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Question: How does Allen Ginsberg's "Howl" preserves itself timeless through decades, in parallel with Michael Foucault's social criticism outlined in 'Madness&Civilization'?

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Abstract (Word Count: 230)

The instinctual nature of non-conformist, *inappropriate* thoughts did happen to grow as the side-effect from the pseudo-medical tools of 20th and 21st centuries' viral societies respectively.

In parallel with Michel Foucault's explicit disturbance of every repetitive 'model' society and his never-failing evolutionary diagnosis, as expressed in his work "Madness&Civilization"; Ginsberg's "Howl" was designed to be a realistic collage of the Beat Nuisance over acute race/gender/sexuality discrimination, governal deceits and related brutal methods of incarnation&repression, substantially, a detailed archeological excavation field.

In relation to the Powerstruck<sup>1</sup> ideal-seeking state and its society, this essay raises one question: "How long can One that is the proclaimed, bare Power can use its man-made matrix to create *i) either a nonsensical escape for a structure that actually never changes, the Ideal;* or to make one ignore *ii) the depths of denial, One's distinctness from The Beast- in its purest form 'mind and volition', by making him choose the "blue pill"<sup>2</sup> over and over again, demanding both perfect order and one's maintenance on their very own comfort zone?*The answer is for a timeless period of time. Ginsberg had chosen the so-called "red pill", yet the Power remained and still is unaffected. As for the ones who are stil being kept lawfully and morally in place (lost) by the blue pill, this essay aims to decipher the timeless battle of the Power(struck) vs. an overwhelmingly authentic manifesto-"Howl".

## INTRODUCTION:

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<sup>1</sup> The power-obsessed ruling caste of the society

<sup>2</sup> "The Matrix"- red pill/blue pill reference in order to indicate whether one chooses to accept living in an illusion (red pill) or gain brutal awareness of the illusion (blue pill).

In 1949, madness *had* to voluntarily surrender to a cure in New York Psychiatric Institute, and later on in Pilgrim's State Hospital to be depicted as the phenomenal delusion of the commune form- known thoroughly as the American Dream of October, 1955. What was offered for a rough ingestion from an outcast cook afterwards was "*the poem giving you supernatural powers, the ability to punch through brick walls ...*"<sup>3</sup> in a more concrete sense, Allen Ginsberg's shrewd poem, "Howl". Marge Piercy's tired metaphor: "*Poetry seems to close down periodically to something safe and barely felt. Then comes a poet who thrusts the door open with a great shocking bang.*"<sup>4</sup> ensures the harmony of Ginsberg's terminal Ideal- "to subvert the dominant paradigm" with his provocative Beatnik<sup>5</sup> identity in order to raise the excited message of peace in the socially hibernated post-World War II reality of 50s highly materialistic, restrictive-over-self American society.<sup>i</sup>

What makes "Howl" worth of analyzing is it being an invocation for the gathering of all the shameful Bea(s)t bulk out in the dark is, its purpose to reach, distinguish and inwardly examine society's isolated yet undeniable building block- Person<sup>6</sup>.<sup>ii</sup>

### **i) Biographical and Ideological Connections of Michel Foucault and Allen**

#### **Ginsberg- the theory of Power and Madness**

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<sup>3</sup> Sante. «Greil Marcus.» 9 4 2006. <http://www.nytimes.com/>. 10 10 2015.

<sup>4</sup>Dreisinger, Baz. «'Howl,' Ginsberg's Time Bomb, Still Setting Off New Explosions.» 4 10 2006. <http://observer.com/>. 10 10 2015.

<sup>5</sup> The term "Beatnik" was used by the anti-mass appearing against the ideology&literal wording of Beats, to disparage them, however the primary authors&founders of the movement *Jack Keraouac, William S. Burroughs&Ginsberg himself* adopted&rather altered the negativity of the origin to the following meanings; "upbeat", "beatific", and the musical association of being "on the beat" [*New York Times Book Review August 19, 2007*].

<sup>6</sup> With his unworldly and unfortunate sense of world vision, intoxicated by ever-present internal/ external war realities, industrial improvement that lead governments to embrace the madness of creating a "consumer society", urbanized, unequal civilizations and destructive medical findings to "cure" the licensed Mad, who is useless and shoved aside as he is an abruptness put before the reconstruction from the first hand.

The early 20th century, Western philosophical movements instigated the birth of a whining and bleak genius who was homosexual, queer, radical and bold, Michel Foucault.

