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Modern American Dramatization of Poetry: An Analytical Study of Selected Poems by Kenneth Koch

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<p>Keywords:</p> <ul style="list-style-type: none">-Modernism-Lyric-Narrative-Descriptive- Tragic- Comic Poetry <p>Article Info</p> <hr/> <p>Article history:</p> <ul style="list-style-type: none">-Received: 20-2-2020-Accepted: 15- 3-2020	<p>Abstract: The ingenuity is to employ the dramatic elements in dramatizing a poem. The present paper assumes that the correlation between drama and poetry may facilitate this literary touch. Another assumption is that this sensitive relationship between these two genres lies on different circumstantial forces and necessities that are impacted by time and culture. To verify the ingenuity of creating dramatic poetry by transferring the dramatic elements into a poem, and to confirm the assumptions mentioned above, the present paper is devoted to analyze representative poems.</p> <p>Kenneth Koch (1925 – 2002) was an American author. He was a poet, playwright, and narrator. It may be said that he was the pacemaker of the movement of the modern dramatization of poetry. He was a nonstop writer until his death. He dramatized a great number of famous poems with important contribution in prospering the movement of dramatization of poetry like "Earth" (1959), "Thank You and Other Poems" (1962), "The Art of Love" (1975), "Duplications" (1977), "From the Air" (1979), "Days and</p>
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<p>Available online</p>	<p>Nights" (1982), "A Possible World" (2002), among others. It is worthy to say that most of his poems were translated into German.</p> <p>The present paper attempts to reach different aims concerning dramatization of poetry including declaring the literary relation of both drama and poetry, finding the way of employing the elements of drama in poetry, identifying the role of technology in supporting this movement, and stating the degree of harmony between the modern style in writing both poetry and drama. To achieve these aims, the paper chooses two different representative works by the prominent American poet, Kenneth Koch.</p>
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مسرحة الشعر الأمريكي الحديث:

دراسة تحليلية لقصائد مختارة لكينث كوك

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<p>الخلاصة: يكمن الابداع الادبي في كيفية توظيف عناصر المسرحية في نظم قصيدة. تفترض الورقة البحثية الحالية بان العلاقة المتبادلة والربط الجدلي بين المسرحية والشعر هو السبب في تسهيل انتاج هذا النوع الادبي (مسرحة الشعر). كما تفترض الورقة أن العلاقة بين هذين النوعين من الادب تعتمد على الظروف الاجتماعية والضرورات الادبية المتأثرة بالحقبة الزمنية والثقافة الاجتماعية. لتأكيد حقيقة الابداع في كتابة الشعر المسرحي المتحقق من خلال نقل عناصر كتابة المسرحية الى كتابة القصيدة ولتأكيد صحة الفرضيات التي ذكرت انفا، تقوم الورقة البحثية بتحليل قصائد متعلقة بموضوع البحث.</p> <p>الكاتب الامريكي كينيث كوك (١٩٢٥ - ٢٠٠٢) هو شاعر وكاتب مسرحي وروائي ويمكن القول انه فارس حركة مسرحة الشعر في العصر الحديث. كان غزير الانتاج الادبي ولم يتوقف عن الكتابة حتى مماته. نظم عددا كبيرا من القصائد المهمة والتي ساهمت في ازدهار حركة مسرحة الشعر مثل (الارض - ١٩٥٩) و (شكرا لكم وقصائد اخرى - ١٩٦٢) و (مهارة الحب - ١٩٧٥) و</p>	<p>الكلمات الدالة:-</p> <ul style="list-style-type: none">- الحداثة- الشعر الوجداني- القصصي- الوصفي- المأساوي- الفكاهي <p>معلومات البحث</p> <p>تاريخ البحث:</p> <p>الاستلام: ٢٠٢٠ ٢١ ٢٠٢٠</p> <p>القبول: ٢٠٢٠ ٣ ١٥</p>
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<p>(مضاعفات - ١٩٧٧) و (ايام وليالي - ١٩٨٢) و (العالم المحتمل - ٢٠٠٢) وغيرها. ومن الجدير بالذكر ان معظم قصائده ترجمت للألمانية.</p> <p>تحاول الورقة البحثية الوصول الى اهداف مختلفة منها توضيح العلاقة الادبية بين كل من المسرحية والشعر وبيان الطريقة التي يتم من خلالها توظيف عناصر كتابة المسرحية في كتابة القصيدة وكذلك توضيح دور التكنولوجيا في دعم هذه الظاهرة. كما تبين درجة الاتساق بين اسلوب كتابة كل من المسرحية والقصيدة. لتحقيق هذه الاهداف تم اختيار قصيدتين مختلفتين متعلقتين بموضوع البحث للكاتب الامريكي كينيث كوك.</p>	<p>التوفر على النت</p>
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1- Introduction

