

**REBELLION IN THE POEM *HOWL* BY ALLEN GINSBERG  
(SOCIOLOGICAL STUDY)**



**THESIS**

**Submitted in Partial Fulfillment of the Requirements for the Bachelor Degree  
at Letters Faculty of Bosowa University**

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**ENGLISH DEPARTMENT  
LETTERS FACULTY  
BOSOWA UNIVERSITY  
MAKASSAR  
2021**

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## ACKNOWLEDGEMENT

Gratitude is endlessly expressed for the blessings given by Allah SWT so that the researcher could complete this research as a requirement for the Bachelor Degree at Letters Faculty, English Department, Bosowa University Makassar. In writing this thesis, the researcher went through many obstacles but with prayer, effort, and support from the people around the researcher were able to finish it well.

The researcher would like to proudly mention the people who have contributed and who have always been there in difficult times during the writing process of this thesis. First supervisor, **Dra. Dahlia D. Moelier, M.Hum** and the second supervisor, **Asyrafunnisa, S.S., M.Hum**. The researcher has been incredibly fortunate to have supervisors who have consistently provided advise, criticism, assistance, information, references, patience, and time throughout the thesis writing process.

The researcher also thankful to **Dr. Sudirman maca, S.S., M.Hum** as the Dean of Faculty of Letter, **Andi Tenri Abeng, S.S., M.Hum** as Head of English Department, and especially to the Head of Administration **Ma'am Yultriana, S.psi** and ma'am **Rahmawati, S.S** and staff for their attention and supports to finishing this thesis.

Most importantly, love and supports from my beloved friends, **Andi Tenriuji, Ema Rosita, Rifyatul Azizah, Furi Annisa Paramita and Zhafirah Farah Rizqikah**, my beloved classmate **Greatest'17**. And this thesis is dedicated to my beloved father, **Abu Ubaedah** and mother, **A. Wahidah** who never stop giving their best wishes.

The researcher realized that without the people mentioned above, it would not be easy to complete this thesis. The researcher really appreciated the time and moments that went through during the process of this thesis. The researcher hopes that this thesis will make a good contribution to the world of literature and become a useful reference for education in Indonesia.

## STATEMENT OF ORIGINALITY

I certify declare that the thesis entitled **REBELLION IN THE POEM *HOWL* BY ALLEN GINSBERG** and all of its contents are truly the researcher's work. Content of this thesis is the product of my own work and that all the assistance received in preparing this thesis and sources have been acknowledged.

Makassar, August 2021



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## ABSTRACT

**AISYAH.** 2021. 4517051014. *Analyze Rebellion in the Poem Howl by Allen Ginsberg (Sociological Study)*. (Supervised by Dahlia D. Moelier and Asyrafunnisa)

This study aims to find the types and portrayed of rebellion against America's elite in the 50<sup>th</sup> century in the poem *Howl* written by Allen Ginsberg, this research is expected to be a reference for future researchers.

The data source used in this research is *Howl's* Poem. In analyzing the data, the researcher used a qualitative descriptive research method. The data were obtained by using reading, note-taking, and analyzing techniques through a sociological approach to literary works and to classify the types of rebellion that contained in the poem, the researcher used the theory of John Lewis Gillin and John Philip Gillin, namely the Social Process.

There are 6 types of rebellion with 26 data and an explanation of rebellion portrayed in this research poem, but the types and portrayed that are more prominent are negative because the researcher finds a lot of war, capitalism, consumerism, deceit, torture, and murder physically and mentally. Evil America has turned the lives of the lower classes into a terrible and nightmare.

**Keywords:** *Rebellion, Social Process, America*

## ABSTRAK

**AISYAH.** 2021. 4517051014. *Analyze Rebellion in the Poem Howl by Allen Ginsberg (Sociological Study)*. (Dibimbing oleh Dahlia D. Moelier dan Asyrafunnisa)

Penelitian ini bertujuan untuk menemukan tipe-tipe dan penggambaran pemberontakan terhadap kaum elit Amerika pada abad ke-50 dalam puisi yang ditulis oleh Allen Ginsberg yaitu *Howl*, penelitian ini diharapkan dapat menjadi referensi bagi peneliti selanjutnya.

Sumber data yang digunakan dalam penelitian ini adalah Puisi *Howl*. Dalam menganalisa data, penulis menggunakan metode penelitian deskriptif kualitatif. Data diperoleh dengan menggunakan teknik membaca, mencatat, dan menganalisa melalui pendekatan sosiologi karya sastra dan untuk mengklasifikasikan tipe-tipe pemberontakan yang terdapat dalam puisi, peneliti menggunakan teori dari Jhon Lewis Gillin dan Jhon Philip Gillin yaitu proses sosial,

Ada 6 tipe pemberontakan pada 26 data dan penjelasan pada penggambaran pemberontakan di dalam puisi penelitian ini, tetapi tipe-tipe dan penggambaran yang lebih menonjol adalah negatif karena peneliti banyak menemukan peperangan, kapitalisme, tipu daya, konsumerisme dan penyiksaan bahkan pembunuhan secara fisik maupun mental. Amerika yang jahat telah mengubah kehidupan masyarakat kelas bawah menjadi mengerikan dan mimpi buruk.

**Kata kunci:** *Pemberontakan, Proses sosial, Amerika*

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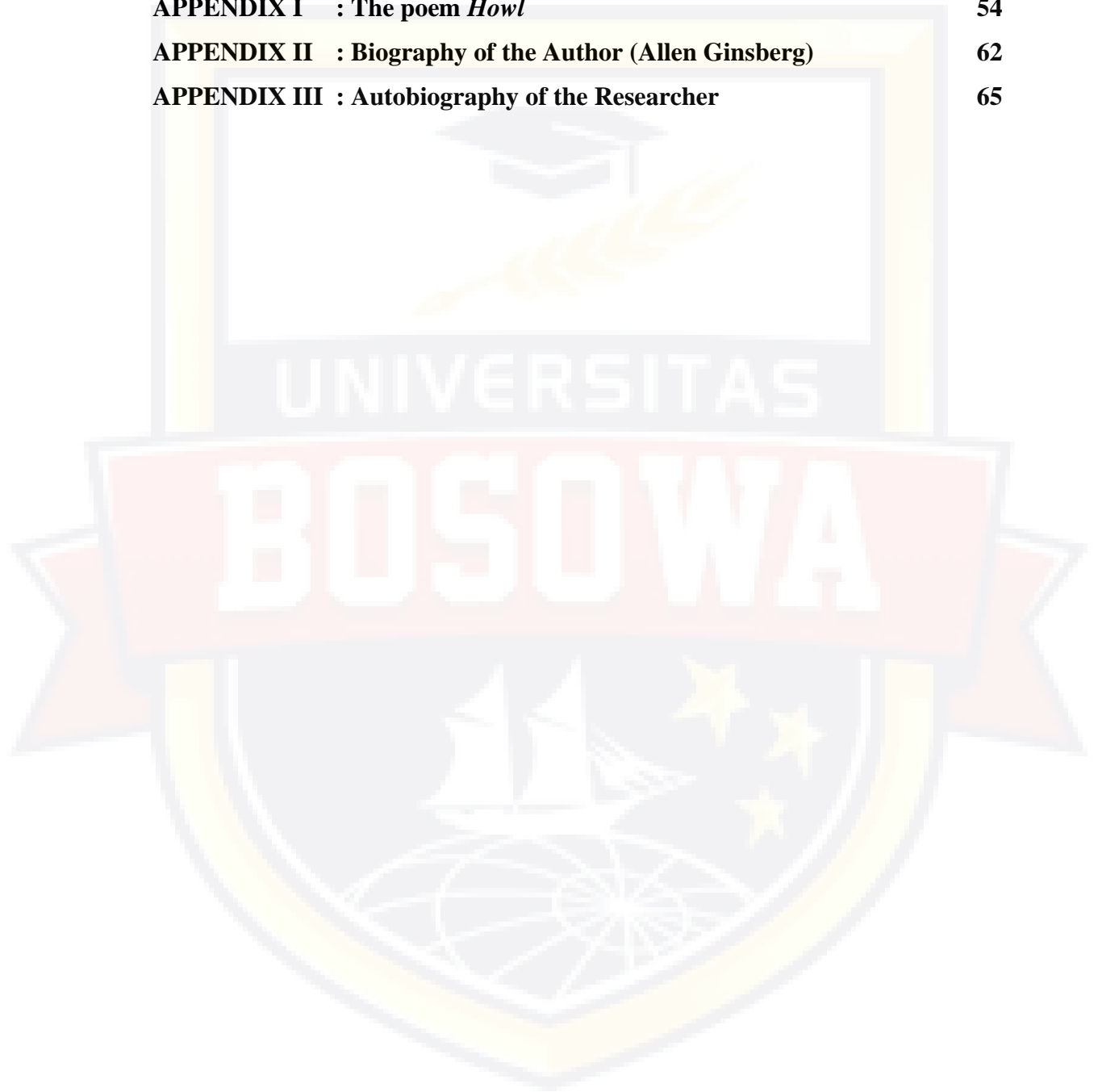
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## CHAPTER I

### INTRODUCTION

#### A. Background

The development of human life is very much influenced by the way people interact with each other by using language. According to Finocchiaro (1964:8) Language is a system of arbitrary vocal symbols, which permit all people in a given culture, or other people who have learned the system of that culture to communicate or to interact. Interaction certainly requires a medium as a connector for these activities, media is something that is used, tools or materials in conveying messages/communicating. The development of media, of course, becomes a problem, not only because of its use as a means of interaction but also because of its influence in the process of developing human thought. In this life, the media is believed to have originated from habit or ability to speak or orality. Then the next development becomes the ability to write and read or literacy.

The ability to speak is the initial ability that humans have to adapt to the environment they live in. However, the discovery of letters, which eventually gave birth to the habit of writing, became the beginning of a transition to human thinking.

However, as part of a larger discourse, it should be noted that *Howl* cannot be considered as a mere reflection of reality since “Discourse analysis emphasizes the study of how social reality is constructed through language and other symbols in particular ways and that is understood as a

systematic attempt to create certain effects” (Manuaba, 2003:278). Language, communication, and discourse are thought to be ways of interaction between people that have multiple realities. As seen in social constructionism, worlds are formed by people who interact by words, with each of them affecting and restricting the responses of the other. The emphasis is not on the person but the network of connections between individuals. thus resulting in how people think.

