



LETREN
FAKULTATEA
FACULTAD
DE LETRAS

Subverting Hegemonic Discourse: The Focus on the Power of the Body, Sexuality and Nature in Allen Ginsberg and Diane di Prima's Poetry

Arrate Muñoz Gómez

Degree in English Studies

Department of English and German Philology and Translation and Interpretation

Supervisor: Eider Gómez Sainz

Academic year: 2022/2023

Abstract

Allen Ginsberg and Diane di Prima are both notable poets of the 1950s North American literary movement, the Beat Generation. Being their works labeled as counterculture literature, both writers concentrate on their marginalization in society from different gender perspectives. Through a comparative study of Ginsberg and di Prima, the aim of this paper is to prove how they regain control over their identity by means of subverting religion and the patriarchal society. In particular, I concentrate on the power of the body, sexuality, and human interconnectedness with the natural world in Ginsberg's selected poems such as "Howl," and di Prima's *Revolutionary Letters* and *Loba*. This paper also examines how both poets employ creativity as a source of empowerment against the hazards of natural destruction due to industrialization and globalization in Western society. For the analysis, I will primarily focus on ecocriticism and Marxist theories, which examine the power dynamics in environmental concerns through a depiction of male dominance and the woman/nature as objects of exploitation for his desire. I will also investigate Michel Foucault's concept of body-mind dualism, which suggests that the mind is corrupted by the patriarchal thinking throughout the times in contrast with the celebration of the body and sexuality in Ginsberg and di Prima. Besides, through Butler's gender performativity theory, I will explore how homosexuality and queer sexuality is portrayed. The paper concludes that in fact, both authors triumphed in subverting archetypical discourses and visualizing ecological and gender normativity issues. Nevertheless, Ginsberg and di Prima have different approaches in denouncing the discrimination that minorities suffer in a patriarchal society. Both poets employ Judeo-Christian symbolism, such as Moloch, to condemn the oppressive nature of the prevailing system, which isolates individuals and restricts their freedom. Ginsberg's portrayal of Moloch touches upon societal concerns like capitalism, environmental degradation, and homosexuality, while di Prima's exploration centers on gender disparities and the objectification of women. Moreover, Ginsberg utilizes the public space to envision homosexuality and liberate from the heteronormative masculine-male category, whilst di Prima applies a feminist and kaleidoscopic vision of the woman's identity and her empowerment in nature which defies patriarchal classification.

Key words: Beat Poetry; Allen Ginsberg; Diane di Prima; Subversion; Gender Performativity; Nature.

Table of Contents

1. Introduction	4
2. The Beat Generation: The Social, Political and Literary Context	5
2.1. The Focal Point of the Movement: The Men of the Beat Generation	9
2.2. The Silenced Voices: The Women of the Beat Generation	9
3. A Comparative Study of Allen Ginsberg and Diane di Prima's Poetry	11
3.1. Ecological Concerns	11
3.1.1. The Downfall of Nature in Modern Society in Ginsberg's "Plutonian Ode" and di Prima's <i>Revolutionary Letters</i>	11
3.1.2. The Connection between Creativity and the Reawakening of Nature in Ginsberg's "Sunflower Sutra" and di Prima's "Rant"	12
3.2. The Lost Aboriginal Land: Before the Patriarchal and Capitalist System	14
3.2.1. Gaining Identity by Embracing Nature in Ginsberg's "Howl" and <i>The Fall of America: Poems of These States</i>	14
3.2.2. Women's Empowerment through Nature in di Prima's <i>Loba</i> and <i>Revolutionary Letters</i>	16
3.3. The Authoritative Figure of Moloch	17
3.3.1. As the Embodiment of the Oppressive System in Ginsberg's "Howl"	17
3.3.2. As a Metaphor for the Virgin Mary's Childbearing in di Prima's <i>Loba</i>	19
3.4. Religion and Sexuality: Subverting Judeo-Christian Narratives	20
3.4.1. Homosexual and Queer Performativity in Ginsberg's "Howl"	20
3.4.2. Fluid Sexuality and Gender Roles in di Prima's <i>Loba</i>	22
3.4.2.1. Breaking Normative Gender Roles in "Loba as Eve"	23
3.4.2.2. Ungendered Lilith	24
4. Conclusion	25
5. List of References	27

1. Introduction

Allen Ginsberg (1926-1997) and Diane di Prima (1934-2020) are both prominent poets of the Beat Generation, a literary movement that emerged in 1950s North America. They were both considered marginalized minorities due to their immigrant origins. Ginsberg came from a Jewish Russian background and di Prima, on the other hand, had Italian American roots. Furthermore, their affiliations with socialist and communist ideologies stemmed from a broader desire to challenge existing power structures and seek more egalitarian and inclusive societies. It is worth noting that both Ginsberg and di Prima, along with many other writers of the Beat Generation, were attracted to the countercultural movements that rejected mainstream culture and sought to challenge conventional ideas of post-World War II America.

Contemporary research has expanded its scope to include lesser-known Beat writers, especially women. As indicated by Estibaliz Encarnación-Pinedo, in a male-dominated literary movement, Beat women “remain relegated to a subordinate position within academic and scholar discourses, hardly ever being part of academic curricula or pushed to “all-women” panels in literary conferences” (*Beat & Beyond* 16). Therefore, I consider that an inclusive and balanced portrayal of the Beat Generation, in this case of Ginsberg and di Prima, is fundamental to shed light on the diversity within the movement and understand how different poets approached similar themes.

The present paper aims to analyze how Allen Ginsberg and Diane di Prima denounce the atrocities of the hegemonic system of the 1950s that are entrenched in North American society. This examination will be principally framed by ecocriticism and Marxist theories, Michel Foucault’s body-mind dualism, and Judith Butler’s definition of gender performativity. Ginsberg and di Prima denounce the power dynamics where the Man/human is in a subject position, whilst nature and women (in di Prima) become the object of exploitation for the benefit of humans. I will draw on Foucault's body-mind dualism to explain how the mind is locked into a patriarchal thinking rooted in binary oppositions, thus Ginsberg and di Prima recover the self by celebrating the body and sexuality. On the other hand, Judith Butler’s *Gender Trouble: Feminism and the*

Subversion of Identity lays the foundations for my interpretation of Ginsberg's depiction of homosexual and queer performativity in "Howl" and di Prima's abolishment of gender constructions in *Loba* and *Revolutionary Letters*. I shall then apply these concepts to the analysis with the intention of confirming my thesis that Ginsberg and di Prima's poetry subvert the patriarchal and capitalist system that is ingrained in civilization to gain freedom over their bodies, sexuality, and their connection with nature through creativity. This quest for radical change in society will be examined and compared in the poetry of both authors; in Ginsberg, in "Howl" and other poems to a lesser extent, and in di Prima's epic poem *Loba* and *Revolutionary Letters*.

To do so, the paper has been divided into two main sections and a conclusion. The first part is devoted to describing the socio-political literary context of the Beat Generation and, at the same time, to highlighting how there are differences in literary recognition according to gender. The second section deals with the comparative analysis of Allen Ginsberg and Diane di Prima. First, I address the ecological issues in both authors. Subsequently, I analyze the return of both authors to a pre-cultural, aboriginal stage, demonstrating how this return results in an empowerment of identity. Afterwards, the oppressive figure of Moloch, representative of the hegemonic system, is examined. Finally, I explore how both authors subvert the heteronormative religious discourse, breaking the established norms of gender and sexuality. To close the paper, I will conclude with a brief summary and critique of the findings.