The transferring of poetry from paper to theater represents a live example of literary ingenuity. The deep roots of this technique may be dated back to the ancient movement of Greek and Roman literature which had begun in the 4th century B.C. This transference was a response to the requirements of that age and the needs of the common literature (Moore, 2012:185). In doing so it may be inferred that the relationship between poetry and drama is both conventional and historical.

It can be also guessed that this technique (namely dramatizing poetry) through this long trip has passed different obstacles and witnessed many important turnings since that date until nowadays. In other words, it passed the Old English Literature (450-1066), Middle English Literature (1066-1500), Renaissance English Literature (1500-1660), Restoration Age (1660-1700), Eighteenth-Century English Literature (1700-1800), Nineteenth-Century English Literature (1800-1900), Twentieth-century English literature (1901-1960), and Contemporary English Literature (1960 and on).

These literary ages witnessed different experiments of dramatized poetry especially in the golden age (namely Elizabethan age) and the Victorian age. However, like any other movements, the experiments of poetical dramatization were with disorganized attempting sometimes and of ambiguous terminologies at other times.

Furthermore, there is also overlap and confusion in dealing with the two terms; dramatic poetry and poetic drama. Apparently, they are the same but in fact, they are differing from each other. Dramatic poetry is a term that refers to poetry on a paper with some modification (element of drama) to be a piece of drama and may be

performed by actors on a stage (*Collins English Dictionary*). Whereas poetic drama is, a term that refers to a drama written in a form of poetry and is already prepared to be performed by actors on a stage, though both of them are still referring to both; poetry and drama at the same time.

Considering the confusion may sneak into the blend of poetry and drama, Bonn (2010:49) argues that dramatic poetry refers in a way or another to the lyric poetry that includes some properties of drama like contrast, monologue, soliloquy, dialogue, and even characterization. This argumentation implies a declaration of two important facts; firstly is that the properties of drama mentioned above are not exclusive to lyric poetry, but they can be expanded to all types of poetry like narrative, descriptive, etc. in other words, all the types of poetry may include the same elements of drama. Secondly is that the poem is neither designed nor intended to be performed on a stage but it is intended to convey a message that simulates the human feelings, passions, and emotions to tackle an individual or social issues as any drama does.

Relatively, the paper assumes that this dialectic relationship between these two artistic disciplines lies in given circumstantial and cultural norms or cultural stimulus that effect the procession of this movement in terms of spread or recession norms that are related to the temporal social requirements.

The paper also assumes that the coordinated relation of the two textures (poetic and dramatic) in the twentieth century has flourished under the favor of the technological developments which is represented by the spread of theaters and television drama as well, especially during the second half of the century.

Another assumption to be stated is that the reliance of poetry on the modern dramatic properties is an important factor to break the traditional conventions that are historically inherited from the past and to create literary ingenuity as well.

To confirm the assumptions mentioned above and to fulfill the requirements of the present study, the paper will tackle two poetic oeuvres by Kenneth Koch 1925-2002, the American author.

2- The Aims of the Paper

The present paper aims at:

1. Enlightening the skillfulness of Koch's in creating dramatic poetry,
2. Highlighting the way of employing the element of drama in a poem as stated by Kenneth Koch,
3. Determining the base on which the relationship between poetry and drama lies,
4. Highlighting the role of the media and the developments of technology in supporting the dramatization of poetry, and
5. Finding whether the modern style and technique of writing and performing drama are harmonious with the modern style and technique of writing poetry.

