

**WILLIAM S. BURROUGHS ON CAPITAL PUNISHMENT,
PORNOGRAPHY, THE DRUG TRADE, AND THE
PREDATORY NATURE OF HUMAN INTERACTION†**

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At eighty-two, William S. Burroughs has become a literary icon, “arguably the most influential American prose writer of the last 40 years,”¹ “the rebel spirit who has witch-doctored our culture and consciousness the most.”² In addition to literature, Burroughs’ influence is discernible in contemporary music, art, filmmaking, and virtually any other endeavor that represents “what Newt Gingrich—a Burroughsian construct if ever there was one—likes to call the counterculture.”³

Though Burroughs has produced a steady stream of books since the 1950’s (including, most recently, a recollection of his dreams published in 1995 under the title *My Education*), *Naked Lunch* remains his masterpiece, a classic of twentieth century American fiction.⁴ Published in 1959⁵ to

† I would like to thank the students in my spring 1993 Law and Literature Seminar, to whom I assigned *Naked Lunch*, especially those who actually read it after I succumbed to fears of complaints and made the assignment optional. Their comments, as well as the ideas of Brian Bolton, a student in the spring 1994 seminar who chose *Naked Lunch* as the subject for his seminar paper, were particularly helpful in the gestation of this essay; I also benefited from the paper written on *Naked Lunch* by spring 1995 seminar student Christopher Dale. Gary Minda of Brooklyn Law School commented on an early draft of the essay, as did several Stetson University colleagues: John Cooper, Peter Lake, Terrill Pollman (now at Illinois), and Manuel Ramos (now at Tulane) of the College of Law, Michael Raymond of the English Department, and Greg McCann of the School of Business Administration. Invaluable research assistance was provided by the reference librarians at the College of Law, in particular Sally Ginsberg Waters; also helpful were Sandra Anderson Garcia, professor of interdisciplinary arts and sciences at the University of South Florida, and Ray Ravis, now a graduate of Stetson’s School of Business Administration. Of course, none of these persons bears any responsibility for my scandalous choice of subject or for the curious way in which I treat it.

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1. Robert Cohen, *Dispatches from the Interzone*, N.Y. TIMES, Jan. 15, 1995, at 9 (reviewing WILLIAM S. BURROUGHS, *MY EDUCATION: A BOOK OF DREAMS* (1995)).

2. James Wolcott, *Night Crawlers*, THE NEW YORKER, Jan. 16, 1995, at 83, 83 (reviewing *MY EDUCATION*).

3. Cohen, *supra* note 1, at 9. Cohen identifies “Thomas Pynchon, Hunter S. Thompson, J.G. Ballard, Philip K. Dick and countless others” as Burroughs’ literary successors. *Id.* Wolcott sees Burroughs’ influence in the music of Patti Smith, Lou Reed, David Bowie, and the entire cadre of heavy metal rockers, as well as in movie special effects and video games. Wolcott, *supra* note 2, at 83. For Burroughs’ impact on films, see *infra* notes 35, 74, 150, 161, 201, 210, 272 & 293.

4. “It is a masterful performance that refuses classification: a paradoxical masterpiece by a writer who eschews masterpieces.” Jenny Skerl, *Introduction to WILLIAM S. BURROUGHS, NAKED LUNCH* at xix (Grove Press, Twenty-Fifth Anniversary ed. 1984) (1959).

5. Olympia Press first published *The Naked Lunch* in Paris in 1959. The American edition, by Grove Press, appeared in 1962, with a shortened name and additional material: an introduction and an appendix, both written by Burroughs. See MICHAEL BARRY GOODMAN, *CONTEMPORARY LEGAL SCHOLARSHIP: THE CASE HISTORY OF BURROUGHS’ NAKED LUNCH* 145-46 (1981). See *infra* note 10.

critical acclaim⁶ and contumely,⁷ the novel was briefly banned because of its scatological depictions of drug addiction and of sadistic, mostly homosexual intercourse.⁸ Despite this checkered early history, *Naked Lunch* has endured, because its fierce humor and cynical rage⁹ continue to connect with readers well into the novel's fourth decade.

It seems implausible to link a countercultural icon, and his scarcely respectable masterpiece, to the law. Yet this essay attempts to develop the lessons that *Naked Lunch* may hold for lawyers and legal scholars. These ideas proceed from rather specific messages about such legal issues as capital punishment and pornography, to a broader assessment of drug addiction as a cultural phenomenon (including its treatment by criminal law), and finally to a general indictment of the predatory nature of contemporary human interaction.

