

**ALIENATION EXPERIENCED BY CARL SOLOMON IN ALLEN
GINSBERG'S POEMS *HOWL* AND *AMERICA*: A MARXIST ANALYSIS**

THESIS

By:

Sri Wulandari

NIM 220302110156



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
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THESIS

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By:

Sri Wulandari

NIM 220302110156

Advisor:

Asni Furaida, M.A.

NIP 198807112023212027



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2026

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NIM 220302110156

APPROVAL SHEET

This to certify that Sri Wulandari's thesis entitled *Alienation Experienced by Carl Solomon in Allen Ginsberg's Poems Howl and America: A Marxist Analysis* has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, April 26th, 2026

Approved by
Advisor,



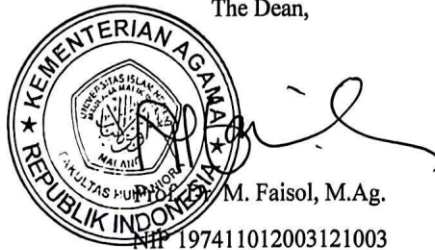
Asni Furaida, M.A.
NIP 198807112023212027

Head of the Department of English
Literature,



Dr. Agwin Degaf, M.A.
NIP 198805232015031004

Acknowledged by
The Dean,



M. Faisol, M.Ag.
NIP 197411012003121003

LEGITIMATION SHEET

This is to certify that Sri Wulandari's thesis entitled **Alienation Experienced by Carl Solomon in Allen Ginsberg's Poems *Howl* and *America*: A Marxist Analysis** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in the Department of English Literature.

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Board of Examiners

Signatures

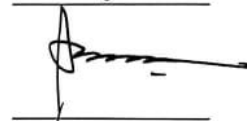
1. Chair Examiner
Prof. Dr. Mundi Rahayu, M.Hum.
NIP 1968022620060420001



2. First Examiner
Asni Furaida, M.A.
NIP 198807112023212027



3. Second Examiner
Miftahul Huda, M.Pd. Ph.D.
NIP 198403292011011009



Approved by
Dean of Faculty of Humanities



Prof. Dr. M. Faisol, M.Ag.
NIP 196703012003121003

MOTTO

“Let patience and prayer be your refuge; indeed, Allah is with those who are patient.”

(Qs Al Baqarah: 153)

“Sesungguhnya di setiap kesulitan ada kemudahan”

(Qs Al Insyirah: 5)

“Your parents are waiting at home for your return with proud results; don’t let them down. Keep your complaints to yourself, for your weariness pales in comparison to their struggle to provide for you.”

“God always with me”

DEDICATION

I dedicate this thesis to my beloved family, especially my mother and siblings. Thank you for your unwavering support, sacrifices, guidance, encouragement, and sincere prayers, which have enabled me to reach this stage.

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Sri Wulandari

NIM 220302110156

ABSTRACT

Wulandari, Sri (2026). Alienation Experienced by Carl Solomon in Allen Ginsberg's Poems *Howl* and *America*: A Marxist Analysis. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University. Advisor: Asni Furaida, M.A.

Keywords: Alienation, Symptoms of Alienation, Ways of Responding to Alienation, Poem, Narrative Poem.

This study aims to analyse the phenomenon of alienation experienced by Carl Solomon in Allen Ginsberg's narrative poems, *Howl* and *America*. As a form of literary expression, these poems serve as a medium for conveying complex social experiences through symbolic and figurative language. Alienation is a condition in which an individual feels separated from themselves, society, and the social system as a result of the pressures of capitalist structures. This study employs a literary criticism approach using Marxist theory, particularly Karl Marx's concept of alienation. The research data consist of quotations, words, phrases, and lines of poetry that contain indications of alienation, obtained through the close reading technique. The data were then classified into two categories, namely the symptoms of alienation and the ways of responding to alienation. The results of the study reveal five symptoms of alienation: psychological alienation (internalization of madness and loss of self-identity), social alienation (loss of social bonds and withdrawal from society), institutional alienation (exclusion and marginalization by formal institutions), ideological alienation (dehumanization produced by the capitalist system as represented through the figure of Moloch), and alienation from the self (profound loneliness and disconnection from one's own inner life and desires). In addition, eight ways of responding to alienation were identified, namely ideological resistance, emotional expression as resistance, artistic expression, spiritual and visionary resistance, solidarity and collective consciousness, critical awareness, ideological defiance, and self-affirmation. These findings indicate that alienation is not only individual in nature, but is also a product of the social structure within capitalist society, and that the alienated individual retains the capacity to resist and reclaim their humanity. This study also demonstrates that literary works play an important role in reflecting social reality and in raising awareness of the human condition, particularly in revealing how individuals struggle to maintain their identity and the meaning of life amid the pressures of dominant systems and ideologies.

ABSTRAK

Wulandari, Sri (2026). Keterasingan yang Dialami Carl Solomon dalam Puisi Allen Ginsberg *Howl* dan *America*: Sebuah Analisis Marxis. Skripsi. Jurusan Sastra Inggris, Fakultas Ilmu Budaya, Universitas Islam Negeri Maulana Malik Ibrahim. Pembimbing: Asni Furaida, M.A.

Keywords: Alienasi, Gejala Alienasi, Cara Merespons Alienasi, Puisi, Puisi Naratif.

Penelitian ini bertujuan untuk menganalisis fenomena alienasi yang dialami oleh Carl Solomon dalam puisi naratif karya Allen Ginsberg, yaitu *Howl* dan *America*. Sebagai bentuk ekspresi sastra, puisi-puisi ini berfungsi sebagai medium untuk menyampaikan pengalaman sosial yang kompleks melalui bahasa simbolis dan figuratif. Alienasi merupakan kondisi ketika individu merasa terpisah dari diri sendiri, masyarakat, dan sistem sosial akibat tekanan struktur kapitalisme. Penelitian ini menggunakan pendekatan kritik sastra dengan teori Marxis, khususnya konsep alienasi dari Karl Marx. Data penelitian berupa kutipan kata, frasa, dan baris puisi yang mengandung indikasi alienasi, yang diperoleh melalui teknik close reading. Data kemudian diklasifikasikan ke dalam dua kategori, yaitu gejala alienasi dan cara merespons alienasi. Hasil penelitian mengungkapkan lima gejala alienasi, yaitu: alienasi psikologis (internalisasi kegilaan dan hilangnya identitas diri), alienasi sosial (hilangnya ikatan sosial dan penarikan diri dari masyarakat), alienasi institusional (pengucilan dan marginalisasi oleh lembaga formal), alienasi ideologis (dehumanisasi yang dihasilkan oleh sistem kapitalisme yang direpresentasikan melalui figur Moloch), dan alienasi dari diri sendiri (kesepian yang mendalam dan terputusnya hubungan dengan kehidupan batin serta keinginan pribadi). Selain itu, ditemukan delapan cara merespons alienasi, yaitu: perlawanan ideologis, ekspresi emosional sebagai resistansi, ekspresi artistik, resistansi spiritual dan visioner, solidaritas dan kesadaran kolektif, kesadaran kritis, pembangkangan ideologis, dan penegasan diri. Temuan ini menunjukkan bahwa alienasi tidak hanya bersifat individual, tetapi juga merupakan produk dari struktur sosial dalam masyarakat kapitalis, dan bahwa individu yang teralienasi tetap memiliki kapasitas untuk melakukan perlawanan dan merebut kembali kemanusiaannya. Penelitian ini juga menunjukkan bahwa karya sastra memiliki peran penting dalam merefleksikan realitas sosial serta meningkatkan kesadaran terhadap kondisi manusia, khususnya dalam mengungkapkan bagaimana individu berjuang mempertahankan identitas dan makna hidup di tengah tekanan sistem dan ideologi dominan. Dengan demikian, puisi *Howl* dan *America* tidak hanya menggambarkan pengalaman alienasi, tetapi juga menjadi bentuk kritik sosial terhadap kondisi masyarakat modern.

مستخلص البحث

سري وولانداري (٢٠٢٦). الانعزال الذي عانى منه كارل سولومون في قصيدتي «الصرخة» و«أمريكا» للكاتب ألين غينسبيرغ. تحليل ماركسي. «أطروحة بكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الثقافية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية. المشرفة: أسني فورايديا، ماجستير.

