

I. Introduction

Allen Ginsberg's *Howl* has been widely interpreted as a versatile and multi featured poem having bizarre and eccentric expression to the hilt. It combines apocalyptic criticism of the dull, prosperous Eisenhower years with exuberant celebration of an emerging counterculture. It was the best known and most widely circulated book of poems of its time, and with its appearance Ginsberg became part of the history of publicity as well as the history of poetry.

Allen Ginsberg was born in 1926, son of Louis Ginsberg, a schoolteacher in New Jersey, himself a poet, and of Naomi Ginsberg, a Russian émigré, whose madness and eventual death made her son memorialized in *Kaddish* (1959). His official education took place at Columbia University, but for him as for Jack Kerouac the presence of William Burroughs in New York was equally influential. Burroughs (1914-1997), later the author of *Naked Lunch*, one of the most inventive experiments in American prose, was at that time a drug addict about to embark on an expatriate life in Mexico and Tangier. He helped Ginsberg discover modern writers: Kafka, Yeats, Celine, Rimbaud. Ginsberg responded to Burroughs's liberated kind of life, to his comic apocalyptic view of American society, and to his bold literary use of autobiography as when writing about his own experience with addicts and addiction in *Junkie*, whose chapters Ginsberg was reading in manuscript form in 1950.

Ginsberg's New York career has passed into mythology for a generation of poets and readers. In 1945, his sophomore year, he was expelled from Columbia: he had sketched some obscene drawings and phrases in the dust of his dormitory window to draw the attention of a neglectful cleaning woman to the grimy state of his room. Then, living periodically with Burroughs and Kerouac, he shipped out for short trips

as a mess man on merchant tankers and worked in addition as a welder, a night porter, and a dishwasher.

One summer, in a Harlem apartment, Ginsberg underwent what he was always to represent as the central conversion experience of his life. He had an "auditory vision" of the English poet William Blake reciting his poems as sunflower, and then a few minutes later the same oracular voice intoning *The Sick Rose*. It was like bearing the doom of the whole universe, and at the same time the inevitable beauty of that doom. As Ferguson's notion Ginsberg was convinced that the presence of "this big god over all...and that the whole purpose of being born was to wake up to Him" (263).

Ginsberg eventually left Columbia in 1948 with high grades but under a legal cloud. Herbert Huncke, a colorful but irresponsible addict friend, had been using Ginsberg's apartment as a storage depot for the goods he stole to support his drug habit. To avoid prosecution as an accomplice, Ginsberg had to plead insanity and spent Eight months in the Columbia Psychiatric Institute.

After more odd jobs and a considerable success as a market researcher in San Francisco, he left the straight, nine-to-five world for good. He was drawn to San Francisco, he said, by its "long honorable...tradition of Bohemian—Buddhist—Wobbly [the I.W.W., an early radical labor movement]—mystical—anarchist social involvement" (Ferguson 263). In the years after 1954 he met San Francisco poets such as Robert Duncan, Kenneth Rexroth, Gary Snyder (who was studying Chinese and Japanese at Berkeley), and Lawrence Ferlinghetti, whose *City Lights Bookshop* became the publisher of *Howl*. The night, Ginsberg read the new poem aloud at the Six Gallery, has been called "the birth trauma of the Beat Generation" (Carter 14).

Howl's spontaneity of surface conceals but grows out of Ginsberg's care and self-consciousness about rhythm and meter. Under the influence of William Carlos Williams, who had befriended him in Paterson after he left the mental hospital, Ginsberg had started carrying around a notebook to record the rhythms of voices around him. Kerouac's *On the Road* gave him further examples of frank talk and, in addition of an "oceanic" prose sometimes as sublime as epic line. Under Kerouac's influence Ginsberg began the long tumbling lines that were to become his trademark. He carefully explained that all of *Howl and Other Poems* was an experiment in what could be done with the long line, the longer unit of breath that seemed natural for him. "My feeling is for a big long clanky statement," one that accommodates "not the way you would say it, a thought, but the way you would think it—i.e., we think rapidly, in visual images as well as words, and if each successive thought were transcribed in its confusion...you get a slightly different prosody than if you were talking slowly" (Ferguson 264).

The long line is something Ginsberg learned as well from biblical rhetoric, from the eighteenth-century English poet Christopher Smart, and above all, from Whiteman and Blake. Ginsberg at his best gives a sense of both doom and beauty, whether in the denunciatory impatient prophecies or in the expression of mystic feelings.

By the end of the 1960s Ginsberg was widely known and widely traveled. For him it was a decade in which he conducted publicly his own pursuit of inner peace during long stay with Buddhist instructors in India and at home served as a kind of guru himself for many young people disoriented by the Vietnam War. Ginsberg read his poetry and held office hours in universities all over America, a presence at everything from "be-ins"—mass outdoor festivals of chanting, costumes, and music—

towards war protests. His poems record his drug experiences as well. With Ginsberg's death, contemporary American poetry lost one of its most definitive and revolutionary figures.

The poem *Howl* is against the conservatism that developed in America after the Second World War. It is a cry for individual freedom which reinforces references to mysticisms of Christianity, William Blake, and Zen Buddhism. It relates the feelings of Beat or social dissents when they are hallucinated by consuming narcotic things for the mystic feelings as mentioned in mysticism. The use of mysticism in *Howl* and the deliberate attempt to relate the life of social dissents to the life of mystic sages is to make parody and to irony the contemporary American culture which was instigated with its conservatism after the Second World War and during the cold war.

As the monks, priests, sages and the churchmen try to keep the validity of their spiritual mystic attitude by encircling themselves within the periphery of the rules and religious laws that they should do and not to do the *Howl* also balances its mysticism from the view point of its bizarre and eccentric attitude like public nudism, open sex, marijuana smoking and homosexuality with such degree of openness that it may not be digestible to those who don't understand it as the religious mysticism can not be understood by those who are not habituated and convinced with it.

A study of *Howl* propels us to understand it as a mystic poem because it celebrates the life in the way one likes it to be. Moreover, it lashes out the Moloch of society as a devil which hinders the public to beatify themselves in the name of authority, materialism and mechanization. The freedom of spirit is a true sense of mystic feeling in the poem which becomes the very nature of mysticism as "the best minds of the generation" are puzzled. A "*Howl*" is a prolonged aniori and so an instinctive cry, and Ginsberg's poem still forcefully communicates the sense of a

sudden, angry eruption of instincts long thwarted, of the release of excluded haulm and literary energies. Not the autotelic poem but wrathful social protest, not irony but prophetic vision, not a created but "naked" confession, not the decorums of lined craftsmanship but spontaneous utterance and indiscriminate inclusion—*Howl* violated as the current artistic canons and provoked a literary, social, and even legal scandal. Being a strident revolutionary, he, when not announcing his absolute newness, was busily tracing the geneological links with neglected masters, especially Blake and Whitman. From Blake, Ginsberg discovered the power of mundane events with extraordinary Perception. From Whitman, Ginsberg appropriated the effective use of the long line, the catalog technique of accumulating details, and the crafts of warning scraps of autobiography into the whole cloth of historical myth. Ginsberg's point of view is distinctly dystopian, lamenting the fall from a prelapsarian Edenic world into the sewer of contemporary America. Ginsberg's poem reaches, a resolution the poet can only find in a vertical transcendence.

Howl is not only a work of an angry young man, nor was it a sudden, spontaneous overflow of creative energy. The poem was itself the product of the series of false starts. The visionary perspective of *Howl* had already been reverted to Ginsberg in a series of hallucinations he had experienced in the summer of 1948. The letters, notebooks and manuscripts allow us to document in sufficient detail the slow evolution, in the late forties and early fifties, of one dissenting poet. The poem has a long evolutionary history related to the author's life. In the summer of 1948 Ginsberg was living along in a tenement apartment in Harlem. All of his closest friends were out of town, and he had just received a letter from Cassady ending their (homo)sexual relationship. In addition, Ginsberg was soon to graduate from Columbia, a prospect that left him with "nowhere to go" and the difficulty of finding a job."The balance of

tensions" (Carter 14) reveals a sense of identity diffusion as there was a funny balance of tension, in every direction. Abandoned by friends and rebuffed by his lover, Ginsberg felt empty and dead inside, at once lost and constricted. When the first of his hallucinations took place, Ginsberg had just finished masturbating while reading William Blake! For Ginsberg, Blake's image of the sunflower served to contrast the natural beauty of the world with human beings' capacity to corrupt it.

Ginsberg felt that he was poisoned by the invasion of abstract reason, part of what Moloch signifies in *Howl*. Two subsequent hallucinations, occurring about a week later, reputed moments when the world seemed an extension of a godlike self and terrifying moments when Ginsberg felt solitary and vulnerable to vast outside forces. Ginsberg experienced the visions influenced by English poet William Blake and he is skeptic about the sanity of life. The most intimate source of such doubts was of Ginsberg's adolescence for having vision that manifested benign and demonic cosmic powers. His hallucinations occurred at a time when social disgrace was prevalent to certain states of the soul.

Despite the charge of obscenity brought against the poem a sympathetic appreciation of the poem gives us insights into its beauty. Desire for making free love, appeal to drug use and alcoholism and celebration of infra-social dignities are regarded as obscene and negation of life by the people of mainstream American culture but for the people whose voice the poem represents have the revolutionary sense and these experiences have liberating effects amidst social denial and possible displacements.

Soon after the poem was published an array of criticisms came into existence referring it. Despite some critics' blame for the poem to be obscene, considerable numbers of critics have appreciated the poem as an aesthetic work of literature.