3. The Significance of the Paper

The present paper is significant for all those who are interesting in poetry in general and with dramatic poetry in particular. It is also significant for those who are interesting in the modern touch in writing dramatic poetry. Another significance is for those who want to know the features of dramatic poetry, especially the one of Kenneth Koch the American poet.

4. Definition of Dramatization

According to the Cambridge English Dictionary, dramatization is any literary performance that is regulated to tell events of a story. Collins English Dictionary, on his side, states that dramatization is any literary act of dramatizing. It is a literary work that is adapted (in a way or another to carry the dramatic elements) for a dramatic presentation. This is the adopted definition to fulfill the requirements of the present paper.

5. Features of Dramatic Poetry

Bugeja (1994:249) says that characterization is the most important feature of dramatic poetry. He declares that if the narrative poem tells a story and the lyric poem has much to do with music, then dramatic poetry has both senses and the sense of characterization as well. In other words, it has the power of characterization, action and reaction, convincing points of view, convincing literary ways of treating issues, convincing stimulus. Moreover, the poem is built on what called 'the theme' that is the main factor of building any literary piece of art by which the literary lesson is presenting.

A poem, however, may succeed in characterizing or describing a subject in a way or another in a form of a character sketch. This way of characterization cannot create a dramatic poem because it presents a stationary image that never reaches the dramatic sense and in this case, this poem does not relate to the type of dramatic poetry. It is the narrative poem and lyric poem or a combination of both types can create dramatic poetry in which the characters appear in the poem are sharing different positions and attitudes such as dialogue or conflict (ibid).

In other words, dramatic poetry exposes and narrates a certain social\emotional event or incident in a skillful way that makes the reader emotionally engaged and fully aware of every single word that the poem has comprised. In this sense, Gowda (1972: xi) states that the relation between poetry and drama is governed by certain civilian rules. These rules are mainly related to the concept of paradigm and the real needs of both the poet and playwright. According to these moods, these rules sometimes present both poetry and drama jointly altogether and other times present them apart from each other.

Furthermore, these rules can be considered as essential motivation that motivates both the poet and the playwright to borrow ideas, notions, concepts, etc. from each

other. For the playwright, this phenomenon is called the poetic imagination, while the poet is called the dramatic sensibility.

The aim of the dramatist is mainly to refine and modify the poetic devices that construct the poem and the expressions that are manifested in the poem that belongs to everyday language usage. The poet on his side aims at considering the discipline of drama as an attractive field to achieve different poetic purposes. To achieve these purposes, the poet has to modernize, modify, and revitalize the main themes and concepts of the drama to create a vivid and subjective poem.

To deal with different aspects of life, the poet, sometimes, needs to free out himself rather than to be subjective. This feature exists in drama. One of the main virtues of dramatic poetry is to make the poet away from himself. In other words, dramatic poetry shifts poets to be objective and enables them to utter different voices, free expressions, and attitudes. The shifting from subjectivity towards objectivity is the central aspect of modernism and is the sound of leaving the traditional rules or standards of writing that are inherited from the formers (Wilbur, 1976:122). In other words, this sound enables poets to find new ways of writing, expressing, and expanding to objective and simulates the reality. This feature can be provided to the poetry from drama.

In this sense, Kinzie (1999:200) argues that one should not exaggerate in his expectation about the wide range of objectivity because objectivity presents less excitement and pleasure. Sometimes extremely going with objectivity may put poetry in a trivial or commonplace discourse. This explains the controversial relation between poetry and drama on stage. Poetry is a matter of well-selected words that evoke one's imagination, passions, and emotions whereas drama involves different tools that are used in a wide range on the stage. Furthermore, drama allows using the language in a very wide range and different senses on the stage.

Gowda (1972:xi) states that the stage is not more than a platform on which an artist performs. It represents a perfect medium for man to exploit his distinctive speech. It also represents a suitable platform for poets who want the audience to hear their poetry. To achieve this aim, poets resort to a form of dramatic poetry and wish to have their own stage.