He investigated the taboos that are timelessly being shoved aside; the history of sexuality, incarceration, mental state/illnesses and concluded that Power is not a means for generating fear or delirium, it is pure fear itself, being the most vital driving force of the society which is in fact, a mere illusion responsible for the maintenance of social integration<sup>7</sup> by reinforcing the group values and morals over its individuals who are in fear of their ambiguous end if they were to act out of the norms.

Foucault ended up with the key term “The Spectacle” which is an idea that instills the internalization of these norms; norms of religious beliefs and ideologies, sexual identity, political self-expression, spiritual awareness all leading to one dominant element- Normality, an artificial imposition of the stationary paradigms, misleading One from the “core madness” he was born with. Having to be raised and educated in the most fond-of-freedom French spirit, he was influenced by French sociologist&anthropologist Emile Durkheim who is known to be the father of modern sociology with his idea of “social phenomenons that are not materialistic, being further expressable and evaluatable with a scientific methodology” and therefore he [Durkheim] took the lead of the advancing process of the concept, knowledge of sociology, based upon the historical methodology<sup>8</sup>.

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<sup>7</sup> “Durkheim’s Thought.” *Emile Durkheim*. 11 Nov. 2015. Web. 26 Nov. 2015.<[https://en.wikipedia.org/wiki/Emile\\_Durkheim](https://en.wikipedia.org/wiki/Emile_Durkheim)>

<sup>8</sup> the capture of knowledge over the pathological and “unfitting” assets in the default model.

Foucault was inspired by Durkheim's examination of misfits<sup>9</sup> in every society and further elaborated their role in the society. As bleak as his predictions and consistency on the "civil world" that humankind got used to living in, he examined the Mad and powerless; ended up with the idea, no ideal of curing the Mad is possible as there is no solid and conceivable way to circumvent knowledge and the Powerstruck alpha societies who manipulate this knowledge extensively.

In the mid 50s the raving American Dream, which tried to keep the homosexual, erratically radical and ingenious communist Beatnik under the wraps for "*publishing crazy and obscene odes*"<sup>10</sup> devoted to displaying inhibited stirrings of the bare American reality<sup>11</sup>; from Swing to the underground Jazz, the Beatnik carried his catalyst and brutally authentic manifesto "Howl" on his back from trial to trial, which was meant to be written for a "*demented man*"<sup>12</sup> named Carl Solomon or as he identified himself as Franz Kafka's K and shared the Beatnik's personal agony.

His full name was Irwin Allen Ginsberg and he declared Power along with the Powerstruck governal forces as the enemy and the murderers of One's natural ecstasy.

What did these two proscriptive minds have in common rather than their licensed obscenity and their ill, beyond-of-their-era approach reflected through their deeply-constructed ideologies on their infamous works "*Madness&Civilization*" and "*Howl*" respectively, is the

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<sup>9</sup> By the term "unfitting" it should be emphasized that the ones who are unique and ill-fitted in their sense of normality are being meant. <<Carl Solomon of Howl>>

<sup>10</sup> "Howl", line 16

<sup>11</sup> back in the time where the capitalist's heaven was roaring with his industrial filth, propagandizing the Redscare, from New York City to San Francisco-founded by "prospectors, sailors, railroad workers, gold diggers, ladies of good fortune, roustabouts and carney hustlers" (Ferlinghetti)

<sup>12</sup> Foucault, Michel. «The Insane.» Foucault, Michel. Madness&Civilization. UK: Union générale d'éditions, 1964. 61.

gloomy and insoluble future Foucault&Ginsberg have seen in any default societal model, starting from the very early civilizations based on the very first social interactions, much like a foremost necessity for an ideal Power figure was present.

In timeless terms and conditions where “*Man is a wolf to another man*”<sup>13</sup> the need for the leading figure arose, the authority turned any man down that sought for the perfect order of equivalence and serenity against themselves and took control of the already-illusionary balance of Power.