2. The Beat Generation: The Social, Political and Literary Context

The Beat Generation originated from an informal conversation among a group of college students at Columbia University in New York. The key figures involved were Jack Kerouac, Allen Ginsberg, and Lucien Carr. Later, William S. Burroughs, a Harvard University graduate, joined. During their discussions, they expressed their mutual passion for writing and shared admiration for various writers who served as inspiration for their innovative and experimental literary works (Yulianto, "Floral Poetics" 5).

The term "beat" was derived from jazz musicians and hustler subculture following World War II, signifying a state of being down and out, impoverished, and fatigued. In

1944, Herbert Huncke, a hustler from Times Square, introduced the term "beat" to Jack Kerouac and his companions (Simpson 55). In Huncke's slang, this word carried the connotations of "exhausted, at the bottom of the world, looking up and out, sleepless, wide-eyed, perceptive, rejected by society, on your own, and streetwise" (Yulianto, "Floral Poetics" 5).

Through their writings, Beat poets frequently focused on individuals who were marginalized within institutions. Therefore, they separated themselves from the conventional norms and standards of American life and literature. As the Romantics, they actively pursued the realization of the ideals and experiences portrayed in their poetry through their own lives (Farrell 59). Unlike other intellectual circles of the 1950s that critiqued mass culture from an academic standpoint, the Beats offered a popular criticism deeply rooted in a genuine understanding of human purpose (Murnaghan and Rosen 272). By displaying their poetry beyond academic circles, the Beat writers endeavored to make their poetry accessible and widely embraced by the public realm. For example, San Francisco became the hotspot for the development of gay men's culture and alternative literary activity that rejected academic norms (Damon 85). Furthermore, the avowed homosexuality of some of the Beats further contributed to their critique of established American ideological beliefs and norms.

In 1950s America, everyday life was profoundly politicized, and the deviance embraced by the Beat movement served as a notable exception that highlighted the prevailing culture of conformity. The conflict between confession and repression was a defining characteristic of American culture during this period. The strict social norms and pressures of the Cold War era, including Senator Joseph McCarthy's anti-communist Red Scare policies that involved public confessions and executions, fostered a pervasive culture of secrecy and distrust. As a result, a need for countercultural figures who could challenge and oppose the dominant societal norms arose (Selby 68). Beat writers were not widely welcomed into American Cold War culture because they complicated the symbols of faith of the American middle class. Critics called them "beatniks", with a suffix suggesting communist complicity. The Beats were also decried as "The Cult of Unthink," the "Know Nothing Bohemians," and they were condemned for their drugs, dissent, dress, and hygiene (Farrell 69).

Beat's influence gave rise to a coffeehouse culture where poetry, jazz, and folk music converged, providing a captivating critique of the perceived pretense and social hypocrisy of 1950s America. Through their works in print and live performances, the Beat movement created spaces of freedom and expression, which resonated with young people and their personalist perspectives (Farrell 53). The Beat movement distinguished itself from mainstream literature and life "by its commitment to open forms, to personal engagement, to spontaneity, to immediacy, to nakedness, and to a seething sound and fury" (Farrell 66). Certainly, the confessional style and nonconformity of the Beat poets raised doubts about both the traditional forms of poetry and the societal structures they challenged. Barney Rosset, a publisher, released an anthology titled *The New American Poetry* that prominently featured the work of Beat poets utilizing an "open form" approach. This departure from academic formalism disrupted its sense of poetic decorum and left a lasting impact on the trajectory of American poetics. The book played a significant role in reshaping the nature of American poetry and influencing its future development due to the fact that Beat's ". . . sense of linguistic freedom influenced more by the way we actually speak in the heat of the moment than the manner" (Tytell 221).

Although mainstream Americans interpreted the Beats as atheistic hedonists, Beat personalism was rooted in religion and ethics. They also believed in the integration of spirituality and politics, as did civil rights activists like Martin Luther King Jr. The Beat spiritual revolution challenged American religion, rejecting the private pieties, positive thinking, and public hypocrisies of the 1950s (Farrell 67). They were striving for contemplation, morality, and wisdom, corresponding roughly to Buddhism. The Beats were among the people who brought Eastern ideas, especially Zen Buddhism, to the attention of the American public in the postwar world. To many of the Beats, Zen was especially attractive because it seemed to transcend the world of war and violence, consumption and alienation (Murnaghan and Rosen 228). During the 1950s, New York City and America at large experienced significant growth and transformation into an industrial and cosmopolitan metropolis. This period also witnessed a marked increase in consumerism within American society, a trend that was strongly influenced by the aftermath of the Second World War (Yulianto, "Floral Poetics" 2).

The Beat movements of the Fifties would eventually extend into the 1960s, shaping the countercultural movements of that era. Indeed, the Sixties America

underwent a significant change in its cultural history. This period saw the growth and peak of various movements such as the Civil Rights Movement, the Gay Rights Movement, and the Women's Liberation Movement, alongside the occurrence of events like the Berkeley protests, the Cuban missile crisis, the Vietnam War, the Cold War, and the emergence of the hippie counterculture, which popularized the "flower power" slogan to its greatest extent (Quinn 186).

Considerable changes have taken place since the Beat writers and poets were subjected to criticism for supposedly lacking intellectual depth, often attributed to their perceived laziness or a misguided association with system-directed violence. Unfortunately, this perspective was perpetuated by mainstream media and academia, which propagated the stereotype of "the shallow Beatnik," and "hindered the inclusion of Beat Studies as a serious field of research." (Encarnación-Pinedo, "Intertextuality" 1). However, there has been a progressive shift in this trend over the years. The understanding and appreciation of the Beat movement are evolving, and the mischaracterizations and dismissals are being challenged. A growing number of scholars and researchers recognize the significance and complexity of the Beat writers' contributions to literature, culture, and social critique. Lynn M. Zott's *The Beat Generation: A Gale Critical Companion* (2003) plays a crucial role in expanding the depth and breadth of research on the Beat Generation's literary and cultural movement, often including the thoughts of Beat authors through letters, interviews, and documents.

After more than six decades since the initial publication of Beat literature, the field of Beat studies has undergone significant expansion through the exploration of new avenues and perspectives, remarkably feminist criticism and cultural studies (Theado 748). Indeed, as Wesley Vulkers states: di Prima's poetry and other beat literary works "are gaining more attention [now] than in the nineteen-fifties . . . when most of it was first published." (11). Brenda Knight's *Women of the Beat Generation* (1996) provides a comprehensive collection of writings by female Beat authors, highlighting their distinct voices and experiences. This anthology offers a more inclusive and balanced representation of the Beat Generation (Encarnación-Pinedo, *Beat & Beyond* 16). Moreover, in the book *Hip Sublime: Beat Writers and the Classical Tradition* (2018), Nancy M. Grace and Tony Trigilio's paper examines how di Prima reimagined and

modified classical stories in her works so as to disrupt notions of gendered identities (Murnaghan and Rosen 226).

2.1. The Focal Point of the Movement: The Men of the Beat Generation

The male figures associated with the Beat Generation played a significant role in shaping the movement and its cultural impact. Some of the prominent men of the Beat Generation include the triumvirate Jack Kerouac, William S. Burroughs, and Allen Ginsberg. These men, along with other writers like Neal Cassady, Lawrence Ferlinghetti, and Gregory Corso, formed a tight-knit group of friends and collaborators who shared their literary works, ideas, and lifestyles.

