is shown to be a spatiotemporal art and the importance of interdisciplinary studies is highlighted” (Kennelly 2). Considering the Heideggerian conceptual framework of the study, which conceptualizes time and space in terms of consciousness formed through making one's own different decisions from among the existing possibilities and discourses, especially the mainstream and dominant discourse, the researchers of the current study specifically analyze some selected postmodern lyric poems by the two poets, including Ted Hughes and Allen Ginsberg. The authors specifically delimit the scope of their study to Ted Hughes and his North American contemporary Allen Ginsberg as the two poets who rejected the dominant belief among the poets in the 1950s about the contract between the poet and the readers

and “capitulated to the zeitgeist and its witless revolt, in Davie’s jaundiced opinion, ‘against civilization’” (Davis 162). That is, moving beyond, and even subverting the dominant standards formed the prevalent trend of poetry in the 1950s, they sought to reflect on the social and political concerns of the moment in which they existed and aimed to offer responses considering the non-mainstream voices and groups, that is, they stood against the meta-narrative of modernism. Generally, they avoid using the customary poetic language of their time such as poetic rhyme and preferred to utilize symbols from their religion or myth to convey their meanings.

2. Literature Review

Time and space are two concepts explored in the world of poetry from various perspectives. To mention examples, Ng carried out a study on the poetry of the three British Romantic writers, William Wordsworth, S. T. Coleridge, and Joanna Baillie, to explore the way their poems could embody their lived experiences and reactions against modernity by drawing on Henri Lefebvre’s definition of space as a concrete representation of human labor and a product of social practices (5). He asserted that the poetry of these three Romantic writers depicts lived space of reality and reflects the social changes caused by modernity, including inequity and social conflict, by turning back to one’s own origin as a new form of human habitation (175).

Focusing on the concept of space, Ahmadi Sepehri and Motallebzadeh conducted a comparative study for exploring the role of space in the construction of gender identity of two great female poets, Sylvia Plath and Forough Farrokhzad, living in patriarchal society. In their interpretation, they indicated that these two female poets, in their symbolic poems, sought for a space to find their true selves. Expressing her sexual desires and referring to her own feminine body in the traditional context of Iran, Farrokhzad becomes a voice for the muted women and searches for a safe space for Iranian women. Similar to Farrokhzad, who sought for solitude in her poetry to allot a space for herself, Plath searched for a new space to define her identity (17). As a result, these poets sought for a utopian space, where there existed no discrimination between genders.

Moreover, two studies addressed both time and space in the domain of poetry. Analyzing various literary works such as Espen Aarseth’s “Cybertext: Perspectives on Ergodic Literature”, N. Katherine Hayles’s “Lexia to Perplexia, House of Leaves, and A Humument”, and Campbell’s “The Hero with a Thousand Faces”, Morrison compared postmodern poetry with the labyrinth metaphor figuring both time and pace to show how postmodern poets create the possibility of experiencing unstable space and time for

the readers through deliberate obscurity of lines. The metaphor of labyrinth, which embraces the network of complexity, leaves the mundane world behind, and represents confusion and amazement. Accordingly, he found out that postmodern poetry changes the readers' perspective to reorient them to a new aesthetic.

Additionally, Lewis analyzed space and time in post-apartheid poetry to indicate how "South Africa's postmodern landscape is being divided up and sold off in ways that combine a very old-fashioned rhetoric of class and space with a new/old racial coding" (2095-2096). He stated that the white poets tried to reground human presence in Africa and remap African cultural identity in a utopian unraced land, while the black poets drew the readers' attention to material reality of post-apartheid heterotopia by mentioning African places.

In line with Morrison and Lewis, the present study carried out an analysis on both time and space in poetry. However, the researchers utilized Heidegger's philosophical theory of space and time as the conceptual framework to address the relationship between Being and poetic language in postmodern lyric poetry of the 1950s. To carry out the present study, some of the postmodern lyric poems, including "Crow Blacker than Ever" (1970), "The Black Beast" (1970), "The Thought-Fox" (1957) as well as "America" (1956), "Howl" (1954), and "In the Baggage Room at Greyhound" (1956) were selected to be examined.