الكلمات المفتاحية: الاغتراب، أعراض الاغتراب، طرق الاستجابة للاغتراب، القصيدة، القصيدة السردية

تهدف هذه الدراسة إلى تحليل ظاهرة الاغتراب التي يعاني منها كارل سولومون في القصيدتين السرديتين لألين غينسبيرغ عواء "و" أمريكا. وبوصفهما شكلاً من أشكال التعبير الأدبي، تُعد هاتان القصيدتان وسيلة لنقل التجارب الاجتماعية المعقدة من خلال لغة رمزية وتصويرية. يُعرّف الاغتراب بأنه حالة يشعر فيها الفرد بالانفصال عن ذاته، وعن المجتمع، وعن النظام الاجتماعي نتيجة لضغوط البنى الرأسمالية. تعتمد هذه الدراسة على منهج النقد الأدبي باستخدام النظرية الماركسية، وتحديدًا مفهوم الاغتراب لدى كارل ماركس. تتكون بيانات البحث من اقتباسات وعبارات وأسطر شعرية تحتوي على دلالات الاغتراب، تم الحصول عليها من خلال تقنيات القراءة المتعمقة. ثم تم تصنيف البيانات إلى فئتين: مظاهر الاغتراب وطرق الاستجابة له. وتكشف النتائج عن خمسة مظاهر للاغتراب، هي: الاغتراب النفسي (استيعاب الجنون وفقدان هوية الذات)، والاغتراب الاجتماعي (فقدان الروابط الاجتماعية والانسحاب من المجتمع)، والاغتراب المؤسسي (الإقصاء والتهميش من قِبل المؤسسات الرسمية)، والاغتراب الأيديولوجي (التحقير الإنساني الذي يُنتجه النظام الرأسمالي والمُجسّد في شخصية مولوك)، والاغتراب عن الذات (الشعور العميق بالوحدة والانفصال عن الحياة الداخلية والرغبات الشخصية). (فضلاً عن ذلك، تم تحديد ثمانية أساليب للاستجابة للاغتراب، هي المقاومة الأيديولوجية، والتعبير العاطفي بوصفه مقاومة، والتعبير الفني، والمقاومة الروحية والرؤيوية، والتضامن والوعي الجمعي، والوعي النقدي، والعصيان الأيديولوجي، وتأكيد الذات. وتدل هذه النتائج على أن الاغتراب ليس مجرد ظاهرة فردية، بل هو نتاج للبنية الاجتماعية في المجتمع الرأسمالي، وأن الفرد المُعترَب يحتفظ بقدرته على المقاومة واستعادة إنسانيته. كما تُبين هذه الدراسة أن الأعمال الأدبية تلعب دورًا مهمًا في عكس الواقع الاجتماعي وزيادة الوعي بالحالة الإنسانية، لا سيما في الكشف عن كيفية نضال الأفراد للحفاظ على هويتهم ومعنى حياتهم في ظل ضغوط الأنظمة والأيديولوجيات السائدة. وبذلك، فإن قصيدتي عواء "و" أمريكا "لا تكتفيان بوصف تجربة الاغتراب، بل تمثلان أيضًا شكلاً من أشكال النقد الاجتماعي لواقع المجتمع الحديث".

TABLE OF CONTENTS

THESIS	i
STATEMENT OF AUTHORSHIP	Error! Bookmark not defined.
APPROVAL SHEET	Error! Bookmark not defined.
LEGITIMATION SHEET	Error! Bookmark not defined.
MOTTO	v
DEDICATION	vi
ACKNOWLEDGEMENTS	vii
ABSTRACT	x
ABSTRAK	xi
مستخلص البث	xii
TABLE OF CONTENTS	xiii
CHAPTER I INTRODUCTION	1
A. Background of the Study.....	1
B. Research Questions	5
C. Significance of the Study	5
D. Scope and Limitations.....	5
E. Definition of Key Terms	6
CHAPTER II REVIEW ON RELATED LITERATURE	9
A. Poem.....	9
B. Sociological Approach in Literature	10
C. Marxist Theory.....	12
1. Symptoms of Alienation	16
2. Ways of Responding Alienation	17
D. The Poems of <i>Howl</i> and <i>America</i>	19
CHAPTER III RESEARCH METHOD	20
A. Research Design.....	20
B. Data Source	20
C. Data Collection.....	21
D. Data Analysis	21
CHAPTER IV FINDINGS AND DISCUSSION	23

A. Symptoms of Alienation Experienced by Carl Solomon	23
B. Ways of Responding to Alienation	34
CHAPTER V CONCLUSION AND SUGGESTION	46
A. Conclusion	46
B. Suggestion.....	47
REFERENCES.....	49
ATTACHMENT.....	52
CURRICULUM VITAE.....	68

CHAPTER I

INTRODUCTION

In this chapter, the researcher discusses the background of the study, research question, significance of the study, scope and limitations, and definition of key terms.

A. Background of the Study

Alienation is an important concept in social and literary studies, it refers to a condition in which individuals feel alienated from themselves, from others, and from the social environment in which they live. This concept was introduced by Karl Marx, who viewed alienation as a condition in which human beings were separated from their life activities, from their social relations, and from their human essence (Marx, 1959). According to Marx, this occurs when people are no longer connected with the direct labour products they produce, meaning that the product of such work does not belong to them. It also includes the social relationship that develops between people working and producing products for exchange. In this respect, the concept of alienation bears an essential connection with the category of fetishism of commodities (Marx, 1992; Bottomore, 2022).

Alienation is not only a theoretical concept but is also experienced in everyday life. In modern society, many people feel alienated due to social pressures, demands for constant productivity, and social rules or institutions that often ignore personal experiences. This condition can be seen when individuals feel unrecognized, lose control over their own lives, and struggle to find meaning in

social relationships. Therefore, alienation is a real human experience that remains relevant today (Øversveen, 2022).

One reason why alienation is an important area of research is that alienation has significance with regard to human life. Alienation has effects that reach beyond individual experience and are closely related to social structures (Marx, 1959). According to Bottomore (2022), alienation is an important concept that enhances comprehension regarding how the structure of society influences the experience of alienation among humans. Knowledge of alienation makes estrangement an important social problem rather than an individual problem (Bottomore, 2022; Marx, 1959).

In literary analysis, alienation may be embodied in characters who experience suffering, marginalization, and turmoil (Marx, 1959). Literature acts as a vehicle of social reflection that has the potential to express the concerns of humanity that are not often included in the major social discourses. Poetry, an aspect of literature, has the potential to represent the experience of alienation deeply through the use of language that symbolizes the expressions (Epstein, 2022).

The poems by Allen Ginsberg, especially *Howl* and *America*, have long been pointed out as a type of criticism of the societal conditions in modern society (Pradhan, 2020; Rasheed, 2025; Mahran, 2023). Various researches have analysed *Howl* in terms of resistance to institutions, social conventions, and culture in the form of repression (Pradhan, 2020; Rasheed, 2025; Mahran, 2023). Others have analysed Ginsberg's poems in terms of performativity, identity, and Beat Generation culture critiques (Serby, 2025; Fijalkowski, 2024; Howard, 2021).

Several previous studies have examined themes of suffering, marginalization, and identity crisis in the poetry of Allen Ginsberg. For example, Ghosal (2021) notes that the poet's work depicts the psychological distress people experience as a result of social pressure and marginalization. According to Farnon (2023), states that *Howl* illustrates how individuals struggle to maintain authentic identities under oppressive social systems, Geninah (2020). However, these studies tend to discuss alienation in a general term and do not clearly distinguish between the symptoms of alienation and the ways individuals response to or deal with alienation.

In the poem *Howl*, Carl Solomon is explicitly portrayed as a figure who experiences inner turmoil, alienation, and pressure from social and institutional systems. For instance, in the line "I'm with you in Rockland," the poet directly addresses Carl Solomon, emphasizing his role as a central figure representing psychological struggle and social marginalization. This indicates that Carl Solomon serves as a symbolic representation of individuals who experience alienation in modern society.

Conversely, in the poem *America*, the lyrical "I" represents an individual who experiences alienation within broader social and political structures (Ali, 2025). Although Carl Solomon is not explicitly mentioned in this poem, the sense of alienation expressed by Carl Solomon reflects conditions similar to those experienced by Carl Solomon in *Howl*. This suggests that both poems share a common theme of alienation, although they are expressed through different poetic voices.

Based on the literature review, it should be noted that Carl Solomon is explicitly mentioned only in the poem *Howl*, where he is portrayed as a symbol of psychological suffering and alienation. In contrast, an analysis of the poem *America* focuses on Carl Solomon (the 'I' in the poem), who expresses an experience of alienation within a broader socio-political context. Although Carl Solomon is not mentioned in *America*, both poems share the theme of alienation within capitalist society.

It can be seen that several researchers have already assessed the concept of Allen Ginsberg's poems as social and cultural criticism, along with the concept of Marxist alienation theory in the realm of societal and philosophical concepts (Bottomore, 2022; Remmling, 2022; Øversveen, 2022).

However, up to now, there is no research that focuses specifically on the analysis of Carl Solomon between these two concepts and the Carl Solomon analysis in the poems *Howl* and *America*. Moreover, previous studies have not specifically focused on Carl Solomon as the central figure in analysing the symptoms of alienation and ways of dealing with alienation using Marxist theory. Therefore, this study is conducted to analyse the forms of alienation experienced by Carl Solomon in the works of Allen Ginsberg in the poems *Howl* and *America* from a Marxist perspective. This research is important because it tries to provide an explanation as to how alienation is depicted in poetry and explains how such poetry reflects and questions societal issues that happen in real life.

B. Research Questions

1. What are the symptoms of alienation experienced by Carl Solomon in the poems *Howl* and *America* by Allen Ginsberg based on Marxist Theory?
2. How does Carl Solomon respond to alienation in the poems *Howl* and *America* by Allen Ginsberg based on Marxist Theory?

C. Significance of the Study

This study provides practical benefits to readers by exploring the symptoms of alienation and ways of responding to the alienation experienced by Carl Solomon in Allen Ginsberg's poems, *Howl* and *America*. Through a Marxist approach, this study helps readers understand how symptoms of alienation are shaped by capitalist structures, social institutions, and ideological forces. Furthermore, this research can serve as a reference for future studies focusing on symptoms of alienation and strategies for overcoming alienation through Marxist literary analysis related to social and human conditions, particularly in relation to literary analysis of poetry.