Burroughs has insisted that the most scandalous chapters in *Naked Lunch*—pornographic scenes in which sexual intercourse precedes murder and

6. In 1959, Norman Mailer wrote that "Burroughs will deserve rank as one of the most important novelists in America"; three years later, Mailer added that "Burroughs was 'the only American novelist living today who may conceivably be possessed by genius.'" *Id.* at 160 (quoting Mailer's *Advertisements for Myself* and the publicity brochure for the American publication of *Naked Lunch*). Mailer testified similarly at the 1964 Massachusetts obscenity trial regarding *Naked Lunch*. See *id.* at 195-200. John Ciardi, who also testified at the obscenity trial, *id.* at 179-84, wrote in 1960 that "'Naked Lunch' is a powerful empathetic descent into the hell of dope addiction." John Ciardi, *Epitaph for the Dead Beats*, in *A CASEBOOK ON THE BEAT* 256, 263 (Thomas Parkinson ed., 1961). In 1962 Mary McCarthy hailed Burroughs' work as "a new kind of novel," bracketing *Naked Lunch* with Nabokov's *Lolita* and *Pale Fire* as the leading exemplars of this trend. See MARY MCCARTHY, *THE WRITING ON THE WALL AND OTHER LITERARY ESSAYS* 42 (1970).

7. See Lionel Abel, *Beyond the Fringe*, *PARTISAN REV.*, Spring 1963, at 109, 111 ("[I]t is foolish . . . to justify *Naked Lunch* as literature. . . . In fact, it has only a tiny bit of literary merit."); *Ugh* . . ., *TIMES LITERARY SUPP.*, Nov. 14, 1963, at 919, 919 (Burroughs' novels are "pure verbal masturbation"); John Wain, *The Great Burroughs Affair*, *THE NEW REPUBLIC*, Dec. 1, 1962, at 21 (comparing Burroughs unfavorably to the Marquis de Sade, Henry Miller, Louis-Ferdinand Celine, Alfred Jarry, James Macpherson, the author of *Peyton Place*, and pornographers in general).

8. See generally GOODMAN, *supra* note 5.

9. JERRY H. BRYANT, *THE OPEN DECISION: THE CONTEMPORARY AMERICAN NOVEL AND ITS INTELLECTUAL BACKGROUND* 208 (1970):

There is a rage in the way [Burroughs] presents his world that cannot easily be pacified, and that rage expressed in satire is a violent blow directed at the conditions he depicts. He taunts the perpetrators of those conditions with an exaggerated "truth" that has a close enough correspondence to the actual world for it to strike home with effect.

Regarding the humor in *Naked Lunch*, see William S. Burroughs, *My Purpose Is to Write for the Space Age*, in WILLIAM S. BURROUGHS AT THE FRONT: CRITICAL RECEPTION, 1959-1989 at 265, 266 (Jennie Skerl & Robin Lydenberg eds., 1991) [hereinafter Burroughs, *My Purpose*] (original emphasis): "I have always seen my own work in the light of the picaresque—a series of adventures and misadventures, horrific and comic, encountered by an antihero. Much of my work is intended to be *funny*." A student comment shows how well Burroughs fulfilled his intent: "Many readers, including myself, feel that *Naked Lunch* is absolutely hilarious. I found myself laughing out loud many times over. In fact, I could not keep certain passages to myself and I read them to my friends." Brian Bolton, *Naked Lunch* . . . An Addiction 4 (Apr. 22, 1994) (unpublished seminar paper, on file with the author).

mutilation—"were written as a tract against Capital Punishment."¹⁰ Though this self-serving statement is not entirely trustworthy,¹¹ these chapters do make trenchant comments about the psychological motivations both of proponents of the death penalty and of consumers of pornography. The former seem tainted by sexual sadism¹² and the latter, by a fear of aging and death kept only temporarily at bay by masturbation.¹³ Thus the champions of capital punishment and pornography can be seen as addicts, no better than the brutal and pathetic drug addicts Burroughs depicts throughout the novel.