In this sense (namely the relationship between poetry and drama) and the importance of existing of the stage to perform drama, T. S. Eliot (as stated in Encyclopedia Britannica 2019) says that if poetry is a matter of ostentation and decoration and a means of pleasuring, then poetry is dispensable. Poetry must personalize itself dramatically. In other words, it is better to be shaped in a form of drama. The reverse of this point of view is also preferable. In other words, it will be very interesting if the dramatic elements employed in poetry. It provides those who are interested in reading poetry an opportunity to imagine the events as they are watching a play. That is to say, it will be a drama presented in the form of a poem. In this sense, Mikics (2007:61)

argues that this poem will be a brooder of drama though it is not intended to be performed on a stage.

In this mood, Gowda (1972: xi) states that arts like poetry and drama should match the cultural comprehensive aspects. Moreover, if it is possible, it is better to have two forms of art; one of them is attached to subjectivity and the other is committed to the objective aspects of life. In this consideration, the need to combine the elements of poetry with the elements of drama comes to be necessary for presenting modern experiments than to present each form separately. This phenomenon is largely noticeable in almost all modern poetic movements. They are combined with elements of drama in terms of technique, language, characterization, theme, dialogue, actions, conflict, and even the way of titling.

Accordingly, since poetry and drama has an interrelation movement, then modernism requires drama to be the foundation of poetic modernization. This movement made them sensitive to each other. Classical poetry, which was away from a stage, was subjective and obscure, while drama, which was away from poetry, was not imaginary, esoteric, and prosaic. However, the time and circumstances are two factors that decide their rapprochement or splay (ibid). In other words, it is governed by cultural traditions.

In doing so, the present paper explores some selected poems by the American Kenneth Koch to seek the perfectness of their employment to the elements of drama.

6. Kenneth Koch

6.1 His life

Kenneth Koch (1925 – 2002) was an American author. He was a poet, playwright, and narrator. He was born in Ohio. At the age of eighteen, he attended the US Army and he participated as an infantryman in Philippine during the Second World War. After his laying off from the US Army, he attended Harvard University and he graduated in 1948. He moved to New York completing his study at Columbia University from which he got his Ph.D. in Arts. He with John Ashbery, Barbara Guest among other colleagues associated with the New York School of Poetry (Mikics 2007:60).

His first marriage was in 1954. He lived in France then Italy with his wife Janice Elwood. In 1959, he attended as a lecturer in the Department of English and Comparative Literature in Columbia in which he stayed for more than 40 years. He conducted his remarriage with Karen Culler the second wife in 1994 after the death of his first wife in 1981. Koch faced his death after a battle with leukemia in 2002.

6.2 Koch's Career as a Poet

Koch began writing poetry at an early age. Koch was not famous or common poet though he wrote different poems like *Poems* (1953), *Ko: or, A Season on Earth* (1959), *Permanently* (1961), *Thank You and Other Poems* (1962), *Bertha, & other*

plays (1966), among others. He published his first book in poetry in the 1960s but he still unpopular. In the 1970s he became a popular poet when he published his "The Art of Love: Poem" in 1975. He was a nonstop writer until his death. He wrote *The Duplications* (1977), *The Burning Mystery of Anna in 1951* (1979), *From the Air* (1979), *Days and Nights* (1982), *On the Edge* (1986), among others. The last one was *A Possible World* (2002). It is worthy to say that most of his poems were translated into German. Moreover, many poems were adopted by different composers to set them with music and singing.

Koch believed that children are geniuses and own natural talent for writing poetry. According to this belief, in 1970 he issued an educational book in the field of teaching children how to write poetry. This book was followed by other educational books concerning teaching and appreciation of poetry. As for drama, Koch wrote a large number of plays. Many of his plays were of one scene and the others were short in length and of few minutes such as "George Washington Crossing the Delaware" (1962), "Bertha" (1973), and "The Red Robins" (1975). The field of short stories also witnessed the presence of Koch. "*Hotel Lambosa*" (1988) was a short story by Koch.