D. Scope and Limitations

This study focuses on the alienation experienced by the character Carl Solomon in Allen Ginsberg's poems *Howl* and *America*, based on the Marxist theoretical framework. The researcher does not analyse every part of Ginsberg's poetry. Therefore, the study is limited to the types of alienation experienced by the character and how he responds to such alienation using the concept of alienation from the Marxist framework. This textual analysis has a limited scope, excluding other theories such as feminism, psychoanalytic theory, and postmodernism. These limitations provide opportunities for other researchers to analyse *Howl* and *America*

from different theoretical perspectives or to conduct a broader analysis of Ginsberg's work (Marx, 1992). This study focuses only on *Howl* and *America* and does not include other works by Allen Ginsberg.

E. Definition of Key Terms

1. Alienation

In Marxist theory, alienation refers to a condition in which an individual feels separated or estranged from the products of labour, the labour process itself, other people, and their own human essence, as a result of living within a capitalist social structure (Marx, 1978). Beyond its economic dimension, alienation also manifests in five forms: psychological, social, institutional, ideological, and alienation from the self, in which individuals become disconnected from their identity, social relations, and sense of self under the pressures of dominant systems and ideologies (Oversveen, 2022). In this study, alienation is analysed through the experiences of Carl Solomon in the poems *Howl* and *America*, to examine how this social phenomenon is represented in literary works (Marx, 1978).

2. Symptoms of Alienation

Symptoms of alienation refer to the signs that indicate an individual is experiencing alienation as a result of living within a capitalist social structure. Based on Marx (1959) and Oversveen (2022), these symptoms are categorized into five types: (1) psychological alienation, which refers to the internalization of madness, loss of identity, and inner fragmentation caused by social labelling, rooted in Marx's (1959) concept of alienation from species-being (Oversveen, 2022); (2) social alienation, which refers to the loss of meaningful social bonds and

withdrawal from society, derived from Marx's (1959) concept of alienation from other human beings (Oversveen, 2022); (3) institutional alienation, which refers to the exclusion and marginalization by formal institutions such as educational and psychiatric systems, extended from Marx's (1959) concept of alienation from the labour process (Oversveen, 2022); (4) ideological alienation, which refers to the dehumanizing force of dominant capitalist ideology that reduces individuals to mechanical components, as elaborated through Marx's (1959) framework by Althusser (1971); and (5) alienation from the self, which refers to the profound disconnection of individuals from their own inner life, desires, and human essence, grounded in Marx's (1959) concept of species-being estrangement (Oversveen, 2022).

3. Ways of Responding to Alienation

Ways of Responding Alienation refer to the actions, reactions, and strategies expressed by individuals as a direct response to the experience of alienation within a capitalist social structure (Oversveen, 2022).

4. Poem

A poem is a form of literary expression distinct from prose, characterized by the use of condensed and figurative language, deliberate line breaks, rhythm, imagery, and symbolic expression to convey emotion and meaning beyond what ordinary language can achieve (Epstein, 2022). A full elaboration of the concept of poem and narrative poem, including the distinction between poetry and prose, is provided in Chapter II (see page 9).

5. Narrative Poem

A narrative poem is a poem that tells a story or conveys a sequence of experiences through the voice of a lyrical speaker, incorporating elements such as character, setting, conflict, and social critique within a poetic structure (Preminger & Brogan, 1993). Both *Howl* and *America* can be classified as narrative poems, as they narrate personal and collective experiences of alienation, resistance, and social critique through a lyrical “I” speaker within the context of mid-20th century American society. A further discussion of narrative poem is provided in Chapter II (see page 9).

CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter provides general insights and some explanations that are in accordance with the theory used in this study. As a result, the researcher aims to help readers easily understand the concept of this study. In this chapter, the researcher explains the concept of poetry (including the distinction between poem and prose, and the concept of narrative poem), the Sociological Approach in Literature, and Marxist Theory with its framework of alienation.

A. Poem

In the study of literature, there is poetry as one of the major literary genres alongside prose. A poem is a form of literary expression that is distinct from prose in several key ways. According to Epstein (2022), poetry is characterized by its use of condensed and figurative language, deliberate line breaks, rhythm, imagery, and symbolic expression to convey emotion and meaning beyond what ordinary language can achieve. Unlike prose, which follows the natural flow of everyday speech organized in sentences and paragraphs and prioritizes clarity of information, poetry employs deliberate line breaks, meter, imagery, and symbolic language that go beyond ordinary communication (Epstein, 2022). In other words, while prose communicates meaning primarily through logical structure and sequential narration, poetry communicates meaning through sound, rhythm, image, and the deliberate arrangement of words on the page. The key characteristics of a poem include: (1) the use of verse form with intentional line breaks that shape meaning and rhythm; (2) rich use of imagery and metaphor; (3) a strong lyrical voice or

speaker; (4) emotional intensity and subjective expression; and (5) the capacity to communicate complex social and personal experiences through symbolic language.

More specifically, the poems analysed in this study, *Howl* and *America*, can be classified as narrative poems, which are poems that tell a story or convey a sequence of experiences through the voice of a lyrical speaker, incorporating elements such as character, conflict, and social critique within a poetic structure (Preminger & Brogan, 1993).

B. Sociological Approach in Literature

The sociological literature approach, also known as the Sociological Perspective in literature, refers to a critical approach that focuses its analysis on literature in the context of the social conditions in which the literary work was produced. This approach emphasizes that literature cannot be produced in total isolation, but rather in the context of the specific social conditions in which the author exists. Literature refers to written works that use language artistically to express human experiences, emotions, and social realities.

According to Swingewood and Laurenson (1972), literary sociology involves the study of literature through its documents, which are capable of representing the structure of society. It can be said that literature often reflects various conflicts, social classes, and human experiences in the context of a particular society. In this case, literature can be considered an institution through which the conditions of society can sometimes be revealed.

Secondly, sociological approach emphasizes the role of writers as social individuals who are influenced by the social environment in which they live.

According to Goldmann (1980), literary works are manifestations of collective consciousness in society, meaning that the ideologies depicted in literary works reflect the views of certain classes in society. Therefore, sociological methods in literary analysis provide researchers with the opportunity to interpret how an individual's social environment influences the themes and characters depicted in literary works.

In addition, sociological studies in relation to literature also cover the representation of characters in literature as a reflection of social reality. Abrams, in his 1999 work on literary theory, explains how characters in literature represent or symbolize social groups, such as marginalized social groups, the working class, and alienated segments created by primary or superior social structures. Through the use of characters, impressions are conveyed regarding criticism of certain institutions, systems, and cultures in human life.

This relationship is reciprocal: literature is related to social conditions; on the other hand, literature has the power to change readers' perceptions of social reality. According to Wiyatmi, literature has a social function as a medium for reflection, criticism, and even resistance to social injustice. By presenting social issues in an artistic form, literary works encourage readers to become aware of social problems and question dominant ideologies.

Although the sociological approach in contemporary literary studies is combined with social theories such as Marxism, when analysing issues related to power, class struggle, marginalization, and alienation, Eagleton (1976) asserts that literature is directly related to ideology because ideological forces shape the way

people view and understand reality. Therefore, sociological critical theories are effective in analysing human experiences arising from the impact of the capitalist system, institutions, and dominant ideologies.

C. Marxist Theory

Marxist theory is a social, economic, and political theory developed by Karl Marx and Friedrich Engels in the mid-19th century. This theory emerged as a response to the rapid development of industrial capitalism in Europe during the Industrial Revolution. Marxism seeks to analyse and critique the capitalist system based on major concepts, class struggle, exploitation, ideology, and alienation. In the context of literary studies, Marxist theory is used to explore how literary texts reflect, reinforce, or criticize the social and economic conditions of their time.

According to Karl Marx and Friedrich Engels (1848), society is fundamentally divided into two groups based on their relationship to the means of production. In the context of capitalist society, this division is limited to the owners of the means of production, known as the bourgeoisie, and the workers who are forced to sell their labour in order to survive, known as the proletariat. This unequal relationship leads to the exploitation of workers, who create value in the form of profits for the capitalists who control society. The class structure, in this way, forms the “*base*” of society, which determines the “superstructure” that includes culture, ideology, law, and literature (Marx 1859).

In literary studies, Marxists view literature as part of the superstructure that depends on economic and social factors. According to Eagleton in 1976, literature is never aesthetic or neutral. Instead, literature depends on certain ideologies and

represents class relations and power struggles that exist in society. This means that the main purpose of Marxist literary criticism is to explore how literary texts express social inequality and class struggle.

One of the most important concepts related to Marxism is alienation, which is the main theme in this study. The famous work on alienation was first done by Marx in his *Economic and Philosophical Manuscripts* of 1844. Alienation is a state in which humans feel estranged from their own human essence because they live in a capitalist society. According to Marx, humans are reduced to mere means of production and then experience dehumanization.

Marx described four symptoms of alienation. Alienation from the results of labour occurs when workers have no control over what they produce. What they produce actually belongs to the capitalists and not to the workers. Second, alienation from the labour process occurs when workers realize that instead of being an important activity, work has become a stressful and mechanical task. When workers are separated from their identity and sense of self or species existence, this is called alienation from self or species existence. Alienation from others occurs when society is based on competition and exploitation rather than cooperation (Marx, 1959).

Building on Marx's foundational framework, subsequent scholars have expanded the concept of alienation to include additional dimensions relevant to modern capitalist society. Oversveen (2022) identifies psychological alienation as the internalized distress and loss of identity experienced by individuals subjected to

social labelling; social alienation as the loss of meaningful social bonds caused by the competitive nature of capitalist society; and institutional alienation as the formal exclusion of individuals by state institutions such as schools and psychiatric facilities. Althusser (1971) further elaborates on ideological alienation through his concept of Ideological State Apparatuses, which shape human consciousness to maintain the dominance of capitalist ideology. Additionally, alienation from the self refers to the profound disconnection of individuals from their own inner life, desires, and human essence when capitalism subordinates all human qualities to the demands of production.