Robert Blau comments: "*Howl* is a poem having a tradition that resembles as 'Dada', a kind of art of furious negation. By the intensity of negation, it seems to be both restrictive in quality and ultimately a sort of song of possible hope"(13). For Blau, the poem is a sort of negation but at the same time howling without any control just for the sake of awakening the slumbered people is an affirmation of life in his eyes. No doubt, howling is not a mild and genial proposal or a lenient request; it is more an animalistic cry than noble human appeal which inherently violates the decorum of the society. Maybe, the essence of howling had provoked the charge of obscenity against the poem to face the lawsuit. The custom officer who confiscated the poem on charge of obscenity says: "The words and the sense of the writing is obscene, you wouldn't want your children to come across it" (169). The barrister Jake Ehrlich who stood in favor of *Howl* saw the poem to be a pure form of poetry. He says that the poem depicts true modern experience and reflects the absurdities of modern America, "I think that *Howl* like any work of literature attempts and intends to make a significant comment on or interpretation of human experience as the author knew it" (172).

He also adds "*Howl* was honest poetry written by an honest poet and dirty only to the dirty minded" (173). Supporting his decision on the position of *Howl*, Clayton W. Horn, the judge of Sanfrancisco, has reinforced it in this way:

The theme of the *Howl* presents 'unorthodox and controversial ideas' coarse and vulgar languages are used in treatment and sex acts are mentioned, but unless the book is entirely lacking in 'social importance',...does have some redeeming social importance, and find the book is not obscene. (174)

James E.B. Breslin evaluates the poem to be a pure aesthetic work with irking voice. He says that it explores the agony of the poet's generation and is an affectionate poem for the agonized people:

In *Howl* itself Ginsberg stepped outside the formalism of fifties, stepped away from even the modernism of Williams and turned back to the then obscure poet of 'Leaves of Grass' transforming Whitman's bardic celebrations of the visionary yet tender self into a prophetic chant that is angry, agonized fearful, funny, mystic and affectionate—the prolonged and impassioned cry of Ginsberg's hidden self which had survived. (96)

To David Carter, in *'Why Howl Still Matters Fifty Years Later'* the poem is an amalgamation of transcendence and physical surroundings which resonates the sense as fresh as the time it was written:

In a period of conformity and repression, the three friends (Jack Kerouac, William Burroughs and Allen Ginsberg) sought a new consciousness. Burroughs pointed to William Blake as a possible alternative model to contemporary values, and Ginsberg had a vision of Blake's poetry that, while transcendent, pointed to the earth and our physical surroundings as the ground for that transcendence. Young Allen showed literary promise and Kerouac praised his writing, while urging Ginsberg to push further. (15)

He further praises the poem to have the significance of simplicity along with the beyond simplicity nature of the idea inherent in the poem:

That one poem and one poet could ultimately bring about so much change directly and indirectly would be amazing thing in and of itself.

What is more wonderful... if the ideas were simple, the road to finding them had been complex, both for the young men who were the beneficiaries of these insights as well as for the older theoreticians and poets who worked hard to arrive at those theories and insights in the first place... the ideas were not merely simple, they were almost beyond simplicity: breathe naturally, listen to the sounds and rhythms of words and human speech; pay attention to the tone leading or length of vowels. (28)

The mysticism has to some extent co-relation with religious beliefs upon which no actual and pragmatic reasoning apply. The religious book Bible has the mystic as well as spiritual attitude for which the *Howl* has been compared by the critic Kenneth Rexroth as remarking:

There are the prophets of the Bible which it greatly resembles in purpose and in language and in subject matter... The theme is the denunciation of evil and painting of the way out... And 'Footnote to *Howl*', of course, is Biblical in reference. The reference is to the Benedictine, which says over and over again. 'Blessed is the fire. Blessed is the light. Blessed are the trees, and blessed is this and blessed is that.' Moreover, he is saying 'Everything that is human is holy to me and, that the possibility of salvation in this terrible situation which he reveals is through the love and through the love everything holy in man.' (13)

William Carlos Williams, in his *Introduction of Howl and Other Poems*, opines the poem as a howl of loss and defeat because everyone is defeated in this world. But the struggle for existence in this defeated life is the real existence. In this defeated life,

search for freedom of love and daily activities makes us live the life hopefully. He says:

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... he from the very depths has found a fellow whom he can love... 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. (1592)

Howl is the outcome of the situation after the devouring Second World War and during the cold war. The time was a chance to materialize the American dream. To nurture the wounds of the wars, American ideals, American styles, American super power, and American capitalism were the mainstream idea to boost the world with a scarecrow of democracy. No doubt, minority and the voice of suppressed were never to be touched inside the American idealization along with the conservatism. There were hollow hangings of hypocrisy behind a big boasting of American styles. The Blacks, the Jews, the natives and many others were sternly excluded from the mainstream ideals. The society was hell-bent to garner the material prosperity even by throat-cutting competition since the material accumulation was the sole intent in American society. No moral values and dignities were in count at that time. The bourgeois culture highlighted the consumerism and the marginalized sections of society were not paid any proper attention. In a way, a mad bull was prevalent all over America, no matter how much it disturbs and destroys the society. On one hand, the war engulfed hearts were restless to think of bright future, on the other hand, values of love, kindness and compassion were deeply out rooted. Hence, many of creative writers and intellects felt bypassed and ignored by the society. The authority—social

familiar and the American version of Moloch—were demanding the sacrifice of innocent people devouring their imagination and brains, a threat to the angel headed hipsters that Ginsberg talks about in *Howl*. The prison house, the government, the law, and everything else associated with authority and bourgeoisie culture represented a cluster of icons that comprise the single image of Moloch.

When America was emerging as a global power, the *Howl* came into existence to challenge the power by bizarre and eccentric attitudes. America was dominating the world not only through arms and diplomacy but also through the network of media. It was making a new form of colonialism by the spread of all available means. Around 1950s and 60s, in the name of newness, youths were spoiling their lives by taking drugs and involving themselves in various kinds of habits. It was because of the bad impact of the wars. So, this poem has howled against the drawbacks of modernism that has spoilt the life of human beings. Though attacked and ignored by most critics, accused of obscenity, incoherence and sensationalism, Ginsberg's poem became a flashpoint of cultural rebellion, the seed bed of the counterculture of the 1960s. The poem is filled with political condemnation, social protest, obscenities and the spiritualism that defends the free exploration of all things personal. It is a portrait of a generation that Ginsberg idealized as rebels prosecuted by a callous society bent on punishing those who refused to conform rigid standards of behaviour. It talks about the best minds of Ginsberg's time who were destroyed by madness which was all around them. Society always tries to create the truths and they become the path in any society but when the very truths of the society become obstacles to some herald youths, it creates havocs. The perpetual domination of the society is outlawed tacitly or showingly but if the society is quite perverted to hear, the bizarre and mystic modes must be taken into considerations so that the eyes be opened. The radical views

against the established truths and norms make the society treat them as inferior or marginalized. So, this poem is howling against the creation of centrality in any society that tries to dominate the marginalized groups.

There is strict reasoning behind howling instead of mild speaking as mild speaking would have no effect there had to be a howl. The so called modernism is full of noise and hypocrisy. So as to overcome the noise, the more noise needs. The system of democracy and rule of law has one or other way a tight relation with howling. If one wants to be heard, he/she must howl. The title of the poem itself is highly suggestive. The louder you cry, the better you are heard so the *Howl* is perverse in howling. The howling itself is an act of rebellion against the mild speaking and so called polite and hypocritical material world.

The poem *Howl* has three parts. A number of the incidents in the first section are autobiographical, alluding to the poet's own experiences, such as his expulsion from Columbian University, his visions of Blake, his studies of mystical writers and paintings, his time in jail and in the asylum. But the images have great suggestive power so we need know nothing of Ginsberg's experiences to understand the poetic sense of the poem. It is a 'huge sad comedy of wild phrasing.' Because of the loss of opportunities and jobs, the individuals are forced to be perverted so the poet challenges the prevailing norms of society by frankly confessing the idea about homosexuality. Like fresh air, he describes his experience of homosexuality as "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 joys" (35-36). It is a challenge against strict laws made by the society on homosexuality. The best minds are veering back and forth between extremes, with the sudden and intensity of electric current. For Ginsberg, asshole and phallus are as

holy as everything else that is thought to be perfectly holy. So this section dismantles the hierarchy of purity and sacredness as the monks' way of living is as profane or sacred as the homosexuals' own way of livings.

The repetition of the fixed base "who" in the first part has been replaced by "Moloch" as to represent the bad fortune of human beings carried by the modern "Moloch" which still demands the sacrifice of the best minds, best brains and best imaginations of the generation to appease its thirst for power. The part third voice for the need of leadership of people against the Moloch of the Society as "I am with you in Rockland" shows the united voice.

The 'Footnote to *Howl*' is the conclusion of the poem *Howl*. The conclusion is shown with the repetition of fixed base "everything is holy" which is both under and above the sun. It is the reality of this earth that men do what their intellects tell them true. But who can judge what is holy and what is not? It is the powerful persons of the society to define them as per their suitability. But for Ginsberg, even obscene literatures, homosexuality, and drug inhaling are holy as they are the products of human minds. All must be respected equally.

The next part of this thesis will treat the issue of theoretical modality as tools. To this end, the research will turn to different critics for help in developing the tool that I have proposed to use. It will, no doubt, attempt to trace the proposed tool 'existentialism' as to its origin and its relation and affinity with the theme of *Howl*. It will also deal with the term mysticism and the purpose of mysticisms like Christianity, Zen Buddhism etc. in the *Howl* along with the definitions of mysticism.