6.3 Koch's Poetical Features

Koch is a prominent author in the realm of the poetry of the New York School of poetry. He is considered as a productive author, originative playwright, creator in the field of American modern fiction, and is copious in the field of dramatic poetry. Lehman (1998:203) states that the poetry of Koch is featured by a real presence of dramatic elements in general and comic features in particular. The technique of combination between the comic and serious style is the familiar feature of Koch's oeuvres (Spurr, 2001:348). His works also are accompanied by narrative properties. He adds that despite this characterization, the works of Koch create a nice mood to the critics who find in his works a new literary taste.

In his poetry, Koch blends the elements of drama to break the classicism and the traditional mood of writing poetry, on the one hand and to find an objective sense in behaving with the poetic themes, on the other hand. Koch is greatly interested in the procedures and modern trends in writing creative poetry. This interesting, in fact, gives his poetry the feature of ideal poetry that allows the poet to exit from the traditional roles for different literary necessities. Moreover, this interesting presents self-reflexive poetry by which he expresses himself, his ideas, his feelings, and mainly his creative style. The third point to be mentioned that is resulted from his interest is that Koch employs the dramatic elements in a poetic context. In fact, in his works, Koch presents vital examples of the dramatization of poetry in modern American literary movement (Mikics, 2007:60).

6.4 Koch's Dramatization of Selected Poems

To fulfill the requirements of the present paper, two poems are selected as examples to show the skill of Koch in dramatizing poetry. They are selected from Koch's collection of poems\first Edition (1985). In these two examples, Koch theorizes and criticizes much of the trivial conventions related to poetry that are inherited from the past. He advocates his points of view by using both poetry and drama in one piece. Koch (1985:262) argues that the lyric poetry in one way or another was adapted to be like a butterfly then epically leaves the system of grasping. He adds that the form of poetic drama seems to be fabulous and impossible. He comments that writing drama is a matter of conceiving or picturing the speech of someone on the stage.

This point of view stimulated Koch to seek the available possibilities to achieve the needs of the time, which are represented by presenting motion pictures (theater or cinema) to fulfill the requirements of a written text.

In all his oeuvres, Koch simulates his assumption about picturing or conceiving. He attempts to present a suitable picture for the speech of the artist on theater. Perkins (1987:529) states that Koch exploited all his dramatic qualifications and abilities in his poems to win the challenge of the trivial standards of writing poetry. Koch employs the technique of inserting dramatic elements in his poetry not only for the sake of characterizing, conflicting and dialoguing but also to gain irony and soliloquy.

Spurr (2001:348) argues that Koch usually blends both the comic and serious style in one poem. Despite this argumentation, the present paper sees the two selected poems that are chosen to fulfill the requirements of the present study are serious more than to be comic or humorous poems. The comic elements that existed in the selected poems are a sarcastic style and to find an ironic sense in the serious situation.

6.4.1 "Momentary Longing to Hear Sad Advice from One Long Dead"

When one considers this poem, he will recognize that the poem is presented under a long title. From the length of the title, one may infer the theme of the poem and predicates the upcoming events that may take place. Actually, the title is dramatically formed and used by the poet to give a meaningful statement especially when it is read with the first sentence in the first line of the poem that says "Who was my teacher at Harvard"(l.1).

Hence, the one (adviser) the poet seems longing to hear him was his instructor at Harvard University. Furthermore, the title devotes a longing moment for a dead instructor who seems soulful and careful to the speaker (the poet himself). As for the advice presented to the poet, the second part of the first line stated it. It is "Did not wear overcoat".

*Saying to me as we walked across the Yard
Cold brittle autumn is you should be wearing overcoat. I said*

You are not wearing overcoat. He said,

You should do as I say not do as I do (ll. 2-5)

It is irony and this sarcastic reply was not familiar in the 1940s in America. His instructor (Delmore) seems aware of this fact but not the speaker himself.