It is important to note that Karl Marx (1959) originally identified four foundational forms of alienation: alienation from the product of labour, alienation from the labour process, alienation from species-being (*Gattungswesen*), and alienation from other human beings. However, these four original categories, while essential, were developed in the context of industrial capitalism and focused primarily on the economic dimension of estrangement. Subsequent Marxist scholars have extended and recontextualised Marx's framework to address the broader social, psychological, and ideological dimensions of alienation that are particularly relevant to modern capitalist society and literary analysis.

Specifically, Oversveen (2022) reconceptualises Marx's alienation from other human beings into social alienation and psychological alienation as distinct categories, recognising that mental distress and social disconnection operate through different yet interconnected mechanisms. Althusser (1971) contributes the concept of ideological alienation through his theory of Ideological State

Apparatuses, demonstrating how dominant ideologies systematically reproduce alienation beyond the sphere of economic production. The category of alienation from the self, rooted in Marx's concept of species-being estrangement, is further elaborated by Oversveen (2022) to encompass the profound disconnection individuals experience from their own desires, identity, and inner life under capitalism. Additionally, institutional alienation, as identified by Oversveen (2022), extends Marx's framework by addressing the role of formal institutions such as schools and psychiatric facilities as mechanisms of social exclusion and control.

Therefore, the five categories employed in this study psychological, social, institutional, ideological, and alienation from the self are not arbitrary additions, but are grounded in and derived from Marx's original theoretical framework, systematically expanded by Oversveen (2022) and Althusser (1971) to capture the full range of alienation as it manifests in literary and social contexts. These five expanded categories form the analytical framework used in this study to examine the symptoms of alienation in the poems *Howl* and *America*.

However, alienation can also occur in areas outside of economics. According to Marxist theory, other institutions such as the state, religion, education, and psychiatry can become tools for ideological control used to maintain the dominant power structure. According to Althusser (1971), these institutions can be identified as Ideological State Apparatuses that operate by shaping people's thoughts and behaviours to support capitalism. This means that people who refuse or are reluctant to conform to social standards can be identified and labelled as deviants, irrational people, and/or mentally unfit individuals.

1. Symptoms of Alienation

Marxist Alienation Theory is described as “A condition that arises when individuals experience alienation related to their involvement in work, social relationships, and humanity as a result of living in a capitalist system” (Marx, 1959). The theory is not only used as an abstraction but also as an analytical tool. This theory is used as a conceptual tool to describe the symptoms of experience described by Carl Solomon in *Howl* and *America*, two poems by Allen Ginsberg.

According to Marx (1959) and Oversveen (2022), alienation manifests itself in five interconnected forms that are relevant to this study. First, psychological alienation refers to the emotional and mental distress experienced by individuals who internalize the labels imposed upon them by dominant institutions. Individuals experience feelings of (1) loneliness, (2) anxiety, (3) sadness, (4) loss of meaning, and (5) loss of identity as a result of a lack of real control over their lives within a capitalist society (Marx, 1959). This can be seen in Carl Solomon, who was deeply alienated from himself and the world around him, as depicted in *Howl*.

In addition to its psychological expression, rooted in Marx’s (1959) concept of alienation from species-being, the phenomenon of alienation also manifests itself socially, institutionally, ideologically, and in terms of alienation from the self. Social alienation, derived from Marx’s (1959) concept of alienation from other human beings, refers to the loss of meaningful bonds caused by capitalist competition (Oversveen, 2022). Those who do not conform to mainstream values and practices may be isolated, marginalized, and labelled as deviants, reflecting institutional alienation extended from Marx’s (1959) concept of alienation from the

labour process (Oversveen, 2022). According to Althusser (1971), institutions such as psychiatry operate as Ideological State Apparatuses to regulate human behaviour in order to ensure conformity with the dominant ideology, producing ideological alienation grounded in Marx's (1959) framework. Furthermore, alienation from the self, rooted in Marx's (1959) concept of species-being estrangement, refers to the profound disconnection of individuals from their own inner life, desires, and human essence when the capitalist system subordinates all human qualities to the demands of production (Oversveen, 2022).

Moreover, alienation can also be described as a situation in which people are isolated from significant social relations and any recognition of their humanness. In other words, the alienation of Carl Solomon can also relate to both the personal problems of the protagonist as well as the structural situation in capitalist society.

2. Ways of Responding Alienation

In the context of Marxian understanding of the process of overcoming alienation, not only is the process of individual healing related to the process of responding to alienation, but a critical understanding of the social, economic, and ideological mechanisms that cause the phenomenon of alienation itself to arise is also necessary. Because Marx argues that the phenomenon of alienation occurs as a result of the capitalist system, the process of dealing with it must overcome the ideology of oppression against humans (Marx, 1978).

The first step in responding to alienation is Critical awareness. A person experiencing alienation must understand that "it is not their own failure, but rather

the result of a social system that contradicts freedom and humanism.” In this case, Carl Solomon in *Howl* and the representation of *America* exemplifies this awareness when he refuses to comply with social norms in an effort to define himself as an alienated individual.

Second resistance is another significant form of confronting alienation. Within the framework of Marxism, resistance does not always have to be physical in the form of revolution, but can take the form of symbolic acts of refusal to conform and ideological domination. Acts of disobedience, expressions of anger, and Carl Solomon's solidarity with the oppressed reflect his efforts to maintain his humanity amid the pressures of a strict capitalist structure.

According to Eagleton (2013), the third form of artistic expression literature serves as a space for ideological criticism that enables marginalized groups or individuals to challenge dominant power structures. This is evident in Ginsberg's portrayal of Carl Solomon's experience of alienation as a form of social criticism, which opens up space for individual awareness, resistance, and liberation.

Therefore, the Marxist method of dealing with alienation involves critical consciousness, resistance to hegemonic ideology, and the use of artistic expression as a means of liberation. This theoretical perspective be applied to analyse how Carl Solomon struggled against his feelings of alienation through his poems *Howl* and *America*, thereby answering, to a certain extent, the second research question.

D. The Poems of *Howl* and *America*

The two poems *Howl* and *America* have been written by Allen Ginsberg. The poems have become popular because of their powerful criticism of the social conditions especially alienation and pressure in the society. As discussed in the previous sub-chapter (A. Poem, see page 8), a poem is distinct from prose in that it uses condensed, rhythmic, and figurative language, deliberate line breaks, and symbolic expression to convey emotion and meaning beyond what ordinary language can achieve (Epstein, 2022). A narrative poem, more specifically, tells a story through the voice of a lyrical speaker, incorporating elements such as character, setting, conflict, and social critique within a poetic structure (Preminger & Brogan, 1993). Both *Howl* and *America* can be considered narrative poems, as they employ a lyrical speaking voice to narrate personal experiences of alienation, resistance, and social critique within the context of mid-20th century American society.

In the poem *Howl*, Carl Solomon is clearly referred to by the narrator in the part "*Rockland*" where "*I'm with you in Rockland*" implies that Carl Solomon is a clear reference and hence is a real person in the poem. In this study, Carl Solomon is analysed as a central figure. However, in the poem *America*, Carl Solomon is not mentioned. Nevertheless, the same alienation sentiments can be observed from the lyrical "I" in the poem.

CHAPTER III

RESEARCH METHOD

This research data consists of a discussion of research design, data source, data collection, and data analysis.

A. Research Design

The research employs literary criticism as its primary methodological approach. Literary criticism refers to systematic process of analyzing, interpreting, and evaluating literary texts in order to comprehend their meaning, themes, and relevance in relation to broader social and cultural contexts (Eagleton,2013).

This approach is applied to examine alienation as depicted in Allen Ginsberg's poems *Howl* and *America*, with particular attention to how alienation is experienced by Carl Solomon in *Howl* and represented through Carl Solomon voice in *America*, analyzed within the framework of Marxist theory.

B. Data Source

The researcher selected the poems *Howl*, pp. 1-14, and *America*, pp. 25-28, written by Allen Ginsberg. These poems were taken from a collection titled *Howl and Other Poems*, published as part of the Pocket Poets Series. The book was first published in 1956 by City Lights Books in San Francisco. The data source was obtained in printed book format.

C. Data Collection

Data collection in this study was conducted through the following steps:

1. The researcher selected two poems, *Howl* and *America*, by Allen Ginsberg as the primary data sources.
2. The researcher read the poems repeatedly to gain a deep understanding of their content, themes, and social context.
3. The researcher applied close reading techniques to identify words, phrases, and lines that indicate symptoms of alienation as well as ways of dealing with alienation.