3. Conceptual Framework: Heidegger's Theory of Time and Space

Like Kant, Heidegger (1954/1993) assigns a close relation between human beings and space. But, according to Berk, Heidegger, as an anti-modern thinker, takes a new stance and speaks of the active role and involvement of human beings in the recognition of the concept of space, where there is no subject-object dualism, since human beings are subjects in the world of things and objects, that is, subjects can't be separated from the world of objects in which they exist because they are in constant interactions with other people and entities, and are interpreted and positioned by others (3). In this respect, Heidegger distinguishes three different types of space, including "(1) world-space, (2) regions (*Gegend*), and (3) Dasein's spatiality" (Arisaka 457).

In Heidegger's view, world-space is considered as present-at-hand, which is founded on a more basic space-of-action (Rennesland 10). In fact, Heidegger states that "the bench is in the lecture-room, the lecture-room is in the university, the university is in the city, and so on, until we can say the bench is in world space" (54). Regarding world-space, it can be said that it is mainly about the metaphor of container and refers to something

that is in something else. The second type of space or regions is what we encounter in our daily activities like an office or a park, and in Heidegger's view, it is about the reference of our activities, or the place we live, the place we work, and the place we occupy, which cover limited actions and create a specific context for our actions. Region differs from world-space like container, since it is considered as the referential system of the context of our daily activities. The third term is Dasein. Generally, Dasein is what Heidegger uses to speak about the way "we exist spatially", which describes spatiality as a mode of our existence (Arisaka 458). That is, Heidegger does not reduce space to physical entities and their relations, but he treats space as coextensive with our daily actions, or "care structure" (241). Furthermore, de-severance and directionality are the various ways in which Dasein exists as care (458). Indeed, "by de-severance, we do not understand such things as remoteness, closeness or distance, rather it stands for a constitutive state of *Dasein's* Being, making the farness vanish, making the remoteness of something disappear (Wollan 33). Accordingly, de-severance revolves around a space in which things can be either near or far and what matters to us can be perceived as the source of concern or closeness. When we look at a friend at the end of a street on which we are walking, the friend becomes closer to us compared to the street as s/he is important to us. Similarly, De Beistegui (145-146) defines de-severance as the behavior or necessity with which individuals encounter other things rather than an objective distance. In addition, Wollan suggests that "Dasein has likewise the character of directionality, because every bringing-close has already taken in advance a direction towards a region out of which what is de-severed brings itself close (37). Strictly speaking, each person is brought close to entities through particular and context-sensitive actions or perspectives through which the space is built as a place should be constructed to dwell and stay purposefully.

Moreover, Heidegger defines time as "the horizon for all understanding of Being and for any way of interpreting it" (39). He argues that existence is possible in a temporal structure and believes that a person is temporally situated in-the-world. Heidegger believes that time does not find its meaning in eternity but time finds its meaning in death. In other words, time is only for a being that lives with an awareness of its own mortality (ibid). Therefore, based on Heidegger's view, human being is finite and temporal. Time waits for nobody and we will die after a limited passage of life. Our existence in that period of time is constructed through a continuum formed from the past, presence, and future through which we become conscious of our possibilities and make decisions. Indeed, we become conscious of the possibilities we had in the past,

which may be reproduced in the present and may even be predicted to happen in the future, as we make a decision in the present. The present, is the time of making a choice whereby our life is shaped. The decision, is made consciously, that is, by understanding the important point that we are-in-the-world and in constant interactions with the surrounding world to which we are accountable.