The men of the Beat Generation challenged the conformist values of post-World War II America. The cultural impact of these writers was evident in the public reactions, legal challenges, and censorship they faced due to the explicit and subversive nature of their writings. For instance, Ginsberg's "Howl," which would later be considered the manifesto of the Beat Generation, encountered restrictions and legal obstacles upon its publication because of its raw and explicit language, as well as its themes of homosexuality and critiques of society (Stewart 146).

Nevertheless, the portrayal of women in the writings of male Beats was limited and narrow, lacking a diverse and nuanced representation (Encarnación-Pinedo, *Beat & Beyond* 33). Through an examination of the notable works of male Beats, it becomes evident that their literature often adhered to the conventional gender stereotypes prevalent during that era (Hardt 11).

2.2. The Silenced Voices: The Women of the Beat Generation

The inclusion of women writers in Beat anthologies, studies, and publishing houses has been notably limited and scarce. Indeed, their presence and contributions within these contexts have been largely overlooked or underrepresented. As MacLeod states "Beat women were made into outsiders within an already marginalized group" (3).

In the 1950s, the position of white middle-class women in society had well-established boundaries, and those who deviated from these norms were met with societal rejection. Women who chose to participate in the Beat movement were among those who encountered such rejection from the hegemonic system. Although the Beat movement advocated for challenging the established norms and dismissing traditional societal constructions, women's role within the movement often mirrored the subordination experienced by women in mainstream culture (MacLeod 3). Female Beat writers were often overshadowed by the prominent male figures of the Beat movement. As a result, they were deemed less significant by misogynistic literary critics who were captivated by the male Beats (Quinn 176). As a matter of fact, the traditional literary canon and criticism have perpetuated an imbalance that exemplifies male bias, particularly in the dominance of the triumvirate of Kerouac-Ginsberg-Burroughs, which continues to eclipse the perception of the Beat Generation in academic circles (Encarnación-Pinedo, *Beat & Beyond* 22).

Women within the Beat milieu had limited opportunities for artistic growth and development, as they were often confined to prescribed roles as lovers, muses, caretakers, and mothers. These roles left little space for their self-realization and pursuit of artistic endeavors (Hardt 12). They maintained a state of relative silence, engaging in writing but rarely afforded the privilege of wholeheartedly dedicating themselves to their craft. A considerable number of them endured a wait of twenty years or more before their works could be published and shared with the world (Goggans 4). Departing from the confines of traditional domestic roles, these women adapted and utilized the multifaceted style of Beat writing to conceive a female literary subjectivity which gave an “. . . antiestablishment critique of women's assigned place and value in patriarchy . . . ” (Johnson and Grace 12). They sought to express themselves directly, using their own voices, rather than having their experiences filtered through their relationships with male Beats (Encarnación-Pinedo, *Beat & Beyond* 32). For instance, the memoir genre acted as a medium to bring the presence of women artists in the Beat literary movement to public awareness (Grace and Johnson 141). Joyce Johnson's *Minor Characters*, Bonnie Bremser's *Troia: Mexican Memoirs* and Diane di Prima's *Memoirs of a Beatnik* contributed to this. Therefore, the "gendered emphasis" in their works allowed them to assert their own perspectives and experiences as women in a male-dominated literary landscape (MacLeod 3). As Ronna C. Johnson and Nancy M. Grace claim, their

unconventional approach to life and their literary pursuits forged “. . . a body of woman-centered Beat literature that anticipated second wave feminism” (7).

3. A Comparative Study of Allen Ginsberg and Diane di Prima’s Poetry

3.1. Ecological Concerns

3.1.1. The Downfall of Nature in Modern Society in Ginsberg’s “Plutonian Ode” and di Prima’s *Revolutionary Letters*

Numerous poets and writers linked to the Beat Movement incorporate ecological concerns and green movement politics into their works. These concerns are often used to challenge their own socio-political stance and to envision a more balanced and sustainable way of coexisting with nature (Encarnación-Pinedo, “On Webbed Monsters” 1). In "Plutonian Ode," Ginsberg expresses his poetic and mournful reflections on the socio-political upheavals of those times, which exposed the materialistic and “anthropocentric” beliefs of those in political power. (Yulianto, “Material Overconsumption” 2). Despite the political activism evident in the works of di Prima, this engagement has often been overlooked or weakened by the ecocritical discourse. This is partly due to the romantic and naive aesthetic of some portrayals of encounters with nature in her work, as well as the fact that the white male perspective is often given priority in these representations (Encarnación-Pinedo, “On Webbed Monsters” 2).

Materialism consistently revolves around humans or “Anthropos.” As a result, in their daily consumption of material goods, both the products and the natural environment are reduced to mere objects, serving only to fulfill human needs and desires (Yulianto, “Material Overconsumption” 4). The Cold War and Climate Change play significant roles in the emergence of the Anthropocene era as they emphasize Rachel Carson's assertion that the "man's war against nature" is tantamount to a "war against himself" (qtd. in Daw 2).

As depicted in “Plutonium Ode,” substantial ecological risks arise from the overexploitation and consumption of natural resources by humans, which lead to the collapse of ecosystems (Leonard 145): “Too much industry / No fish in the Rhine / Lorelei poisoned” (Ginsberg 727). Written during the oil crisis, Ginsberg’s poem highlights various exploitative practices, such as offshore drilling, crude and shale oil

extraction, and the establishment of coal plants encroaching on Cheyenne territory (Encarnación-Pinedo, "On Webbed Monsters" 4).

Diane di Prima's Letter #16 serves as a clear example, beginning with a direct admission of guilt that states "we are devouring the planet" (*Revolutionary Letters* 25). In letter #61, she provides a comprehensive and detailed account of the consequences resulting from the uncontrolled utilization of natural resources. Di Prima, in letter #73, titled "Dream poem about Reagan & Co," envisions a future where nature meets its demise due to the actions of politicians: "when we are dirt poor / and no longer have our mountains for shelter" (101).

In the poem, Ginsberg demonizes and denounces the government's involvement in the plutonium industries: "bureaucratic & horrific arm'd, Satanic industries" (Ginsberg 704). With this, he seeks to heighten public ecological consciousness regarding the dangers of excessive human consumption and mismanagement of the atomic material (Yulianto, "Material Overconsumption" 6). Ginsberg portrays plutonium as a material commodity that American scientists experimented with to create nuclear weapons.

In di Prima's letter #9, the resistance against the government is evident through the specific targeting of "the head of Dow Chemical" (*Revolutionary Letters* 15), referring to the prominent American multinational chemical corporation that produced napalm B compound during the Vietnam War (Encarnación-Pinedo, "On Webbed Monsters" 4). The pervasive consumerist culture not only seeks to profit from and deplete natural resources, but also disadvantages the working-class population. In letter #32, di Prima views civilization as "the cancer" and mourns how the city "consume[s] the air and water / for miles around it," (*Revolutionary Letters* 42), but also pushes the most impoverished individuals to the outskirts in letter #70: "forces expendable poor to the edges" (*Revolutionary Letters* 74).

3.1.2. The Connection between Creativity and the Reawakening of Nature in Ginsberg's "Sunflower Sutra" and di Prima's "Rant"

The human predator inclination exposes the objectification of material possessions, stemming from a lack of understanding of their true essence. Following Mahayana Buddhist principles, all material things are insubstantial since they disrupt the "natural environment and social harmony" (Yulianto, "Material Overconsumption" 3).