Characteristics of thinking methods with literacy-based found in *Howl*'s poetry establishes its poetic structure and significance to the theme of rebellion in the poem. Rebellion manifested not only at the content level but also at the level of the poetic structure of the poem. The perceptions that are captured by the mind and the sensations that are felt by the senses take place at almost the same time and manifest verbally as it is into written language. This results in sentences in his poetry become incoherent and violate grammar and create chaos, a form of the madness of language.

*Howl* written by Allen Ginsberg and was first published in 1956, was one of the poems that caused a stir in mid-century America, thought as obscene has now turned into one of an American classic. It is a long, complex poem that splits into three sections and is acknowledged as a classic that has broken through cultural and traditional barriers like the use of drugs and homosexuality, which had not been written about so openly without at least some sort of literary masking it before. *Howl* was known as one of the most important voices in the Beat Generation due to its resistance

to the ideas of conformity and normality of their time. The Beat Generation is a social movement that was created during the 1950s at the end of WW II.

It is a movement that focuses on a group of writers of the time who detached themselves from the social norms in an attempt to gain freedom for their artistic expression and personal lives. It was the time where a group of writers wrote numerous pieces of art for not only their own sake, but for the sake of all the people of their time, a style of literature that is used to encourage the people, to educate the people, and to unite the people. This poem is a social commentary, and a revolutionary manifesto of the Beats Generation that relies on obscenity, analogy, and self-experiences to paint the conditions in American society at the time.

The researcher thinks that *Howl* has literary features that reflect madness, rebellion, sexuality, drugs, and so on. However, as part of a broader discussion, it should be acknowledged that is not merely a representation of reality. As a result, this research aims to examine how the function in reflecting the experience of rebellion in the poem.

#### **B. Reason for Choosing the Title**

This current study will analyze Allen Ginsberg's poem, which is considered sufficiently representative in this study, this research tries to discover the rebellion aspect with the sociology of literature contained in the poem *Howl* by Allen Ginsberg that success in expressing rebellion and his rejection of materialism, consumerism, repressive politics, intellectual establishment and the establishment of literary traditions in the Fifties. The

researcher found this topic is rarely discussed but it is very important to know and understand as a social human being.

### **C. Question of the Research**

To broaden the inner thought of this research, the writer will propose two questions:

1. What are the rebellion types in the poem *Howl* by Allen Ginsberg?
2. How is the rebellion portrayed in the poem *Howl* by Allen Ginsberg?

### **D. Scope of the Research**

The title of this writing is “*Rebellion in The Poem Howl by Allen Ginsberg*”. The researcher will analyze the rebellion types and the rebellion portrayed in the Allen Ginsberg’s poem *Howl*.

### **E. Objective of the Research**

1. To find out rebellion types in the poem *Howl* by Allen Ginsberg.
2. To explain the rebellion portrayed in the poem *Howl* by Allen Ginsberg.

### **F. Significance of the Research**

This research is expected to have several benefits. They are as follows:

1. Theoretically, this research is expected to be used as a next reference and present a new understanding of the field of research for writers. The contribution of the theory to have a better understanding of how the theory used can be useful for analyzing literary works.

2. Practically, for its own practical benefit in this research is expected to be a reflection and provide an understanding of that according to the title of this research, namely the meaning of the values of rebellion aimed at humanity and also not only enjoy the poetry and the beauty of its words. However, it can provide a good interpretation of the content and think in reality.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### A. Previous Studies

The researcher used several previous studies as references to support and maintain the academic values of this research. Zuliyana (2015) "A Study of Sula's Rebellion in Toni Morrison's novel Sula" from the analysis it was found rebellion of Black Americans who treat unfairly because of differences of race. This study found out the character of Sula doing rebellion and what makes Sula do the rebellion. This study uses descriptive research is to get a real and valid description of this novel and uses the theory of new criticism to finding Sula's character in Toni Morrison's Sula. This study concludes that novel description about the characteristic of Sula as the main character, which does the rebellion and makes an effect around her especially for Black people.

Another study was conducted by Ardiana (2016) "Rebellion in Mata Hari The Spy Novel By Paulo Coelho: A Feminist Analysis" This research describe a person named Margaret Zelle who acts as a spy for the German state and has the secret name of H21 and has a stage name that is Mata Hari. This research describes how Paulo Coelho described the rebellion in the novel The Spy. The purpose of this study is to find out how the rebellion and the reason the author describes the rebellion in this novel. This research used qualitative by using descriptive method. This research was analyzed using Feminist theory by Huges and Cristina. The analysis is used to



describe the occurrence of rebellion in this novel. This study has several conclusions. First, there are several reasons for the rebellion in the Spy novel, and the second a Feminist Principle is consisting of four parts the Women's Position, Women's Roles, Women's Rights, and Women's Participation. In line with the previous studies Aviva (2018) "A View of Rebellion and Humanism in Albert Camus's novel The Plague". From the analysis, it was told some humans attitudes that face the plague. Some of these Attitudes look so the contrast between one another. Suffering obscures the good and bad, angels or demons, sinful or innocent. Rebellion is one of the "essential dimensions" of humanity. However, the ways of rebellion have changed radically in our time. Rebellion is no longer between slaves and their masters, nor between the rich and the poor. Rebellion has now become a kind of metaphysical revolution between man and his own life situation. This thesis uses the descriptive analysis method. The first is reading novel stories. The second is collecting important sections dealing with the issues contained in The Rebel's book. The third is interpreting, which uses the hermeneutic theory of Hans-George Gadamer.

Based on some of the previous studies above, this current study will analyze "Rebellion in The Poem *Howl* by Allen Ginsberg" This topic is still urgently investigated because rebellion is one of the manners to win our rights. Allen Ginsberg is such a critical writer who fights for human rights and carries out many rebellions about social injustice through his critical writings. The difference between the research above and this research is, the

research above focuses on the novel as the object of their research while this research will focus on poetry as the object of the research. The researcher will use a sociological approach by Rene Wellek and Austin Warren.

## **B. Literature**

Literature is a term used to describe written and sometimes spoken material. Literature is derived from the Latin word *litteratura*, which means "writing formed with letters." It most commonly refers to works of the creative imagination, such as poetry, drama, fiction, nonfiction, and, in some cases, journalism and song.

Literary works are part of the community. Literature was born from the imagination of a writer, as well as reflections of social phenomena. Therefore, the presence of a literary work is a part of community life. Jabrohim (2003:89) defines that literature as one branch of art in the center of human civilization. It could not be denied even existence is accepted as a cultural reality. Then, literary works are not only valued as works of art containing the values of imagination and emotion wrapped up in appreciation of the author. It can be said that literature is the basic expression and thinking of the people have witnessed in life, what people have experienced about life, what people have contemplated and felt about the aspects of life that attracted them directly and profoundly.

Literature itself has several definitions that given by some authors. Rees (1973:76) states literature in broad and narrow senses. Rees said that literature in a broad sense is anything written, such as newspapers, travel

brochures, timetables, and catalogs. The readers are given information of fact by this kind of literature. In a narrow sense, writing that expresses and communicates thoughts, feeling, attitudes, ideas about life and the word means literature. Novels, short stories, plays, are some examples of literature in the narrow sense.

In addition, Rees (1973:77) states literature as writing that expresses and communicates thoughts, feelings, and attitudes towards life. Through literature, people will be able to know others' feelings, thoughts, and attitudes in a written form of language.

Literature has a great function in developing human feelings, ideas, and interests. Generally, the functions of literature are as follows: the first function is literature gives knowledge of those particularities with which science and philosophy are not concerned. The second function is that literature makes the human perceive what humans see, imagine what humans already know conceptually or practically. The final function of literature is to relieve human writers or readers from the pressure of emotions.

As a conclusion, it can be said that literature is a kind of writing not only gives the readers information but also expressing communicates thoughts, feeling, attitudes, ideas about life and it can be fact or fiction.

### **C. Poetry**

Poetry is a form of writing that emphasizes the interaction of words and rhythm. It frequently uses rhyme and meter (a set of rules governing

the number and arrangement of syllables in each line). Words are woven together in poetry to create sounds, images, and concepts that are too complex or abstract to explain directly.

Poetry is the oldest form of literature. A long time ago, when people did not know anything about written language, they got such kinds of stories from a storyteller. The storyteller relied many stories on his memory and not on written language. Between poetry and others, forms of imaginative literature are no sharp distinction. Perrine says (1997:9) “The difference between poetry and other literature is one only of degree.” It means that the language used in the poem is more condensed than the language of prose or drama in how it sends the message.

However, poetry is a space where we can express our unspoken feelings, whether they are good or terrible. It's a location where we may share the moments that will be remembered in the future.

### **1. Poem**

There are three known literary divisions, prose, poetry, and drama. All types of literature use beautiful words to make them interesting. The third basic equation is to use language as a means of delivery. One of the literary works that can be studied with stylistics is poetry. Poetry is a form of literary work that is very popular in our society now.

The poem is the most central literary statement. The elements of literary arts thicken in poetry. Unlike other literary works, prose, and drama, literary works in the form of poetry are concentric and intensive.

The author does not disclose in detail the intention to be conveyed to the reader. The author conveys that his feelings or opinions are only a basic or important part. Therefore, poetry has a solid (intensive) form. Solid is meant to be the saving of the language elements. Words that do not support meaning will be omitted.

A poem is an indirect expression which states one thing with another meaning, Rifaterre in Emzir (2016: 246). Whereas, Pradopo (1997: 7) said that poem is an expression, a thought that arouses feelings and stimulates human imagination, then recorded and expressed in interesting and memorable language. Based on the description above, it can be concluded that poetry is the result of human thought which is packaged into interesting and impressive languages and then delivered indirectly by the poet.

The poem is one of the unique works in the world of art and literature because the poem does not use language as a medium of communication as usual, but poetry generally uses language as a tool to convey meaning implicitly. In line with the above statement, Erfan (2018: 14) states poetry is a forum for expressing human thoughts without using ordinary languages, such as aspects of social life, nature, love, conflict, criticism, and even war. In addition to having aesthetic values, poetry also acts as a medium to convey one's ideological beliefs implicitly. Therefore, in analyzing poetry, one of the important elements is the choice of words to find out the meaning contained in the poem. The use of diction aims to

provide the value of beauty and distinguish the nuances of meaning from the ideas conveyed by the poet.

Furthermore, Jakobson (1960: 1) concludes that the language used in poetry is not ordinary, but has a different style, a special characteristic that makes poetry different from other verbal arts.

## **2. Diction**

There are still many people who experience difficulties in conveying their intentions due to a lack of vocabulary, so that the implied sentence has no meaning. Therefore, the community has to know and understand the use of words in communication. One of that must be mastered in diction.