4. Ted Hughes

4.1. "Crow Blacker than Ever"

This poem, written in free verse and irregular metrical composition, was selected from *Crow* collection. "Crow Blacker than Ever" focuses on the relationship between God and man as follows:

"When God, disgusted with man,
Turned towards heaven.
And man, disgusted with God,
Turned towards Eve,
Things looked like falling apart..." (1-5)

There is a kind of antipathy between God and man, so that they are separated from each other. As a result, man turns to the earth and God turns to the heavens. That is, the divine and man realms are spatially separated. Then, as the poet expresses,

"Crow nailed them together" (7).
Nailing heaven and earth together-
So man cried, but with God's voice.
And God bled, but with man's blood" (7-10)

The crow nails the heaven and the earth together. It is an allusion to Christ's crucifixion that was nailed to link humankind to God and to connect the earth with the heaven. Christ was talking with God's voice and when he was nailed, it seemed that God was bleeding. That is, through de-severance, a space is created for Christ as a man to become nearer to his God and becomes His voice. Indeed, divinity and earthy flesh are unified in the body of Christ.

"Then heaven and earth creaked at the joint.
Which become gangrenous and stank-
A horror beyond redemption.
The agony did not diminish.
Man could not be man nor God God" (11-15)

Being beyond redemption, humankind could not keep the joint. As a result, the joint between the earth and the heaven was broken. As it can be seen, the poem depicts the dual relationship between the earth and heaven, God and humans, and the imaginary world and real one. The imaginary crow takes actions to reconnect God with man. Confirming Heidegger's view, in Hughes's poem, human's dwelling on the earth indicates his existential feature that is spatially as well as temporally situated in the world. In other words, human disjoint from the heaven caused him to become mortal and dwell on the earth, which is in harmony with Heidegger's existential theory of time and space. But dwelling doesn't mean staying idly in a place, it involves the purposeful action to be taken to make the presence in a place meaningful since, as Heidegger, in *Building Dwelling Thinking*, explicates, to dwell means "to cherish and protect, to preserve and care for, especially to till the soil, to cultivate the vine" (348). Caring for humanity and experiencing the agony of crucifixion, Christ takes an action, although the agony will never decrease and all should experience agony to become part of the heaven once more.

4.2. "The Black Beast"

In *Crow* poetry collection, the figure of crow has been used to depict the horror of life in the current world. In this poem, crow tries to fight with evil and he turns into evil himself. In fact, crow is representative of the dehumanized modern world. Crow does like the black beast, evil himself. As the poet mentions, "Crow killed his brother and turned him inside out to stare at his colour" (17-18). The crow goes further to burn the earth and turns it into ash and clinker, and then he directs to the space.

"Crow roasted the earth to a clinker, he charged into space—

Where is the Black Beast?

The silences of space decamped, space flitted in every direction—

Where is the Black Beast?

Crow flailed immensely through the vacuum, he screeched after the disappearing stars" (19-26)

After burning the earth, crow flies to the space, which surrounds him in all directions. Flying to the space, which is silent, crow fails to find the black beast, so he shouts at the stars. The movement of the crow is from the earth to the space, that is, from down to top. There is a dual relationship between the earth and sky as well as the human realm and the stars' realm, which is evaded by humankind. The human being

intentionally ruins the earth and moves to the outer space to fulfil the same project. The existing distinction between time and eternity seems to be removed as the main character, in the movement towards the outer world, experiences a higher non-temporal state of eternity. More importantly, it can be implied that, in the poem, there is no uniform and linear perception of time created from various now-points. Mediating between the earth and sky, crow finds the earth spoiled and devilish, while the sky is calm. Similar to the previously discussed poem, dwelling on the earth under the sky, crow, which stands for human being, has existential presence as he is directed towards the entity that is brought closest by his concerns. However, he flies to the sky or the outer space to kill the black beast, like humans who take a trip to other planets to make more discoveries. That is, for crow, the black beast in the sky becomes worldly because the remoteness of the sky as a distant place is removed through de-severance, when the black beast becomes his main concern. The crow lives and experiences being-there, that is, being in the sky that attracted all his attention. The time of the narration of the story in the poem or the temporality of the existence of the crow is shown through the movement from the earth to the sky as a process indicating the fact that his being and time are unfinished.

4.3. "The Thought-Fox"

This is a six- stanza poem by Hughes that takes us to the world of forest at midnight through present tense. It is the fact that the situation is half-imaginary, half-real; as if the speaker's subconscious mind has been elevated above the reality:

"I imagine this midnight moment's forest:

Something else is alive

Beside the clock's loneliness

And this blank page where my fingers move.