Drug addiction is the prime topic of *Naked Lunch*. Because concern about narcotics use is a main theme of current criminal law, Burroughs' excruciating depiction of the drives that dictate the addict's life is decidedly pertinent to lawyers. He shows, in essay form¹⁴ and in fiction both naturalistic¹⁵ and surreal,¹⁶ how the structure of the junk business and the addict's insatiable needs force him into conduct progressively more depraved. While Burroughs implies that the addict must become a pusher, preying on those beneath him in the pyramidal structure in order to survive, at the end of *Naked Lunch* he holds out the hope of deliverance, that the addict may kick his habit.¹⁷ The novel thus makes a strong argument for drug decriminalization—because legal sanctions are meaningless to those subject to the drives he depicts—but presents an even stronger argument for drug denial, addressed to each addict.

Apart from its discussions of capital punishment, pornography, of drug addiction, *Naked Lunch* has a deeper implication for those who work in law. Burroughs sees the drug trade as the model for predatory practice in vast categories of human enterprise¹⁸: business, politics, government, religion, philosophy,¹⁹ and the professions—especially medicine²⁰ and law.²¹ The anarchy of Burroughs' virtually plotless creation and the surrealism of many

10. WILLIAM S. BURROUGHS, *NAKED LUNCH* at xii (Grove Press ed. 1962) (1959) [hereinafter "P. ___"]. See *supra* note 5; see *infra* note 32.

11. See Michael Bliss, *The Orchestration of Chaos: Verbal Technique in William S. Burroughs' Naked Lunch* 210-11 (1979) (unpublished Ph. D. dissertation, University of Minnesota). See *infra* note 33.

12. See *infra* text accompanying notes 35-80.

13. See *infra* text accompanying notes 81-119.

14. See *infra* text accompanying notes 123-42.

15. See *infra* text accompanying notes 143-82.

16. See *infra* text accompanying notes 183-254.

17. See *infra* text accompanying notes 255-98.

18. "'What I am evolving is a general theory of addiction which expands into a world picture with concepts of good and evil.'" GOODMAN, *supra* note 5, at 125 (quoting a 1957 letter from Burroughs to Allen Ginsberg).

19. See *infra* text accompanying notes 304-92.

20. See *infra* text accompanying notes 393-463.

21. See *infra* text accompanying notes 464-536.

of his descriptions²² seem worlds away from the orderly aspirations of legal analysis. Yet Burroughs' very ability to cut through the mental curtains created by all attempts at ordering, to achieve that "frozen moment when everyone sees what is on the end of every fork"—which he labels "NAKED Lunch"²³—is a capacity lawyers, judges, and law professors sorely need, for they can be just as cannibalistic as drug pushers. Too frequently the law-trained go happily about their work, oblivious (sometimes intentionally) to the harm they generate²⁴; familiarity with *Naked Lunch* might be a good antidote to this professional anesthesia.

The following sections of this essay explore these legal implications of *Naked Lunch*. Part I discusses capital punishment and pornography; part II, drug addiction; and part III, the rapacity inevitable in contemporary life, even the relatively quiet lives of lawyers and legal scholars. As with *Naked Lunch*

22. ALVIN J. SELTZER, CHAOS IN THE NOVEL: THE NOVEL IN CHAOS 339 (1974):

Burroughs' novels are so chaotic that life itself seems calm and ordered by comparison. Structure and plot simply do not exist; characters are flat, interchangeable, and strangely unimportant; the narrative thrashes about with no apparent direction or coherence, and words scatter like so many jig-saw-puzzle pieces thrown into the air.

In these respects, Burroughs' episodes resemble Thomas De Quincey's opium-induced dreams. See THOMAS DE QUINCEY, CONFESSIONS OF AN ENGLISH OPIUM EATER 102-13 (Alethea Hayter ed., Penguin Books 1971). On the parallels between De Quincey's work and *Naked Lunch*, see Frank D. McConnell, *William Burroughs and the Literature of Addiction*, in Skerl & Lydenberg, *supra* note 9, at 91, 96, 98; R.G. Peterson, *A Picture Is a Fact: Wittgenstein and Naked Lunch*, in THE BEATS: ESSAYS IN CRITICISM 30, 31, 33-34 (Lee Bartlett ed., 1981); cf. Burroughs, *My Purpose*, *supra* note 9, at 265 ("De Quincey gives a good account" of "the depression and hopelessness of heavy addiction.").