Under Foucault and Ginsberg’s observations, everyone kept under The Spectacle will eventually be controlled by the forces of ultimate Power in society and those who are aware of the disastrous motive yet are embedded well within, as a result of purifying their wholeness from their core bit of consciousness as if through a successful estrangement transition, will simply become a part of the dominant class and thus do nothing to stop the state of affairs.<sup>14</sup>

In such a shiftless and irredeemable dead-end to what might have been brought to life as a relief to the Mad(ness) -which Ginsberg depicts as the “*inner light*” of One’s persona which lets him daring to create a fearless super identity that protests every conformist impositions that stands on the way of One’s self-realization-, social transformation can be interpreted as nothing but another playful illusion only to highlight the significance of the ever-functioning motto of the omnipotent forces; “*Ignorance is strength*”, and thus Foucault’s pessimistic portrayal of the stationary social perpetuity coincides with Ginsberg’s malicious and

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<sup>13</sup> An ancient Latin proverb originally said as “*Homo homini lupus*”

<sup>14</sup> As brought open by Foucault and further accounted for by David Houzens Coy, under his approach in paralel with structural functionalism<sup>14</sup> “*Functionalist explanations may imply either that whole is so powerful that attempts to bring about social improvements by particular reforms will inevitably fail, or that existent social institutions must be preserved since they are at least better than the social chaos that might result from efforts at social transformation.*” (Hoy, Power Struggles)

“*Moloch*<sup>15</sup>-hearted” idea of the Powerstruck societal model idea which is the actual timeless “repressive, conformist, racist, homophobic world of the 1950s<sup>16</sup> but differs in resolution where Ginsberg deals with the fact that these terminal and universal label-problematics can not simply be left hanging , as art is the only specular tool undermine the evil laid within the society’s encased power relations expressed in his following quote: “*The only thing that can save the world is the reclaiming of the awareness of the world. That’s what poetry does. America, i’m putting my shoulder to the wheel.*”

Foucault, however; believes the bulk of individuals in society that were either born prone -as if in the religious Christian connotation, *bad seed*& being born mentally defunct among the majority of well-behaving herd-, or offended are likely to commit crimes of subversion. Eventually when institutionalized to prison life/the life under the Panopticon<sup>17</sup> intertwined with repeated methods of incarceration, these Mad people become what they were destined and enforced to be, from their birth or from their first revealing sign of their voidness.

## **ii) Themes explored in “Howl” which make it a timeless manifesto of archeological societal criticism**

### ***ii.1) Drug usage& hallucinations***

One of the primary themes addressed in “Howl” is the reflections of experimental, drug-stimulated out-of-body journeys Ginsberg claims to have experienced and further sought to experience, in order to enhance his gleaming Buddhist creed that rendered his poem hallucinative over the idea -realization of self means to be always on the road- just as it

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<sup>15</sup> Will be further explained as the hideous Leviathan God that demanded sacrifices of male infants and is an allegorical element in “Howl”

<sup>16</sup> ”Ferlinghetti, A free-speech landmark--50th anniversary of 'Howl'

<sup>17</sup> The prison structure type which is specifically designed to give the sense of “being controlled” all the time.



evolved to nurture the ideology of the Beat Generation and one of his 'sui generis' source of inspiration- Jack Kerouac.

"Howl" is weaved with Ginsberg's personal depictions&references that are used for embodying the 50s impervious and dreary American Reality that is dramatically hosting the rotten, "howling" victims of the ultimate American Dream, and Ginsberg sought for creating an influenced yet edgy contrast in the context from his mentor Walt Whitman<sup>18</sup>'s poetry which embodies the "celebrations of his surroundings [America]" and the folk, in the way of listing representative imagery –an attribute to Whitman's style of "free verse" as seen from the lines "*obsessed with a sudden flash of the alchemy of the use of the ellipse the catalog the meter*"- .By taking Whitman's versification, his "guru" William Blake's prophetic approach towards the silhouette of One "*in thick clouds and darkness on America's shore*"<sup>19</sup> and blending it together under the effect of marijuana, the following lines:

*"who passed through universities with radiant cool eyes hallucinating Arkansas and Blake-light tragedies among the scholars of war"*. These lines can be explained through the auditory hallucination of William Blake reading his poems "Ah, Sunflower", "The Sick Rose" and "Little Girl Lost" Ginsberg experienced in 1948<sup>20</sup>, which he said then "*revealed the interconnectedness of all existence*", and thus while working on "Howl" amid the war [Vietnam] reality America had been facing and the activist college students' protesting

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<sup>18</sup> He is known to be the "Father" of American Literature&free verse and his pastoral love for America contradicts with Ginsberg's brutally cynical approach, inspires him to appear as bleak as Foucault's solidified definition as man, searching for an ultimate comfort in himself.

<sup>19</sup> Blake, William. «America a Prophecy.» *Preludium*. 1793. Poem.