Through the window I see no star:

Something more near

Though deeper within darkness

Is entering the loneliness..."(1-8)

Being all alone and listening to the clock ticking, the speaker looks out of the window in midnight, which presents time, place, and poet's consciousness of his own world represented in isolation, solitude, and pensiveness, which is depicted by deep darkness as the poet refers to the darkness not only in the external world, where there is no star, but also within his mind. Through the darkness of outside, he sees an object intruding

his loneliness. It seems that there is a fox outside approaching him, touching twigs and setting prints into the snow.

“Cold, delicately as the dark snow
As fox’s nose touches twig, leaf;
Two eyes serve movement, that now
And again now, and now, and now” (9-12)

Hughes highlights the time, now, the present moment when the fox’s being or temporality is shaped. That, the present shapes the existence of the character as he tried to seize hold of the time. That time, or the time of his pure loneliness, is the time in which his authentic being makes sense so that it is the moment of vision in Heideggerian interpretation. Also, there is energy and life process within the loneliness and darkness. However, in later lines, he admits that the fox is entering his mind. In his imaginary world, the fox is a product of his mind, namely the subject of the poetic thought that he prints. In fact, the snow stands for the blank paper on which the fox leaves his footprint. All of a sudden, he gets back to the real world, where the clock is ticking and he is printing a page. Generally, the creative power of imagination is depicted in this poem, through which he is able to fly beyond time and space and record his imagination on a paper. Again, Hughes mediates between the real world and his landscape and mindscape. That is, the distinction between time and eternity is avoided and the temporality is derived from the non-temporal eternity. In this way, he depicts both the fox and the writer realistically with details of the time and space and lets them as the entities within these two worlds find a space and become things in the world.

5. Allen Ginsberg

5.1. “America”

“America,” written in 1956, is a poem in which the poet starts by a conversation with the personified America and expresses his dissatisfaction with the war, cultural poverty, oppression, and hopelessness. He then remarks that America has the potentiality to turn into the promised perfect land to which he finds himself belonged. Ginsberg depicts the imaginary America as a perfect place where its justice, freedom, and tolerance made him be a saint not having a machinery life. He addresses America like an alive person to whom he is talking about routines. Later there is a change in focus and tone of the poem. Ginsberg suddenly admits that:

“It occurs to me that I am America.
I am talking to myself again”. (48-49)

He realizes that he himself is America. Through his concern for the real America, he is moving towards America as a specific region and highlights the key role of shifting perspectives about his country in re-constructing his country and re-defining individuals' positions in this re-constructed land. In other words, his spatiality is formed via de-severance and directionality, which involve his concern for America as well as his transformative perspective toward America. Furthermore, it is in the presence of the now that his new identity or new way of being as an agent representing America is formed. He continues by mentioning actual places around the world for referring to political events. In this respect, he mentions:

"Asia is rising against me.

I haven't got a china man's chance..."(50-51)

"I have abolished the whorehouses of France,..."(57)

"Them Russians them Russians and them Chinamen. And them Russians.

The Russia wants to eat us alive. The Russia's power mad. She wants to take our cars from out our garages.

Her wants to grab Chicago. Her needs a Red Readers' Digest.

Her wants our auto plants in Siberia..."(79-83)

"Him make Indians learn read" (85)

Asia, France, China, Russia, Chicago, Siberia and India are mentioned here to reference to political or cultural phenomena, which are in harmony with Heidegger's space as "region" that is related to human activities. Asia with its religion and culture makes him salvaged, while America is corrupted by discrimination and fear of evaders like Russia that intends to grab their property. In this way, he is inviting America to think about his own being saved and stop misdirecting by fear of other countries. In fact, Ginsberg describes the places like what a painter does on a canvas, so that he investigates his consciousness to experience the phenomenal world. The moments he describes are moments of life revealing the event out there, or in the outer world. When he is involved in those events as he narrates events in his poems and speaks of their possibilities and limits, he constructs moments of awareness and lived experiences whereby events become intrinsically meaningful.