The third part of my research will contain the textual analysis by engaging with the text to the greatest extent as far as possible for conducting textual analysis of the poem. The text will be the primary basis for textual analysis. Moreover, to support

the statements about textual analysis it will bring in critical commentaries and insights of different critics. It will try to prove how *Howl* has applied mysticism. It will dissect different lines and sections of the poem in light of the meaning and definition of mysticism. The last part will be a summary summing up the major points of textual analysis.

Ginsberg's masterpiece *Howl* certainly has multiple meanings and versatile criticisms of interpretations. Sure, a single research will not be sufficient enough to disclose the multifold of meanings and interpretations. As the oceans made up of thousands of sea so will my research attempt to view the poem from mysticism, as going beyond the norms and value of the society but for the welfare as a whole, it will be a river among the thousands of the rivers in the ocean.

II. Existentialism, Mysticism and Their Application in *Howl*

Definition of Existentialism

The movement of existentialism has been initiated around the First World War in Europe. This is more a philosophical concern than a mere matter of literature. In the process of nomenclature of this movement, the inventors are found to have patronized it as the herald of existence. By considering the then theist and atheist ideas human beings are analyzed as "logical absolutist". Hence, God, religion, particular society, social structure, mechanical process etc came into their gradual existence but the individual existence of human beings was undermined. Consequently, the system of signifying essence of humanity was focused whereas the personal interest, nature, disposition and potentiality as a single individual were undermined.

Hegel and Marx are taken as the representatives for the metaphysics of reformist idea. Their same idea later turns into a practical notion of Nazism and Communism. Hence, despite existing on the ancient theism and the present atheism of scientific notion, human being has always been neglected.

The existential philosophers do not seem to be unanimous as to the explanation of the existentialism. So they differ to identify it and can not give the universal definition of existentialism. Contradictorily, there is no dispute as to the fundamental factors of existentialism among them that is why the tension of human being is a major problem for them. Interestingly, it reinforces upon the real existence of human, their potentiality, individual freedom and the responsibility of actions they take part. In spite of the vicious circle of rat-race human being has to exist no matter how much unhappy he/she is. To exist is a burden of choice for existentialists.

History of Existentialism

The conventional or classical view has somehow an obsession and hype with antiquity and tradition. So some traditional critics deliberately intend to trace back existentialism right from Socrates. It is said that existentialism is as old as the concern for human. By the publication of Kierkegaard's 'Review' and Heidegger's 'Big and Time' the existentialism was accelerated. Moreover, the first duty of human being has been accepted for the patronizing statement of Socrates 'self identity'. As a regular philosophy it got its way in Germany in 1920s with the creations of Heidegger and in France, in 1943 with Sartre. From Sartre, existentialism was applied in the genres of drama and fiction. Afterwards, Camus adopted it as an idea. The Christian philosopher G. Marshal developed existentialism in his own way in religion. So it is also known as Christian Existentialism.

Philosophically, the following factors have played an essential role for the development of existentialism:

Human being has to choose between the God or the Matter as told by Pascal. Inspired with him, Kierkegaard, a Danish religious fellow, came as the pioneer of existentialism. He formulated a protest programme against the prevalent philosophical notion of his time. The whole Europe had been occupied with the Hegelian Idealism at that time. Moreover, the religion was visibly the puppet in the hands of church. In such a critical situation, he revolted against both of these notions. He awaked the people with the individual freedom to choose. For him, human has to choose either the aesthetic beauty or surrender with the God form his moral conscience. The arousing "fear" in the part of human was a milestone for him to expand existentialism.

Husserl's phenomenology was equally important factor to thrive existentialism. Dilthey's reaction against Hegelian concept of idealism and rationalism was also, to some extent, a pillar to construct it.

Nietzsche's *Waiting for Godot* as 'atheist humanism' had impressed Sartre, Camus and their successors to realize the importance of existentialism.

Social Background of Existentialism

The time from 19th to 20th century is a period of transition. With Nietzschean view of death of God, the human concern of thinking and belief had been vehemently shattered and overwhelmed. With the decay of traditional faith, the whole moral religious and social values were surging for innovative evaluation. The following examples may prove it.

Due to the decline of idealism and inclination of scientific rationalism, the value of idealistic thoughts either outdated or devaluated.

Hegelian and Marxian idealism, in turn, changed into Nazism and Communism in which the personal importance of human is ruled out. Consequently, Colonialism paved its way which ultimately sabotaged the personal human rights and freedoms.

The overspread of physical science emphasized upon materialism with fact and formula but it is unable even to pronounce personal value and morality of human beings. So, existentialism tries to resolve these problems philosophically.

By the impacts of the devouring world wars the human existence solely turned into depression and frustration which has transparently two consequences as curse:

- (a) Terrorism occupied into human minds. For Kierkegaard, it was terror of freedom'; for Heidegger; 'terror of void'. For Sartre, it was 'nothingness

implied in freedom'. This sort of frustration had instigated an intellectual movement of existentialism.

- (b) With Descartes, human had a potential fear of being a sort of homelessness in the face of mechanization. Right after the initiation of war, human had to be isolated from their land, home, family, country, tradition, society etc. the destruction of material life made people evaluate life from new perspective.

Essence of Existentialism

The existentialists have a shared concern for the individual and for personal responsibility. They tend to be suspicious of hostile to the submersion of the individual in larger public groups or forces. Thus, Kierkegaard and Nietzsche both attacked 'the herd', and Heidegger distinguished 'authentic existence' from mere social existence. Sartre emphasized the importance of free individual choice regardless of the power of other people to influence and coerce our desires, beliefs and decisions. Sartre, in particular, stressed the importance of the individual's need to make choices. Here he follows Kierkegaard, for whom passionate, personal choice and commitment are essential for true 'existence'.

Although the exploration of science remarks the universe and the essential physical elements to be the same they are quite diverse to us. Due to the different socio-political and personal interest, the same thing appears diversely to the persons and sometime even the same person percepts the same thing differently in a different time and space. So, we always do not depend upon the world rather the world depends upon the individual to get its meaning. Whatever the world is approved by the personal conscience comes to be the actual world for man. This subjective notion is the truth of human being. Every individual has own aim, vision, and target in their life that has direct or indirect relationship with other people and that relationship lasts

only up to the moment that is accepted mutually. When people are not in relation with each other, the life is futile. Every existence has relationship with each other in which we like to make others as the vehicle to fulfill our vested interests, aim and target. So we rule over others, that is why, the existence of human life is not a life of co-operation, but a life of rebel.

Existentialists do not like to value the death unnecessarily. Sartre combines the death with an incident. He treats both life and death equally. So, death never hinders our freedom. Heidegger, however, admits the death but does not care it much. Maybe the death reduces the potentiality of life but can not eradicate it completely. It can confiscate our dearest ones but can never delete our esteem emotion attached with the dead ones. Such a potentiality is a unique quality of human being that is always in our heart.

For existentialists, human body is the essential element of existence because it is inevitable for awareness. Sartre rejects the spirit but accepts consciousness as the conscience separates human from the remaining world. Because of consciousness, human being has become his own creator. But the same consciousness is the curse of their misfortune as the conscious beings involve in murder, violence, war and massacre to become the cruel victim of fate. In such a duality of existence, human has a burden of living a life of freedom.

The religious existentialists seem to be combining the human life with God's value. Soren Kierkegaard and Karl Jaspers are the chief exponents of religious existentialism, a very personal approach to religion that emphasizes faith, emotion, and tends to minimize theology and the place of reason in religion. They have contributed to secularize the beliefs of God. But Sartre and his followers completely negate the existence of God.

Importance of Existentialism

In essence, the main purpose of existentialism is to establish the individuality of human beings. Even a single moment signifies a sound value in human life. So, in this struggling life, the only one aim of human is to attain physical pleasure. The 'present' is highly valuable for existentialism but the very present can not be without the past. So, to attain the realization of the present in the future from the foundation of the past, one should remember the past as well. The future can challenge the predicaments of the present. Man is main but the life and living world is futile. Such an aimlessness is the meaning of personal life. For existentialists, no fixed notion can be formed to apply in the life and society. Nothing and no one can completely liberate the personal feelings and existence of human being. So, existentialism sees each and every social, political and administrative systems as enemies of human's personal conscience and existence. Every human is free to choose his way of life. The main contribution of this philosophy is that unlike other conventional beliefs it dignifies human being as a free creature to make self-decision and to unfold the idea he/she likes rather than a mere servitude of society, politics, economics and morality.

So, despite originating amidst hatred, depression and pessimism, existentialism surges optimism and intellectual queries to the hilt. It accepts the inevitability of evil and sorrow while respecting human beings for progress. The main achievement of existentialism is that it accepts human being as a conscious being despite the facts of incompleteness, disparity, incongruence, irregularity, uselessness and motiveless desire. It awares human to live the fullest of life with challenge in the present. So, insistence on freedom and responsibility remains central to existentialist philosophy. As Sartre claims the heart of existentialism is not gloom or hopelessness, but a renewed confidence in the significance of being human.

Definition of Mysticism

Mysticism, in general, is a spiritual quest for hidden truth or wisdom the goal of which is union with the divine or sacred (the transcendent realm). Forms of mysticism are found in all major religions, by analogy in the shamanic and other ecstatic practices of nonliterate cultures, and in secular experience.

In The Encyclopedia Britannica, mysticism has been explained as:

Although mysticism is often set over against theology and is said to be more authentic or more subjective or more impassioned, the two forms of religious thought have in fact existed side by side, frequently in the same individual. But this is not the same as saying that a reduction of the mystical experience to its theological implication does it justice...that no theological systematization can capture or explain the unique experience of mystical purgation, illumination, and union.