The collected data was then classified into two main categories:

- a. Symptoms of alienation
- b. Respond to alienation

D. Data Analysis

In analysing the data for this study, the researcher took several steps to process the data: (1) identifying relevant lines, phrases, and expressions in the poem that depict alienation and ways of responding to alienation; (2) interpreting the data in accordance with Marxist theories, particularly the theory of alienation; and (3) drawing conclusions from the analysis to answer the research questions posed. In analysing poetry specifically, the researcher employed the close reading technique, which involves careful and detailed examination of the poetic text at multiple levels, including: (a) lexical analysis, examining the choice of words and their connotations in relation to alienation; (b) imagistic analysis, identifying the images

and metaphors used to convey experiences of estrangement; (c) structural analysis, examining how line breaks, repetition, and verse structure contribute to meaning; and (d) contextual analysis, relating the poetic language to its broader social and ideological context using Marxist theory (Eagleton, 2013; Epstein, 2022). Identifying relevant lines, phrases, and expressions in the poem that depict alienation, Ways of responding to alienation, Interpreting the data in accordance with Marxist theories, particularly the theory of alienation and Drawing conclusions from the analysis to answer the research questions posed.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the research presents the findings and discussion based on the analysis of the poems *Howl* and *America*. As the objects of this study, both poems are treated as independent literary texts; therefore, the analysis focuses on the elements within the texts rather on the author's background.

The poems *Howl* explicitly presents the character of Carl Solomon, particularly in the section "*Rockland*," where he represents an individual experiencing psychological turmoil, social marginalization, and institutional pressure. Meanwhile, the poem *America* does not directly mention Carl Solomon; however, it introduces a speaker who reflects similar experiences of alienation within a broader social, political, and economic context. Thus, both poems portray alienation through different perspectives within the framework of modern society.

In the with research questions of this study, the analysis focuses on two main aspects. First, this study identifies the symptoms of alienation as reflected in the following data.

A. Symptoms of Alienation Experienced by Carl Solomon

In the poems *Howl* and *America*, Carl Solomon is shown by Ginsberg to be suffering from different symptoms of alienation. Alienation does not manifest itself in one particular form in both of these poems; instead, it shows its symptoms in a unique manner due to the complex nature of this concept, both socially and psychological speaking. According to Marxist philosophy, the concept of alienation

stems from the effects of the modern capitalist system on an individual and his surroundings. The symptoms of alienation that Carl Solomon has to suffer through have been analyzed in this paper.

Datum 1

"Who thought they were only mad when Baltimore gleamed in supernatural ecstasy." (1956, p.5)

Symptom of Alienation	Explanation (short)
Psychological alienation	Reflects internalized madness and the confusing of identity caused by social labelling, leading to disconnection from the self.

The phrase *"who thought they were only mad"* reflects a deeply disturbed psychological condition in which individuals begin to accept the label of madness imposed upon them by society. The word *"only"* is particularly revealing it suggests that madness has become so normalized in their experience that they can no longer distinguish between their authentic inner state and the identity that dominant institutions have assigned them. This internalization of social labelling represents a fundamental symptom of psychological alienation, in which the individual becomes alienated from their own sense of self.

This condition directly illustrates alienation from the self, one of the five symptoms of alienation employed in this study, rooted in Marx's (1959) concept of species-being estrangement and further elaborated by Oversveen (2022). When an individual internalizes the judgment of the dominant social structure accepting that they are *"mad"* rather than questioning the system that produces such a judgment they become disconnected from their own authentic identity. The gap between the

individual's true self and their socially constructed identity widens, creating a profound sense of inner fragmentation and loss of meaning.

In the Marxist approach, the psychological alienation phenomenon is not accidental but systematically produced. According to Althusser (1971), institutions such as psychiatry act as ideological state Apparatuses through which the concepts of normality and abnormality are defined, ultimately serving the interests of the dominating structure. Those who violate capitalist norms are classified as insane, and this classification, if taken to heart, can be a highly effective instrument of psychological coercion. The character of Carl Solomon who stayed in a psychiatric hospital can be considered the most obvious representation of the concept under discussion because the term "*madness*" may well have been a reaction to repressive social environment rather than a personal condition.

Datum 2

"Who wandered around and around at midnight in the railroad yard wondering where to go, and went, leaving no broken hearts." (Ginsberg, 1956, p.5)

Symptoms of Alienation	Explanation (short)
Social Alienation	Reflects loss of direction, disconnection from society, and the inability to form meaningful social bonds.

This sentence directly reflects Carl Solomon's experience of social alienation. Carl Solomon, who spent most of his life shuttling between mental hospitals and the fringes of American society in the 1950s, is a vivid example of the aimless wanderer depicted here. His inability to find a stable place within

mainstream society as a result of being labeled a deviant and suffering from mental illness is precisely what Ginsberg captures in this depiction of aimless wandering.

This line presents a figure who moves without purpose or destination wandering in circles at midnight in a railroad yard, a space that is transient, industrial, and fundamentally inhuman. The image of aimless wandering powerfully conveys a loss of social belonging and personal direction. The phrase "*wondering where to go*" suggests not only physical disorientation but a deeper psychological confusion about one's place and purpose within the social world. The individual has no clear social role, no community to return to, and no meaningful relationships to anchor them.

The phrase "*leaving no broken hearts*" is equally significant. It suggests that the wanderer has passed through the world without forming any meaningful emotional connections no one grieves their departure, no one is attached to them. This profound social disconnection reflects what Marx (1959) identified as alienation from other human beings a form of social alienation a condition in which capitalist social relations, built on competition and exploitation rather than genuine human connection, prevent individuals from forming authentic and meaningful bonds with one another.

From a Marxist perspective, this form of social alienation as depicted in the datum above is a direct product of the capitalist system's reduction of human relationships to transactional exchanges. When individuals are valued only for their productive capacity and have nothing to offer the system, they become socially

invisible wanderers who leave no trace and no broken hearts. The midnight setting and the industrial railroad yard reinforce this reading, situating the individual's alienation within the dehumanizing landscape of modern capitalist society.

Carl Solomon's own life journey from being hospitalized in a psychiatric ward to becoming an invisible figure in society is the stark human reality behind this image. He wanders through a society that has no place for him, leaving no trace of sorrow in others' hearts, because the capitalist system has severed the meaningful bonds he once shared with others.

Datum 3

"Who were expelled from the academies for crazy & publishing obscene odes on the windows of the skull." (Ginsberg, 1956, p.4)

Symptoms of Alienation	Explanation (short)
Institutional Alienation	Reflection exclusion from formal social institutions due to nonconformity, leading to marginalization from mainstream society.

This passage directly reflects Carl Solomon's life experiences. Carl Solomon himself was once admitted to Pilgrim State Hospital and later to the Rockland Mental Health Center institutions that isolated and marginalized him precisely because his behavior and beliefs did not conform to prevailing social norms. Just like the characters in this line who were expelled from educational institutions for their non-compliance, Carl Solomon was also excluded from mainstream social life through his hospitalization in a mental health facility.

The phrase "*expelled from the academy*" describes an act of formal institutional exclusion the removal of an individual from the established social structure on the grounds of perceived deviance. The academy, as an educational institution, represents one of the primary mechanisms through which capitalist society reproduces its dominant values, norms, and ideologies. To be expelled from it means to be formally designated as unfit to participate in the mainstream social order. This exclusion is not merely administrative but profoundly alienating, as it separates the individual from the social recognition and opportunities afforded by institutional participation.

The reasons for the expulsion being deemed "*insane*" and publishing "*obscene odes*" are particularly revealing. Both accusations relate to nonconformity: a refusal to uphold the psychological and creative norms demanded by the institution. Rather than recognizing the creative and intellectual distinctiveness of these individuals, the academy responds with exclusion and stigmatization. This reflects what Althusser (1971) described as the function of the Ideological State Apparatus of education to reproduce conformity and exclude those who challenge the dominant order.

From a Marxist perspective, the institutional alienation reflected in this datum is symptomatic of a broader social process in which individuals who reject or fail to conform to capitalist norms are routinely marginalized. Carl Solomon's own experience of institutionalization in a psychiatric facility reflects this pattern both academic and psychiatric institutions serve as mechanisms for defining and enforcing the boundaries of acceptable behaviour, and both respond to

nonconformity with exclusion and incarceration. These data, therefore, illustrate how institutional alienation operates as a structural symptom of capitalist social organization.

Datum 4

“Moloch whose mind is pure machinery! Moloch whose blood is running money! Moloch whose fingers are ten armies!” (Ginsberg, 1956, p.11)

Symptoms of Alienation	Explanation (short)
Ideological Alienation	The figure of Moloch represents the dehumanizing force of the capitalist system that reduces human being to mechanical components, producing alienation at the ideological level.

In this context, the figure of Moloch symbolizes the ideological system that directly shapes Carl Solomon’s experience of alienation. Carl Solomon’s confinement at Rockland Psychiatric Center was not merely a medical decision rather, it was the result of the Moloch system, an ideological apparatus that oppresses those who refuse to conform to capitalist norms. Moloch is a figure in mythology who is worshiped as a god who demands human sacrifices. Ginsberg uses the image of Moloch to describe the ideology of the capitalist system and how that system dominates. The image of Moloch, who has a *“pure machine”* in place of his blood, is crucial because it shows that capitalism is not a human creation; rather, it is an inhuman process that possesses absolutely no sense of humanity.

This portrayal directly reflects Marx’s (1959) concept of alienation from the products of labour, in which objects created by humans ultimately dominate and

oppress their creators. Moloch built from human labour and sustained through human sacrifice has become a force entirely beyond human control, one that now dictates the terms of human existence. The individuals depicted in *Howl* are not free agents, but subjects of the Moloch system, shaped and constrained by an ideology that prioritizes machines, money, and military power over human well-being.

From a Marxist perspective, ideological alienation occurs when the dominant ideology in this case, the ideology of capitalism is so deeply embedded in social institutions and cultural consciousness that individuals in *Howl* experience this as a form of spiritual and psychological oppression, in which the system's values have so thoroughly penetrated their world that escape seems impossible. Carl Solomon's confinement in Rockland is itself a product of this ideological system he is imprisoned not merely by physical walls but by an ideology that defines his resistance as madness and his conformity as sanity.