5.2. "Howl"

To the heart of Howl, there is the record of his time being institutionalized, insanity, war, industry and government. In the first lines of the poem, Ginsberg states that ones who are not in conformity with American culture have looked for madness and insanity. Then

he mentions that these insane persons are for the salvation of America. Ginsberg starts the poem by past tense like someone, who looks back in the history or himself has been a part of time and has witnessed them. He has depicted temporality as awareness of time through experience of being in time. He describes the people who were insane as "angleheaded hipsters" who are trying to have connections with the heavenly things in the starry sky. They have bared their brains before the El, which is God's name in Hebrew Bible, and have observed Mohammedan angles in their hallucination. They are in poverty, dark rooms spaces, unshaven rooms, expelled from universities, listening to Terror through the walls, ate fire, and so on. These events are mythic ones happening during a span of time but are described in a short glance of time. In later lines, Ginsberg describes the activities in the actual time of routines, like night, afternoon, and the distance between places per hour:

“Who sank all night in submarine light of Bickford’s floated out and sat through the stale beer afternoon in desolate Fugazzi’s, listening to the crack of doom on the hydrogen jukebox,
who talked continuously seventy hours from park to pad to bar to Bellevue to museum to the Brooklyn Bridge...” (37-41)

Ginsberg mentions numerous states and streets in America, depicting the scene realistically with details let people exist and have rooms in the world. However, people eagerly travel to different countries to find Eternity, they are unsuccessful in searching for Eternity and it is a hopeless task, since they are spatially and temporally situated in this world. Therefore, they travel to another continent, Africa. Moreover, due to mid-twentieth century's industrial and cultural turning point in America, population boomed and American states attracted many people from all over the world; so that people could move easily to and from the places. Accordingly, in this poem real places are mentioned frequently such as, New York, New Jersey, China, Canada, Peterson, Idaho, Brooklyn, Battery, Bronx, Mexico, Chicago, etc., which confirms space as coextensive with our daily actions and a mode of our existence, and shows his care for the world which confirms human temporality. In later lines, Ginsberg describes the situation of 'best mind' people who travelled from one place to another, this time they moved away from their homes "who sat in boxes breathing in the darkness under the bridge". Moreover, they kept themselves outside of regular timekeeping devices like watches and clocks:

“Who threw their watches off the roof to cast their ballot for Eternity outside of Time, & alarm clocks fell on their heads every day for the next decade...” (145-147)

In this way, it is only in the presence of now that their identity is formed, otherwise they get lost outside of time and in eternity. They vote that there is eternity outside of time, so that they get rid of watch and clock to seek for non-temporal eternity. Then, they move to other places in adventure of eternity which is nonsense and disappointing. Eventually the journey to find Eternity is in vain. In harmony with Heidegger's existential view, searching for eternity is in vein, since our spatiality is formed via de-severance and directionality and it is a mode of our existence. The temporality is conditioned by that specific time through which the main character searched for non-temporal eternity.

5.3 "In the Baggage Room at Greyhound"

In this poem, Ginsberg, is a baggage clerk in Greyhound terminal, where he watches all kinds of passengers and narrates his observations. Like a camera, Ginsberg is recording the events of numerous scenes that have occurred in a span of time and narrating all of them at once in a poem. Terminal matches with Heidegger's second definition of space as "region" which is related to our activities. Ginsberg describes the atmosphere of terminal with details of passengers weeping, saying farewell, rushing, smiling, talking, trembling, waving, etc. It seems that terminal is miniature of the whole world:

"Hundreds of suitcases full of tragedy rocking back and forth waiting to be opened..." (25-26)

Suitcases can stand for the individual lives, which are full of tragedies, hidden secrets, waiting to be revealed. They are carried within distances by racks:

"The racks were created to hang our possessions, to keep us together,
a temporary shift in space,
God's only way of building the rickety structure of Time,
to hold the bags to send on the roads, to carry our luggage from
place to place
looking for a bus to ride us back home to Eternity where the heart
was left and farewell tears began..." (52-58)