(470)

Most of the religious beliefs are occult as they contain some mystic qualities. When people rely on some supernatural or magical belief to come across a certain condition mysticism rules there. In *Howl* the bizarre experience as occult behaviors like public nudism, open sex, masturbation before church, oral sex, and all the pervasive attitudes certainly show the mission of mysticism that rarely one understands.

The feeling of mysticism may be influenced by the religious practices. So, mysticism may fall upon any sort of religious idea, quite contrary with that of *Howl*.

The Macmillan Encyclopedia describes mysticism as:

Belief in a type of religious experience in which the individual claims to achieve immediate knowledge of or temporary union with God.

Mysticism is an element in most theistic tradition and the validity of

the experience is often claimed to be established by the similarity of the accounts by mystic from totally different culture of their visions, trances, and ecstasies. (850)

These definitions show that mysticism does focus upon the religious experience and at the same time its impact upon the people must have a kind of self satisfaction be it with bizarre experiences like in *Howl* or the experiences that an individual gets while worshipping the God or being the devotee of certain religion.

Religious Mysticisms

In the worldwide context of mysticism, more perhaps than any other religious systems, Hinduism is naturally predisposed to mystical interpretation. As the highest ideal of Hindu religious practice, ascetic *moksa* (release) has received most attention not only from western students but from Hindu Masters as well. At least in part, Yoga represents the rise within traditional Hinduism of a special mystical technique that was intended to make possible for the select few a level of mystical insight originally predicated of the many. The techniques of Yoga were combined with traditional Hindu doctrines about the absorption of the individual soul in the All. Other forms of Hindu mysticism are more personal, relating the devotee to a particular deity of the Hindu pantheon (e.g., Krishna or Shiva), while still others stress the passivity of faith as trust and surrender to the grace and power of the Ultimate Reality.

Common to the various sects of Buddhist thought is an emphasis upon meditation and contemplation as means of moving toward Nirvana (Extinction), but each of the Buddhist tradition sets its own distinctive interpretation on that goal. Of special interest in any discussion of Buddhist mysticism are Vajrayana and Zen. Practitioners of Vajrayana, or Tantric Buddhism, in Tibet combine Yogic discipline with an absolutistic philosophy and highly symbolic language to cultivate mystical

ecstasy. Japanese Zen, on the other hand, because of its practical emphasis and matter-of-fact language, is often interpreted as the direct antithesis of the mystical strain in Buddhism, but its cultivation of *prajna* ("supreme intuition") over against the partial knowledge attained through ordinary means displays its affinities for mystical thought.

Similarly, the Sufi mysticism of Islam, like Zen Buddhism, arose in response to the practical religious needs of those for whom conventional answers were inadequate, and it caught up some of the tendencies toward mystical experience that had been indigenous in Islam from the beginning. Sufi mysticism, like numerous other varieties, including Christian, has often expressed itself in the metaphors of intoxication and of the love between bride and bride groom—language that has not been easy to reconcile with the stress of the Quran upon the sovereignty and transcendence of Allah. At the same time, mysticism made the reality of the divine more accessible to those who found the "wholly other" god of the Quran too austere and distant.

The foundation for Jewish mysticism was laid in the visions of the biblical prophets and the apocalyptic imagery of post biblical Judaism. The most characteristic and profound theme of mystical Judaism is the Kabbala, which reached its climax in the *Sefer ha-zohar* near the end of the 13th century. This "Book of Splendour" described the power and inner life of God and set forth the principles and commandments by means of which the true believer could regain the *devequt* ("adherence to God") that had been destroyed by the fall of man from pristine purity. Upon this zoharic wisdom subsequent Jewish mysticism continued to build. The Hasidic form in particular had far-reaching effects upon the piety and practice of the

common people; in the form it took in the thought of Martin Buber it shaped both Christian and secular thought as well.

In contrast to the systematized esoteric traditions that characterize Eastern mysticism, the mystical aspects of Christianity have been manifested most clearly in a recurring pattern of movements. Gnosticism, an early Christian heretical movement that stressed the intrinsic evil of matter, appears to represent the survival of Jewish mysticism with Zoroastrian and other Oriental overtones. In the religion of Paul and John "Christ Mysticism", frequently spontaneous and unsought, is fundamental:

The Desert Fathers of the 3rd and 4th centuries established an eremitic tradition of conscious preparation and practice for mystical enlightenment. Augustine's account of the divine Light of being drew upon Neo-Platonism themes and imagery that would figure strongly in the literature of subsequent mystics, perhaps culminating in Meister Eckehart (died 1329), who emphasized the reality of the ideal world, in which all things are eternally present as elements in the being of God. (Merrill 14)

Mysticism flourished in the 14th century both within the church and in numerous heresies, a dichotomy that was to characterize several later periods. In general, Protestant mystics explicitly recognize—what is implied in Catholic teaching—that the divine Light or Spark is a universal principle.

Cosmic Mysticism

The history of western philosophy since the middle Ages includes a form of thought best characterized as Cosmic Mysticism. Perhaps most brilliantly expounded as a philosophical system by Benedictus de Spinoza and in literature by Johann Wolfgang von Goethe. According to this view, in a universe that often seemed to be

absurd and threatening, man could find meaning by identifying himself with its structures and purposes and by cultivating attitudes of reverence and commitment. The ultimate pleasure gained either going against the established system or from the sublime exposition of one's own individual freedom for the sake of enlightenment falls under cosmic mysticism. During the modern period, the relation between mystical vision and literary inspiration, as exemplified in works from the ancient epics to the poetry of William Blake, Allen Ginsberg, Stephane Mallarme, and others, became major issue in aesthetics.

Christianity and Zen Buddhism

Christianity is major religion stemming from the life, teachings, and death of Jesus of Nazareth (the Christ) in the 1st century AD. Christians number more than 1,700,000,000 and can be divided among three principal groups: the Roman Catholic church, the Eastern Orthodox churches, and the Protestant churches.

Christianity began as a movement within Judaism. Jesus was a Jew, as were his chief followers, the Apostles. His followers accepted him as the "Christ," or chosen one, sent to fulfill God's promise to Abraham, Isaac, and Jacob. Believers in the one eternal truth and one universal salvation celebrated the rites instituted by Christ, especially baptism and the Eucharist. Authority passed through the apostle Peter, and the teachings of Jesus were collected and eventually consolidated into a body of writing known as the Gospel. From the outset, therefore, an informal pattern of bishop, creed, and biblical canon existed. The Gospel met opposition within Judaism, and its message was spread instead among the Gentile world by the apostle Paul, the great missionary of the church. In the Hellenistic world, the Christ was interpreted by 3rd century apologists, such as Clement and Origen, in terms derived from Greek philosophy. Wherever Christianity caught on, tension with the community

of nonbelievers was inevitable. Pagan practices, especially the worship by Romans of the Caesar, conflicted with monotheism and other worldly concerns and led to persecution of the Christians. Tension between the church and the world was settled when the Roman emperor Constantine was converted and the church triumphed over the world.

With the time span, no political structure was believed capable of fully bearing the divine, and distrustful reformers had allied with the civil power over the Roman Catholic Church. Other factors contributed to the transformation of Christianity: the discovery of the Americas, the Renaissance, the dawn of modern science, the rise of capitalist economy, and the growth of nationalism. The result was the end of 'established' Christianity as it had been known since Constantine's conversion.

Paradoxically, the end of establishment coincided with the most rapid expansion in the history of Christianity. Africa, America, Asia and Australia became missions for both Protestants and Roman Catholics. Modern Christianity lost prestige and authority, however despite its rapid growth. The enlightenment introduced tolerant and religious liberty, and many Christians agreed with the modern political programme out of concern for the freedom of personal faith. Disestablishment in America after the U.S. war of Independence was a prime expression of modern relations between church and state. Science, especially geology and biology, clashed with cherished notions about the world and the human nature. The ecumenical movement of the 20th century renewed the effort to heal the schism within, and theologians creatively interpreted Christianity's relation to modern culture.

Zen Buddhism has its relation with "Zen" which came from Chinese CH'AN (from Sanskrit *dhyana*, "meditation"), means for important school of Buddhism in Japan that claims to transmit the spirit or essence of Buddhism, consists in

experiencing the enlightenment (bodhi) achieved by Gautama the Buddha. The school arose in the 6th century in China as Ch'an, a form of Mahayana Buddhism; though introduced centuries earlier, Zen did not fully develop in Japan until the 12th century. In its secondary development of mental tranquility, fearlessness and spontaneity—all faculties of the enlightened mind—the school of Zen has had lasting influence on the cultural life of Japan.

Zen teaches that the Buddha-nature, or potential to achieve enlightenment, is inherent in everyone but lies dormant because of ignorance. It is best awakened not by the study of scriptures, the practice of good deeds, rites and ceremonies, or worship of images but by a sudden breaking through of the boundaries of common, everyday, logical thought. Training in the methods leading to such enlightenment (Chinese *wu*, Japanese Satori) is best transmitted personally from master to disciple. The methods recommended, however, differ among the various sects of Zen.

With the establishment of Beat movement in America, considerable interest in various aspects of Zen thought has developed in the latter half of the 20th century, and a number of Zen groups have been formed in North America and Europe.

Application of Existentialism and Mysticism in *Howl*

As mentioned earlier, existentialism celebrates the freedom of life from the point one can take part on it. Human being suffers due to the problems of choice in existentialism. The more we want material prosperity; the more we suffer and the more we strive to fit the society; the harsher the predicament we have to face.