Datum 5

"Moloch in women I sit lonely! Crazy in Moloch! Acklove and manless in Moloch!"

(Ginsberg, 1956, p.11)

Symptoms of Alienation	Explanation (short)
Alienation from the Self	Within the all-encompassing system of Moloch/ capitalism, the individual experiences profound loneliness, loss of love, and disconnection from their own inner life and desires.

In contrast to the former depiction of Moloch which has an objective and exterior description, the latter focuses on personal and subjective narration

concerning how life is under this structure. Carl Solomon, living within this all-encompassing Moloch-like system, feels a profound loneliness and a disconnection from his own inner life. His confinement at Rockland surrounded by the machinery of a psychiatric institution that disregards his humanity is a manifestation of this alienation from himself. The loneliness expressed here is not merely emotional, but structural: Carl Solomon has been cut off from his desires, his identity, and his capacity to love by a system that reduces human beings to objects to be managed and controlled. within Moloch, not only because he feels alienated from other people but more so because of his feeling of being entirely alone in a world that encompasses everything around him. One especially striking phrase that illustrates this is “*Lack of love and helplessness in Moloch.*” The idea of being deprived of love and being helpless is not by accident but by choice because of one’s existence within such a societal framework.

The phrase “*Mad in Moloch!*” resonates with the psychological alienation noted in Data 1, but it is given an ideological twist. The “*madness*” of the individual does not stem from any personal defect but from existing within the crazy world of Moloch. This turn of events, in which the society is considered insane while the individual is sane, is at the core of Marxism capitalist madness may very well be sane human reaction to the insane capitalist world.

Alienation from oneself can be seen as most extreme based on the above data, from the point of view of Marxism. As stated by Marx in 1959,

under capitalism people are alienated from their innermost qualities, such as desire, creativity, and ability to love, since they have to subordinate all of these to production. One can see a clear example of this when considering the loneliness of Carl Solomon, his inability to love, and his dream about angels who are trapped inside Moloch's machine.

This is precisely the situation Carl Solomon found himself in at Rockland stripped of love, freedom, and connection to his own inner world by the Moloch system that imprisoned him both physically and ideologically.

Datum 6

"I sit in my house for days on end and stare at the roses in the closet."
(Ginsberg, 1956, p.26)

Symptoms of Alienation	Explanation (short)
Social Alienation	Carl Solomon withdrawal into total isolation reflects a complete disconnection from social life, relationships, and meaningful participation in the world.

Although this line is taken from the poem "America," it reflects the same social alienation experienced by Carl Solomon in "Howl." The total withdrawal from social life depicted here mirrors Carl Solomon's own isolation first within the walls of the Rockland Psychiatric Center, and later on the social fringes of 1950s American society. Like the poet in "America," Carl Solomon found himself cut off from meaningful social participation, withdrawing into himself because the capitalist social structure offered him no real place to feel he belonged.

This particular statement from the American poem provides an excellent imagery of the social withdrawal and self-seclusion of the speaker, whose experience of alienation mirrors that of Carl Solomon. Finally, Carl Solomon ends up sitting alone in his room without sleeping but withdrawing himself from the outer social world entirely. The statement 'watching the rose grow in the cupboard' is highly symbolic because, first, the rose represents life and beauty. It also shows that these characteristics of life have been locked in a place of darkness and seclusion just like Carl Solomon.

Such a state of isolation from other people represents a clear symptom of social alienation, one of the five categories of alienation employed in this study. Rooted in Marx's (1959) original concept of alienation from other human beings and further developed by Oversveen (2022) into the distinct category of social alienation, this form of estrangement captures the loss of meaningful social bonds that capitalism systematically produces. If one feels completely separated from society, unrecognized, and not valued by the surrounding system, social withdrawal becomes a natural consequence of the state of mind. Speakers in an American poem, who are described to have similar experiences as Carl Solomon, find themselves in a position where social integration makes no sense to them anymore; hence, their withdrawal into isolation becomes inevitable.

According to a Marxist theory, such a form of alienation does not depend on an individual's inability or personal preferences. The reason is that, due to the functioning of a capitalist society, a person is forced to isolate himself from the social environment as it does not give him the opportunity to be recognized and

appreciated. Therefore, when he isolates himself at home and observes "*the secret life of the rose*", it does not represent passivity but a specific outcome of a capitalist society.

Therefore, Carl Solomon's withdrawal from social life is not a personal failure, but rather the result of social structures a direct consequence of a capitalist society that marginalizes, stigmatizes, and institutionally isolates him, leaving him with no meaningful social environment to return to.

B. Ways of Responding to Alienation

In addition to depicting the symptoms of alienation, the poems *Howl* and *America* also reveal how the alienated individual responds to such conditions. In *Howl*, Carl Solomon is explicitly named as the central figure, and his responses to alienation are traceable through Ginsberg's direct address to him in the "Rockland" section. In *America*, Carl Solomon whose experiences of alienation mirror those of Carl Solomon within a broader socio-political context demonstrates similar patterns of response. Based on Marxist theory, these responses can be understood as acts of resistance, solidarity, critical awareness, and creative expression directed against the alienating forces of capitalist society.

Datum 7

I'm with you in Rockland where you accuse your doctors of insanity and plot the Hebrew socialist revolting against the fascist national Golgotha."

(Ginsberg, 1956, p.14)

Ways of Responding to Alienation	Explanation (short)
Ideological Resistance	Carl Solomon actively resists intuitional and political authorly by accusing and plotting against the dominant power structure.

In this line, Ginsberg directly addresses Carl Solomon by name through the repeated phrase, "I am with you in Rockland," thereby affirming that Carl Solomon is the central figure of this act of ideological resistance. This excerpt from *Howl* depicts Carl Solomon engaging in two simultaneous acts of resistance against the forces that had alienated him. First, he "*accused his doctor of insanity*" a direct reversal of the institutional power dynamic in which doctors held the authority to determine who was sane and who was not. By turning this accusation against the institution itself, Carl Solomon refused to accept the identity of "*madman*" that had been imposed on him. Second, he "*planned a Hebrew socialist revolution*" an explicitly political act of ideological resistance to what Ginsberg called the "*fascist national Golgotha,*" which represented the oppressive structures of the capitalist state.

Both these actions can be interpreted in light of Althusser's (1971) concept of refusing to be interpellated by the dominant ideology. In its capacity as the Ideological State Apparatus, the psychiatric hospital tried to label Carl Solomon as a deviant and take away any political power he might have had. His reactions of

accusing, scheming, and resisting show that although alienation might make individuals powerless, it does not make them completely passive. Carl Solomon did not succumb to the attempts of the institution that kept him locked up to question its legitimacy and turned his alienation into political defiance.

Moreover, the planning of a revolution despite being in the mental institution shows that ideological resistance is possible even in the worst-case scenarios of marginalization. This data directly answers RQ 2 by showing that Carl Solomon's reaction to the alienation of the institution he was confined to was not passive acceptance but active political defiance against it.

Datum 8

“I’m with you in Rockland with where you scream in a straightjacket that you’re losing the game of the actual Ping pong of the abyss.” (Ginsberg, 1956, p.13)

Ways of Responding to Alienation	Explanation (short)
Emotional Expression as Resistance	Carl Solomon responds to physical and psychological confinement through vocal, embodied protest.

This line presents Carl Solomon in a state of extreme physical restraint bound in a straightjacket yet still screaming. The act of screaming, despite being physically silenced by institutional force, represents a powerful emotional response to alienation. The straightjacket is a literal symbol of the capitalist institution’s attempt to suppress and control the body and voice of the alienated individual. Yet Carl Solomon refuses silence. His scream, however futile it may appear within the wall of Rockland, is an assertion of this continued presence and resistance.

From a Marxist perspective, this emotional expression serves as a rejection of the dehumanization imposed by institutional alienation. Althusser (1971) argues that Ideological State Apparatuses, including psychiatric institutions, operate by regulating human behaviour and suppressing dissent. Carl Solomon's cry directly challenges this oppression. Even in the most powerless position, the act of voicing one's suffering is an act of resistance, as it refuses to allow alienation to reduce the individual to complete silence and passivity. Furthermore, the phrase "*losing a game of ping-pong on the abyss*" is highly ironic ping-pong, a trivial recreational activity used in psychiatric therapy, is here elevated to symbolize the existential struggle between the individual and the alienating system. Therefore, Carl Solomon's cry is not simply an outburst of emotion but a conscious rejection of the absurdity of an institutional system that seeks to manage and limit one's humanity through meaningless activities.

Datum 9

"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."

(Ginsberg, 1956, p.13)

Ways of Responding to Alienation	Explanation (short)
Artistic Expression	Carl Solomon responds to alienation through creative, asserting the value and immortality of the human soul against institutional dehumanization.

This line depicts Carl Solomon engaging in an act of artistic expression playing the piano even within the confines of a psychiatric institution. The piano, typically an instrument of cultural beauty and refinement, is here depicted as

“*catatonic*,” reflecting the numbing effect of institutional alienation on human creativity. Yet Carl Solomon plays it anyway. This act of artistic engagement, however desperate or imperfect, represents a refusal to allow the institution to completely stifle his creative and human impulses.