<sup>20</sup> American Poets. «Allen Ginsberg.» [poets.org](https://www.poets.org/poetsorg/poet/allen-ginsberg). 2016 <<https://www.poets.org/poetsorg/poet/allen-ginsberg>>.

movements, he went on with these drug experimentations in order to “*recapture that feeling*” again.<sup>21</sup>

Another connotation that implies the irreplaceable color drug usage symbolizes for beat ideology, such as “*open to a room full of steamheat and opium*” is another personal & direct reference of Ginsberg to his beloved drifter Huncke’s deprived state of withdrawal, after being released from the Riker’s Island.<sup>22</sup>

## **ii.2) Sexuality:**

“...or [who] purgatoried their torsos night after night with dreams, with drugs, with waking nightmares, alcohol and cock and endless balls”. While creating an absurd contextual structure to depict the base-level sexual, spiritual and physical exigence of the repressed society in their most unripe form, Ginsberg openly uses recurring motives & imagery in order to indicate the outbursts of sexual unsaturation that is a timeless affair in today’s Powerstruck societies of biased bulk, not only for the self-realized Beats of then and himself, but also for the shoved-aside, unfortunate and fallen personas with stirrings in daily life of every paradigm.

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<sup>21</sup> Hallucinative drugs like marijuana, heroine and LSD internalized and reflected as a chase of “devotion” by Allen Ginsberg and his companion writers/poets William S. Burroughs<sup>21</sup>, Jack Kerouac, Herbert Huncke is reflected within their self-descriptive lines: “*who retired to Mexico to cultivate a habit, or Rocky Mount to tender Buddha or Tangiers to boys...*” which also implies references to the times where Burroughs lived in Tangier, Morocco where he was caught up with a poetry spree under the effect of his heroin withdrawal – “*suffering Eastern sweats and Tangerian bone-grindings...under junk-withdrawal*” - and he wrote several letters to Ginsberg in paralel to the time where Ginsberg had been seized with “Howl” as well as Jack Kerouac’s sister living in Rocky Mount, North Carolina where she hoped to “find herself as a whole with Buddha”.

<sup>22</sup> . The salient relationship between the default setting and the characteristic drug usage of Ginsberg and “his gang” underlines the significance of the personal places where he seeked for foremost and peculiar inspiration are distinctively composed of the illusionary and hallucinative elements of visual, auditory and tactile sense perception and therefore were one of the most internalized driving forces for the parts addressing the “Holy” mark drugs have had in Ginsberg’s and other Beats “unholy” and “condemned” personas from the eyes of the “murderers” as Ginsberg recites to his beloved and loathed America.

<sup>23</sup>Ginsberg conducts the consequences of endless sexual repression and its related raging seek for extraordinary and bewildered practices of sexuality by three ways, over i) Neal Cassady's persona as a sexual innuendo<sup>24</sup> and his contrasting counterpart in popular culture- Hollywood iconic sexual culture, ii) imagery that implies open and hidden homosexuality of himself and the society's restrained members, lastly iii) impudent and immoral "escapes" that has been generated as a stance by the sexual hollowness and the jazz-stimulated counterculture of the "*motionless world*".

Appearing as a powerful contrast to 50s rising Hollywood-perfect personas who were stereotyped into one with their "*big pacific eyes sexy in their dark skin*, the sub-reality of the underground filth lays the core sexuality before the eyes of the elders, children, parents, youngsters, preachers with the most immodest use of sexual imagery, ripped out of the concealed reservations of Hollywood over the lines "*who howled on their knees in the subway and were dragged off the roof waving their genitals and manuscripts*<sup>25</sup> -*fucked in the ass by saintly motorcyclists*<sup>26</sup>*and screamed with joy.*"

### ii.2.1) Love

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<sup>23</sup> From the brief and obscene sentiments these lines of "Howl" portrays, it is crucial to mention the shadows and leading figures of Ginsberg's personal "primitive social environment" that were driven by the unchained embrace of their sexual identities and their raw "charm" to saturate their needs and who also dramatically helped him explore his common characteristic – his radical homosexuality- through his journey of epiphany after experiencing his "Blake-vision".