Moreover, due to the direct impact of devouring world wars and the perpetual depression of the 1930s, the mode of society overwhelmingly dazzled and odder than unexpected came as an eyebrow-raising situation before the human beings. The rat race of industrialization and capitalism sordidly left behind the marginalized group of

the society in the helm of frustration and nervousness. Nurtured with social unjust, the herald of Beat movement—Allen Ginsberg—appeared to come hand in hand with the appeal of existentialism to celebrate the burden of life the way individual likes.

Nothing was unholy to howl as the head is holy and so is the asshole. Bum is as holy as angel. Elixir is holy and so are drug and alcohol. Tongue, cock, madman, skin, beggars, hipsters, Moscow, vision, and hallucinations are as holy as the monks and the nun of the church.

The Moloch had made the American society sick again during the *Howl* was being published so to challenge the conservatism prevalent in the society a vividly odd, eccentric and indigestible way of social protest was staged with *Howl*. The mysticism of Christianity and Zen Buddhism celebrates the religious life differently. The Christianity serves the biblical norms and value of the church as the emblem of Jesus whereas Zen Buddhism claims to transmit the spirit of essence of Buddha into the faculties of enlightened mind. Similarly, the mysticism in *Howl* is quite meaningful to attain the beatific vision via hallucination of drugs and alcohol and the sublime of pervasive sexual intercourse.

There is a fixed standard as in religious mysticism as to how the hallucination come like the devotees' spirituality to worship the deities. The demonic society of contemporary America could be treated equally only after getting oriental God Shiva disguised into *Raudra Rupa* (dangerous complexion). So to awaken materially laden monstrous American society, the *Howl* blows the bizarre beguile through the prosaic poetic lines of mysticism. To draw the line in the sand *Howl* contributed and it took poetry out of academic and brought it to people on the street by helping to popularize poetry. The poem blew up everything in some profound way that is its mystic quality.

III. Textual Analysis

Interpretation of the Text *Howl*

Right after the irritating and boring effects of war the Beat Generation formulated with the culmination of a group of American writers communicated their profound dissatisfaction with contemporary society and authority through their unconventional writings and lifestyle. Their writing was characterized by a raw, rough and redundant as they distracted the writing from formal issues, often drawing on personal experience. The Beat Generation of American poets as well as other writers brought up an alternative trend of norms and social standards to that occupied by mainstream 1950s America. Experiencing as much of the world as possible, they presented the territory for writing that was radically different from the narrow, nearly exhausted modes of expression of the literary establishment.

The poem *Howl*, as a role model of Beat movement, presents literary possibility that ran away beyond, the prevalent positions on form, style and subject. *Howl* captured the spirit of an underground culture and also employed American vernacular speech and elements of street slang, the argot of the junkie and the tempo of several species of sermon, Ginsberg drew "improper" speech into the poetic field.

The poem serves as a grave social disgruntlement with a lucid revolutionary passion in tone and is a vivid mockery of modern day materialism and its menacing effects on the individual emancipation. The poem is dedicated to Carl Solomon who was a bedmate in the psychiatric ward of Rockland Hospital with Ginsberg. The poem flows in a way of romantic feature having explosively romantic expressionism. The form of the poem reinforces the ultimate pleading of freedom both mentally and physically. Remarkable numbers of lines are echoes of the discussion of two of the friends, Ginsberg and Solomon, to suggest that how mad the so called sane people

like the doctors and crew of the hospital. They express an ultimate rage against the Moloch like forces of the society that suffocate, suppress and snatch away the individual freedom.

"I saw the best minds of my generations destroyed by madness"(1) shows a true concern of the poet that the scholars who had to stroll around nowhere had been disgustingly diminished by the society and had studied Plotinus poet St. John, a mystic philosopher, of the cross telepathy, and done every possible thing to get satisfaction, including "seeking jazz or sex or soup"(28). These were highly educated and well-traveled people who existed on brink of society. They had to resort to drugs, face all the elite made problems so they had been "destroyed by madness" (1).

From the line thirty-four, he challenges the prevailing norms of society by frankly confessing the idea of homosexuality. Like fresh air, he describes his experience of homosexuality as he says "who howled on their knees in the subway and were dragged off the road waving genitals and manuscripts/who let themselves be fucked in the ass by saintly motorcyclists, and screamed with joy"(35-36). It certainly is an open challenge against the strict laws made to prosecute homosexual fellows by the society. The blindness and pretension of a fast-sleep can only be scratched by dizzily threatening acts against the society.

The style of *Howl* is somewhat different from the formalism of the fifties, and has appealed to the then obscure poet of *Leaves of Grass*, transforming Whitman's bardic celebrations of the visionary yet tender self into a prophetic chat that is angry, agonized, fearful, funny, mystic, and affectionate the prolonged and impassioned cry of Ginsberg's hidden self which had survived. Throughout the first part, he flings the stone of fury against the corruption of capitalistic society, its economy, and its way of living. Ginsberg is confessing of being a communist supporter and wants to advocate

on the behalf of poor people who are also human beings and should be given proper attention by the state. It was the time he was speaking communism when a senator named Joseph McCarthy was persecuting pre-war leftist idealists as un-American. So, Ginsberg is challenging the authorities of power who define everything from their level and standards to suppress the minors and non-conformists. The concluding lines of part I affirm the self's power to level and to communicate with a living cosmos.

In part II, the speaker directly addresses to Moloch, the biblical Fire God who requires human sacrifices, as an antagonist. Moloch is the personification of all the evils in the society that has been eating up the spiritual and individual aspect in the modern civilization. In this section, the causes of society's decline are explored. Ginsberg equates Moloch with filth and ugliness and all that eats up the talents of the growing potentials; it is the capitalism, the post war mentality, and the materialism that have obsessed the American culture and people, the prison, the congress, "the vast stone of war" (81), and the government. The cruel soul of Moloch is made up of "electricity and banks". The narrator claims that "it was Moloch who frightened me out of my natural ecstasy" (87). As a whole, part II is a list of social ills, criticizing governments, technology, industry, and suburbia as forces that are beyond the control of the people. The movement of part-I is a release of visionary energy. In part-II, strengthened by his return, he can confront his persecute for angrily, his words striving for magical force lie a series of hammer blows, against the iron walls of Moloch. Moloch is the ancient deities to whom children sacrificed just as the "brains and imagination" of the present generation and devoured by the jealous and cruel social system. Moloch stands broadly for authority—familial, social and literary. The very impact of Moloch is everywhere in the skyscrapers, prisons, factories, banks, madhouses, armies, governments, technology, money, bombs, Moloch represents a

vast, all-encompassing social reality that is at best uncreative at worst a malign presence that feeds off individuality and difference. Moloch whose mind is pure machinery—is Ginsberg's version of Blake's Urizen, pure reason and abstract form.

The part III dramatically shifts from self-consuming rage to renewal in love, a kind of self-integration, a balancing of destructive and creative impulses, is sought. Ginsberg turns from any declamatory rhetoric to a simple colloquial line, affectionate and reassuring in its gently rocking rhythm. Addressed directly to his friend and psychiatric co-patient Carl Solomon, it affirms Solomon's friendship at the psychiatric ward in Rockland. Ginsberg asserts that "the soul is innocent and immortal it should never die ungodly in an armed madness" (117). He finds Solomon to be the symbolic victim of the society, who accuses the doctors of insanity and who will "resurrect his living human Jesus from the superman tomb" (123). By society's standards, Solomon is insane but in reality, it is the doctors who are insane and Solomon will be the savior of their generation. At the end of the poem, in a statement of hope, Ginsberg tells his comrade, "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" (145). Thus, the third part of the poem is an attempt to save the spiritual strength of an artistic intelligence against the materialistic forces responsible for this spiritual desolation. With a presentation of what Ginsberg called "The Answer", followed by the last image, an extension of the community of love and brotherhood into a dream like future of promise and hope. According to Ginsberg, the third part of *Howl* is "a litany of affirmation of the Christian and Blakean mythology" (Rexroth 26), innocence aspect of himself. What starts out as a poem of social protest ends by retreating into private religious/erotic vision, and Ginsberg's tacit assumption of the immutability of social

reality establishes one respect in which he is a child of the fifties rather than one of the universe. He wants to recover an original wholeness that has been lost in time.

To sum up, the three parts of the poem can be interpreted to combine with the angry prophetic lament that catalogues of real and surreal images in long dithyrambic lines creates a moment that is rushed frenzied, yet filled with sudden gaps and wild illuminations; the poem begins by immersing us with sensations which adopts altitudes of defiance, longing, terror, jazziness, hysteria, prayer, anger, in the absoluteness of madness and suicide. Modern civilizations in differenced and hostility provoke a desperate search for something beyond it, for mystic purpose.