The harmful nature of modern existence, intertwined with the industrialization and technological advancements of society, prompts the poets to rethink social life in terms that are more environmentally friendly. This alternative vision of the world is often portrayed through a profoundly idealistic and sentimental perspective, frequently evoking a sense of longing for bygone eras (Encarnación-Pinedo, "On Webbed Monsters" 4).

Ginsberg's poetry highlights the way capitalism has overtaken urbanism, transforming it into a genuine nightmare. However, one of the most crucial aspects of Ginsberg's work is the belief that the act of creation can serve as a catalyst for "reawakening an awareness of our surroundings" (Ferrere 9). This is exemplified in Ginsberg's "Sunflower Sutra," where the remnants of an old locomotive, symbolizing an industrialized vision of America, take the form of a colossal sunflower.

In the poem, the speaker and his friend, Ginsberg and Kerouac, reaffirm their identity as being connected to nature and the "golden sunflowers" (Ginsberg 139). As part of the Beat spiritual vision, "the smut and smog and smoke of olden locomotives" (138) serves as a critique against the materialistic mindset of humanity. This emphasizes that their true identity lies not in their desolate and mundane surroundings, symbolized by the "bleak dusty imageless locomotive" (139), but rather in their inner essence represented by the "golden sunflowers." Therefore, the self-identification with the sunflowers signifies their discovery of a new vision, representing their poetic sensibility and spiritual consciousness, which in Buddhism, implies a state detached from worldly and material concerns (Yulianto, "Floral Poetics" 11). Therefore, they are able to transcend the disillusionment and advocate for a renewed sense of wonder and enchantment in landscapes.

Furthermore, in di Prima's letter #75 "Rant," she emphatically states that "THE ONLY WAR THAT MATTERS IS THE WAR AGAINST / THE IMAGINATION" (*Revolutionary Letters* 106). Departing from a utopian vision, the poet sees the city closely intertwined with nature as a space where individuals could live in freedom. From the point of view of a new ecocritical theory, "material" ecocriticism, "human and environment are inextricably interdependent" (Daw 23). This questions the dualistic connection between Nature and Culture, as well as between humans and their surroundings. The act of imagining a "better" city can be interpreted as an active effort to reclaim and restore the urban space while assuming ecological responsibility. In this

sense, the poet's exploration of an alternative cityscape aligns with a larger mission of reestablishing a harmonious relationship between humans and the environment (Encarnación-Pinedo, "On Webbed Monsters" 6).

3.2. The Lost Aboriginal Land: Before the Patriarchal and Capitalist System

3.2.1. Gaining Identity by Embracing Nature in Ginsberg's "Howl" and *The Fall of America: Poems of These States*

The portrayal of a long-lost primal land is intricately connected to and juxtaposed with Ginsberg's visionary and apocalyptic depiction of the city. The imagery of environmental and urban deterioration can symbolize the internal conflicts between Ginsberg and the external world from a social and political perspective (Ferrere 2).

From an ecocritical approach, the poem "Howl" emphasizes the urgent need to reclaim and protect the natural landscape from capitalist exploitation. Indeed, in the opening lines of the second part of "Howl," Ginsberg observes how mainstream urbanism transforms into a mechanism of oppression by capitalist forces against citizens (Ferrere 9): "What sphinx of cement and aluminum bashed open their skulls and ate up / their brains and imagination?" (Ginsberg 131). The reiterated "who" throughout the first part of the poem highlights their marginalization, since they do not accept the hegemonic system that "negates their freedom, independence, and agency to define their own identity" (Beaulieu 24).

who were expelled from the academies for crazy & publishing
obscene odes on the windows of the skull,
...
who got busted in their pubic beards returning through Laredo
with a belt of marijuana for New York, (Ginsberg 126).

By naming all these "whos," Ginsberg intends to remove the oppressive burden and emerge the pre-cultural self, thus returning to an aboriginal state that is not corrupted by civilization. As claimed by Nick Butler and Stephen Dunne, there is a "need to somehow 'overcome' the Cartesian mind-body dualism" (22). Therefore, this alienated "generation destroyed by madness, starving hysterical naked" is looking for a

reconnection with nature, with “the ancient heavenly connection” (Ginsberg 126). According to John Tytell “nakedness signified rebirth, the regenerative recovery of identity” (qtd. in Tanioka 57). The Beats used drugs as a tool for disinhibiting the manipulated consciousness by the hegemonic system. In this manner, the Beats were able to free the “body and mind . . . from binary oppositions” (Falla 61).

This return to the Aboriginal is also seen in his collection *The Fall of America: Poems of These States*. In the poem “Bayonne Entering NYC,” Ginsberg writes “Man city, my city, Mannahatta” (420). The use of the word “Mannahatta” is part of a broader vision that Ginsberg inherited from Walt Whitman¹ (Ferrere 8). This vision encompasses an appreciation of the indigenous perception of America, considering “Mannahatta” is how the Lenape tribe named the city of Manhattan. All this signifies a desire to reconnect with the land on a profound level, honoring its original inhabitants and embracing a more holistic and sustainable approach to living in harmony with nature. Furthermore, in the poem “Iron Horse,” the reference to “Mannahatta” reflects a sentiment reminiscent of Jean-Jacques Rousseau's vision, emphasizing the contrast between the pristine natural landscape of the past and the destructive changes caused by capitalism and industrialization (Ferrere 8). The term “Mannahatta” suggests a desire to embrace the natural and move away from the artificial or mechanized aspects of modern society. Ginsberg, by saying “All landscapes have become Phantom” (455), presents a dystopian or Rousseauist portrayal of a future America that appears apocalyptic, showing a critique of civilization's impact on the natural world. This vision, rooted in Whitman's poetic legacy, serves as a foundational element in Ginsberg's exploration of American identity and his critique of modernity (Ferrere 8).

Mind wanders. Sleep, cough & sweat...

Mannahatta's

tunnel-door cobbled for traffic,

trucks into that mouth (Ginsberg 456).

¹ Walt Whitman (1819-1892) is considered to be one of the most influential figures in American literature and is often referred to as the “father of free verse.” As Louis Simpson states, “Ginsberg saw Whitman as a sexual revolutionary.”(59). Indeed, Whitman's pioneering use of free verse and his celebration of individuality had a significant impact on Allen Ginsberg's poetic style and themes.

3.2.2. Women's Empowerment through Nature in di Prima's *Loba* and *Revolutionary Letters*

In *Loba's* poem "FOR CAMERON," di Prima expresses her concern about the subordinate status of women, portrayed here as being confined to domestic roles. She questions how women were subjugated, suggesting that one of the ways to imprison and control the female body was through compliance with the cultural construct of the housewife role (Thomsen 16). Di Prima depicts women as having fallen "out of attention, / Wiping gnarled fingers on a faded housedress. / Lying down in the puddle beside the broken jug" (*Loba* 152).

Di Prima uses the she-wolf from Native American tradition, which echoes the classical legendary figure "lupa," to address and reformulate the dichotomy between being the muse and the destroyer, the comrade and the hunter, the creator and the killer who roams the desert "gathering the bones of dead wolves, assembling them into full skeletons, and then singing them back to life . . . [and] . . . morph into free human females." (Murnaghan and Rosen 232). Moreover, she shows a dichotomous vision between nature and culture within the Western construct. Male supremacy is associated with power and the potential destruction generated by the prevailing system. In fact, the perception of nature as an obstacle to cultural advancement is often influenced by masculine dominance. Di Prima challenges this perspective by suggesting that it is actually culture itself that confines and restricts nature through processes such as globalization and industrialization (Euceda 24). She pictures women's subordination across the course of time: "Is she city? Gate she is we know" (*Loba* 12). The poem implies that the masculine has infiltrated "the city" through the passive and objectified feminine, with the city symbolizing a realm of masculine power and encompassing the cultural domain (Thomsen 3). Di Prima draws a clear connection between the oppression of women by men and the exploitation of nature by men in her work (Encarnación-Pinedo, "On Webbed Monsters" 7).