Diction is the use of certain words deliberately chosen by the author. Considering the literary work is the world of words, communication is carried out and interpreted through words. The choice of words certainly goes through certain considerations to obtain the effects of accuracy and beauty effects. The effect itself can be simply considered in terms of form and meaning to support the aesthetics of the literary work concerned, able to communicate meanings, messages, and be able to express ideas intended by the author. The choice of words in this case is called diction. The choice of words in literary works is a way of using words in literary texts as a tool to convey certain aesthetic ideas and values, Aminudin (1995: 201). According to Pradopo (2010: 54), the poet chooses the exact words to pour out the feelings and contents of his/her mind as precisely as

his/her inner experience and expresses them with expressions that can film his/her soul. Diction is used by the author to express his/her ideas to others to avoid misinterpretation and feel what the author feels.

The words that have been used by the author in creating poetry are called soul words, which are not the same (meanings) as words in the dictionary, which are still awaiting processing. Placement of words that result in sentence style in addition to the accuracy of word selection also plays an important role in literary creation (Pradopo 2010: 48). The author tries to use words that are different from everyday words. This is caused because everyday language is not enough to describe what is experienced by his/her soul. Thanks to the efforts of the authors of these words can be used as a form of expression of personality. The author has his/her own way and language to convey his soul experience.

The author essentially intends to convey his feelings and thoughts as precisely as his/her inner experience. In addition, the author also wants to describe the experience of his soul. According to Pradopo (2010: 54), if words are chosen or arranged in such a way that their meaning gives rise to aesthetic imagination, such diction is called poetic diction.

True diction or choice of words is crucial in conveying the meaning of a literary work, Sudjiman (1993: 22). Words, series of words, and carefully selected word pairs can cause the reader an effect that the author wants. For example, highlighting certain parts of a work, arouse the sympathy or empathy of the reader or even eliminate monotony. To

achieve certain effects phonological, grammatical, or lexical means can be used. It is very important to know which words and expressions or lexical items should be used in certain contexts so that the information that is to be conveyed or the impression that is to be generated is realized.

From these descriptions, it can be concluded that diction is the choice of words used by the author to convey ideas and meanings in literary works. In literary works, the use of diction or choice of words is very diverse. This is probably intended by the author for the beauty of literature itself. According to Keraf (2009: 114-115) Diction is the use of words that accurately represent thoughts and feelings to be conveyed in a sentence pattern based on a situation and a sense of value that belongs to a group of people, listeners, or readers. Arifin and Tasai (2008:8) link that diction is a very important element in the world of literature and the world talks every day. Choosing the right words will make it easier for readers or listeners to understand the ideas conveyed by the author. Therefore, a big mistake if diction is considered a simple problem that does not need to be studied because these errors are natural things done by humans and without intentional elements.

The choice of words diction not only emphasizes the accuracy of the word but also the suitability of the word. The word chosen must be acceptable and not damage the atmosphere. Communities that are bound by various norms, and also want that every word used must be suitable and



under the norms and situations of the community faced. The poet or speaker has to know with whom he/ she is talking. In addition, Keraf (2009: 27-29) states the accuracy of word selection or word suitability depends on its meaning because one word can cause various meanings.

### **3. Metaphor**

In the cognitive linguistic view, metaphors are defined as understanding one conceptual domain in terms of another conceptual domain. It means when we talk and think about life in terms of journeys, about arguments in terms of war, about love also in terms of journeys, about theories in terms of buildings, about ideas in terms of food, about social organizations in terms of plants, and many others. The metaphor was seen as a part of novel poetic language (Lakoff and Johnson 1993:202) and was claimed to play an ornamental function in speech. In the classical view, metaphor can be defined as a figure of speech or trope in which a comparison is made between two, unlike things that share certain characteristics.

Metaphors may be based on both knowledge and image. Most of the metaphors have discussed so far are based on the basic knowledge of concepts. In basic knowledge, structures constituted by some basic elements are mapped from a source to a target. In another kind of conceptual metaphor that can be called the image-schema metaphor, however, it is not conceptual elements of knowledge (like a traveler, destination, and obstacles in the case of journey) that get mapped from a

source to a target, but conceptual elements of image-schemas. By contrast, structural metaphors are rich in knowledge structure and provide a relatively rich set of mappings between source and target.

Most people are not too surprised to discover that emotional concepts like love and anger are understood metaphorically. The more interesting and exciting is the realization that many of the most basic concepts in our conceptual system are also normally comprehended via metaphor (Lakoff & Jhonso: 1998:52). The concepts like time, quantity, state, change, action, cause, purpose, means, modality, and even the concept of category. These are the concepts that enter normally into the grammar of languages and if they are indeed metaphorical in nature, then metaphor becomes central to grammar.

#### **D. Notion of Rebellion**

As literature evolved, the stories changed as well. The nature of how society views rebellion also developed. Rebellions in literature today are more dynamic, more complex, and far more varied than before. Wrapped in a hero story or simply giving the reader the ability to examine society from afar, rebellion still serves to teach us lessons about who we are and who we want to be. It should be remembered that the beginning of the rebellion is the existence of the limit. Once a human being is pushed into one limit, rebellion is most likely to occur. Those are the demarcation line of what it takes to be a rebel. Another issue related to rebellion is that it is closely related to the revolution. In the Foreword of *The Rebel*, Herbert Read

suggests that to Camus, revolution implies more on “the establishment of a new government”, whereas rebellion tends to be described as “action without planned issue—it is a spontaneous protestation.” Camus (1956:8)

Camus (2013:255) the scope of rebellion is not only limited to the individual context. It is not an ‘egoistic act’ as he suggests that there is always philosophical demand for unity, the impossibility of capturing it, and the establishment of a substitute universe in any act of rebellion. From this perspective, rebellion can be said as the fabricator or manufacturer of the world.

To rebel is the advanced level of dealing with absurdity. As the problems of human beings get more complicated, the individual becomes concerned about the way of thinking, although later, it also touches the social scope. Rebellion is not merely physical rebellion but also metaphysical rebellion, by which human beings must deal with themselves first before taking further action.

#### **E. Social Process Theory**

The key to all social life is social processes or social interactions. The social process is a series of reciprocal relationships that occur in social life between individuals and individuals, between individuals and groups, between groups and individuals, and between groups and groups (Soekanto, 2012:65). The significance of communication is that someone interprets the behavior of others (in the form of speech, body movements, or attitudes) to convey the feelings that person wishes to convey. In communication, it is

possible to have various interpretations of other people's behavior. Thus, communication enables cooperation between individuals or groups of people, and it is one of the conditions for cooperation. Communication, however, does not always result in cooperation; in fact, a dispute may arise as a result of misunderstanding or because The social process, according to Gillin and Gillin, is a dynamic social relationship between individuals. They distinguish two types of social processes that emerge as a result of social interaction, which is as follows;

### **1. Associative Social Processes**

The associative social process is a social interaction process that promotes the formation of social unity or integration and the strengthening of social ties. Associative social interactions can be (a) Assimilation, which is a social process characterized by efforts to reduce differences between individuals or groups, as well as efforts to improve the unity of actions, attitudes, and mental processes by taking into account common interests and goals. is a joint effort between individuals or groups to achieve common goals; (b) Accommodation, is a social adjustment process that occurs in the interaction of individuals and human groups to reduce conflict and (c) Acculturation, is a social-cultural change process that occurs as a result of ongoing direct contact between two different cultural groups.

## 2. Dissociative Social Processes

The dissociative social process is a social interaction process that either leads to conflict or strains group solidarity. Dissociative social interactions can be: (a) Contravention, is a social process that takes place when there is a conflict between competition and conflict; (b) Competition is a social process, in which individuals or groups of people compete for profit, victory, or advantage; and (b) Conflict is a social process that occurs between individuals or specific community groups as a result of fundamental differences in understanding and interests, resulting in a gap or gulf that hinders social interaction between those in conflict.

### F. Theoretical Application (Sociology of Literature)

Wellek and Warren in their book *Theory of Literature* (1949:90) describe various aspects of literary theory, criticism, and history. After defining various aspects and relationships of literature in general, they divide literary analysis based on two approaches: extrinsic, which deals with factors outside work such as the author and society, and intrinsic, which deals with internal factors such as rhythm and meter. They emphasize the need to focus on the intrinsic elements of work as the best way to truly understand it.

According to Wellek and Warren (1949:89), Literature is a social institution, using as its medium language a social creation. Sociology of literature deals with humans in society with an effort of humans to adapt

and its effort to change the society. The approach toward literature considers the social sides by some authors called the sociology of literature.

Basically, the term of sociology literature is rather similar to sociological approach or social culture toward literature, Damono (1978: 2). Damono further confirms that there are main tendencies in sociological research toward literature. First, the approach, which is based on the assumption that literature is just the mirror of the socio-economic process. Second, the approach which prioritizes literary text as the object of researcher, the method which is used in this sociology of literature is text analysis to know deeper about the symptom on the outside of literature.

Sociology of literature has a principle that literary work is a reflection of the age or society when it is written because as a member of society the writer cannot be separated from the society. Wellek and Warren (1949: 90-91) gave 3 classifications that are related to the sociology of literature, those are:

- a. There is the sociology of the writer and the profession and institutions of literature, the entire issue of the economical basis of literary production, the writer's social provenience and status, his social ideology, which may manifest itself in extra-literary pronouncements and activities.
- b. There is the sociology of the social content, implications, and social purpose of literary works themselves.

- c. There is the sociology of the audience to consider and the actual social impact of literature.

The question of how far literature is actually determined by or dependent on its social setting, on social change and development, will appear in one form or another in all three divisions of our problem: the writer's sociology, the social content of the works themselves, and the influence of literature on society.

This research uses Wellek and Warren's sociology of literary work classification (social content). The sociology of literary work classification describes societal problems and their relationship to the content, purpose, and message implicitly conveyed in the literary work. The literary work is the topic of debate in the sociology of literary work. The sociology of literary work approach will examine works that have social implications. Because literature is the output of an author, it is impossible to separate literary work from society's social existence.

## **CHAPTER III**

### **RESEARCH OF METHODOLOGY**

#### **A. Types of Research**

This research used descriptive qualitative research method, In a qualitative method, the author will describe a research problem that can best be understood by exploring a concept or phenomenon. Creswell (2009:102) has suggested that descriptive qualitative research is exploratory. The perspective used in this study is inductive style, focuses on individual meanings, and translates the complexity of a problem.