Appeal for Freedom in *Howl*

Along with the loss of confidence and faith in American capitalistic tradition *Howl* denies the elitist culture and departs from end-of-the-line modernism dramatically. It is hard to reconstruct the dismay felt in literary circles at the emergence of Ginsberg. That the poems in *Howl* are literary constructs is clear indeed, but they are constructed in a poetic and aesthetic tradition different from those at that time. In his *Poetry: Schools of Dissidents*, published in Harvard Guide to Contemporary American Writing, Daniel Hoffman declares:

Ginsberg does not hide his debts, he celebrates them, as when he finds Walt Whitman "poking among the meats in the refrigerator and eyeing the grocery boys" in "A Supermarket in California." Ginsberg clearly sees himself in the Romantic tradition of the *poete maudit*, as a demonic, inspired, mad, revelatory voice attacking the corrupt underbelly of smug society and proposing an alternative way of feeling, way of saying, way of life. (519)

What Modernism had forgotten to revitalize the sense romantic models and attitudes by enjoying the personal freedom of expression that *Howl* has immensely incorporated with both form and content. It has sought the eternal, spiritual and mystical world through the freedom of expression. *Howl* came with "its passive protest and its descent into consciousness explored to the point of hallucination and madness that has been the response and counterpart to the state of America" (Cunliffe, 270). Ginsberg had resorted even into the informal and improper speech in his expression to make the people in authority and power listen to the voices of minority that the freedom of human expression is never dying. In order to establish the counter-culture the poem has remarkably advocated the freedom of expression as a means to attack upon the constricting society. The prosaic lines and deliberately lengthy and unfixed syntactic styles reinforce the perpetual freedom that never dies and the essence of freedom can not be imprisoned inside the certain boundary of society. Moreover, the inherent nature of freedom can not make its way as per the lines tracked by the authority and elite. The river is free to flow—waving or roaring, calm or flooded—inherently it is for freedom.

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,...bit of hallucination. (71)

Through these lines the freedom of human expression, be it socially logical or not, has been widely explored. Neither the hallucinated mood of expression fits for syntactic and semantic dignities nor it takes any concern over the social restriction, no vulgarity for the eyes of freedom. Similarly, Ginsberg stresses for the individual freedom as

something beyond the limit of "time and space" which can eventually reform and rebuild every odd and discriminating rules, based upon thoughtless syntactic nature, through the eccentric grammar of poetry as follows:

who dreamt and made incarnate gaps in Time and 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 Omnipotence Aeterna Deus (Eternal God)/ to recreate the syntax and measure of poor human prose and stand before u speechless and intelligent and shaking with shame...soul to conform to the rhythm of thoughts. (74-75)

Ginsberg tries to subvert the existing hierarchy in the society by breaking the conventional norms and modernist value of writing poetry. Not only the government but also the so called academicians and scholars of the time were, to some extent, instigated by the evils of society so an innovative form of creation by the accelerated effort of beat generations was inevitable that *Howl* counts for. The recurring "Who" in each following stanza to link the "best minds" of his generation really depicts the sordid but real picture of American marginalized society. In form, it is an innovative practice in poetry that continually links the human problems and suffering with the feelings of emancipation and freedom through revolutionary attitude. The recurring "Moloch" also gives emphasis upon the ironical devilish picture of American society along with the stress for freedom from such a curse to the society that the Moloch is devouring everything cruelly: "Moloch! Moloch! Robot apartments! invisible suburbs! skeleton treasuries! blind capitalists! demonic industries! spectral nations! invincible mad houses! granite cocks! monstrous bombs!" (88).

This shows that the society is doomed by such an evil which needs to be cured by the treatment of individual freedom and the very freedom is visibly expressed in such a breathtaking repetition of "Moloch" in the lines. The poet is free to rebuke Moloch as it has the association to badly instigate the society and hence the freedom of expression is necessary to at least aware the people about its bad consequences. So, the poem is both, in form and content, an appeal of individual freedom.

The repetition of "I am with you in Rockland" also reinforces the united voice for freedom. Rockland stands for mental hospital in America where twenty-five thousands mad people were admitted at the time Ginsberg was howling.

I am with you in Rockland/

Where there are twenty-five thousands mad comrades altogether

singing the final stanzas of the internationale (former socialist and

communist song, it was the official Soviet anthem until 1944). (109)

Through these lines, Ginsberg has addressed Carl Solomon to continue the songs of international communism that reinforces the freedom and emancipation of suppressed and marginalized working class people who have nothing but a chain of society that has enslaved them for a long time. The bourgeoisie society can only be shattered by the collective efforts of the haves not. So, Ginsberg shares empathy to a friend confined in a mad house as a victim of the society. As Laxmi Prasad Devkota in his "*The Lunatic*" freely expresses social disgruntlement by presenting the persona as a lunatic to challenge the social injustice and discrimination so does the poem *Howl* by presenting the ideas that the people declared as mad by the society are really creative who fought for the sake of suppressed people to provide them freedom with the international songs of communism. All the people in this world are more or less mad—some are mad in the drugs or alcohol, some in devotion, some in hallucination,

some in obsession—all of them are mad. If someone claims himself/herself absolutely sane, they are bigger mad than normalcy of madness. Moreover, the poem also shows that the communist revolutionary idea to free the society from the clutches of bourgeoisie is inevitable in American land, no matter, as if the revolutionary way counts as madness to the mainstream American society. The aim of such idea is to liberate people and uplift them with countercultural values, which were considered as obscene, vulgar and immoral by the capitalists.

Thus *Howl* presents a mystic vision by the means of freedom of expression to demolish the central image of Moloch as the democratic America has every right to life, liberty and the pursuit of happiness. Altogether 145 irregular prosaic stanzas along with high and low rhythmic pattern—mostly free—open form and not based upon any norms of conventional rules rather freedom of expression through freedom of elongated lines with eccentric refrain has made the poem's form to strongly advocate for the freedom of human kind. The freedom of form and content of *Howl* shows that people are free to live the life in the way the poem is free to exist being the path finder of Beat Movement. The choice of diction in the poem is mostly influenced by the slang and colloquial native languages which is also the appeal for freedom to live the life. The poem has a unique amalgamation of ancient to modern, biblical to atheist, myths to fact, religious to scientific, philosophical to nonsense, grave to light ideas and notions along with the extended lines and forms. No matter, the use of numerical signs and shorthand has widely been practised many times in the poem to verify the notion of freedom.

Eternal Ecstasy through Eccentricity in *Howl*

There are different ways and ideas to identify with ecstasy and sublimity in accordance with different religious dogmas, philosophical norms and practices. As the

Howl has some inherent qualities of being mystic poem it commemorates with a number of hallucinatory episodes to establish a counterculture by exposing homosexual affiliation. As the post war American society had been destroyed by madness and Moloch, the right treatment to the society is only by behaving as if one has gone nonsense. The angelheaded hipsters are moving hither and thither for the association with heavenly creature so that they can liberate themselves from the malpractice of the society. The freedom seekers are dressed up of the poor and they are hungry and curious of unseen, mystic knowledge. The society is totally against them so they are seeking extreme pleasure inside themselves by "smoking in the supernatural darkness" (4). They are busy with jazz culture and music so that they can contemplate with God in such a situation but not in the society they live in. They are thinking of the way to Heaven and they find even the spirit of God in the property the American long for. So the society is hell for them. The way they revolt heads for the eternal ecstasy:

Who bared their brains to Heaven under the El and saw Mohammedan
angels staggering on tenement roofs illuminated

Who were expelled from the academies for crazy and publishing
obscene odes on the windows of the skull. (6-7)

Howl overflows the space of ecstatic consciousness with the usage of drug "a belt of marijuana", "peyote" and "Benzedrine". People are hypnotized by these drugs with the enforcement of "working nightmare" that suggests them to continue their ways of life. When we achieve the ecstatic consciousness with drugs, the self feels itself as eternalized momentarily. It embarks the individual into the world of spiritual knowledge where the darkness, suffering, and isolation are completely erased. It provides an energy to envision the sense of union with the human community and

with God and to expand the truths and painful memories of lived experiences of common people who "drank turpentine in paradise alley" (10). Here the message with the drug culture that has helped them "re-visioning America and questioning its values" (Campbell 32) is to concentrate onto the idea of revolutionary steps to increase the number of people and to fight against the capitalistic culture. But Beats who popularized the drugs culture were treated badly putting them in jail and mental hospitals. So, the use of drug initiated an idea to make it easy to forget the torture and torment of American politics and government. When Beats felt that they didn't get addressed by the mainstream society, the best minds of the time started howling to make the authority listen their problems, consequently they had to resort into the concept of drug culture.

The mystic salvation, for the socially marginalized people, who do not have anything to do with material existence and money, is everything. So, they burn the money and listen to the terror that they have to face nearby. Like the eternal happiness mood of one of the Hindu trinity Shiva, they also enjoy with marijuana and alcohol:

With dreams with drugs, with waking nightmare, alcohol and cock and
endless balls/incomparable bind streets of shuddering cloud and
lightning in the mind leaping towards pole of Canada & Paterson(city
where Ginsberg born), illuminating all the motionless world of Time
between .../neon blinking traffic light, sun and moon and tree
vibrations and kind king light of mind. (11-13)

In a sense, they have no restriction of time and place, so they talk continuously "seventy hours from Park to pad to bar to Bellevue (mental hospital) to museum to the Brooklyn Bridge" (16).

They are free to do any odd and eccentric activities, no matter, how risky they are at the cost of the achievements of eternal happiness and to show an unfathomable disgust against the capitalistic Bourgeoisie. The revolution has a direct or indirect association with the ecstatic movement that arises from the mental freedom, "who burned cigarette holes in their arms protesting the narcotic tobacco haze of capitalism" (13).

The poem highly explores the faculty of mental freedom for the achievement of ecstatic sublimity. Just keeping quiet and being unhappy with the society could extend the social sufferings so the Beat people really took a great challenge to catapult the society along with their mental upliftment for the vision of transcendence:

Who broke down crying in white gymnasiums naked and trembling
before the machinery of other skeleton (33)/ who howled on their
knees in the subway and were dragged off the roof waving genitals &
manuscripts (35)/ who left themselves be fucked in the ass by saintly
motorcyclists, and screamed with joy (36).