23. P. v. Eric Mottram provides this paraphrase: "the moment a man realizes his cannibalism, his predatory condition, and his necessary parasitism and addictive nature." ERIC MOTTRAM, WILLIAM BURROUGHS: THE ALGEBRA OF NEED 27 (1977). Gary Minda, who commented on a draft of this essay, sees a strong connection between Burroughs' "frozen moment" and the mutual realization of false consciousness that is one aspect of what critical legal scholars have labeled the "intersubjective zap." See Peter Gabel & Duncan Kennedy, *Roll Over Beethoven*, 36 STAN. L. REV. 1, 10-14 (1984).

24. See generally Robert Cover, *Violence and the Word*, 95 YALE L.J. 1609 (1986); see also LAW'S VIOLENCE (Austin Sarat & Thomas R. Kearns eds., 1992).

[L]aw is peculiarly insulated from direct acknowledgment of the fact of its own violence, its accommodations with socially destructive forces, and its contributions to them. Lawyers are paid well to articulate to each other severely edited versions of other people's lives; legal academics are most comfortable dissecting a language of remarkable abstraction; judges prefer not to contemplate the effects of their judicial utterances, even at the moment of sentencing, let alone at the moment of execution or through the years of imprisonment.

Douglas Hay, *Time, Inequality, and Law's Violence*, in LAW'S VIOLENCE, *supra*, at 141, 167-68. Agreeing with Hay that linguistic abstraction is a source of distancing in the lives of lawyers, Gary Minda, see *supra* note †, notes the similarities between Burroughs' efforts to overcome this distancing and the "narrative" strategies used by legal feminists, critical legal scholars, and critical race theorists.

itself, many will find the language and descriptions in this essay shocking.²⁵ The only appropriate response is to echo the injunction in Allen Ginsberg's poem "On Burroughs' Work": "Don't hide the madness."²⁶ Burroughs and Ginsberg find the contemporary world shocking, and they (and I) want the reader to feel that shock.²⁷

25. "Every kind of abuse of language may be found in the book . . ." TONY TANNER, *CITY OF WORDS: AMERICAN FICTION 1950-1970* at 123 (1971). "[S]ex is there, in all the glorious varieties its expression can take. No version or perversion is unrepresented" Peterson, *supra* note 22, at 37.

26. ALLEN GINSBERG, *COLLECTED POEMS 1947-1980* at 114 (1984):

The method must be purest meat
and no symbolic dressing,
actual visions & actual prisons
as seen then and now.

Prisons and visions presented
with rare descriptions
corresponding exactly to those
of Alcatraz and Rose.

A naked lunch is natural to us,
we eat reality sandwiches.
But allegories are so much lettuce.
Don't hide the madness.

Reprinted with permission. Ginsberg read this poem as part of his testimony at the 1964 Massachusetts obscenity proceeding against *Naked Lunch*. GOODMAN, *supra* note 5, at 220-21. For a specific example, cited by Ginsberg, of harsh expression exposing madness, see *infra* note 500 and accompanying text.

This essay treats considerable portions of *Naked Lunch* as "symbolic" and "allegori[cal]," ostensibly violating Ginsberg's implicit orders. See ROBIN LYDENBERG, *WORD CULTURES: RADICAL THEORY AND PRACTICE IN WILLIAM S. BURROUGHS' FICTION 9-11* (1987) (criticizing "conventional literary criticism which equates interpretation with metaphorical decoding and with the ethical pursuit of truth"); McConnell, *supra* note 22, at 95 (remarking on "the book's internal hostility to the act of explication"). But any interpretation of *Naked Lunch*, including Ginsberg's poem, his trial testimony, Lydenberg's book, and McConnell's article, runs the risk Ginsberg describes. The challenge is to interpret in a way that exposes more reality, more madness, than it hides. Even Lydenberg acknowledges that "perhaps the most productive position [is] that . . . Burroughs' work is simultaneously figurative and literal." LYDENBERG, *supra*, at 182 n.7; see Ihab Hassan, *The Subtracting Machine: The Work of William Burroughs*, in Skerl & Lydenberg, *supra* note 9, at 53, 66 (classifying Burroughs as an "allegorist").

As one of my colleagues has commented, this essay, with its outline form and elaborate footnotes, is obsessively orderly, which also contradicts Ginsberg's and Burroughs' emphasis on the madness of reality. While valid, this criticism contains its own limits: Note the rigid stanzas and lines in Ginsberg's poem and Burroughs' contested but admitted attention to the order of chapters in *Naked Lunch*. See *infra* note 124 and text accompanying note 261.