#### **B. Source of Data**

Considering all the data in this study are written text, the library research methodology will be used. The poem *Howl* by Allen Ginsberg which contains 3 parts analyzed are treated as primary data while all books, journals, article, and other written and oral material, including those obtained through the internet are seen as secondary data.

#### **C. Collecting Procedures of Data**

1. The researcher will read the poem several times accurately in getting the essence of the role line/stanza so it can be easier for the researcher to analyze everything that connects to social and rebellion.
2. The researcher will be noting and quoting, in this method, the researcher will take notes and quotes any expressions or statements that can be supported the data analysis.



3. The researcher will analyze data according to the sociology of literature theory and classify data according to the social process theory.
4. The researcher will explain the data with sociology of literature and explain one by one the data that are included in the types of social processes in the rebellion.
5. The researcher will provide an overview of the rebellion on the data.

#### **D. Analysis of Data**

The data source used in this research is *Howl's Poem*. In analyzing the data, the researcher used a qualitative descriptive research method. The data were obtained by using reading, note-taking, and analyzing techniques through a sociological approach to literary works and to classify the types of rebellion that contained in the poem, the researcher used the theory of Sociology of Literature by Rene Wellek and Austin Warren as a grand theory and the theory Social Process by John Lewis Gillin and John Philip Gillin, as a supporting theory.

## CHAPTER IV

### FINDING AND DISCUSSION

In this chapter, the researcher would like to analyze the Rebellion type's view from the poem *Howl* by Allen Ginsberg. Besides, analyze the Rebellion types. The researcher also focuses on Rebellion portrayed that become one of the major themes in the poem *Howl* by Allen Ginsberg.

#### A. Finding

##### 1. Rebellion Types

###### a. Assimilation

Assimilation is an effort to enhance the unity of actions, attitudes, and mental processes by taking into account common interests and goals. Assimilation is a social process characterized by efforts to reduce the differences that exist between people or human groups.

No.	Associative Assimilation Type	Line
1.	<b>Data 1:</b> “I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix, angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night”	(1956:1-3)
2.	<b>Data 2:</b> “who hiccuped endlessly trying to giggle but wound up with a sob behind a partition in a Turkish Bath when the blond & naked angel came to pierce them with a sword”	(1956:39)

3.	<b>Data 3:</b> “who ate the lamb stew of the imagination or digested the crab at the muddy bottom of the rivers of Bowery”	(1956:47)
4.	<b>Data 4:</b> “who drove crosscountry seventytwo hours to find out if I had a vision or you had a vision or he had a vision to find out Eternity”	(1956:60)
5.	<b>Data 5:</b> “Carl Solomon! I’m with you in Rockland where you’re madder than I am”	(1956:94)
6.	<b>Data 6:</b> I’m with you in Rockland where you must feel very strange”	(1956:95)
7.	<b>Data 7:</b> “I’m with you in Rockland where fifty more shocks will never return your soul to its body again from its pilgrimage to a cross in the void”	(1956:109)

Table 1. Associative Assimilation Type

Data 1 represented *Assimilation*, the sentence “I saw the best mind of my generation” told how Ginsberg showed his concern for those close to him who were outsiders: artists, poets, friends, and other Bohemian types who have struggled to fit into the suffocating routines of mainstream society. This famous first line begun with Ginsberg's own experience, looking back over an indefinite time period, of those around him going insane. He was already witnessed their mental degeneration.

Data 2 explained *Assimilation*, the sentence “who hiccuped endlessly trying to giggle but wound up with a sob” Ginsberg was basically telling it how it wa, combining personal experience with friendship dynamics and weaving everything together. The best mind

attempting to laugh but instead sobbed. Sometimes there were times in a group where the best minds laughed as hard as they can and being sobbed uncontrollably, from there Ginsberg and his gang got a feeling of togetherness.

Data 3 described *Assimilation*, the sentence “at the muddy bottom of the rivers of Bowery” Ginsberg was very careful and full of awareness of the poverty and misery that happened to the people under the Bowery Bridges in Manhattan. Although he could not do much directly, so he described it in one line in this poem, shouting at people to tell them this terrible gap.

Data 4 categorized *Assimilation*, it saw in all words in the line “who drove cross-country seventy-two hours to find out if I had a vision, or you had a vision, or he had the vision to find out Eternity”, to find a spiritual vision about eternity while the best minds drove nonstop to visit one of them (the best minds), but still questioning on the road that have they found eternity yet or was there such a thing and was that true or false. They decided to take a far trip by bus, car, and train. All they needed to do was travel through the mind and soul.

Data 5 discussed *Assimilation*, “Carl Solomon! I’m with you in Rockland, where you’re madder than I am” Ginsberg expressed his solidarity for Carl Solomon, who was a patient at the "Rockland" mental hospital. In real life, Ginsberg met Solomon at the Columbia Presbyterian Psychiatric Institute, where Solomon was treated for

depression with shock therapy. Then again, being "mad" might be a good thing in this poem.

Data 6 represented *Assimilation*, the sentence “I’m with you in Rockland, where you must feel very strange” Ginsberg really cared how Salomon feels that he had to live in that mental hospital as if he could feel it too. Ginsberg kept repeating the words “I’m with you in Rockland” like he wanted to keep an oath and loyalty to Salomon.

Data 7 is seen as *Assimilation*, at the sentence “all together singing the final stanzas of the Internationale” the patient were communists in a mental hospital, comrades in arms of Salomon, they often sing the song with the lyrics begin “Arise ye workers from your slumbers, arise ye prisoners of want” the depiction of the unity of the life that the patient want to fight for was truly depicted in this line.

b. Accommodation

Accommodation is a process of social adjustment in the interaction between individuals and human groups to reduce conflict. Accommodation is a process in which individuals or groups of people, who initially contradict each other, made adjustments to each other to overcome tensions. This process is a human effort to prevent conflict for a while.

No.	Associative Accommodation Type	Line
1.	<b>Data 8:</b> “who walked all night with their shoes full of blood on the snowbank docks waiting for a door in the East River to	(1956:45)

	open to a room full of steam-heat and opium	
2.	<b>Data 9:</b> “who cut their wrists three times successively unsuccessfully, gave up and were forced to open antique stores where they thought they were growing old and cried”	(1956:55)

**Table 2. Associative Accommodation Type**

Data 8 showed *Accommodation*, the story of the line “who walked all night with their shoes full of blood on the snowbank docks waiting for a door” was inspired by a true story. One winter morning, Herbert Huncke, a member of the beat gang was a thief, he arrived at Ginsberg's door. He would have been on the streets for 10 days and was in bad shape, his feet bloodied. Ginsberg took him in and looked after him. But when Huncke recovered, he tried to take over Ginsberg's apartment. Huncke filled the place with stolen goods from the outside, Ginsberg had not realized it yet but all the things exposed to when that day Ginsberg agreed to be driven with one of Huncke's friends to visit his brother. It turned out that the car Ginsberg was used was a stolen car, containing stolen goods and stolen clothes, and was found by a police patrol car. Ginsberg lived, but he was convicted of assisting a robber. Fortunately, he was able to avoid jail and be thankful for the involvement of his university instructors. Instead, he wound up at the Columbia Presbyterian Psychiatric Institute, where he was supposed to be retrained as a normal citizen. He stayed for 8 months and met Carl Salomon, his inspiration for making the poem.

Data 9 explained *Accommodation*, all the words in this line clearly described it "who cut their wrists three times successively unsuccessfully, gave up and were forced to open antique stores where they thought they were growing old and cried" the best minds attempted to kill themselves three times from the desperation and frustrating demands of society and family, but they failed to commit suicide and are forced to open an antique store and live the old age without any freedom in their souls. The best minds wanted to kill themselves not because they are not happy, but because they wanted to find that happiness in another realm.

c. Acculturation

Acculturation is a process of social-cultural change that is the result of continuous direct contact between two different cultural groups. In the poem *Howl* by Allen Ginsberg, it is shown the process of acculturation by the characters in the poem in addressing social problems.

No.	Associative Acculturation Type	Line
1.	<b>Data 10:</b> "who created great suicidal dramas on the apartment cliff-banks of the Hudson under the wartime blue floodlight of the moon & their heads shall be crowned with laurel"	(1956:46)
2.	<b>Data 11:</b> "who cooked rotten animals lung heart feet tail borsht & tortillas dreaming of the pure vegetable kingdom"	(1956:52)

**Table 3. Associative Acculturation Type**

Data 10 included *Acculturation*, the sentence “their heads shall be crowned” explained an old Roman tradition that the society accepted. After someone just received an achievement, such as authoring a great poem or winning a competition, anyone is "crowned with laurel," which entails placing a wreath of laurel leaves on their head. The concept can be traced all the way back to Ancient Greece and Rome. It could be seen how the acceptance of this tradition was incorporated by Ginsberg in the poem.

Data 11 showed *Acculturation*, the sentence “who cooked rotten animals lung heart feet tail borsht & tortillas” is a dish from the Jewish that Ginsberg’s mom always cooked, she usually added potatoes to make it look like their food. But gradually there was a ban on eating animal lungs. The amalgamation of the Jewish and American culture about their daily food depicted in this line.

d. Contravention

Contravention is a social process that occurs when there is tension between competition and conflict. Symptoms of self-doubt, plan ambiguity, concealed thoughts of dislike, and hatred or mistrust about one's personality are all signs of contravention. Contravention is a hidden attitude toward other people or cultural components of certain groups in its purest form. This mindset can lead to animosity, but not to conflict or disagreement.