<sup>24</sup> "*who went out whoring through Colorado in myriad stolen night-cars, N.C., secret hero of these poems, cocksman and Adonis of Denver-joy to the memory of his innumerable lays of girls in empty lots&diner backyards, moviehouses, rickety-rows, on mountaintops in caves or with gaunt waitresses in familiar roadside lonely petticoat upliftings..*" Neal Cassady is a persona created by Ginsberg's fellow poet Jack Kerouac and is the symbol of "the pure, pastoral and naughty spirit on the road" who lives and loves and cheats flippantly. Additionally, he appears as a lover in poverty, who steals cars at night in the alleys for a living and is

<sup>25</sup> A specific reference to Bill Cannistra who did those things in real life until he faced his death by "falling out of the subway window

<sup>26</sup> Reference to Marlon Brando and his biker persona in "The Wild One"

The concept of homosexual love, affiliated with sexual desires of the persona in “Howl” appears as a sensate and tenacious contumacy to the idea of ideal love<sup>27</sup> imposed in the era Ginsberg rises against his beloved America. The way persona defines erotism and love combines One’s purest physical and spiritual needs of deeply loving and being loved, studied exotically and thoroughly by the beloved darling, in order to be understood as a humane dilemma and lover, and is depicted over the lines:” *who blew and were blown by those human seraphim, the sailors, caresses of Atlantic and Caribbean love.* The ultimate reaction that is reflected as the dissociating force of conformity, found in the nature of human as a “yang” to the core madness of him and distorted to be used in society against the exotic sense of love through the persona’s eyes is the imagery of the “*heterosexual dollar*” that denies all love and propensity but the one who is overwhelmingly normalized in the womb is conveyed in the lines : “*who lost their loveboys to the three old shrews of fate one eyed shrew of the heterosexual dolar the one eyed shrew that winksout of the womb and the one eyed shrew that does nothing but to sit on her ass and snip the intellectual golden threads of the craftsman’s loom...*” where sexual and sensual depth of the two opposing ideas of love is being criticized.

### ***ii.3) Criticism over the conflict of Capitalism:***

One of the greatly criticised problematics in “Howl”, is the entrenched social decaying seeing even the littlest building block as a free, *deserved* and common exploit-area , being demolished and extinct by the insatiable demands of the Power . This social decaying is primarily depicted over the Capitalist force found viral and spread dramatically, being leaked into homes, families and in veins of every newborn which are seen as public domain, yet

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<sup>27</sup> fierce, hypocritic and superficially seductive in the Hollywood sense, then later transforms into happily married with kids kept under control of the holy eye of the government and the preachers.

embroidered as heros in “*flanel suits*” serving to the only God, Moloch<sup>28</sup>, who allows transandence and inner spiritual journeys only when in the form of serving to Himself.

Moloch was brought to life as a personal symbol of Foucault’s “Spectacle” by Ginsberg’s suffering poetic persona, which he claimed to have seen as an illusion of the Sir Francis Drake Hotel in San Francisco<sup>29</sup> which appeared to him as a monstrous face and expressed over the lines: “*Moloch whose eyes are a thousand blind windows*” . His symbolic use is an omnipresent figure that oversees every soul that is trapped in the colossal Absolute Reality he supervises and is depicted as the reflection of the timeless Capitalist diseases in Ginsberg’s America with the way i) he takes sacrifices to normalize, uniform and enslave and feeds on existential innocence and then-destined poverty<sup>30</sup> and ii) he magnifies the ever-evolving human-brought criterion for societal development, au fond, the ultimate greed for Power, masked by aesthetics, gender roles, created-persona of a *patriotic hero* and came-down hostility for the different.<sup>31</sup>

#### ***ii.4) Madness, divided self-hood and estrangement:***

##### *ii.4.1) One’s decision to declare himself as mad*

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<sup>28</sup> Moloch or Molech, who is depicted in the latter part in Howl, is an ancient Leviathan God that was believed to be the greatly feared firegod of Canaanites because of the constant rage and terror he exposed his believers and could only be soothed with the sacrifice of infant males of the believer families.

<sup>29</sup> MedLibrary. «Howl Part II.» [medlibrary.org](http://medlibrary.org). 2016.