It is worthy here to refer to the statement of Bugeja (1994:249) which says that dramatic characters can be inspired from past and present and then be presented to do the actions they charged on a stage. The paradox here is that Delmore is not inspired or invented character, but it is a real character. He is Delmore Schwartz, the famous American poet, and narrator during the 1940s of the previous century. He was the supervisor of Koch's studying of arts. Actually, when Koch was a fresh beginner was largely admired and a fan of this superstar poet. Koch constantly acquainted Delmore Schwartz's poems. The main reason that motivates Koch to attend Harvard University after the Second World War was that Delmore Schwartz was an instructor there (Zavatsky,1977:212).

It is also inferred that the poem is of a lyrical sound. The irony here is that it is of a lamenting sound. Koch here laments his instructor, Delmore Schwartz, though the poem is dramatized from Koch's point of view, in other words, from a personal perspective. Another thing to be mentioned is that the poem relies on real actions and a real character and is versified in a skillful way that makes it an amazing dramatic poem. Koch employs all the dramatic elements (like characterization, dialogue, actions, conflict, and even the way of titling) to produce the poem in a form of drama.

To refine his dramatic poem, Koch presents cultural hints at different intellectuals like James Joyce when he mentions his *Finnegan's Wake* and to Walt Kelly, the cartoonist when he mentions his *Pogo*. Koch says that Delmore considered *Pogo* the limits of American culture (l. 12).

*Your parents don't look happy but it is just a photograph.
Maybe they felt awkward posing for photographs.
Maybe it is just a bad photograph. Delmore is not listening
I want to hear him tell me something sad but however true.
Delmore in his tomb is sitting. People say yes everyone is dying
But here read this happy book on the subject. Not Delmore. Not that rueful
man (ll. 16-21)*

These lines show the scene of Delmore's apartment and its furniture represented by a chair and table and an old paragraph. Koch describes the scene by saying that in his apartment in New York, Delmore was sitting on a chair and a table in front of him. By this scene, Koch adds another dramatic touch. He presents a movable picture includes a photograph of his parents. He asks whether they are happy or not, or maybe it is only a bad photograph. He could not figure out.

The tragedy here is represented by his tragic life. Delmore's life started from the top of fame and success and finished under the effects of alcohol and ill mentality. His life has ended by death alone in a hotel room. His body was found two days after his death.

As it is seen, Koch's humorous and sarcastic beginning of the poem ends with a serious and tragic end. Now his master (namely Delmore) is rest in his dark grave. Our poet misses his instructions especially his advice as the title indicates.

Delmore, as a poet and instructor, means a lot to Koch. From the end, Koch once said that Delmore gave him the personality of a real poet (Zavatsky, 1977:214). Moreover, Koch considers this tragic life and tragic death as a base to establish his tragic and dramatic poem.

6.4.2 "Meeting You at the Piers"

This poem is a short dramatic monologue in which Koch reviews a dramatic meeting, which is accidental, happened at the piers. The meeting seems between him and a little boy. The pronoun (you) manifested in the title indicates to the little boy. The speaker opens his poem by a desire to tell the little boy about America as stated in the novel narrated by Franz Kafka as the two first lines show:

I should like to describe Amerika to you,
Little foreign boy, the hideously frightening novel by Franz Kafka"
(ll. 1-2)

It is worth saying that the speaker wants to tell the boy an incomplete novel by Franz Kafka about America which is published in 1927. As it is seen, the speaker addresses the boy by describing him as a little and foreign. This is to show his little experience with America. Without waiting to hear the little boy's reply, the speaker continues speaking to tell the little boy about a child who looks like the little boy comes to America. In this situation, the speaker wants to compare the little boy to Karl Rossmann, 16 years old, the hero of Franz Kafka's novel who arrives in New York and faces many problems (Kafka, 1946:3). Anyhow, the speaker resumes his speech by saying;

And after many tragic games in hotels
Finds himself seeing two men on a balcony (ll. 5-6)

The speaker resembles the situation of the boy in the poem with the situation of the boy in the novel. He says that the situation in America is too dreadful, shocking, and horrible. As for the two men, they are Delamarche and Robinson who are the main cause of Karl's problems (ibid:107). However, Koch dramatizes this poem in a very smart and skillful method. He versifies the poem by presenting different characters; two of them (the speaker and the little boy) can be directly sensed and pictured through the lines of the poem. The other three characters (the child and the two men) can be imagined as reflected in the Kafka novel.