According to Michel Foucault, Cartesian dualism is revisable in the theory of the duality of body-mind, which rationalism understood it as the body imprisoning the mind. Foucault announces that in reality, it is the body that is modeled by the mind through civilization which creates its social constructions (Butler and Dunne 20). The symbol of

the Loba is a return to a precolonial state. The Loba embodies the vitality and richness found in indigenous American cultures, which are situated outside the boundaries of Western conceptions of binary opposites like “the mind/body, masculine/feminine and nature/culture divisions.” (Thomsen 18). By blending the human and animal attributes of the ever-changing goddess, di Prima relates the androcentric exploitation of women and nature for the benefit and convenience of men (Encarnación-Pinedo, “On Webbed Monsters” 8). Additionally, di Prima shows women’s mystical bond with nature as a way to withstand the attacks of the patriarchal system by transforming into her wild physicality: “she lies on her back in the sand like a human woman, . . . Now / she rises, like the sun, she flicks / her tail” (*Loba* 29).

In the poems "Revolutionary Letter #44: (for my sisters)" and "Revolutionary Letter #66: TO THE PATRIARCHS," di Prima challenges gender roles and brings about the empowerment of the female body (Quinn 183). On the one hand, in the former poem, she depicts the matriarchal aspect, equating the strength of women with the force of nature “labor, sucking babes, we / liberate, and nourish, as the earth (*Revolutionary Letters* 54). In opposition, in the latter poem di Prima equates the female body with the destructive aspect of war belonging to the masculine sphere: “My body a weapon as yours is . . . My cunt a bomb exploding / yr christian conscience (*Revolutionary Letters* 81).

3.3. The Authoritative Figure of Moloch

Within a biblical framework, the Canaanite deity known as Moloch is connected to blood rituals that involve the sacrificial offerings of children (Ferrere 9). Ginsberg and di Prima revisit the Judeo-Christian figure of Moloch as a symbol that suppresses human will and freedom, which is considered the most valuable according to the Beats (Mathes 26).

3.3.1. As the Embodiment of the Oppressive System in Ginsberg’s “Howl”

In “Howl,” Ginsberg draws a parallel between the deity of Moloch as a representation of the oppressive capitalism. According to Anil Pradhan, Ginsberg depicts Moloch as the embodiment of “the oppressive, Capitalist and heteronormative society”

(5). Furthermore, it represents the lives of young individuals offered as sacrifices to the urban environment and the hold of capitalist forces (Ferrere 9). Moloch, as a deity linked to the act of sacrificing children, symbolizes the industrialized and capitalist society where the "best minds" of his generation are tragically consumed and destroyed (Kaiissar 1290). Ginsberg uses Moloch as a metaphor for how materialism, capitalism, and the American government imprisons the individual: "Moloch the crossbone soulless jailhouse and Congress of sorrows!" (131).

In the second part of the poem, Ginsberg employs the figure of Moloch to illustrate the inseparable connection between capitalism and sexuality. The capitalistic society embodied by Moloch "suppresses sexuality and marginalizes sexual deviants" (Kaiissar 1293). Indeed, he makes a comparison between the children sacrificed to Moloch and the American homosexuals trapped inside the hegemonic system where heteronormativity rules. In "Howl," Ginsberg implies his personal experience of being marginalized in society due to his sexual orientation: "Cocksucker in Moloch! Lacklove and Manless in Moloch" (131). As a consequence, a feeling of isolation and a loss of spirituality arises in the poet: "Moloch in whom I sit lonely! Moloch in whom I dream Angels!" (Ginsberg 131).

Moloch's self-alienating quality not only separates the poet "from others[,] but [also] his body itself." (Freeland 10). Through the simile "bodies turned to stone, as heavy as the moon," Ginsberg critiques the repressive 1950s America, which compels individuals to "dream of a life a nightmare" (Ginsberg 130). He observes how "the best minds of [his] generation [are] destroyed by madness, starving hysterical naked" (126). In analogy to the alienated Beat Generation, these "best minds" are subjugated to "the Mind", the oppressive power of the dominant culture: "Moloch whose name is the Mind" (Ginsberg 131). Moloch, in this context, is a mental prison that exists within oneself, capturing and confining the individual. Nonetheless, the presence of "nakedness" holds significant value within Ginsberg's poem, since it erases "the surface inscriptions that categorize bodies by gender, race, age..." (Falla 59).

Religion in capitalism is a convenient tool to avoid mass revolution, but capitalism itself becomes a new religion as Ginsberg announces: "Moloch whose skyscrapers stand in the long streets like endless Jehovahs" (131). Skyscrapers are seen as new churches

and money as a new Bible. As the poem suggests, Moloch's "blood is running money" (Ginsberg 131). Consequently, mainstream and consumer culture encourage conformity, making people renounce their human values in favor of material wealth (Kaiissar 1295).

Ginsberg discreetly offers a criticism of the middle-class society in "Howl": "Moloch! Moloch! Robot apartments! invisible suburbs!" (Ginsberg 131). He connects the emergence of the "soulless" Moloch with the comfort and contentment of the bourgeois class: "they broke their backs lifting Moloch to Heaven!" (Ginsberg 132). He suggests that Moloch's malevolent sway has infiltrated the minds of his fellow citizens, who metaphorically find themselves weakened and submissive because they opted to worship him (Beaulieu 22).

Moreover, the irony lies in the portrayal of Moloch's eyes as "thousand blind windows!" (Ginsberg 131). This imagery contradicts the idea that the numerous light sources improve Moloch's vision; instead, they actually reduce it to blindness (Paris-Popa 78). Therefore, Moloch causes humans to lose their sight, "thus preventing them from being in touch with their individuality, creativity, and spirituality." (Beaulieu 23): "Visions! omens! hallucinations! miracles! ecstasies! gone down the American river!" (Ginsberg 132). Consequently, it has severed its link with the divine and Nature, shifting its focus to values that are human-made and artificial (Paris-Popa 82): "Moloch whose love is endless oil and stone! Moloch whose soul is electricity and banks" (Ginsberg 131).