No.	Dissociative Contravention Type	Line
1.	<b>Data 12:</b> “who lounged hungry and lonesome through Houston seeking jazz or sex or soup, and followed the brilliant Spaniard to converse about America and Eternity, a hopeless task, and so took ship to Africa”	(1956:28)
2.	<b>Data 13:</b> “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	(1956:54)
3.	<b>Data 14:</b> “who were burned alive in their innocent flannel suits on Madison Avenue amid blasts of leaden verse & the tanked-up clatter of the iron regiments of fashion & the nitroglycerine shrieks of the fairies of advertising & the mustard gas of sinister intelligent editors, or were run down by the drunken taxicabs of Absolute Reality”	(1956:56)
4.	<b>Data 15:</b> “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”	(1956:66)
5.	<b>Data 16:</b> “returning years later truly bald except for a wig of blood, and tears and fingers, to the visible madman doom of the wards of the madtowns of the East”	(1956:69)
6.	<b>Data 17:</b> “Pilgrim State’s Rockland’s and Greystone’s foetid halls, bickering with the echoes of the soul, rocking and rolling in the midnight solitude-bench dolmen-realms of love, dream of life a nightmare, bodies turned to stone as heavy as the moon”	(1956:70)
7.	<b>Data 18:</b> “Visions! omens! hallucinations! miracles! ecstasies! gone down the American river!”	(1956:90)

8.	<b>Data 19:</b> “I’m with you in Rockland where you will split the heavens of Long Island and resurrect your living human Jesus from the superhuman tomb”	(1956:108)
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**Table 4. Dissociative Contravention Type**

Data 12 contained *Contravention*, the words “a hopeless task” Ginsberg and the best minds had traveled to Texas in August 1947, they strolled around Houston, looking for some good music, someone to have sex with, anything to eat, and everything for fun but what was this really represented was to meet Neal Cassady (a friend of his friend Kerouac) that he had a feeling for and finally confessed it. But on the other hand, Cassady has had nothing whatsoever, he made aware to Ginsberg that they should have to remain friends, but Cassady was still willing to spend one more night together in Houston. The night they should meet is not like what Ginsberg expected, Cassady got drunk and confers with a girl he met and took her back to the hotel. Ginsberg could not believe it and he finally bought a ticket to Africa, this was also because he met and followed "Brilliant Spaniard" but he felt it was impossible to get an answer about America and eternity there, so they left and everything just felt like "a hopeless task", this was absolutely a contravention because the differences opinion and hope.

Data 13 represented *Contravention*, at the sentence “who threw their watches off the roof to cast their ballot for Eternity outside of Time” Ginsberg told about his friends in university, Louis Simpson that had differences of opinion with people about time and eternity.

Simpson threw someone's watch out the window, he thought that everyone lived in eternity, so time was not needed at all, his war experience in WW2 created trauma and neurological disease and that was why he sometimes opposes the view of life outside of war, his crazy experience drove him crazy.

Data 14 discussed *Contravention*, one of the poem's longest lines, pictured Madison Avenue, New York's elite area where fashion, glitter, and money all matter. But in this poem, Ginsberg described it as being in hell where the mind burned alive in an environment that looked like war. Ginsberg had always linked university and war and here he also referred to advertising on Madison Avenue as a war where the best minds worked in advertising on Madison Avenue, but their minds were stuck there, meaning that their creativity was taken away by the rules, he described "the mustard gas" and "the nitroglycerine" as their 'clever' editor, and in the words "drunken taxicabs od absolutely" Ginsberg quipped about the real nature of things.

Data 15 showed *Contravention*, there were two contraventions here, first is the sentence "who threw potato salad at CCNY lecturers on Dadaism" Dadaism was a cultural flow that was born in the neutral region of Zurich, Switzerland. Dadaism was born as a reaction to the horrors of the First World War. The Dada artists thought that it was the bourgeoisie who brought European civilization to destruction. Therefore, political opposition was carried out through art, which was

named Dada. So apart from being anti-war, the Dada artists also called for an anti-establishment art movement. Criticized and cursed various old art styles and works of art that tend to be liked and collected by the bourgeoisie. Because of these various views, eventually, this flow was considered as an art paradigm that was chaotic, destructive, nihilistic, absurd, provocative, and even anti-art. The lecturer in Ginsberg's university taught the students about this Dadaism, but they threw potato salad at the lecturer, and it was a very Dada thing. This action showed the students have understood the concept better than the lecturer. The second contravention in this line is the word "madhouse" which talked about suicide and that was a representation of the place where they did it (in hospital). Ginsberg strongly disagreed and condemns "lobotomy" here, a lobotomy was the surgical removal of part of the brain as punishment for misbehavior. Ginsberg and his gang were often worried about this action because it was considered only torture and did not solve the problem. Ginsberg and his fierce disagreements were very clear in this line.

Data 16 categorized *Contravention*, "who" in the line always lead to Ginsberg's friends as it mentioned in the first line, they were bald, and their heads were bleeding when they were freed from the psychiatric institution, maybe due to the scars from their lobotomy. Ginsberg speculated that the truly insane were not people in hospitals,

but rather in the "midtown of the East." As a result, ordinary folks might be the weirdest of all.

Data 17 seen as *Contravention*, this line described the repulsive or "stupid" halls of three real psychiatric institutions: Pilgrim State Hospital (where Ginsberg's mother died), Rockland State Hospital (where Ginsberg and Carl Solomon met, though they actually met at Columbia Presbyterian), and Greystone State Hospital (another facility that Naomi Ginsberg and Carl Solomon were admitted to). The people who were there went crazy and talked to themselves like their souls were lost, and daydreaming a lot. This three psychiatric institution was the worst thing that people did not realize because their self or their relatives were not involved in it.

Data 18 described *Contravention*, Ginsberg was a futurist poet, but he believed that American capitalism and modern society had destroyed people's ability to see. "Vision, omens, hallucinations, miracle, ecstasies!" this was not a part of Moloch, they were all good not like Moloch. Moloch, on the other hand, had destroyed them. They had "gone down the American river," which tended to mean they were treated as if they were pollution or a shipment of cheap goods destined for a distant country.

Data 19 described *Contravention*, "Rockland" located in "Long island" specifically in New York. According to Ginsberg, Solomon wanted to "resurrect the living human Jesus" (Jesus as a man) rather

than the "superhuman" Jesus (Christ as God). Ginsberg preferred to think of Jesus as a human-like us, rather than as superior to us. This idea obviously contradicted Christian teachings. Ginsberg's view of God is different in this line, this clearly raised controversy as literary observers disagreed with Ginsberg's thought on this line and raised the contradiction that was it good to publish the poem or not.

e. Conflict

Conflict is a social process between certain individuals or groups of people, due to very basic differences in understanding and interests, giving rise to a kind of gap or gulf that hinders social interaction between those in conflict. Conflict is a social process in which individuals or groups try to fulfill their goals by opposing the opposing party, accompanied by threats and violence.

No.	Dissociative Conflict Type	Line
1.	<b>Data 20:</b> “who reappeared on the West Coast investigating the FBI in beards and shorts with big pacifist eyes sexy in their dark skin passing out incomprehensible leaflets”	(1956:30)
2.	<b>Data 21:</b> “who distributed Supercommunist pamphlets in Union Square weeping and undressing while the sirens of Los Alamos wailed them down, and wailed down Wall, and the Staten Island ferry also wailed”	(1956:32)
3.	<b>Data 22:</b> “who bit detectives in the neck and shrieked with delight in police cars for committing no crime but their own wild cooking pederasty and intoxication”	(1956:34)

4.	<b>Data 23:</b> “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”	(1956:105)
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**Table 5. Dissociative Conflict Type**

Data 20 showed *Conflict*, it was seen in the sentence “investigating the FBI in beards and shorts with big pacifist”. The word “Who” in this line was anarchist and the protestor Joffre Stewart, whom Ginsberg met in San Francisco in early 1955. Stewart always carried a white big bag that full of pacifist and anarchist flyers and claimed to be investigating the FBI. Take note of how the tables had been turned. A bearded anarchist in shorts was investigating the FBI, a national security organization. That was amused and absurd, but it illustrated the hopeless sufferings of those on the fringes who were sick of war. This was a conflict where Ginsberg and the best mind gave resistance and threaten America.

Data 21 represented *Conflict*, at the sentence “Weeping and undressing while the sirens of Los Alamos walled them down” In the 1950s in America, this line sparked outrage in some political realm. It was a well-known tragedy at that time called McCarthyism. Communists were regarded as risky, and most were imprisoned between 1941 and 1957 for belonging to one of the parties at that time and some of the best minds are communists, they created conflict by distributed leaflets, undressed in Los Alamos, New Mexico, and Wall

Street venues while police sirens blared in the midst of the historic rallies.

Data 22 discussed *Conflict*, in the very first sentence “who bit detectives in the neck and shrieked with delight in police cars” clearly gave threaten in the form of physical violence. “Who” in this line was one of the best minds, Bill Canastra. Bite police officers in the neck is a guaranteed way to end up in jail. Appeared to enjoy being imprisoned in the squad car for this crime was likely to irritate authorities and increased the likelihood of conviction. Having fun being arrested by a police car and make fun of them could lead to more punishment, but that was how Canastra act to fight back.

Data 23 explained *Conflict*, in the middle line until finish “where you bang on the catatonic piano the soul is innocent and immortal it should never die ungodly in an armed madhouse” Solomon banged on an old piano in protest of his "soul" being imprisoned in a mental institution. The phrase "armed madhouse" associated the hospital and the military, which was one of Ginsberg's biggest rivals. The conflict could be seen in how Salomon banged on the piano as a form of real resistance and violence by made the piano the object.

f. Competition

Competition is a social process that involves individuals or groups of people competing with each other and doing something to achieve a certain victory. Competition can occur when several parties



want something limited or something that is the center of public attention. Competition has two general types, namely personal and impersonal. In the poem *Howl* by Allen Ginsberg, it is shown the process of competition by the characters in the poem in addressing social problems.

No.	Dissociative Competition Type	Line
1.	<b>Data 24:</b> “who burned cigarette holes in their arms protesting the narcotic tobacco haze of Capitalism”	(1956:31)
2.	<b>Data 25:</b> “Dreams! adorations! illuminations! religions! the whole boatload of sensitive bullshit!”	(1956:91)
3.	<b>Data 26:</b> “I’m with you in Rockland where you accuse your doctors of insanity and plot the Hebrew socialist revolution against the fascist national Golgotha”	(1956:107)

**Table 6. Dissociative Competition Type**

Data 24 is categorized as *Competition*, the last words in the line “the narcotic tobacco haze of Capitalism” was referred to a company that has the most sadness, physical self-harm was a manifestation of psychological frustration that required attention according to the best mind. In the 1950s, smoking was popular, some tobacco companies stating that cigarettes literally made smokers healthier. They competed through hypocrisy and lies, doing various ways to make a profit without thinking about the bad impact on society. Tobacco companies used to make loads of money by selling highly dangerous products, one of the most doubtful aspects of capitalism.

Data 25 showed *Competition*, "Dreams! adorations! illuminations! religions!" were all positive things, perhaps the only positive things, that was from the "sensitive" side of the soul. They had been treated as "bullshit" and bartered away by the "boatload" for next to nothing. They were despised by capitalists who only care about prices and profit margins. It was about the desire of capitals to dominate entirely without caring and looking at the human aspect again which was the real social life. The competition here was more seen in the economic industry area, how the capitalists wanted to make a profit as much as possible, their greedy and evil character has made the image of America evil.