The statement contained in this line *"the soul is innocent and immortal; it must not die an ungodly death in an armed asylum"* is profoundly significant. This is not simply Ginsberg's narrative, but a statement of conviction that emerges from Carl Solomon's defiant act of playing the piano. It asserts that the human soul the seat of identity, creativity, and moral value cannot be legitimately destroyed by an institution Ginsberg describes as *"armed"* and therefore coercive. This transforms the act of hitting the piano into a philosophical statement of resistance against the dehumanizing power of capitalist institutions.

From a Marxist perspective, these data reflect Eagleton's (2013) argument that artistic expression is a space for ideological critique and the affirmation of marginalized humanity. By continuing to create however chaotically within a system designed to suppress his individuality, Carl Solomon reclaims his status as a creative, feeling, and moral human being. Artistic expression here is not an escape, but rather an active response to alienation that affirms the dignity and worth of the individual soul.

Datum 10

“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.” (Ginsberg, 1956, p.14)

Ways of Dealing with Alienation	Explanation (short)
Spiritual and Visionary Resistance	Carl Solomon responds to alienation through messianic vision, asserting the possibility of radical transformation and liberation beyond the constraints of the capitalist system.

This line depicts Carl Solomon as a visionary figure capable of miraculous transformation splitting the heavens and raising *“the living human Jesus.”* While this image is clearly metaphorical, it is highly significant as a response to alienation. The act of imagining such a radical transformation splitting the heavens themselves and reclaiming buried humanity represents a refusal to accept the finality of the condition of alienation. Carl Solomon responds to his confinement not with despair but with a vast, almost apocalyptic, vision of liberation.

From a Marxist perspective, this visionary response can be understood as a form of utopian consciousness the imagination of a world radically different from the alienating present. Marx himself recognized the importance of imagination and vision in the process of overcoming alienation, as the ability to imagine a different social reality is a prerequisite for realizing it. Therefore, Carl Solomon’s vision of resurrection and liberation functions not as a religious escape but as a politically charged refusal to accept the dehumanizing conditions of capitalist society as permanent or inevitable.

Moreover, the phrase “*Jesus the living human*” is particularly significant; the emphasis on the word “*human*” indicates that what Carl Solomon seeks to portray is not a supernatural saviour, but a fully human being, liberated from the alienation caused by capitalism. The humanistic dimension of his visionary response aligns directly with Marx’s concept of alienation as humanity’s estrangement from its true species identity, positioning Carl Solomon’s vision as a response aimed at restoring full humanity.

Datum 11

“I’m with you in Rockland where there are twenty-five thousand mad comrades all together singing the final stanza of the Internationale.” (Ginsberg, 1956, p.14)

Ways of Responding to Alienation	Explanation (short)
Solidarity and Collective Consciousness	Carl Solomon responds to alienation by finding common cause with fellow sufferers, transforming individual isolation into collective resistance.

This line is one of the most explicitly political lines in the entire poem. The Internationale was the anthem of the international socialist and communist movements a song of collective struggle against oppression and exploitation. By imagining “*twenty-five thousand crazy comrades*” singing it together within the walls of Rockland, Carl Solomon transforms the psychiatric institution a symbol of alienation and social exclusion into a site of collective political resistance. The alienated are no longer isolated individuals, but a community united by shared experience and vision.

From a Marxist perspective, this fact is of great significance because it reflects Marx's central argument that alienation can only truly be overcome through collective action and solidarity. Individual responses to alienation no matter how bold remain limited as long as they remain individual in nature. Only when the alienated become aware of their shared condition and unite around it can the structural forces that produce alienation be effectively challenged. Carl Solomon's vision of thousands of voices singing together represents precisely this movement from individual alienation toward collective consciousness.

Furthermore, the specific choice of the song "*The Internationale*" rather than any other signifies an explicit ideological dimension within this solidarity. It is not merely emotional comfort that Carl Solomon finds in imagining this community, but rather a political alignment with the tradition of organized resistance against capitalist exploitation. This transforms solidarity from a mechanism of personal adjustment into a form of ideological resistance, directly addressing RQ 2 by demonstrating that Carl Solomon's response to alienation leads to collective liberation.

Datum 12

"America I will unravel my rose." (Ginsberg, 1956, p.26)

Ways of Responding to Alienation	Explanation (short)
Critical Awareness	Carl Solomon responds to alienation through intellectual engagement with Marxist theory, developing consciousness of the structural roots of his condition.

In this quote from the poem “*America*,” spoken by a narrator who experiences alienation similar to that of Carl Solomon, we see how critical consciousness emerges as a response to alienation. Discussing Marx’s concepts is not merely an intellectual exercise, but a sincere engagement in an intellectual process involving a series of concepts that help us understand alienation. By analyzing Marx’s concepts, the narrator realizes that it is not he who is to blame for the alienation, powerlessness, and frustration he experiences, but rather the capitalist society in which he feels alienated from his work, society, and himself.

In terms of Marxism, towards resisting alienation. According to Marx, alienation could not possibly be contested unless it was comprehended, and comprehension demands precisely the same critical examination of societal structures as reading Marx does. The arrogance of the statement “*You should have seen me*” indicates that critical consciousness is, in its own right, an act of defiance, which enables people to maintain their dignity against attempts at turning them into helpless individuals.

This data is significant when addressing Research Question 2 since it shows that the way of coping with alienation may not necessarily be through emotions or physical reactions; it may also be an intellectual reaction. The fact that he begins to critically recognize what is making him feel alienated is one of the key initial steps in the process of regaining control of his identity. In terms of the Marxian perspective outlined in Chapter 2, this is highly relevant.

Datum 13

“America, I used to be a communist when I was a kid, I’m not sorry.” (Ginsberg, 1956, p26.)

Ways of Responding to Alienation	Explanation (short)
Ideological Defiance	Carl Solomon openly rejects dominant political ideology without remorse, asserting the validity of his own beliefs against social pressure to conform.

In the context of *American* politics in the 1950s marked by McCarthyism, fear of communism, and intense pressure to conform to anti-communist ideology this statement constituted an extraordinary act of ideological resistance. Carl Solomon not only acknowledged past communist sympathies; he explicitly refused to apologize for them. The phrase *“I have no regrets”* constitutes a direct rejection of societal demands that he internalizes shame for holding beliefs that conflict with the dominant political ideology. This refusal to apologize itself constitutes a form of response to alienation specifically, to the ideological alienation produced by a system that criminalizes dissent and demands conformity.

From a Marxist perspective, this data reflects Althusser’s (1971) concept of ideological interpellation the process by which dominant institutions call upon individuals to identify with the prevailing ideology. Carl Solomon refusal to apologize constitutes a rejection of this interpellation. He does not accept the identity that the dominant ideology seeks to impose upon him namely, that of a shameful, deviant, and disloyal citizen. Instead, he asserts his own ideological identity on his own terms, demonstrating that the alienated individual retains the capacity to define himself even within a highly ideological environment.

Furthermore, this ideological rejection links Carl Solomon personal experience of alienation to a broader tradition of political resistance. By identifying with communism, a movement explicitly focused on overcoming the alienation produced by capitalism Carl Solomon situates their personal response within a collective political framework. This transforms what might appear to be merely a personal act of defiance into a politically meaningful act of resistance against the ideological forces that create and perpetuate alienation.

Datum 14

"America I'm putting my queer shoulder to the wheel." (Ginsberg, 1956, p.28)

Ways of Responding to Alienation	Explanation (short)
Self-Affirmation and Active Engagement	Despite marginalization and alienation, Carl Solomon commits to active participation in social precisely as his authentic, non-conforming self.

This closing line of *America* represents the poem's and by extension, the speaker's most direct and definitive response to alienation. The idiomatic phrase "*putting my shoulder to the wheel*" traditionally signifies hard work and committed participation in a collective effort. However, the crucial addition of the word "*queer*" fundamentally transforms this expression. The speaker does not offer to participate in society by erasing or concealing his identity; he commits to doing so precisely as himself as someone who is different, marginalized, and explicitly non-conforming to the norms of 1950s American society.

From a Marxist perspective, this act of self-affirmation represents a reclamation of agency in the face of alienation. Throughout *America*, the speaker has catalogued the many ways in which the capitalist system alienates him from its political demands, its social norms, its ideological pressures, and its indifference to his humanity. Yet rather than withdrawing into passivity or despair, he chooses active engagement. This is significant because it demonstrates that the response to alienation need not be purely oppositional or escapist it can also be an insistence on participating in the social world on one's own terms.

Furthermore, this self-affirmation directly challenges the process of alienation from the self that Marx identified as one of the most fundamental forms of estrangement. By declaring himself present, engaged, and unapologetically authentic "*queer shoulder*" and all the speaker refuses to allow alienation to sever him from his own identity. This final act of self-affirmation therefore brings the analysis of responding to alienation to its most powerful conclusion: the alienated individual does not disappear, does not conform, and does not surrender he shows up, exactly as he is, and gets to work.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents the conclusions based on the analysis discussed in the previous chapter. Focusing on the symptoms of alienation and how Carl Solomon responds to these conditions based on the Marxist Perspective. In addition, the researcher provides suggestions for future research, related to the study of alienation in literary works.

A. Conclusion

For the purposes of this study, the findings are derived from the analysis discussed in Chapter IV. This study reveals that symptoms of alienation are clearly depicted in Allen Ginsberg's poems *Howl* and *America*. These symptoms include feelings of emptiness, loss of identity, social isolation, and dissatisfaction with the social and political systems. Furthermore, the analysis indicates that these symptoms can be categorized into five types of alienation: psychological alienation, social alienation, institutional alienation, ideological alienation, and alienation from the self. Drawing on Karl Marx's theory, this study demonstrates that alienation is not merely an individual experience but also a structural condition shaped by the capitalist system.