3.3.2. As a Metaphor for the Virgin Mary's Childbearing in di Prima's *Loba*

Moloch is also indirectly mentioned in Diane di Prima's Part 6 of *Loba* titled "The Seven Joys of the Virgin." In this section, the initial situation examined is "Annunciation," depicting the instance when Angel Gabriel appears before Mary to tell her that she will give birth to the son of God. The white lily, traditionally associated with love and purity in Christian narratives, becomes a visual manifestation of Mary's submission" (Mackay 3): "the lilies / bent of themselves, my body / bent under weight of robes" (102). Although the Virgin Mary is positioned as the object of God's plan within a traditionally male perspective, di Prima revises these texts and provides Mary with an alternative narrative space in which she takes on an active and empowered stance, becoming the subject of her own story where she recounts the experience as "a violent rape rather than the favor of God." (Encarnación-Pinedo, *Beat & Beyond* 223).

the tall man, towering,
it seemed to me
in anger, I was fifteen only
& his urgency
(murderous rage) an assault I
bent under.
(di Prima, *Loba* 101)

In the poem “Nativity,” di Prima depicts Jesus “horned, like a king (*Loba* 108)”, potentially alluding to various pagan gods often illustrated with horns. Nevertheless, according to Chelsea Megan Mathes, it is probable that this image refers specifically to Moloch, considering the mention of kingship (26). By using the symbol of Moloch, di Prima portrays Mary’s act of giving birth as a relinquishment of her own youthfulness for the benefit of humankind. Mary was only fifteen years old when her body was used as a vessel to deliver Jesus (Mathes 25). Therefore, di Prima reviews the subjugation of women within Christian patriarchal narratives and denounces how a “a distinctively feminine [and maternal] experience such as giving birth is turned into an opportunity to oppress them” (Encarnación-Pinedo, *Beat & Beyond* 200). Di Prima, contrasting the Virgin Mary’s and the Loba’s labor, highlights how an “active childbirth, deeply connected to nature and the female body, is radically opposed to an “occidental” tradition that defines pregnancy and labor in terms of passivity” (Encarnación-Pinedo, *Beat & Beyond* 198). Consequently, in di Prima’s interpretation, Mary is deprived of both physical and spiritual autonomy that typically accompanies the act of giving birth, thus detaching her from nature.

3.4. Religion and Sexuality: Subverting Judeo-Christian Narratives

3.4.1. Homosexual and Queer Performativity in Ginsberg’s “Howl”

Judith Butler argues that “the rules that govern intelligible identity . . . are partially structured along matrices of gender hierarchy and compulsory heterosexuality, [which] operate through repetition.” (145). However, Ginsberg defied the established societal norms and celebrated sexual freedom as a means of resistance. He confronted the

pervasive influence of religion, which commodifies sexuality, and highlighted how the capitalist system reinforces heterosexuality as the dominant norm (Selby 63).

In "Howl," Ginsberg offers a critique of religion by presenting religious and sacred elements in a provocative manner. Ginsberg compares "the best minds of my generation" with "angelheaded hipsters" (126), suggesting a divine quality by attributing them with halos. Ginsberg implies that their society propelled them into this elevated state of consciousness. The madness attributed to the Beat Generation is regarded as holy, as it grants them access to a heightened spiritual understanding (Kaiissar 1294). Ginsberg seizes and subverts religious mechanisms that annul the sexual freedom of the individual. An essential element of the poem is the portrayal of queerly pleasurable activities occurring openly in public spaces within the city (Pradhan 2). He aims to achieve sexual freedom "by resituating the body transgressively in terms of the signifying practices constructing identity." (Falla 59).

who howled on their knees in the subway and were dragged off the roof
waving genitals and manuscripts,
who let themselves be fucked in the ass by saintly motorcyclists and,
screamed with joy,
who blew and were blown by those human seraphim, the sailors, caresses of
Atlantic and Caribbean love, (Ginsberg 128).

This subversion of norms is empowered through a discursive reversal of the pain-pleasure paradigm, achieved through a poetic engagement with queer desire, eroticism, and performance. By finding pleasure in acts that are deemed repulsive and subject to punishment, these lines offer an alternative portrayal of queer male identities, characterized by their expressions of shrieks, screams, and howls. This "performative subversion" transforms the confessional style of writing, enabling the articulation of dissenting sexualities (Pradhan 7).

Ginsberg fearlessly employs uncensored language as a means of launching a liberating attack on the confining stereotypes related to sexuality, pain, and pleasure that are perpetuated by the heteronormative and hegemonic forces in society (Pradhan 2). Ginsberg displays the best minds of his generation engaging in explicit and

unconventional sexual acts, describing them as being involved with "saintly" motorcyclists and portraying them as angelic beings. This juxtaposition of religious imagery with the overt content of the poem creates a contrast. By elevating motorcyclists, who were marginalized and mistreated by 1950s American society, to the status of divine beings, Ginsberg critiques religion for its homophobia and its suppression of eroticism. Through the explicit portrayal of underground homosexual practices, he challenges the homophobic and anti-erotic stance of religion, aiming to dismantle societal taboos and promote acceptance and liberation (Kulić 9).

Ginsberg and his generation find a sense of exhilaration in their pursuit to challenge and subvert heteronormativity, but struggle to fully understand and free themselves from the system as they realize they are trapped within the machinery of Moloch (Pradhan 7).

3.4.2. Fluid Sexuality and Gender Roles in di Prima's *Loba*

Through her poems, di Prima proposes alternative perspectives and narratives that aim to disrupt normative notions of gender identity and embrace a more inclusive and diverse understanding of "the body, female sexuality, and societal expectations of gender roles" (Thomsen 2). Di Prima's work focuses on challenging and transforming established representations that categorize difference and Otherness. The *Loba*, according to Gillian Thomsen, is "an incarnation of the feminine manifested as a beast, a wolf-like creature." (2). Di Prima disrupts the patriarchal portrayal of female archetypes found in mythology by employing a variety of images that simultaneously conform to and challenge those established representations (Encarnación-Pinedo, *Beat & Beyond* 210). In the collection *Loba*, di Prima celebrates the primal, sensual aspects of human existence through her portrayal of the *Loba* that shapeshifts along the text, representing an enigmatic and fluid embodiment of femininity. The *Loba* defies easy classification as either a woman or a beast, embodying characteristics of both (Thomsen 17).

As Mathes suggests, the *Loba*'s sexuality is associated with the element of water (4). Her empowered femininity and indeterminate physicality are likened to the characteristics of water - fluid, dynamic, and influential, holding sway over the masculine presence. For instance, in "THE LOBA DANCES," the *Loba* engages in a fierce dance,

wielding her sexuality as a potent, destructive force, leaving behind a trail of "devoured" men. Nonetheless, through ambiguity, di Prima intends to provoke the reader to rethink the issues of preconceived notions of feminine sexuality. The contrasting images of "the feminine as a temptress, predatory and dominant," are juxtaposed with the notion of "the feminine as elegant and delicate as a pearl" (Thomsen 4).

ghoul lips of
lovers she
left
like pearls
in the road (di Prima, *Loba* 19).

Moreover, in the poem "SHE WHO," di Prima explores the interconnectedness of her body and sexuality with the natural world: "stars are the seed pearls she sets on her flesh / they are the milk of her breasts & the juice of her love / her orgasm shakes the darks worlds to their depths." (193).

3.4.2.1. Breaking Normative Gender Roles in "Loba as Eve"

As Judith Butler states in *Gender Trouble*, gender is a performance that requires consistent repetition and internalization of specific practices, such as actions, behaviors, gestures, or speech forms, to be sustained (31). In the initial poem of this segment, titled "I am thou & thou art I," Loba embodies a universal presence encompassing all beings and aspects, including the male. By dissolving the limited corporeal existence of the male figure depicted in the gospel, Loba redirects the narrative to inherit his actions: "your words / slip off my tongue, I am pearl / of yr final tears, none other / than yr flesh, though it go soft" (di Prima, *Loba* 71).

Additionally, in the poem titled "& in all things am i dispersed," di Prima portrays Loba/Eve as both the creator and destroyer of the universe, referred to as "'our' / Materia, mother & matrix / eternally in labor" (*Loba* 73). The use of quotation marks around "our" highlights the author's revision of the myth. By presenting "Loba as Eve" in contrast to the sinful Eve depicted in Christian narratives, di Prima's interpretation empowers Eve, challenging the patriarchal representation found in the Bible. As a result, di Prima

portrays Eve as the mother goddess, with a powerful energy that is exploited by man as depicted in the line "suckle at my tits." (*Loba* 74).