The marginalized people are quite conscious about the negation of fertility and creation made by the superpower. They have a dream of individual freedom which was devoured devastatingly by the authority. Of course, the soul in them was of high significance that is why they left not even a single stone unturned in the course of challenging the power by disguising themselves as a product of socially trodden off. The action they carried out had underlying two significances. First, it was an open challenge and threat against the society, second, it was a way to release their mental torture and link them with the eternal ecstasy. So they have a hallucinatory vision in "who walked all night with their shoes full of blood on the snowbank docks waiting for a door in the East River to open to a room full of steam-heat & opium" (45).

The intention of the best minds that were gone array was pure and sacred. They had inquisitive and hungry eyes that were always restless not for the degradation of the society but for the amelioration of the sordid picture of America. They were to carry on a campaign for reformation of America because in their vision there was an eternal ecstasy underlying:

who drove crosscountry seventytwo hours to find out if I had a vision
or you 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.

(60-61)

Even though all the actions they were carrying on against the society are inevitable to form haphazard to the whole lot of their life and liberty they were not lagging behind from the motto of gaining eternity by challenging the existing social norms and value. Their actions, no doubt, are a kind of sudden attack for the social order. The order that was due to the fake distortion of time has to be changed; a disorder could treat the so called order in order to take back it to real order. Without changing the time, they could gain nothing so they "threw their watches off the roof to cast ballot for Eternity outside of Time, & alarm clocks fell on their heads everyday for the next day" (54). It shows that if they are successful, they can open up a new avenue for the best minds in the coming future.

The eternity gained through the eccentric attitudes that the observers may stun has become the indicator to prolong the mental freedom forever. Moreover, the cross-cultural value has sternly advocated the necessity for perpetual challenge against the established culture and society, from which eternal freedom is denied. To release their

suppression and anger, they have to rest into the bizarre attitudes. The desire to release the repression has been manifested through the angry mood of the hipsters. Foucault's notion to repression in *Truth and Power* can be associated as to why the authority had treated them so badly while they involved in homosexual practice:

Repression is a concept used above all in relation to sexuality. It was held that bourgeoisie society represses sexuality, stifles sexual desires, and so forth. And when one considers for example the campaign launched against masturbation in the eighteenth century, or the medical discourse on homosexuality in the second half of the nineteenth century, or discourse on sexuality in general, one does seem to be faced with a discourse of repression...I believe the crusade against masturbation is a typical example of this. (1139)

Such kind of repression was prevalent in the society and hence the will to come out of repression made the people involve in homosexuality as well. It also has the relationship to attain the mental freedom by linking them in ecstasy. The heterosexual way of intercourse could not necessarily provide them the eternal ecstasy as it has been the way of mainstream society. To be different, they had to take the different way.

Significance of Holiness in *Howl*

Howl magnifies the salvation with the reiteration of sacred belief that the hierarchy between high and low or holy and unholy does not sustain in the view of social reformers as identified in the poem. It is a big bang to subvert the binary opposition that nothing is very significant at the cost of demeaning anything. Everything is holy and pure to the eyes of egalitarians and harbingers of social reform. The post modern deconstruction that came after around a decade of the

publication of *Howl* does necessarily have a strong foundation upon the rupturing view of the poem that nothing is sustainable and praiseworthy for all. One does not need to come up with a monotonous series of abstinence and penance to reach up to the experience of salvation but is possible through the hallucinatory vision to have extreme mental freedom. To minimize the difficulty of life, one must remain happy within. All the sources of sorrow come from human instincts of greed and covetousness which mostly lie in material society but *Howl* surpasses all the desires of Moloch. The realization of human suffering and the attempt to ward off the sufferings from inner conscience is really worth mentioning as salvation of sacredness in the poem. The best minds have internalized the sense of musicality within themselves because they are heavily influenced by the repudiation of drugs.

Ginsberg has sought to liberate the victimized people from the chain of corrupt society so that they can live their life full. The enjoyment coming out of jazz music and smoking carries the meaning of life to them. From the point of view of hallucination, the drugs are as holy as the flower to worship the god, the drugs help them to have deeply sunken eyes to seek the visionary way out to enhance the sense of mysticism. To them, the vision of god is possible to achieve through the usage of narcotics. To attain the higher level of consciousness and insights, they inhale the drugs thinking as holy *Prasad* (god's offer).

Any society determines within its standard about the limitation of sacredness and profanity. *Howl* transparently defies the society by celebrating everything indiscriminately. Everything in *Howl* is sacred and praiseworthy as all of them are the creation of unseen mystic force. In the poem, the appeal for free sex in public places, homosexuality, and all the anti social activities are as holy as the day to day administration and good governance of America. What is good for the mainstream

society may not be equally pleasant to those revolutionary people. The mad man sees the sane extremely mad and the so-called sane sees vice versa as the definition of anything is one's individual asset. Our conscious mind takes many things differently. So, the *Howl* is the representative of marginalized vision which sees everything equally sacred. Ginsberg, in the footnote, expresses:

Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy!

Holy! Holy! Holy! Holy!

The world is holy! The soul is holy! The skin holy! The nose is holy!

The tongue and cock and hand and asshole holy!

Everything is holy! Everybody's holy! Everywhere is holy! Everyday is in eternity! Everyman's an angel! (131-133)

Holy the sea holy the desert holy the railroad holy the locomotive holy

the Visions holy the hallucination holy the miracles holy the eyeball

holy the abyss! Holy forgiveness! Mercy! Charity! Faith! Holy! Ours!

Bodies! suffering! Magnamity!

Holy the supernatural extra brilliant intelligent kindness of the soul!

(142-144)

Thus the significance of sacredness in *Howl* is of highly valued. Nothing is unholy because the people who visualize the world of equity and justice have to treat all things equally. The reason why the poem is more mystic is also because of its eternal concept of holiness as a whole. Since the world is the creation of the almighty holy God everything, place and person is holy. It is also important that the demand of social equity comes out of such an altruistic vision not with segregation and inequality. Ginsberg wants to give a big blow to the black face of the society by considering everything holy in that the society must treat them equally in return. His

celebration of holiness makes others think that his countercultural movement also should get as much space as the existed culture has. All the people can co-exist hand in hand if they remove the parochial thoughts and treat one another brotherly. Such is possible only when the holy vision of Ginsberg is welcomed. The shade of holy culminates into a warm room to space all at a time. We should not keep up with myopic vision for seeing all things holy. People with negative idea and pessimistic vision do not see the things equally and they may not understand the appeal of holiness but those who think whole world as a home and the people of the world as the members of the home must understand the inherent significance of the holiness in *Howl*.

We are all human beings and our soul is equal and immortal. Since the human beings are created from the soul there should not be any difference among them. We have to just extend the lens of our eyes to see the world equally. To insult and humiliate others is not the good deed of human. If we want to be respected, we have to respect others. So, Ginsberg appeals that the society must treat all the people equally if it wants to sustain its grip among all. The mad man for the society may be equally sane and rational like others if they see the mad man from a wider perspective. No one wants to be mad, the society makes it so. It is not good to judge other by the norms and standard one forms parochially. So Ginsberg sees the drunkards, the criminals, the thieves etc. as the product of society and they must not be undermined. Rather the society should try to understand their suffering and cause to resort into that way of life as nothing and no one is bad and unholy by nature. To stress his universal demand for treating everything as holy, Ginsberg further says:

Holy my mother in the insane asylum! Holy the cocks of grandfathers
of Kansas! Holy the groaning saxophone! Holy the bop apocalypse!
Holy the jazzbands Marijuana hipsters peace peyote pipes & drums!/
Holy the solitude of skyscrapers and pavements! Holy the cafeterias
filled With the million! Holy the mysterious rivers of tears under the
streets!/
Holy the lone juggernaut! Holy the vast lamb of the middle
class! Holy the crazy shepherds of rebellion! Who digs Los Angeles IS
Los Angeles! Holy New York holy San Francisco Holy Peoria &
Seattle Holy Paris Holy Tangiers Holy Moscow Holy Istanbul! (137-
140)

Thus, Ginsberg treats everything as holy and remarkable. Yes, he criticizes Moloch which stands for the devouring nature of American society but still he sees those things as holy. Whether it is east or west, town or village, capital or ghetto, Moscow or New York, Communism or Capitalism, rich or poor, sanity or insanity all must be looked equally and treated equally if one really wants to reform the society. That is why they have no difference in the eyes of the poet. The significance of the celebration of holiness shows that Ginsberg wants freedom and the very freedom he deserves remains for long in his mind. He does not like to insult anyone in the name of his/her custom, tradition, belief, race, religion etc. For him, the skyscrapers are equally holy as the pavements so the rich or the street boys are not to be behaved differently. The drug users or the fathers of the church are equally holy for him.

Thus the significance of sacredness in the poem counts as the true feelings of a Nirvana. Like Buddha, Ginsberg sees all the things beautiful and sacred in his enlightened mind. There is no confusion in his vision. Like a monk who has abandoned the worldly prejudices for seeing the things, he sees everything as an

element and essence to form the universe. The whole universe is an amalgamation of a big "soul" and all of us are a part of the soul. So, we have to see the soul respectfully. Nothing is valueless in this world. All things like marijuana and drugs and skyscrapers and pavements are useful and sacred for their distinct purposes. If the mind is too much conscious to respect all things equally, nothing is different and distinguished.

***Howl* as a Mystic Poem**

Mystic vision is not based upon any fact and formula. It is a belief that comes out of a trance or sensation. The knowledge attained through intellect and rationality does not necessarily create reality. But the knowledge of vision bears the reality. Visionary people always want to achieve the transcendental freedom. The freedom that emerges with the freedom of expression is always the significant aspect to reach into transcendence. The freedom of expression is widely practiced in *Howl* with the use of free verse and free diction. The protest that has been launched as a Beat movement surges to mystic feature as it sees the bright light inside the dark society. The poem happily likes to treat all the social structure quite equally, nevertheless, it does not lag behind the pious dream to freely advocate the human mind and individuality. The best minds with mystical expressions are presented through the lines of the poems in which they reject the norms and values of the society.