The desire of the speaker to tell the little boy about America is suddenly extinguished. The speaker justifies his stopping to continue his speech by saying, "It is too dreadful, I cannot go on" (line 7).

This is a dramatic change in the speaker's attitude. This is to keep the reader in a suspense situation. In other words, this conflict in the mood of the speaker represents a dramatic technique on the one hand and creates a passion status with the reader to become enthusiastic to know what is prevented from him to know, on the other hand.

Between two brackets, the poet inserts the upcoming phrase; "Amerika is a hideously frightening book" (l. 8). This is to increase the sense of enthusiasm. Something here deserves to be mentioned is that Koch ignores the use of the word "America" and instead he uses the word "Amerika" as it is stated in Kafka's novel. This trick is a dramatic technique employed to increase the uncertainty sense and to raise the dramatic suspense about whether Koch intends the city mentioned in the novel or he intends the USA itself. In other words, which city is hideously frightening? America or Amerika? The following two lines draw the end of the poem:

Come, put your hand in mine (why, it is no bigger than a quarter)
Perhaps rather than discussing Amerika, you would prefer to take a walk
through New York. (ll. 9-10)

As it is seen, the uncertainty about the place is still unsettled. The speaker prefers to make a tour in the ways of New York than to complete his speech about Amerika\America. The dramatic element here is that the sound of needing real experiences of life would be much better than beautifying or imitation of reality. The speaker advises the little boy to "Come, put your hand in mine". This is to say that you (the boy) is with little (or maybe with no) experience about this place, so depend on me (the speaker) to help you because I am experienced. In other words, to acquaint with everything in real is better than acquaint everything through a fiction. Another thing to be hinted is that the speaker wants to take the boy by his hand to keep him away from trouble may be caused by the two men on a balcony (l. 6).

The ironic point here is that America, the land of dreams and place of liberty and prosperity is dramatically hinted to convey the message of being America is neither the imaginary city nor the ideal society. America is a cosmopolitan country, but it implied all the possibilities of pain and suffering.

6. Conclusions

The twentieth century witnessed a great competition of written literary texts. This was because of the appearance of a large number of authors and artists from one hand, and the spread of theaters, cinema houses, and audiovisual arts (radio and TV), from another hand. These circumstances facilitate the emergence of the picturing arts and the

growing of visual arts. This movement affected the poetry and drama serving different social issues.

Techniques like characterization, conflicting, fictitious, dialogue, monologue, soliloquy, irony, and other dramatic elements are used to present the poem just like a little piece of drama. The dramatization of poetry came as a turning point in the development movement of writing poetry. In other words, to produce modernist poetry, the poet has to employ multiple senses and some modern moods and trends in writing his poem. This, in a way or another, means that dramatizing is a synonym word to modernizing.

As for dramatization of poetry by our poet (namely Kenneth Koch), the two poems, selected and analyzed in the present paper, showed that Koch employed almost all these elements. Koch, in fact strongly relied on dramatic elements and this enabled him to be objective rather than subjective.

As with most of his poems, Koch combines the serious with the comic, as his poem "Momentary Longing to Hear Sad Advice from One Long Dead" shows. Other times he combines the serious with the fictitious, as "Meeting You at the Piers" shows. These two moods usually take place in drama.

The atmospheres of fear, anxiety, and suspicion that are mixing with some comic and sarcastic moods are available in both Koch's poems. These techniques are the main component of any drama. Moreover, the dramatist presents a character(s) to be the protagonist of his play through all the dramatic situations. In his poems, Koch does. Furthermore, Koch's poems in general and the two already discussed poems, in particular, are mainly narrative and descriptive. The scene of exposition is a dramatic property. This dramatic property goes along with the poems just like with the performance of the drama.

Finally, the experiment of dramatization of poetry by Koch was the main reason behind his prosperity as a dramatic poet. This experiment was widespread all over the world and became a natural phenomenon of modern poetry.

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