3.4.2.2. Ungendered Lilith

Originating from Jewish mythology, Lilith has been a source of inspiration and fear for both men and women, depicted alternatively as a "winged and fanged demon" and an alluring seductress. Consequently, Lilith exists both outside the patriarchal system as a sexually liberated woman and within it since she faces demonization and repercussions for her autonomy (Encarnación-Pinedo, *Beat & Beyond* 206).

As a counterpart to Adam, Lilith² represents the other side of the masculine construct and emerges as a multifaceted character who defies conventional feminine categorization. Her complexity and ambiguity shield her from being reduced to others' definitions. In di Prima's portrayal, Lilith travels through "fluid and conflicting representational narratives" (Encarnación-Pinedo, "Intertextuality" 6). In the part "LILITH: AN INTERLUDE," Lilith is both masculine and feminine as a "soft / hermaphrodite" (di Prima, *Loba* 87). This Lilith is mythical, genderless, and unrefined, but she also is:

Where land touches water; where fire meets w/air
where guts of earth burst out in coal, or diamond:
it is flesh, it is flesh, it is Lilith. Interface. (di Prima, *Loba* 92)

In the realm of feminist theory, the pro-sexuality movement has persuasively contended that sexuality is invariably formed through "the terms of discourse and power, where power is partially understood in terms of heterosexual and phallic cultural conventions." (Butler 30). Lilith's sensuality remains an eternal temptation as she continuously offers her body: "Delicious the flesh she offers, like succulent / rare meat from the spit, her eyes / glint thru sacred, ancient letters in yr study" (di Prima, *Loba* 88). By using the myth of Lilith as a vehicle, di Prima challenges established gender norms

² As stated by Gillian Thomsen, "Adam actually had a wife before Eve who was made from the earth like him and so considered herself equal to her husband, which resulted in a fight." (32).

rooted in physicality. Through this reinterpretation, di Prima portrays and embraces the female body and its sexuality, celebrating its significance “as a source of power, independence, and holiness.” (Mathes 50).

In Allen Ginsberg's epic poem "Howl," he passionately proclaims in "Footnote to Howl" that everything, including the flesh, is holy: "The skin is holy! The nose is holy! The tongue and cock and hand and asshole holy!" (134). Although Ginsberg's expression of this idea differs from di Prima's, both writers celebrate the sanctity of the body. Di Prima emphasizes the holiness of the female body and her sexuality as a natural and potent aspect of the female experience, countering the historical labeling of women's sexuality as inappropriate.

4. Conclusion

Allen Ginsberg and Diane di Prima, being part of the Beat Generation, challenged the deeply rooted patriarchal and capitalist structure of society in their poetry. The sociocultural and historical context of 1950s North America highlighted the impact of Cold War anxieties, the rise of consumerism, and the conformity of the McCarthy era.

All the points mentioned above demonstrate that Ginsberg and di Prima's poetry subverts the established order, addressing the matter of ecology and gender norms. Furthermore, they vindicate creative expression so as to achieve liberation concerning their own bodies, sexuality, and their relationship with the natural world. To do so, they illustrate how civilization has been hugely devastating for nature as well as for women and non-heteronormative collectives. Both poets employ nature and creativity as a source of empowerment of these. Ginsberg, by identifying himself with the sunflower image, conveys a hopeful vision for his generation in "Sunflower Sutra." Likewise, in *Revolutionary Letters* and *Loba*, di Prima seeks to empower women's body and enable them to break free from limiting gender roles and societal expectations. Through the figure of the she-wolf in *Loba*, she suggests that patriarchal violence against women and ecological destruction are intimately connected in Western societies.

The paper also proves how both poets, by using Judeo-Christian imagery like Moloch, denounce the horrors of the patriarchal system that alienates the individual and their freedom. Ginsberg's depiction of Moloch in "Howl" addresses social issues such as capitalism, ecology, and homosexuality, whilst di Prima's "The Seven Joys of the Virgin" in *Loba* focuses on gender inequality and women's objectification in the Christian discourse. Moreover, both writers disrupt the conventional religious narrative that adheres to heteronormativity, shattering the established conventions surrounding gender roles and sexuality. Then, they bestow the power of the religious establishment upon the marginalized people. In a more explicit manner, Ginsberg's "Howl," draws a parallel between the Beats and religious figures such as angels, who perform homosexual practices in urban space. On the other hand, di Prima explores female sexuality as a mystical force related to nature. By appropriating the words of the Bible through the transformation of the *Loba* into Eve and Lilith, she offers a feminist reading of the myths and frees women from the gender norms perpetuated in society regarding women's sexuality.

Ginsberg and di Prima's poetry presents creativity and imagination as the only vectors of change in the sick society of the period they were living. For that reason, I believe that future research might be done on presenting the Beat Generation in an inclusive and equitable manner to illuminate the various facets of the movement and to grasp how distinct poets tackled comparable or interconnected themes. Besides, a more thorough study that asserts the modernity of the ideas of these authors would be desirable.

5. List of References

- Beaulieu, Pierre-Luc. *Transgressing the Last Frontier: Media Culture, Consumerism, and Crises of Self-Definition in the Works of Allen Ginsberg, Don DeLillo, and Chuck Palahniuk*. 2016. Université Laval, MA Thesis. *Corpus UL*, <http://hdl.handle.net/20.500.11794/26630>.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.
- Butler, Nick and Stephen Dunne. "Duelling with Dualisms: Descartes, Foucault and the History of Organizational Limits." *Management & Organizational History*, vol. 7, no. 1, 2012, pp. 31–44. *Taylor & Francis Online*, <https://doi.org/10.1177/1744935911427218>.
- Damon, Maria. "Camping Up the Canon: Jack Spicer's Subaltern Wit." *Studies in American Humor*, vol. 6, 1988, pp. 82–92. *JSTOR*, <http://www.jstor.org/stable/42573687>.
- Daw, Sarah. "Introduction: Ecocriticism and the Mid-Twentieth Century." *Writing Nature in Cold War American Literature*, Edinburgh University Press, 2018, pp. 1-25. *Crossref*, <https://doi.org/10.1515/9781474430043-002>.
- Di Prima, Diane. *Loba*. Penguin Books, 1998.
- . *Revolutionary Letters*. City Lights Books, 2021.
- Encarnación-Pinedo, Estíbaliz. *Beat & Beyond: Memoir, Myth and Visual Arts in Women of the Beat Generation*. 2016. Universidad de Murcia, PhD thesis. *DIGITUM*, <http://hdl.handle.net/10201/47962>.
- . "Intertextuality in Diane di Prima's *Loba*: Religious Discourse and Feminism." *Humanities*, vol. 7, no. 4, 2018, pp 1-17. *MDPI*, <https://doi.org/10.3390/h7040132>.
- . "On Webbed Monsters, Revolutionary Activists and Plutonium Glow: Eco-Crisis in Diane Di Prima and Anne Waldman." *Humanities*, vol. 10, no. 1, 2020, pp. 1-14. *MDPI*, <https://doi.org/10.3390/h10010004>.
- Euceda, Jasmin. *Here Are the Women of the Beat Generation*. 2018. Texas A&M University-Kingsville, MA Thesis. *TAMUK*, <https://cdm16771.contentdm.oclc.org/digital/collection/p16771coll2/id/649>.
- Falla, Jeffrey B. "Disembodying the Body: Allen Ginsberg's Passional Subversion of Identity." *Interdisciplinary Literary Studies*, vol. 3, no. 2, 2002, pp. 49–65. *JSTOR*, <http://www.jstor.org/stable/41207002>.
- Farrell, James J. *The Spirit of the Sixties: Making Postwar Radicalism*. Routledge, 1997.
- Ferrere, Alexandre. "Creative Environments: The Geo-Poetics of Allen Ginsberg." *Humanities*, vol. 9, no. 101, 2020, pp. 1-15. *MDPI*, <https://doi.org/10.3390/h9030101>.