In this respect, "Rickety structure of time" can stand for both the structure of Time newspaper and time itself. Therefore, since the structure of time is rickety or weak, people can travel by bus from place to place, which is a shift in space or travel back in time to Eternity, our first home, where we have left our heart and have said goodbye in tears. Like other poems, Ginsberg has mentioned so many actual names of places, or Heidegger's world-space, such as Greyhound terminal, Post Office, Los Angeles, Japanese, Mexican, Hawaiian, Peninsula, and actual time. Ginsberg's description of the scene is like

adding his psyche to the geography, which is for emphasizing the importance of self and selfhood in a specific context. Although the speaker has an imaginary trip in his mind, at the end he gets back to the reality. In his elaborated description of the baggage room, Ginsberg shows his care for the world around him, which indicates the temporality of his existence, because as Watts acknowledges, care as the main element of temporality is “the process of letting oneself be encountered by surrounding entities by allowing them to unconceal themselves to us” (120-121).

6. Discussion

Based on the analysis of the above-mentioned poems, Ted Hughes's “Crow”, which stands for human being, turns towards earth from heaven and is separated from eternity. Thus, it becomes mortal and is situated temporally and spatially in the world. This finding is consistent with Heidegger's existential theory of time and space. In “The Black Beast”, Hughes indicates that the good and evil exist in the internal world of man and he makes a choice to be either good or evil. Similar to Morrison, in “The Black Beast” man's world is a space depicted as a labyrinth of complexity and compulsion, whereby man's life and identity are formed as he makes a choice. This point is also reflected in “The Thought-Fox, in which the poet draws the attention of the readers to his inner world, as a space of loneliness.

In addition, in harmony with the findings of the studies conducted by Hay, Thomas, and Lewis, Allen Ginsberg focuses on the relationship between identity and the environment that surrounds an individual as the representation of space and time, when he addresses the way his self and America, that is, his country and the place where he lives, are interrelated. Thus, Ginsberg's spatial and temporal perception reflected in his poem is in agreement with Davidson's perception of space and time in poetry. Davidson argues that in literary works there is an increased anxiety about the relationship between identity, space, and nationality. Davidson states that each person's care and respect for the integrity of the place or the environment to which she belongs can be regarded as a road towards mutual communication and discourse since the identity formed through the region is “enhanced and best preserved by being the part of the global community” (159). Hence, time and space are intermingled with Being and reflect each individual's relationship with the world, which can be implied as her immediate environment or a global community.

Furthermore, as Williams mentions, “while place can also evoke a physical relationship to the environment, or indeed ‘a physical site’, it implies emotional and

cognitive relationships” (137). That is, Ginsberg is emotionally connected to his country. Indeed, Williams acknowledges that the way poetry is responsive to regional identity through evoking geographical history and detailing natural landscape is the representation of ecocriticism, or poetics of place. In this respect, he stresses that contemporary poetry's relationship to the environment reflects the economic and cultural change, physical threat, global mobility, cultural dislocation, and environmental threat.

Ginsberg's speaker is trapped in time and space, so that searching for eternity is in vein. Ginsberg records his reaction about places and mixes them with the reality, so that he gives meaning to dwelling by using his imagination. His speaker exists temporally and spatially in this world. Therefore, the trip to time is only possible in his mind and the speaker finally gets back to the reality, since he is situated in the world.

7. Conclusion

For Heidegger, in the world in which we dwell, language is constitutive. As he states, “language is the house of Being” (132). He asserts that the word is permanent, while the world is transient, so that only against the permanence of the word we measure the transience of the world. He argues that the world is an existential space-time continuum, so that being-in-the-world is the fundamental ontological situation for Dasein. In this respect, the world, like poetry, is a disclosure of things in nearness or distance, which matters to human beings. Confirming the representation of Heidegger's notion of time and space in the postmodern lyric poetry of Ted Hughes and Allen Ginsberg, the present study showed that these two poets are existential poets whose existence is manifested in their quest for identity within the immediate world, the global world, or their concern for their homeland.

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