Data 26 categorized *Competition*, the words "revolution against the fascist" described Salomon's competitive spirit to plan a revolution to confront fascists. In addition, the sentence "where you accuse your doctors of insanity" also explained that Salomon suffered from paranoia and curses that the one who was crazy was the doctor, and it could be true. A passionate soul who wanted to see victory over the right thing was the only thing Salomon wanted to do.

Based on the finding of data, the researcher found that there were 6 types with 26 social process data in the poem *Howl* by Allen Ginsberg and divided into several types, which are 7 data of Assimilation, 2 data of Accommodation, 2 data of Acculturation, 8 data of Contravention, 3 data of Competition and 4 data of Conflict.

## 2. Rebellion Portrayed

Every line in *Howl* by Allen Ginsberg was never missed from the principle of Rebellion. All the 26 data found contained elements of rebellion

Started in the very first line of the poem, which is, Ginsberg, illuminated the terrible American underground in the late 1940s and early 1950s. All portrayed activities, actions, perspectives, events, and desires in the poem *Howl* by Allen Ginsberg are a form of Rebellion against injustice and humanity of the elite at that time. Then, in a sequence of phrases that each begin with "who...", Ginsberg recounts a list of individual crimes perpetrated against him and people in his circle of acquaintances. Ginsberg had known all of those "Best minds" during his time in New York. Their stories are told in heartbreaking shards throughout the poem until their numbers indicated the lives of a whole generation of Americans. The intricacies of those people's lives provide the image of a horror world in which American teenagers roam like tortured souls in hell. The opening part of *Howl*, with its images of loneliness, misery, starving, and even suicide creates a terrifying impression. Ginsberg defined America as hell in his poem, and *Howl* is one of the most terrifying of hell inventions ever written.

The second section of the poem *Howl* by Allen Ginsberg was a criticism of those components in American culture in that era that are damaging of humanity's greatest traits. Consumerism, rationality,

industrialization, authoritarianism, and obedience are the most prominent of these aspects. According to Ginsberg, the cruel, heartless, and ignorant god was the "angelheaded" of Part I aimed at "Moloch" which is often portrayed in section two of the poem *Howl* by Allen Ginsberg. Moloch is an old god to whom children were offered as a victim, and the scripture continually cautions against Moloch. All violence, cruelty, isolation, sorrow, stupidity, materialism, denial, and manipulation are traced back to Moloch. Ginsberg saw Moloch as the dominant element of his period, and the second section of *Howl* outlines all social problems that lead to pain, torture, tragedies, and perverted awareness in a sequence of phrases beginning with "Moloch.". Therefore, Rebellion portrayed the suffering that occurs.

Ginsberg opposes consumerism, capitalism, and industrialization through the figure of "Moloch". Moloch is also presented as the concept of division and conflict in existence, an outside forced powerfully that it has eaten its way within and splits the self against itself. It is the mind itself, the unconnected logical functions of mind, that have turned the American into a hell of industrial sector and hierarchy and transformed the civilization aggressive towards any apparent effort at other methods of awareness. Moloch also was portrayed as the concept of estrangement and conflict in life. Even culture and literature are also threatened, this poem was made by Ginsberg as a Rebellion towards off all the evils of Moloch.

The third section of the poem *Howl* by Allen Ginsberg told more about purity (a sane mind) which is labeled insane by a sane person itself.

Ginsberg defended his friend (Carl Salomon) and his mother (Naomi Ginsberg) who were put in a mental hospital and were not treated properly there, and "Rockland" represented that mental hospital. Three sections of the poem *Howl* by Allen Ginsberg have shown Ginsberg's form of social rebellion. But what needs to be known is that Ginsberg also developed these rebellion aspects into all of his poetry, according to Ginsberg, a poem must begin with a targeted frontal attack. Ginsberg's aim at all aspects of society that prevent people from feeling inhuman and attaining spiritual consciousness and awareness of the right to be heard. Ginsberg also explained how shocked he was by the danger of modern civilization and elite society, Ginsberg defined his poetry as an undeniable protest against real things such as the existence in the world.

Ginsberg criticized a civilization that is dominated not merely by materialism, but also by rationalism. The mind is the sole and the only guidance in life, according to American thought and Western society in general. The intuitive and imaginative have no place in this world. Ginsberg declared war on the harsh and oppressive, rationalistic government that lowers man to nothing more than an intellectual animal. His call is for living knowledge that utilizes all the people's capabilities from mind, emotion, vision, intuition, and senses. Ginsberg celebrated all

acts of nonconformity throughout his work, seeing them as a forceful expression of the unique spirit in an unpleasant time.

Ginsberg celebrated the Beat Generation's (best minds) nonconformity and extremism because there is no place for compromise on such a severe issue as people's inhumanity. This was their way of proving the hypocrisy and artificiality of accepted society's standards, first to themselves and then to the rest of society. Those young Americans' nonconformity and Bohemian lifestyles were also a yearning for genuine existence. It is a means for them to protect their human personalities from the tremendous pressures of conformity, competitiveness, respectability, and other aspects of modern culture that value quantitative externals over the qualitative living. This is the truth of rebellion, a call to arms.

## **B. Discussion**

### **1. Rebellion Types**

The data showed that all the social process of Gillin and Gillin theory were the embodiment of the rebellion types.

The data was found with a theory of Social Process by Gillin and Gillin which are the Associative process and Dissociative process. Associative is a social process that can build and improve the solidarity between individuals or groups and divided into three types: (a) Assimilation, (b) Accommodation, (c) Acculturation. Besides, Dissociative is a social process that leads to more towards negative things where the relationship is not well established between individuals or

groups and also divided into three types: (a) Contravention, (b) Competition, (c) Conflict. All the types are forms of rebellion.

Assimilation is an advanced social process characterized by decreased individual and group differentiation as well as enhanced unity of action, attitude, and mental processes in the pursuit of common interests and goals. Individuals who become assimilated into a group or culture lose the characteristics that distinguish them as outsiders, and they begin to identify themselves with other members of the group, as well as the interests and goals that they share. The frequency of using associative assimilation in rebellion types showed 7 data in 7 lines of the poem. The used of associative assimilation was the second most used in rebellion types.

Accommodation is a term used by sociologists to describe a process in the domain of social connections, similar to how biologists use the term adaption to describe how living things adjust to their environment. By this terms the sociologist means the process by which competing and conflicting individuals and groups adjust their connections to one another in order to overcome the obstacles that occur in competition, contravention, and conflict. The frequency of using associative accommodation in rebellion types showed 2 data in 2 lines of the poem. The used of associative accommodation was the least data found used in rebellion types.

Acculturation is a cultural process which in certain types of situations may accompany the social processes of association, particularly assimilation. From the point of view of cultural theory, acculturation is one aspect of cultural change. The processes whereby societies of various different cultures are influenced by very close and long-term contact, but without a complete blending of the two cultures. The frequency of using associative acculturation in rebellion types showed 2 data in 2 lines of the poem. The used of associative acculturation was also the least data found used in rebellion types.

Contravention is a dissociative activity that exists in between competition and conflict. It is a special type of opposition. This process has been largely investigated by sociologists, because this process has been overlooked, its essential characteristics have frequently been introduced into the discussion of both competition and conflict. The frequency of using associative acculturation in rebellion types showed 8 data in 8 lines of the poem. The used of dissociative contravention was the most frequently data found used in rebellion types.

Conflict is the social process in which individuals or groups seek their ends by directly challenging the antagonist by violence or the threat of violence. Individuals and groups who identify differences between people, emotional, cultural qualities, behavior mentalities become so adversarial to the point of open conflict, rather than being merely indifferent or silently opposed to each other. They may be aroused by the



other person's or group's innate features or by aspects of their culture. The frequency of using dissociative conflict in rebellion types showed 4 data in 4 lines of the poem. The used of dissociative conflict was most stable data among all data found used in rebellion types.

Competition to the struggle for existence is drawn by some sociologist. Intelligence and emotion are two characteristics of human competition. The battle for survival in nature is completely unconscious on the part of both nature and the plant or animal, the individual who possesses a beneficial quality is in competition with those who do not, and nature is the arbitrator. Nature is still the arbiter in human affairs, but intelligence enables human beings to limit natural selection and to adjust more rapidly to changing situations. The frequency of using dissociative competition in rebellion types showed 3 data in 3 lines of the poem. The used of dissociative competition was second last that least found used in rebellion types.

## **2. Rebellion Portrayed**

Every line in *Howl's* poem described rebellion, referring to the sociological conditions experienced by the author Ginsberg. From data 1 to data 26, it can be found the principle of rebellion. All historical backgrounds that occur in each event are a form of rebellion, how the portrayed of it was seen in the explanation of the data finding that has been described.

*Howl's* poem was indeed written and published to show the rebellion against mainstream society at that time, in every line it tells how Ginsberg disagrees with the deviant things that happened in America in the 50<sup>th</sup> century. *Howl's* poetry is a form of protest against injustice that felt by the lower class of society, this is illustrated in the explanation of the types found. The creation of this poem was of course based on the sociology of the writer and the sociology of society in that era, then studied through the sociology of literary works.

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## CHAPTER V

### CONCLUSION AND SUGGESTION

In this chapter, the researcher provided the conclusion of the research and suggestion for further research and references.

#### A. Conclusion

The poem *Howl* by Allen Ginsberg showed a great rebellion movement. From Ginsberg's poem, it could be concluded that rebellion could be carried out anywhere, anytime and in any form. From the finding of data, it could be seen that the Contravention was more dominant with the acquisition of 8 data, and the least went to Accommodation and Acculturation with 2 data, followed by Competition with 3 data, then conflict with 4 data and Assimilation as the second most dominant with 7 data acquisition. The rebellion portrayed the feeling of worried and concern, Ginsberg was able to describe the justice that occurred in the 50<sup>th</sup> century in America, so that people in the next era could still feel that history. The poem *Howl* by Allen Ginsberg was one of the poems that had a powerful rebellion and became a reference or driving force for another poem with the same style, poetic, unusual, and courageous poem.

The social process was how social problems occur. By identifying the various social processes in the poem *Howl* by Allen Ginsberg, the data can be obtained that were useful for determining the diagnosis of the types of rebellion. Ginsberg expressed his opposition to criticize American political. He showed America as an aggressive nation that served death both at home and abroad. As a result, *Howl's* poem was intended to be a prediction of

America's downfall due to the sin of destroying its people and committed war. Ginsberg also attempted to elicit reader reactions to the massive impact of the ongoing conflict over the region. The poem *Howl* by Allen Ginsberg was haunted by the ghost of war. *Howl* by Allen Ginsberg conveyed the impending calamity and exposed the brutality of the conflict. Ginsberg's poem, in addition to overtones of rage and rebellion, demonstrated his sense of changes in American society. The researcher could conclude from the poem that America has genuinely transformed from peace into fall apart.