- Freeland, Felix. "Wake up in Moloch:" Modernity, "Howl," and the Beats' Spiritual Quest. 2020. Skidmore College, BA Thesis. *Digital Commons Network*, https://creativematter.skidmore.edu/eng_stu_schol/57.
- Ginsberg, Allen. *Collected Poems, 1947-1980*. Harper and Row, 1988.
- Goggans, Heather. *Diane Di Prima: The Muffled Voice of the Beat Generation*. 1997. University of North Texas, MA Thesis. *UNT Digital Library*, <https://digital.library.unt.edu/ark:/67531/metadc279198/>.
- Grace, Nancy M., and Ronna C. Johnson. *Breaking the Rule of Cool: Interviewing and Reading Women Beat Writers*. University Press of Mississippi, 2004. *JSTOR*, <http://www.jstor.org/stable/j.ctt2tvjzr>.
- Hardt, Florian. *Women of the Beat Generation*. 2017. University of Wuppertal, BA Thesis. *ACADEMIA*, https://www.academia.edu/40635835/Women_of_the_Beat_Generation.
- Johnson, Ronna C., and Nancy McCampbell Grace, editors. *Girls Who Wore Black: Women Writing the Beat Generation*. Rutgers University Press, 2002.
- Kaiissar, Jahin. "Sexuality and its Relation to Capitalism, Religion, and Madness in Allen Ginsberg's "Howl"." *International Journal of English Literature and Social Sciences*, vol. 5, no. 4, 2020, pp. 1290-1297. *Semantic Scholar*, <https://doi.org/10.22161/ijels.54.69>.
- Kulić, Bruno. "Allen Ginsberg's Howl: A Queer Cry for Attention." *Kick Students' magazine*. 2019, pp. 7-12. *FFOS Repository*.
- Leonard, Annie. *The Story of Stuff: The Impact of Overconsumption on the Planet, Our Communities, and Our Health – and How We Can Make It Better*. Free Press, 2010.
- Mackay, Polina. "Politics of Feminist Revision in di Prima's Loba." *CLCWeb: Comparative Literature and Culture*, vol. 18, no. 5, 2016, pp. 1-7. *Digital Commons Network*, <https://doi.org/10.7771/1481-4374.2977>.
- MacLeod, Jessica. "'I Am A Fast Speaking Woman": The Creation of Female Subjectivity and Agency in Beat Poetry." *Footnotes*, vol. 1, 2008, pp. 1-9. *PKP*, <https://journal.lib.uoguelph.ca/index.php/footnotes/article/view/3836>.
- Mathes, Chelsea Megan. *"O Lost Moon Sisters": Feminist Revisions in Diane di Prima's Loba*. 2020. Western Kentucky University, MA Thesis. *TopSCHOLAR*, <https://digitalcommons.wku.edu/theses/3226>
- Murnaghan, Sheila, and Ralph M. Rosen, editors. *Hip Sublime: Beat Writers and the Classical Tradition*. Ohio State University Press, 2018. *JSTOR*, <https://doi.org/10.2307/j.ctt2204rr5>.

- Paris-Popa, Andreea. "William Blake's Urizen, Allen Ginsberg's Moloch and the Shadowy Sleep of Death." *University of Bucharest Review: Literary & Cultural Studies Series*, vol. 7, no. 1, 2017, pp. 77-90. *CEEOL*, <https://www.ceeol.com/search/article-detail?id=774504>.
- Pradhan, Anil. "'Screaming with Joy': Allen Ginsberg and the Politics of Queer Masochistic Performativity." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 12, no. 1, 2020, pp. 1-13. *ResearchGate*, <https://doi.org/10.21659/rupkatha.v12n1.06>.
- Quinn, Roseanne Giannini. "'The Willingness to Speak': Diane Di Prima and Italian American Feminist Body Politics." *MELUS*, vol. 28, no. 3, 2003, pp. 175-93. *JSTOR*, <https://doi.org/10.2307/3595266>.
- Selby, Nick. "Allen Ginsberg's 'Howl': Sexuality and Popular Heroism in 50s America." *Revue Française d'études Américaines*, no. 68, 1996, pp. 62-70. *JSTOR*, <http://www.jstor.org/stable/20874288>.
- Simpson, Louis. *Studies of Dylan Thomas, Allen Ginsberg, Sylvia Plath and Robert Lowell*. Palgrave Macmillan, a Division of Macmillan Publishers Limited, 1978. *SpringerLink*, <https://doi.org/10.1007/978-1-349-04964-6>.
- Stewart, Katie Jennifer. *'A Kind of Singing in Me': A Critical Account of Women Writers of the Beat Generation*. 2007. University of Glasgow, PhD thesis. *Enlighten*, <http://theses.gla.ac.uk/2805/>.
- Tanioka, Tomomi. *Allen Ginsberg, A Beat Poet: A Study of "Howl."* 1998. Hiroshima Jogakuin University, MA Thesis. *NII*, https://hju.repo.nii.ac.jp/?action=repository_action_common_download&item_id=1195&item_no=1&attribute_id=20&file_no=1.
- Theado, Matt. *The Beats: A Literary Reference*. New York: Carroll & Graf, 2003.
- Thomsen, Gillian. "Representations of Gender and the Body in Diane di Prima's Loba." *Otherness: Essays and Studies*, vol. 2, no. 2, 2011, pp. 1-19. *Semantic Scholar*, <https://www.semanticscholar.org/paper/Representations-of-Gender-and-the-Body-in-Diane-di-Thomsen/7f27954a649ba9728d25dc63deec4a7cd6f71525>.
- Tytell, John. *Beat Transnationalism*. New York: Beatdom Press, 2017.
- Vulkers, Wesley. *Voices From off the Beaten Track: Female Representation in the Beat Generation. An analysis of Joyce Johnson, Diane di Prima and Joanne Kyger*. 2019. Utrecht University, MA Thesis. *UU Theses Repository*, <https://studenttheses.uu.nl/handle/20.500.12932/33687>.

- Yulianto, Henrikus Joko. "Floral Poetics as Spiritual Vision and Ecological Conscience in Beat Poems: Allen Ginsberg's "Sunflower Sutra" and Lenore Kandel's "Rose/Vision"." *Proceedings of the 10th UNNES Virtual International Conference on English Language Teaching, Literature, and Translation, ELTLT 2021, 14-15 August 2021, Semarang, Indonesia*. Edited by Ruly Indra Darmawan, et al., EAI, 2022, pp. 1-19. *EUDL*, <http://dx.doi.org/10.4108/eai.14-8-2021.2317627>.
- . "Material Overconsumption as Ecological Polemics in Allen Ginsberg's 'Plutonian Ode' and Gary Snyder's 'Smokey the Bear Sutra': Re-Envisioning Beat Critique of Anthropocentric Materialism." *Humanities*, vol. 10, no. 78, 2021, pp. 1–15. *MDPI*, <https://doi.org/10.3390/h10020078>.