<sup>30</sup> “*who sang out of their windows in despair, moans in their ears and the blast of colossal steamwhistles*” – “*Moloch! Solitude! Filth! Ugliness! Ashcans and unobtainable dollars! Children screaming under the stairways! Boys sobbing in armies! Old men weeping in the parks!*”

<sup>31</sup> *who were burned alive in their innocent flanel suits on Madison Avenue amid blasts of leaden verse & the tanked-up clatter of the iron regiments of the iron fashion & the nitroglycerine shrieks of the fairies of advertising & the mustard gas of sinister intelligent editors– “Moloch whose buildings are judgement ! Moloch the vast stone of war! Moloch the stunned governments!” “ Moloch whose mind is pure machinery! Moloch whose blood is running money! “ “ Moloch whose love is endless oil and Stone! Moloch whose soul is electricity and banks! Moloch whose poverty is thr specter of genius! Moloch whose fate is a cloud of sexless hydrogen! Moloch whose name is the Mind!”*

The most pessimistic approach among the moral philosophy theorists can be examined through the statements of personal freedom. It is claimed that we, as humans are never free in our decisions, despite our human nature that provides us an inner mechanism of decisiveness. Our will for self-declaration is being distorted into a sense of *adaptation* as an absolute and universal morality code is ever-presented unconditionally to draw the very line of humane sanity vs insanity and this universal code is timelessly giving the different, the indifferent, the normal and “the mad” a mental, spiritual and emotional chill of surveillance under the Panopticon prison structure. This structure thrusts through our inner guide<sup>32</sup> and aims to cure our selfness which, some refers to as the self-proclaimed title of mad, like the poetic persona’s most addressed figure, Carl Solomon in “Howl” part 3. The line: “*Carl Solomon! I’m with you in Rockland where you’re madder than i am*” acutely conveys this mercilessly imposed and “volunteerly –preferred” state of madness one grew to have chosen, only to be advertised as a type of Person to unmask the treatment one has to bear to be accepted in the running societal mechanism. The ones “*who threw potato salad at CCNY lecturers on Dadaism and subsequently presented themselves on the granite steps of the madhouse with shaven heads and harlequin speech of suicide, demanding instantaneous lobotomy*” but “*who were given instead the concrete void of insulin Metrazol electricity hydrotherapy psychotherapy occupational therapy pingpong&amnesia*” Ginsberg aims to highlight can be interpreted as the long-lost souls of the queer and self-declared, who were desperately undergraded to a state of asylum indoctrination and were handled, best cured with *the principal of fear appearing as medicine* as Foucault argues and are being expressed through the symbolic figure- Carl Solomon, who was empathized by Ginsberg in his room in Pilgrim State’s Hospital.

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<sup>32</sup> Sometimes being referred to as “remorse”, sometimes “the angel/demon on our shoulders” and sometimes as the elder/governal eye who “will certainly not approve”

ii.4.2) *Settings and backgrounds where madness gains identity; How does Foucault particularize an asylum?*

The use of symbolic settings, “*Rockland*” being an imaginary realm of the mad, created by Ginsberg and “*Baltimore*” being a state in the US which had been notorious with its asylums plays the role of a looked-upon America in two ways, from Ginsberg’s idea of a madhouse and one which is and always will be the reality. Ginsberg’s poetic persona creates an ultimate sense of belonging to *Rockland*, *by the side of Solomon* with the constant repetition of “*I’m with you in Rockland*” and therefore strengthens the reliability of the madhouse in his terms, further depicted with the lines: “*Pilgrim’s State’s Rockland’s and Greystone’s foetid halls...*” and integrated as one sinister reality. Ginsberg’s *Rockland* differs as trustably euphemistic yet real from the *Baltimore* pessimism with the lines: “*who thought they were only mad when Baltimore gleamed in supernatural ecstasy*”. These lines inevitably connote a spiritual act of ascendance, as grace, soul and essence after the death of one’s supernatural ecstasy or *core madness* as referred by Foucault and gives the idea of taking notice to those who still have the chance to be cured & rest with the label of Mad given to them, before gleaming through a sad oblivion.

To highlight the comparison, classic features of mad and the madhouse are also given over intensified imagery in the symbolic setting; in a spread-listed and scattered-in-mess attitude when describing the cure over the lines: “*who in humorless protest overturned only one symbolic pingpong table, resting briefly in catatonia*” and “*where you scream in a straightjacket that you’re losing the game of the actual pingpong of the abyss I’m with you in Rockland where you bang on the catatonic piano the soul is innocent and immortal it should never die ungodly in an armed madhouse* with “*pingpong table*” being a pitiful and common, dull entertainment for the mad who is the victim of Absolute Reality as depicted by Ginsberg.