#### **B. Suggestion**

There is a good deal of knowledge that can be taken from this research, hopefully, all the reader will be given with the information from this thesis, and hopefully, they will be able to practice the value of rebellion in their lives. For literature connoisseurs or activities, the existence of rebellion research in this literary work will further convince that literature is the power to save human society so that literary work can continue to be developed. For the next researcher, hopefully, this research can be an intense source for further research so that this research can continue to be developed.

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## APPENDIX I

THE POEM *HOWL*

## I

<sup>1</sup>I saw the best minds of my generation destroyed by madness, starving  
 hysterical naked,  
 dragging themselves through the negro streets at dawn looking for an  
 angry fix,  
 angelheaded hipsters burning for the ancient heavenly connection to the  
 starry dynamo in the machinery of night,  
 who poverty and tatters and hollow-eyed and high sat up smoking in the  
 supernatural darkness of cold-water flats floating across the tops of  
 cities contemplating jazz,  
<sup>5</sup>who bared their brains to Heaven under the El and saw Mohammedan  
 angels staggering on tenement roofs illuminated,  
 who passed through universities with radiant cool eyes hallucinating  
 Arkansas and Blake-light tragedy among the scholars of war,  
 who were expelled from the academies for crazy & publishing obscene  
 odes on the windows of the skull,  
 who covered in unshaven rooms in underwear, burning their money in  
 wastebaskets and listening to the Terror through the wall,  
 who got busted in their pubic beards returning through Laredo with a belt  
 of marijuana for New York,  
<sup>10</sup>who ate fire in paint hotels or drank turpentine in Paradise Alley, death,  
 or purgatoried their torsos night after night  
 with dreams, with drugs, with waking nightmares, alcohol and cock and  
 endless balls,  
 incomparable blind streets of shuddering cloud and lightning in the mind  
 leaping toward poles of Canada & Paterson, illuminating all the  
 motionless world of Time between,  
 Peyote solidities of halls, backyard green tree cemetery dawns, wine  
 drunkenness over the rooftops, storefront boroughs of teahed  
 joyride neon blinking traffic light, sun and moon and tree  
 vibrations in the roaring winter dusks of Brooklyn, ashcan rantings  
 and kind king light of mind,  
 who chained themselves to subways for the endless ride from Battery to  
 holy Bronx on benzedrine until the noise of wheels and children  
 brought them down shuddering mouth-wracked and battered bleak  
 of brain all drained of brilliance in the drear light of Zoo,  
<sup>15</sup>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,



a lost battalion of platonic conversationalists jumping down the stoops  
 off fire escapes off windowsills off Empire State out of the moon,  
 yacketayakking screaming vomiting whispering facts and memories and  
 anecdotes and eyeball kicks and shocks of hospitals and jails and  
 wars,  
 whole intellects disgorged in total recall for seven days and nights with  
 brilliant eyes, meat for the Synagogue cast on the pavement,  
<sup>20</sup>who vanished into nowhere Zen New Jersey leaving a trail of  
 ambiguous picture postcards of Atlantic City Hall,  
 suffering Eastern sweats and Tangerian bone-grindings and migraines of  
 China under junk-withdrawal in Newark's bleak furnished room,  
 who wandered around and around at midnight in the railroad yard  
 wondering where to go, and went, leaving no broken hearts,  
 who lit cigarettes in boxcars boxcars boxcars racketing through snow  
 toward lonesome farms in grandfather night,  
 who studied Plotinus Poe St. John of the Cross telepathy and bop  
 kabbalah because the cosmos instinctively vibrated at their feet in  
 Kansas,  
<sup>25</sup>who loned it through the streets of Idaho seeking visionary indian  
 angels who were visionary indian angels,  
 who thought they were only mad when Baltimore gleamed in  
 supernatural ecstasy,  
 who jumped in limousines with the Chinaman of Oklahoma on the  
 impulse of winter midnight streetlight smalltown rain,  
 who lounged hungry and lonesome through Houston seeking jazz or sex  
 or soup, and followed the brilliant Spaniard to converse about  
 America and Eternity, a hopeless task, and so took ship to Africa,  
 who disappeared into the volcanoes of Mexico leaving behind nothing  
 but the shadow of dungarees and the lava and ash of poetry  
 scattered in fireplace Chicago,  
<sup>30</sup>who reappeared on the West Coast investigating the FBI in beards and  
 shorts with big pacifist eyes sexy in their dark skin passing out  
 incomprehensible leaflets,  
 who burned cigarette holes in their arms protesting the narcotic tobacco  
 haze of Capitalism,  
 who distributed Supercommunist pamphlets in Union Square weeping  
 and undressing while the sirens of Los Alamos wailed them down,  
 and wailed down Wall, and the Staten Island ferry also wailed,  
 who broke down crying in white gymnasiums naked and trembling  
 before the machinery of other skeletons,  
 who bit detectives in the neck and shrieked with delight in policecars for  
 committing no crime but their own wild cooking pederasty and  
 intoxication,  
<sup>35</sup>who howled on their knees in the subway and were dragged off the roof  
 waving genitals and manuscripts,

who let themselves be fucked in the ass by saintly motorcyclists, and  
 screamed with joy,  
 who blew and were blown by those human seraphim, the sailors, caresses  
 of Atlantic and Caribbean love,  
 who balled in the morning in the evenings in rosegardens and the grass of  
 public parks and cemeteries scattering their semen freely to  
 whomever come who may,  
 who hiccuped endlessly trying to giggle but wound up with a sob behind  
 a partition in a Turkish Bath when the blond & naked angel came  
 to pierce them with a sword,  
<sup>40</sup>who lost their loveboys to the three old shrews of fate the one eyed  
 shrew of the heterosexual dollar the one eyed shrew that winks out  
 of the womb and the one eyed shrew that does nothing but sit on  
 her ass and snip the intellectual golden threads of the craftsman's  
 loom,  
 who copulated ecstatic and insatiate with a bottle of beer a sweetheart a  
 package of cigarettes a candle and fell off the bed, and continued  
 along the floor and down the hall and ended fainting on the wall  
 with a vision of ultimate cunt and come eluding the last gyzym of  
 consciousness,  
 who sweetened the snatches of a million girls trembling in the sunset, and  
 were red eyed in the morning but prepared to sweeten the snatch of  
 the sunrise, flashing buttocks under barns and naked in the lake,  
 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 & especially secret gas-station  
 solipsisms of johns, & hometown alleys too,  
 who faded out in vast sordid movies, were shifted in dreams, woke on a  
 sudden Manhattan, and picked themselves up out of basements  
 hung-over with heartless Tokay and horrors of Third Avenue iron  
 dreams & stumbled to unemployment offices,  
<sup>45</sup>who walked all night with their shoes full of blood on the snowbank  
 docks waiting for a door in the East River to open to a room full of  
 steam-heat and opium,  
 who created great suicidal dramas on the apartment cliff-banks of the  
 Hudson under the wartime blue floodlight of the moon & their  
 heads shall be crowned with laurel in oblivion,  
 who ate the lamb stew of the imagination or digested the crab at the  
 muddy bottom of the rivers of Bowery,  
 who wept at the romance of the streets with their pushcarts full of onions  
 and bad music,  
 who sat in boxes breathing in the darkness under the bridge, and rose up  
 to build harpsichords in their lofts,

<sup>50</sup>who coughed on the sixth floor of Harlem crowned with flame under  
the tubercular sky surrounded by orange crates of theology,  
who scribbled all night rocking and rolling over lofty incantations which  
in the yellow morning were stanzas of gibberish,  
who cooked rotten animals lung heart feet tail borsht & tortillas dreaming  
of the pure vegetable kingdom,  
who plunged themselves under meat trucks looking for an egg,  
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,  
<sup>55</sup>who cut their wrists three times successively unsuccessfully, gave up  
and were forced to open antique stores where they thought they  
were growing old and cried,  
who were burned alive in their innocent flannel suits on Madison Avenue  
amid blasts of leaden verse & the tanked-up clatter of the iron  
regiments of fashion & the nitroglycerine shrieks of the fairies of  
advertising & the mustard gas of sinister intelligent editors, or were  
run down by the drunken taxicabs of Absolute Reality,  
who jumped off the Brooklyn Bridge this actually happened and walked  
away unknown and forgotten into the ghostly daze of Chinatown  
soup alleyways & firetrucks, not even one free beer,  
who sang out of their windows in despair, fell out of the subway window,  
jumped in the filthy Passaic, leaped on negroes, cried all over the  
street, danced on broken wineglasses barefoot smashed  
phonograph records of nostalgic European 1930s German jazz  
finished the whiskey and threw up groaning into the bloody toilet,  
moans in their ears and the blast of colossal steamwhistles,  
who barreled down the highways of the past journeying to each other's  
hotrod-Golgotha jail-solitude watch or Birmingham jazz  
incarnation,  
<sup>60</sup>who drove crosscountry seventytwo hours to find out if I had a vision  
or you had a vision or he had a vision to find out Eternity,  
who journeyed to Denver, who died in Denver, who came back to  
Denver & waited in vain, who watched over Denver & brooded &  
loned in Denver and finally went away to find out the Time, & now  
Denver is lonesome for her heroes,  
who fell on their knees in hopeless cathedrals praying for each other's  
salvation and light and breasts, until the soul illuminated its hair for  
a second,  
who crashed through their minds in jail waiting for impossible criminals  
with golden heads and the charm of reality in their hearts who sang  
sweet blues to Alcatraz,  
who retired to Mexico to cultivate a habit, or Rocky Mount to tender  
Buddha or Tangiers to boys or Southern Pacific to the black  
locomotive or Harvard to Narcissus to Woodlawn to the daisychain  
or grave,

<sup>65</sup>who demanded sanity trials accusing the radio of hypnotism & were left  
 with their insanity & their hands & a hung jury,  
 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,  
 and who were given instead the concrete void of insulin Metrazol  
 electricity hydrotherapy psychotherapy occupational therapy  
 pingpong & amnesia,  
 who in humorless protest overturned only one symbolic pingpong table,  
 resting briefly in catatonia,  
 returning years later truly bald except for a wig of blood, and tears and  
 fingers, to the visible madman doom of the wards of the madtowns  
 of the East,