27. "The artist's first responsibility is to break down the reader's sense of familiarity with the world which has dulled his responses and perception. The reader must be shocked out of mental and emotional ruts . . ." SELTZER, *supra* note 22, at 336 (specifically discussing Burroughs); cf. William Burroughs, *Introduction to Naked Lunch The Soft Machine Novia Express*, EVERGREEN REV., Jan.-Feb. 1962, at 99 (in Burroughs' "universe" "obscenity is coldly used as a total weapon").

I. *NAKED LUNCH* ON CAPITAL PUNISHMENT AND PORNOGRAPHY

After an introduction and relatively naturalistic descriptions of an addict's life,²⁸ *Naked Lunch* moves into a lengthy set of fantastic burlesques, before returning to more realistic portrayals and a conclusion (which Burroughs with characteristic perversity labels "Atrophied Preface").²⁹ Near the beginning of the surrealist middle section are two chapters of stunning frankness, "Hassan's Rumpus Room" and "A.J.'s Annual Party," which contain explicit depictions of sexual intercourse—anal,³⁰ oral, and genital—followed by the killings of one or both sex partners. These were the chapters primarily responsible for the obscenity charges against Burroughs' work.³¹

Defenders of *Naked Lunch*, including its author, claimed that these chapters were Swiftian satires of capital punishment.³² While this contention may well have been a litigation ploy,³³ the chapters do have value when

28. See *infra* text accompanying notes 123-82.

29. For a detailed analysis of the novel's tripartite structure, see Bliss, *supra* note 11, at 60-70. For the contrary suggestion that the order of chapters in *Naked Lunch* is random, see *infra* note 124. On which chapter is the novel's conclusion, see *infra* note 97.

30. The chapter titles punningly suggest a preoccupation with rumps and anuses.

31. Burroughs himself labeled these chapters "the two pornographic sections." GOODMAN, *supra* note 5, at 134 (quoting an undated letter from Burroughs to Allen Ginsberg). But see MOTTRAM, *supra* note 23, at 43 (considering these chapters "strictly non-pornographic" or "pornographic only to devotees of execution"). In the Massachusetts obscenity proceeding held in 1964, much of the questioning focused on these chapters. See GOODMAN, *supra*, at 187, 194, 204, 206, 213, 220, 221-22; see also *id.* at 232-33 (consideration of "A.J.'s Annual Party" in a 1965 California obscenity trial).

32. P. xii:

Certain passages in the book that have been called pornographic were written as a tract against Capital Punishment in the manner of Jonathan Swift's *Modest Proposal*. These sections are intended to reveal capital punishment as the obscene, barbaric and disgusting anachronism that it is. As always the lunch is naked. If civilized countries want to return to Druid Hanging Rites in the Sacred Grove or to drink blood with the Aztecs and feed their Gods with the blood of human sacrifice, let them see what they actually eat and drink. Let them see what is on the end of that long newspaper spoon.

See BRYANT, *supra* note 9, at 205; see *supra* note 6; cf. Hassan, *supra* note 26, at 54; MCCARTHY, *supra* note 6, at 48-49; MOTTRAM, *supra* note 23, at 13, 30, 43; SELTZER, *supra* note 22, at 352 (classifying Burroughs' satire generally as comparable to Swift's and Beckett's); John Tytell, *The Broken Circuit*, in Skerl & Lydenberg, *supra* note 9, at 149, 156 (comparing Burroughs' "hanged-men episodes" to the work of Swift, Kafka, Sartre, Beckett, and Genet). But see George P. Elliott, *Destroyers, Defilers, and Confusers of Men*, ATLANTIC, Dec. 1968, at 74, 79 (labeling Burroughs' treatment of capital punishment a "pseudosatire"); David Lodge, *Objections to William Burroughs*, in Skerl & Lydenberg, *supra*, at 75, 78-79 (contrasting Burroughs and Swift); cf. Skerl *Introduction*, *supra* note 4, at xiv (considering Burroughs' style generally more "parodic" than "satiric").

33. See GOODMAN, *supra* note 5, at 136-37; Michael Leddy, "Departed Have Left No Address:" *Revelation/Concealment Presence/Absence in Naked Lunch*, REV. CONTEMP. FICTION, Spring 1984, at 33, 35; Lydenberg, *supra* note 26, at 7-8; cf. McConnell, *supra* note 22, at 91 (regarding Norman Mailer's and Allen Ginsberg's testimony that *Naked Lunch* is not obscene, see *supra* notes 6 & 26, "[o]ne has the strong feeling that both witnesses—especially Ginsberg—are

viewed from this perspective, for they expose the streak of sexual sadism that underlies the death penalty.³⁴ Further, the chapters comment tellingly on the motivations and the guilt of users of pornography.