Ginsberg attempts to make the people of his generation conscious of the predicament they are facing in that these people realize the imposition of injustice and suppression they are made to come across. These visionary minds were barbarically tormented in the prime of their youths but they did not surrender with the authority hopefully being conscious that soul can bridge the gaps between the mind and body and eternity and time. These people were busy in roaming anywhere the society

prohibits with a rigid purpose to have vision in which life can be happy and blissful. These innocent people are taken as "angelheaded hipsters" who lack love and care, so they are naked in the street. They do not like to use their force to protest the authority rather they are happy to use and overflow their vision. They never liked to be controlled. They reject the world of intellect and rationality positing it as the "machinery of night" where innocent people face the shocks of hospitals and jails and wars. The angelheaded hipsters like the stars pierce the grave nights to give birth to the light of eternity. The voice of rebellion with visionary approach is against the established set of the society for the salvation and redemption of mankind. Because of the spiritual illumination they dance naked in the street.

The hipsters study the life of Plotinus and St. John with bop music so that they could benefit in mystic nature from them. The vibration of cosmos always appeared in their front door to create the visionary force in them. Moreover, visionary life is experienced as "who thought they were only mad when Baltimore gleamed in supernatural ecstasy" (26). As the people in 16th and 17th century living in Baltimore of America were haunted by the British colonization so are the people of the post war America by the authority. The suppressed people get ecstasy in the supernatural vision which is gained through the innocence aspect of them. The effort Ginsberg is trying to make is a collective one so as to challenge the established authority. Only collective voice could do the best. That is why, he asks them to walk for "seventytwo hours" with specific vision.

The poem has evoked the collective voice of rebellion with visionary thinking in the armed mad house where they feel, "the soul is innocent and immortal it should never die ungodly in an armed madhouse" (105). Though these visionary minds are locked inside the madhouse, they have the conscious visionary life dreaming the

image of crucifixion of Christ who fought for the salvation of mankind. So, they bear the hope of visionary life and humanistic quest in front of Moloch. The capitalistic culture as represented by Moloch in *Howl* does not see its important to serve the common people rather it erases their "visions! Omens! Hallucinations! Ecstasies! Miracles! gone down the American river!" (90). The hipsters believe in the notion of Socrates, Galileo, and Christ. They always try to create a visionary world out of the mechanical life.

The mysticism of Zen Buddhism has been widely applied in the poem by drawing some references of visionary aspects of Eastern Buddhism. He "traveled widely freely expressing his anti-authoritarian views as well as his belief in Zen Buddhism, which made him the guru of new generation" (Hart 245).

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...who were visionary Indian angels.
 (20,21,25)

Since the authority could not understand the Buddha of the visionary minds, they are declared mad and sent to jails and mental hospitals even if they were not criminals. They spent their time in Atlantic city hall where the gambling was popular. The scholars with Zen concepts believe in "suffering eastern sweats"(21). So they forward their interest to raise the voice of rebellion with the principle of non-violence instead of war-oriented capitalistic culture. They also "share usages of Buddhist and Asian religious mythical writing and devotional practices" (Cunliffe, 272). They violated the restrictions viewing them as burdens for visionary people. They equate the contemporary system as the "Moloch the vast stone of war! Moloch the stunned

governments" (82). He says Solomon that "you imitate the shadow of my mother" (36). Thus people think the bomb dropped into hospitals will appear them as the angelic bombs. Then they will be free. They desire for Nirvana realizing the life is full of suffering. They have the hunting image of Christ as crucified with the words "eli lamma lamma subacthani" (77).

The need of balance between good and evil allows the spiritual development achieved through travels and meditation to understand the reality of suffering and change. Visionary people posit reality beyond the reason, scientific research and methods of observations, which are the basic qualities of capitalistic culture. They rely on the conceptualized and experienced reality, which are supposed to be the eastern belief system. So they are in search of Indian visionary angels who bear the patriotic concepts with the principle of non-violence to gain liberation. They believe that human soul should not be entrapped within the materialistic world:

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 retired to Mexico to cultivate a habit, or Rocky Mount to tender Buddha or Tangiers to boys or Southern Pacific to the black locomotive or Harvard to Narcissus to Woodlawn to the daisychain or grave. (62 & 64)

Thus spiritual reality has been applied in the poem to get victory over the material reality in a mystic way. It projects the idea of liberation that provides infinite knowledge, vision, strength, and blissful life achieving the resurrection of "living human Jesus form the superhuman tomb" (108) with an idea that everything is eternal holy as mystic quality.

The poem has thus from its beginning to the end strongly reinforced the theme of mysticism by going beyond the standard rigid rules and regulations of the society. It celebrates the predicament of human life in an angry mood of hallucination but the very celebration underlies a sordid sense of revolt which vibrates a mystic quality of the poem. All the vulgarity and counter culture flavours have a sense of beatific pleasure not because they want to suppress and kill themselves but because they want to vividly expose them and live the life eccentrically.

IV. Conclusion

The poem *Howl* presents the unique picture of human dignity through the salvation of human soul. The salvation is not due to the worshipping of a common deity but due to the overall celebration of human feelings for the sake of individual freedom. The poem is the indicator of Beat Movement in order to challenge the established culture via the counter culture exposition. As America became the superpower after the Second World War, it took a leading role in each and every field focusing the USSR as the major challenge for capitalistic fervor. But it could not provide job opportunities and common minimum necessities to the youths of contemporary time. The poem really comes as a thunder out of a blue against the conservatism that developed in America during the cold war and after the Second World War. The capitalism was a major challenge at that time and to come out of its grip the best minds of the people were exposing themselves naked and involving in homosexuality. The best minds of the time were destroyed by cruel and unsympathetic capitalistic society. In contrast to its materially prosperous society America was empty in spiritual value, morality and cultural identity.

Allen Ginsberg's *Howl* presents a mystic attitude by accepting the counter culture identity. It violates the working values and norms of American mainstream culture guided by war, material instincts, power, money and superiority concept developed during 1950s. It has talked the emotional and sensuous expressions of human experiences and has raised the question that why the authority imposes suppressions upon them. Ginsberg howls with an animalistic instinctive cry to shock the capitalistic American culture that rejects the values of the people who believe in the underground cultural values and norms disclosing the sordid realities of life. As firstly it appeared as a sudden blow against the society, it was confiscated and charged

of obscenity, but later on the court rewarded the content of the poem to make the way for international recognition.

What the society reckons as obscene that the *Howl* openly and willingly likes to practise as a way of freedom. At times when Ginsberg was howling, the American society would treat the homosexuality, drugs inhaling, open sex, nudism etc. as improper and illegal activities that would vibrate the current prosecution promised by the law. Joseph McCarthy had banned the homosexual acts that were certainly against the instinct of human soul because all the people do not necessarily abide by the same monotonous and conventional way of sex—heterosexuality. Ginsberg talks about the freedom of choice in life to live it fully. The beaten group of people who appear as "who" in the poem wants to make homosexuality as a norm of life disregarding the American fundamentalist morality. These people do not care for rationality and reasoning but highly consider for the human emotions, feelings and passions as a way to release anger and suppression. People could get entire satisfaction from sex and vulgarity rather than social way of life. The people in *Howl* raise the voice of rebellion against capitalistic concept without the sense of fear. They fight against each and every social injustice thriving with conservatism in America.

The 'Moloch' in the poem has been identified as a social stigma and a bad aspect of American society. The poem overwhelmingly protests against the Moloch that has rampantly used up the energy and potentiality of American life. The Moloch lacks the sense of humanity and brotherhood because it is egoistic and selfish. It is because the Moloch is made up of cement and aluminum. So, the poet tries to rule out the presence of Moloch in America. The obsession with power, property and prestige through material enhancement has badly instigated the social life in America by implanting fear, terror and restlessness in public. To free the society from such a devilish threat, the poem howls as a protest. The suppressed people do not restrict

themselves within the boundary of social rules and regulations. They feel relaxed when they inebriate with hard drinks and drugs. When the society does not let one live freely as a sane, he/she has to pretend as mad to release the feelings freely. The use of drug paves the way for sixth sense in them with visionary plights to widen the level of consciousness.

Thus, the poem moves from revolutionary idea to the mystic enlightenment. It rules out all the restriction made by the society. The poem is a moment of deliberate reaction after the feelings and emotions of people are choked. By nature, human being is free, if the so-called social rules restrict his/her freedom, they have to immediately use their conscience to fit the freedom endowed by birth. The human life is like a flowing river. It has to flow without restriction. If any man-made dam restricts the perpetual flow of the river, certainly it overflows or blows out. Just like that *Howl* has tried to break down the social wall of restrictions by letting the natural outlet of human feelings and passions. When Ginsberg, in his vision, sees Solomon returning from a sea journey to his own cottage, they find themselves together. It shows that the poem does have an optimistic ending with a hope that the separated victims will be together and they will be able to subvert the social injustice. So, the *Howl* turns upside down of values with a mystic vision. The people in the poem use the drugs and narcotic things to create a hallucinatory feeling from which they can emancipate from the social differences. For them, everything is holy and nothing needs to be restricted. So, like people in Nirvana, they enjoy the life to the hilt. Like monks, they establish their own way of living. They do not want to corrupt their soul in social hurdles of Moloch. The poem has a significant potentiality of expression through the mystic freedom.

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