<sup>70</sup>Pilgrim State's Rockland's and Greystone's foetid halls, bickering with  
 the echoes of the soul, rocking and rolling in the midnight solitude-  
 bench dolmen-realms of love, dream of life a nightmare, bodies  
 turned to stone as heavy as the moon,  
 with mother finally \*\*\*\*\*, 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, a yellow paper  
 rose twisted on a wire hanger in the closet, and even that  
 imaginary, nothing but a hopeful little 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—  
 and who therefore ran through the icy streets obsessed with a sudden  
 flash of the alchemy of the use of the ellipsis catalogue a  
 variable measure and the vibrating plane,  
 who dreamt and made incarnate gaps in Time & Space through images  
 juxtaposed, and trapped the archangel of the soul between 2  
 visual images and joined the elemental verbs and set the noun and  
 dash of consciousness together jumping with sensation of Pater  
 Omnipotens Aeterna Deus

<sup>75</sup>to recreate the syntax and measure of poor human prose and stand  
 before you speechless and intelligent and shaking with shame,  
 rejected yet confessing out the soul to conform to the rhythm of  
 thought in his naked and endless head,  
 the madman bum and angel beat in Time, unknown, yet putting down  
 here what might be left to say in time come after death,  
 and rose reincarnate in the ghostly clothes of jazz in the goldhorn shadow  
 of the band and blew the suffering of America's naked mind  
 for love into an eli eli lamma lamma sabacthani saxophone cry  
 that shivered the cities down to the last radio  
 with the absolute heart of the poem of life butchered out of their own  
 bodies good to eat a thousand years.

## II

What sphinx of cement and aluminum bashed open their skulls and ate up their brains and imagination?

<sup>80</sup>Moloch! Solitude! Filth! Ugliness! Ashcans and unobtainable dollars!  
Children screaming under the stairways! Boys sobbing in armies!  
Old men weeping in the parks!

Moloch! Moloch! Nightmare of Moloch! Moloch the loveless! Mental  
Moloch! Moloch the heavy judger of men!

Moloch the incomprehensible prison! Moloch the crossbone soulless  
jailhouse and Congress of sorrows! Moloch whose buildings are  
judgment! Moloch the vast stone of war! Moloch the stunned  
governments!

Moloch whose mind is pure machinery! Moloch whose blood is running  
money! Moloch whose fingers are ten armies! Moloch whose  
breast is a cannibal dynamo! Moloch whose ear is a smoking tomb!

Moloch whose eyes are a thousand blind windows! Moloch whose  
skyscrapers stand in the long streets like endless Jehovahs! Moloch  
whose factories dream and croak in the fog! Moloch whose smoke-  
stacks and antennae crown the cities!

<sup>85</sup>Moloch whose love is endless oil and stone! Moloch whose soul is  
electricity and banks! Moloch whose poverty is the specter of  
genius! Moloch whose fate is a cloud of sexless hydrogen! Moloch  
whose name is the Mind!

Moloch in whom I sit lonely! Moloch in whom I dream Angels! Crazy in  
Moloch! Cocksucker in Moloch! Lacklove and manless in Moloch!

Moloch who entered my soul early! Moloch in whom I am a  
consciousness without a body! Moloch who frightened me out of  
my natural ecstasy! Moloch whom I abandon! Wake up in Moloch!  
Light streaming out of the sky!

Moloch! Moloch! Robot apartments! invisible suburbs! skeleton  
treasuries! blind capitals! demonic industries! spectral nations!  
invincible madhouses! granite cocks! monstrous bombs!

They broke their backs lifting Moloch to Heaven! Pavements, trees,  
radios, tons! lifting the city to Heaven which exists and is  
everywhere about us!

<sup>90</sup>Visions! omens! hallucinations! miracles! ecstasies! gone down the  
American river!

Dreams! adorations! illuminations! religions! the whole boatload of  
sensitive bullshit!

Breakthroughs! over the river! flips and crucifixions! gone down the  
flood! Highs! Epiphanies! Despairs! Ten years' animal screams  
and suicides! Minds! New loves! Mad generation! down on the  
rocks of Time!

Real holy laughter in the river! They saw it all! the wild eyes! the holy  
yells! They bade farewell! They jumped off the roof! to solitude!  
waving! carrying flowers! Down to the river! into the street!



### III

Carl Solomon! I'm with you in Rockland  
     where you're madder than I am  
<sup>95</sup>I'm with you in Rockland  
     where you must feel very strange  
 I'm with you in Rockland  
     where you imitate the shade of my mother  
 I'm with you in Rockland  
     where you've murdered your twelve secretaries  
 I'm with you in Rockland  
     where you laugh at this invisible humor  
 I'm with you in Rockland  
     where we are great writers on the same dreadful typewriter  
<sup>100</sup>I'm with you in Rockland  
     where your condition has become serious and is reported on the  
     radio  
 I'm with you in Rockland  
     where the faculties of the skull no longer admit the worms of the  
     senses  
 I'm with you in Rockland  
     where you drink the tea of the breasts of the spinsters of Utica  
 I'm with you in Rockland  
     where you pun on the bodies of your nurses the harpies of the  
     Bronx  
 I'm with you in Rockland  
     where you scream in a straightjacket that you're losing the game  
     of the actual pingpong of the abyss  
<sup>105</sup>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  
 I'm with you in Rockland  
     where fifty more shocks will never return your soul to its body  
     again from its pilgrimage to a cross in the void  
 I'm with you in Rockland  
     where you accuse your doctors of insanity and plot the Hebrew  
     socialist revolution against the fascist national Golgotha  
 I'm with you in Rockland  
     where you will split the heavens of Long Island and resurrect your  
     living human Jesus from the superhuman tomb  
 I'm with you in Rockland  
     where there are twentyfive thousand mad comrades all together  
     singing the final stanzas of the Internationale  
<sup>110</sup>I'm with you in Rockland  
     where we hug and kiss the United States under our bedsheets the  
     United States that coughs all night and won't let us sleep

I'm with you in Rockland

where we 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 skinny  
legions run outside O starry-spangled shock of mercy the eternal  
war is here O victory forget your underwear we're free

I'm with you in Rockland

in my dreams you walk dripping from a sea-journey on the  
highway across America in tears to the door of my cottage in the  
Western night

San Francisco, 1955—1956



## APPENDIX II

### THE AUTHOR (ALLEN GINSBERG)



On June 3, 1926, Allen Ginsberg was born in Newark, New Jersey. The son of Louis and Naomi Ginsberg, two Jewish members of the New York literary counterculture of the 1920s, Ginsberg was raised among several progressive political perspectives. A supporter of the Communist party, Ginsberg's mother was a nudist whose mental health was a concern throughout the poet's childhood. According to biographer Barry Miles, "Naomi's illness gave Allen an enormous empathy and tolerance for madness, neurosis, and psychosis."

He was admitted to Columbia University, and as a student there in the 1940s, he began close friendships with William S. Burroughs, Neal Cassady, and Jack Kerouac, all of whom later became leading figures of the Beat movement. The group led Ginsberg to a "New Vision," which he defined in his journal: "Since art is merely and ultimately self-expressive, we conclude that the fullest art, the most individual, uninfluenced, unrepressed, uninhibited expression of art is true expression and the true art."



Around this time, Ginsberg also had what he referred to as his “Blake vision,” an auditory hallucination of William Blake reading his poems “Ah! Sunflower,” “The Sick Rose,” and “Little Girl Lost.” Ginsberg noted the occurrence several times as a pivotal moment for him in his comprehension of the universe, affecting fundamental beliefs about his life and his work. While Ginsberg claimed that no drugs were involved, he later stated that he used various drugs in an attempt to recapture the feelings inspired by the vision.

In 1954, Ginsberg moved to San Francisco. His mentor, William Carlos Williams, introduced him to key figures in the San Francisco poetry scene, including Kenneth Rexroth. He also met Michael McClure, who handed off the duties of curating a reading for the newly established “6” Gallery. With the help of Rexroth, the result was “The ‘6’ Gallery Reading” which took place on October 7, 1955. The event has been hailed as the birth of the Beat Generation, in no small part because it was also the first public reading of Ginsberg’s *Howl*, a poem that garnered worldwide attention for him and the poets he associated with.

In response to Ginsberg’s reading, McClure wrote: “Ginsberg read on to the end of the poem, which left us standing in wonder, or cheering and wondering, but knowing at the deepest level that a barrier had been broken, that a human voice and body had been hurled against the harsh wall of America.”

Shortly after *Howl* and *Other Poems* was published in 1956 by City Lights Bookstore, it was banned for obscenity. The work overcame censorship

trials, however, and *Howl* became one of the most widely read poems of the century, translated into more than twenty-two languages.

In the 1960s and 1970s, Ginsberg studied under gurus and Zen masters. As the leading icon of the Beats, Ginsberg was involved in countless political activities, including protests against the Vietnam War, and he spoke openly about issues that concerned him, such as free speech and gay rights agendas.

Ginsberg went on to publish numerous collections of poetry, including *Kaddish and Other Poems* (City Lights, 1961), *Planet News: Poems, 1961–1967* (City Lights, 1968), and *The Fall of America: Poems of These States* (City Lights, 1973), which won the National Book Award.

In 1979, Ginsberg received a fellowship from the National Endowment for the Arts, and in 1993, he received the Chevalier des Arts et des Lettres (the Order of Arts and Letters) from the French minister of culture. He also cofounded and directed the Jack Kerouac School of Disembodied Poetics at the Naropa Institute in Colorado. In his later years, Ginsberg became a distinguished professor at Brooklyn College.

On April 5, 1997, in New York City, he died from complications of hepatitis.

### APPENDIX III

#### AUTOBIOGRAPHY OF THE RESEARCHER



Aisyah was born on 21 January 2000 in Makassar. Her father's name is Abu Ubaedah and he was an entrepreneur until passed away last year. So, her mother A. Wahidah continue the father's company. She is the youngest of two children. Her sister's name is Ainun Nisah. She had a few organizational experienced in the Student Executive Board of Letters Faculty. Her first position was as a young member in 2017 And then she became a member of the Linguistics Department in 2018.

She got promoted as the head of the Student Executive Board of letter Faculty in the period 2019-2020. She joined as an actress at the theater Sastra Bulang Macorayya 4 and was reliable as a coach in the following year. She believed that if there is a choice of being right or being kind, choose kind. Because the world can be conquered by spreading kindness. Thank you.