A. *Capital Punishment and Sadism*

"Hassan's Rumpus Room" opens on a "Near Eastern Mugwump sit[ting] naked on a bar stool covered in pink silk."³⁵ Mugwumps are humanoid creatures that *Naked Lunch* elsewhere describes as "hav[ing] no liver and nourish[ing] themselves exclusively on sweets. Thin, purple-blue lips cover a razor-sharp beak of black bone with which they frequently tear each other

'camping' to some extent, putting the court on by answering questions in precisely the sort of schoolmarmish, bad Arnoldian jargon the court obviously requires").

A 1983 documentary quotes Burroughs: "The more far out sex pieces I was just writing for my own amusement. I would put them away in an attic trunk and leave them for a distant boy to find. 'Why, ma, this stuff is terrific!'" BURROUGHS (Citifilmworks 1983) (directed by Howard Brookes). On the unreliability of Burroughs' statements about his work, see *infra* note 124.

34. In analyzing Burroughs' novels, Neal Oxenhandler describes the relevant psychological theories:

Freud associated sadism with anal eroticism and traced it to the child's resentment at being forced to give up the symbolic penis represented by the fecal mass. The delight in excrement and repulsive objects and the celebration of aggressive acts of anal intercourse appear as the emotional core of [Burroughs'] novels. . . .

. . . . The necrophile is an anal type—he loves the dead mass of his own excrement The necrophiles are cold, distant, remote—as are indeed the characters Burroughs creates. They are "driven by the desire to transform the organic into the inorganic, to approach life mechanically, as if all living persons were things."

Having established the psychological components of this form of sadism, Oxenhandler then relates them generally to law enforcement:

They are in addition "devotees of law and order." There is, throughout the novels, a constant preoccupation with law and order, especially of an authoritarian kind. . . . [T]he competing authority systems in his novels . . . have no ideological content. They represent the tightening and compressing impulse, typical of the anal-sadistic type Certainly they have nothing to do with any recognizable system of ethics which depends on a stable notion of human nature and behavior. Punishment there is however, enough to revenge all the crimes of the Marquis de Sade.

NEAL OXENHANDLER, LISTENING TO BURROUGHS' VOICE, in *SURFICTION: FICTION NOW . . . AND TOMORROW* 181, 188, 190-91 (Raymond Federman ed., 1975) (quoting ERICH FROMM, *THE HEART OF MAN* 40-41 (1964)). See also Hassan, *supra* note 26, at 55 ("In Burroughs' work, sex is usually violation. . . . Sadism, masochism, and pederasty prevail Sex is simply the obscene correlative of alienation."); JOHN VERNON, *THE GARDEN AND THE MAP: SCHIZOPHRENIA IN TWENTIETH-CENTURY LITERATURE AND CULTURE* 93-95 (1973) (emphasizing the role of sadism, with its "use of human beings as objects" in Burroughs' novels). On Sade's influence on Burroughs, see Elliott, *supra* note 32, at 76, 78-79; MOTTRAM, *supra* note 23, at 44-45; DANIEL ODIER, *THE JOB: INTERVIEWS WITH WILLIAM BURROUGHS* 106 (revised and enlarged ed. 1970) (quoting Burroughs) ("I realize the importance of de Sade but I find it dull reading.").

35. P. 74. "Hassan's Rumpus Room" is said to be the basis for the famous cantina scene in *STAR WARS* (Twentieth Century Fox 1977), with its proliferation of fantastic humanoids. See Christopher J. Dale, *Naked Lunch* 18 (May 5, 1995) (unpublished seminar paper, on file with the author).

to shreds in fights These creatures secrete an addicting fluid from their erect penises"³⁶ The Near Eastern Mugwump sitting in the "Rococo bar . . . licks warm honey from a crystal goblet with a long black tongue. His genitals are perfectly formed—circumcised cock, black shiny pubic hairs. His lips are thin and purple-blue like the lips of a penis, his eyes blank with insect calm."³⁷ Burroughs thus gives the executioner's role, for that will be the Mugwump's function, to a hideous but still partially human creature, one with shocking tastes and competencies.