In response to these symptoms of alienation, Carl Solomon and the speaker in *America* demonstrate various forms of active resistance rather than passive acceptance. In *Howl*, Carl Solomon responds to alienation through ideological resistance rather than passive acceptance. There responses include ideological

resistance, emotional expression, artistic expression, solidarity, critical awareness, and self-affirmation. Based on the Marxist framework, these responses reflect the alienated individual's capacity to reclaim agency and assert humanity against the dehumanizing forces of capitalist society, demonstrating that alienation, while structurally imposed, can become a catalyst for conscious and meaningful resistance. Overall, both poems serve not only as representations of alienation but also as powerful expressions of human resilience, playing a crucial role in reflecting social reality and raising critical awareness of the human condition within capitalist society.

B. Suggestion

This study is expected to contribute to future research on the theme of alienation in literature. It is recommended that future researchers expand the scope of research by examining alienation in other works by Allen Ginsberg or other Beat Generation writers, as the findings of this study demonstrate the significant contribution of this theme to a comprehensive understanding of the phenomenon. Additionally, future researchers may consider applying various theoretical approaches such as psychoanalytic theory or postmodernism, which would offer further insights into alienation as both a psychological and social condition.

Furthermore, an interdisciplinary perspective is recommended for further developing this topic, as combining literary analysis with sociology, psychology, or political science would allow for a richer investigation of alienation as a social issue within the context of modern capitalist society. These approaches would open

up new possibilities for understanding how literature reflects, critiques, and responds to the structural conditions that produce alienation in human experience.

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ATTACHMENT

Poem 1: *Howl (for Carl Solomon)* by Allen Ginsberg

Page 1

When he was younger, and I was younger, I used to know Allen Ginsberg, a young poet living in Paterson, New Jersey, where he, son of a well-known poet, had been born and grew up. He was physically slight of build and mentally much disturbed by the life which he had encountered about him during those first years after the first world war as it was exhibited to him in and about New York City. He was always on the point of 'going away', where it didn't seem to matter; he disturbed me, I never thought he'd live to grow up and write a book of poems. His ability to survive, travel, and go on writing astonishes me. That he has gone on developing and perfecting his art is no less amazing to me. Now he turns up fifteen or twenty years later with an arresting poem. Literally he has, from all the evidence, been through hell. On the way he met a man named Carl Solomon with whom he shared among the teeth and excrement of this life something that cannot be described but in the words he has used to describe it. It is a howl of defeat. Not defeat at all for he has gone through defeat as if it were an ordinary experience, a trivial experience. Everyone in this life is defeated but a man, if he be a man, is not defeated. It is the poet, Allen Ginsberg, who has gone, in his own body, through the horrifying experiences described from life in these pages. The wonder of the thing is not that he has survived but that he, from the very depths, has found a fellow whom he can love, a love he celebrates without looking aside in these poems. Say what you will, he proves to us, in spite of the most debasing experiences that life can offer a man,

the spirit of love survives to ennoble our lives if we have the wit and the courage and the faith - and the art! to persist.

It is the belief in the art of poetry that has gone hand in hand with this man into his Golgotha, from that charnel house, similar in every way, to that of the Jews in the past war. But this is in our own country, our own fondest purlieus. We are blind and live our blind lives out in blindness. Poets are damned but they are not blind, they see with the eyes of the angels. This poet sees through and all around the horrors he partakes of in the very intimate details of his poem. He avoids nothing but experiences it to the hilt. He contains it. Claims it as his own - and, we believe, laughs at it and has the time and affrontery to love a fellow of his choice and record that love in a well-made poem. Hold back the edges of your gowns, Ladies, we are going through hell.

Page 4

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,

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 cowered 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,

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 teahead 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,

Page 5

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,

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,*

*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 kaballa because the cosmos instinctively vibrated at their feet in Kansas,*

*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,*

page 6

*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,*

*who reappeared on the West Coast investigating the F.B.I. in beards and shorts with big
pacifist eyes sexy in their dark skin passing out incomprehensible leaflets,*

*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 hiccupped endlessly trying to giggle but wound up with a sob behind a partition in a
 Turkish Bath when the blonde & naked angel came to pierce them with a sword,*

*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 gyzyrn of consciousness, & especially secret gas-station solipsisims of
 johns, & hometown alleys too,*

page 7

*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
 uplifting & especially secret gas-station solipsisims 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 hungover with heartless Tokay and
horrors of Third Avenue iron dreams & stumbled to unemployment offices,*

*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 steamheat 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,*

*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,*

page 8

*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 1930's 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, 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 or Woodlawn to the daisychain or grave,

page 9 10

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 metrasol 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,

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 AM 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 ellipse the catalog the meter & 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

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*

page 11

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

*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 judgement! Moloch the vast
stone of war! Moloch the stunned governments !*

*Moloch whose mind is pure machinery ! Moloch whose blood is running money ! Moloch
whose 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 smokestacks and antennae crown the cities !*

*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 !*

Page 12

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

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!*

Page 13

Carl Solomon! I'm with you in Rockland where you're madder than I am

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 19 where we are great writers on the same dreadful typewriter

*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*

*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*

Page 14

*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*

*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 0 skinny legions run outside 0
starryspangled shock of mercy the eternal war is here 0 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*

Poem 2: America

Page 25

*America I've given you all and now I'm nothing. America two dollars and twentyseven cents
January 17, 1956.*

I can't stand my own mind.

America when will we end the human war?

Go fuck yourself with your atom bomb.

I don't feel good don't bother me.

I won't write my poem till I'm in my right mind.

America when will you be angelic?

When will you take off your clothes?

When will you look at yourself through the grave?

When will you be worthy of your million Trotskyites?

America why are your libraries full of tears?

America when will you send your eggs to India?

I'm sick of your insane demands.

When can I go into the supermarket and buy what I need with my good looks?

America after all it is you and I who are perfect not the next world.

Your machinery is too much for me.

You made me want to be a saint.

There must be some other way to settle this argument. Burroughs is in Tangiers I don't think he'll come back it's sinister. Are you being sinister or is this some form of practical joke?

I'm trying to come to the point.

I refuse to give up my obsession.

Page 26

America stop pushing I know what I'm doing.

America the plum blossoms are falling.

I haven't read the newspapers for months, everyday somebody goes on trial for murder.

America I feel sentimental about the Wobblies.

America I used to be a communist when I was a kid I'm not sorry.

I smoke marijuana every chance I get.

I sit in my house for days on end and stare at the roses in the closet.

When I go to Chinatown I get drunk and never get laid.

My mind is made up there's going to be trouble.

You should have seen me reading Marx.

My psychoanalyst thinks I'm perfectly right.

I won't say the Lord's Prayer.

I have mystical visions and cosmic vibrations.

America I still haven't told you what you did to Uncle Max after he came over from Russia.

I'm addressing you.

Are you going to let your emotional life be run by Time Magazine?

I'm obsessed by Time Magazine.

I read it every week.

Its cover stares at me every time I slink past the corner candystore.

I read it in the basement of the Berkeley Public Library.

It's always telling me about responsibility. Businessmen are serious. Movie producers are serious.

Everybody's serious but me.

It occurs to me that I am America.

Page 27

I am talking to myself again.

Asia is rising against me.

I haven't got a chinaman's chance.

I'd better consider my national resources.

My national resources consist of two joints of marijuana millions of genitals an unpublishable private literature that goes 1400 miles an hour and twentyfive-thousand mental institutions.

I say nothing about my prisons nor the millions of underprivileged who live in my flowerpots under the light of five hundred suns.

I have abolished the whorehouses of France, Tangiers is the next to go.

My ambition is to be President despite the fact that I'm a Catholic.

America how can I write a holy litany in your silly mood?

*I will continue like Henry Ford my strophes are as individual as his automobiles more so
they're all different sexes. America I will sell you strophes \$2500 apiece \$500 down
on your old strophe*

America free Tom Mooney

America save the Spanish Loyalists

America Sacco & Vanzetti must not die

America I am the Scottsboro boys.

*America when I was seven momma took me to Communist Cell meetings they sold us
garbanzos a handful per ticket a ticket costs a nickel and the speeches were free
everybody was angelic and sentimental about the workers it was all so sincere you
have no idea what a good thing the party was in 1835 Scott Nearing was a grand
old man a real mensch Mother Bloor made me cry I once saw Israel Amter plain.
Everybody must have been a spy.*

Page 28

America you don't really want to go to war.

America it's them bad Russians.

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

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

*Her wants to grab Chicago. Her needs a Red Readers' Digest. Her wants our auto plants
in Siberia. Him big bureaucracy running our fillingstations.*

*That no good. Ugh. Him make Indians learn read. Him need big black niggers. Hah. Her
make us all work sixteen hours a day. Help.*

America this is quite serious.

America this is the impression I get from looking in the television set.

America is this correct?

I'd better get right down to the job.

*It's true I don't want to join the Army or turn lathes in precision parts factories, I'm
nearsighted and psychopathic anyway.*

America I'm putting my queer shoulder to the wheel.

CURRICULUM VITAE



Sri Wulandari was born in Luwu on April 12th, 2003. She graduated from Madrasah Aliyah Negeri Palopo State Senior High School in 2021. Then she continued her study at Maulana Malik Ibrahim State Islamic University, Malang. Finished in 2026.