*ii.4.3) Self-division and poetic coalescence*

“Howl” characterizes the theme of self-division as a reflection of enforced self-denial for a spheric-appropriateness. Ginsberg studies the conflict of “hallucinations vs. reality” in the form of the addressed figure Carl Solomon’s out-of-body seekings to redeem himself from his labeled-agony, in which Ginsberg and his poetic persona relates as his personal background with a “mad” mother and her suffering condition is being identified as one with Solomon, through the scenery he comes across in Rockland. The controversial line: “*with mother finally \*\*\*\*\**” and “*I’m with you in Rockland where you imitate the shade of my mother*” clarify the core personal reason of Ginsberg when empathizing with Carl Solomon who is both a symbolic shade of a faded, traumatic childhood frame and his inner trigger to dig deeper into the appreciation&internalization of the mad, in a persona divided in three, in order to raise a manifest awareness the Power is eluding dramatically.

Solomon-Ginsberg personafication is intensified over the lines: “*and the last fantastic book flung out of the tenement window, and the last door closed at 4 a.m. and the last telephone slammed at the wall in reply and the last furnished room emptied down to the last piece of mental furniture... and even that imaginary, nothing but a hopeful bit of hallucination- ah Carl, while you are not safe i am not safe, and now you’re really in the total animal soup of time*” where Ginsberg underlines “*the animal soup*” is the timeless condition humanity is gravitating in, the point where the Creation<sup>33</sup> and the immediate discrimination has descended and the alienated mad, in the brutal setting he’s locked in, seeks for safety in his hallucinations.

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<sup>33</sup> A metaphor for the term “primitive soup” which is a scientific definition of the early ages of Earth where only very primitive living organisms were present on the Earth’s surface.



#### *ii.4.4) Salvation*

The bleak future both Foucault and Ginsbergs sees for any societal model is offered a delusional and caught-in-a-dream resolution, or *salvation* in Ginsberg's enthusiastic terms over the lines: *"I'm with you in Rockland where wake up electrified out of the coma by our own souls' airplanes roaring over the roof they've come to drop angelic bombs the hospital illuminates itself imaginary walls collapse... O victory forget your underwear we're free!"* where mad and his artistic representative are hand in hand and walk the path of victory and standing fiercely for the real paradox idea of freedom- one's state of self-declarence independency in the society he's living in.

#### **Conclusion:**

With "How does Allen Ginsberg's 'Howl' preserves itself as timeless through decades, in parallel with Michael Foucault's societal criticism outlined in 'Madness&Civilization'?" being the central research question of this essay, the resolution for the state of affairs over emotional, mental and spiritual awareness of one for his self stays ambiguous and rather bereft of hope much like Allen Ginsberg and Michel Foucault believed and argued as discussed previously.

The core resolution for both self-acceptance and further societal understanding can not be present in the carousel called life of humanity, as long as the reason why every "wolf" is hostile to the other in terms of spotted difference and queerness lives; the reason being the descended Controller, the ideal called "society".

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<sup>i</sup> What “Howl” is, can be interpreted as a delusional identification of the universal alienation concepts, rooted from one’s homosexuality, practices of finding his very own imagery and transcendence of God, socio-economical welfare, his protesting voice for his licensed destiny to be lived according to his de rigueur ability to be swamped into any default societal structure. Howl distressfully depicts One’s remarkably infallible and absurd mindset when picking a side over the opposition of “sane vs. insane”; ultimately how much he cares about the degradation and unsaturation of the three primary exigence - sexual, physical and spiritual- that renders him nothing more worthy than the Beast, the Beast that should be ashamed of his primitive inhumanity, adulterating the society and its ineradicable social diplomacy<sup>i</sup>.

<sup>ii</sup> The real “timeless” epistemological affairs of religion, sexuality preferences, astral experiences sourced by drug usage addressed in “Howl” explores a tragic go-back to the individual, from the eyes of a god-like third person omniscient narrator, whereas the conflict of political approaches and indoctrines composing the national identity of 50s American model is examined over “Capitalist vs. Socialist” voices raised/ silenced and suggests the terminal Power Ideal and how the Powerful among the society is repeating the same observational controlling method either with the utopic consumption facilities he offers, or the reconstructive “help” he puts

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into operation to make the bulk conform to the norms desired by the himself within the context of being imprisoned, kept in the Panopticon, constantly reinforcing the individual to internalize his label as criminal, repulsive and innecessity yet ironically, a potential threat to be brought down, reconquered and eventually left to be “cured”.