Using "telepathic" powers, the Mugwump subdues, strips, and incapacitates "a slender blond youth," telling him, "Tonight we make it all the way," while parting a curtain to reveal "a teak wood gallows . . . on a dais of Aztec mosaics."³⁸ The sight of the gallows terrifies the naked boy, causing him to urinate, defecate, and then ejaculate, after which the Mugwump cleans the boy with something approaching tenderness and places him on the gallows, "propel[ing] him up the steps and under the noose."³⁹ Here Burroughs mixes aspects of sexual sadism and capital punishment until the two cannot be separated: For example, it appears that some combination of mortal fear

36. P. 54. See *infra* text accompanying note 199. The Mugwump can be compared to "[t]he cursed crocodile" that plagued De Quincey's dreams while addicted to opium: "I was kissed, with cancerous kisses, by crocodiles; and laid, confounded with all unutterable slimy things, amongst reeds and Nilotic mud." DE QUINCEY, *supra* note 22, at 109-10.

37. P. 74. The Mugwump's lips are the color of the penis lips that he has lost through circumcision—a displacement of physical characteristics typical of Burroughs' surrealism, suggesting both mutilation and the inevitable resurgence of flesh even in the face of mutilation. Cf. Hassan, *supra* note 26, at 59; MCCARTHY, *supra* note 6, at 45 (parenthetical omitted) (Burroughs' "Muse is interested in organic processes of multiplication and duplication."); *id.* at 50 ("Another favorite effect, with Burroughs, is the metamorphosis."); Arnold Weinstein, *Freedom and Control in the Erotic Novel: The Classical Liaisons Dangereuses Versus the Surrealist Naked Lunch*, 10/11 DADA SURREALISM 29, 34-35 (1982) ("Bosch, like Burroughs, focuses on where the action is, on orifices and genitals, our avenues of appetite, and he effects monstrous transformations there."). The blankness of the Mugwump's eyes suggests the vacant stare of the urethral opening, the penile "eye"—another displacement.

38. P. 74. An Aztec ritual human sacrifice occurs later in the same chapter. See *infra* text accompanying note 55. For an extended discussion of the similarities between Aztec sacrifice and contemporary capital punishment, see Elizabeth D. Purdum & J. Anthony Paredes, *Rituals of Death: Capital Punishment and Human Sacrifice*, in FACING THE DEATH PENALTY: ESSAYS ON A CRUEL AND UNUSUAL PUNISHMENT 139 (Michael L. Radelet ed., 1989); see *infra* note 57.

39. Pp. 74-75. V.A.C. Gatrell establishes the validity of the boy's physical responses to execution; he writes of those hanged in England, "Watched by thousands, they urinated, defecated, screamed, kicked, fainted, and choked as they died." V.A.C. GATRELL, *THE HANGING TREE: EXECUTION AND THE ENGLISH PEOPLE 1770-1868* vii (1994). "The penis might become erect (and ejaculate by some accounts)" *Id.* at 46; see *id.* at 38, 46.

Burroughs' biographer indicates:

The image of the hanged man who achieves sexual orgasm just as his neck snaps can . . . be traced to his youth. Hanging was the method of capital punishment in Missouri when Burroughs was growing up, and he often saw photographs of hanged men in the newspapers. The linking of death by hanging with sexual orgasm had to do with a puritanical instinct that pleasure is wrongful and must be punished.

TED MORGAN, *LITERARY OUTLAW: THE LIFE AND TIMES OF WILLIAM S. BURROUGHS* 209 (1988); see *id.* (comparing the man who ejaculates on hanging to a drug addict, whose pleasure brings death).

and sexual excitement brings the boy to orgasm.⁴⁰

Whatever the earlier motivation of the Mugwump's victim, he soon resigns himself to death, slumping into the passivity of most who are about to be executed.⁴¹ "The boy looks into Mugwump eyes blank as obsidian mirrors, pools of black blood, glory holes in a toilet wall closing on the Last Erection,"⁴² and enters a reverie filled with images of sex and suicide⁴³—thus preparing himself to offer his last erection to the Mugwump.

But the executioner has other desires, favoring the subjection of anal intercourse over the service of fellatio suggested by the mention of "glory holes."⁴⁴ After placing the noose around the compliant boy's neck,

[t]he Mugwump sidles around the boy goosing him and caressing his genitals in hieroglyphs of mockery. He moves in behind the boy with a series of bumps and shoves his cock up the boy's ass. He stands there moving in circular gyrations.

The guests shush each other, nudge and giggle.⁴⁵

40. See *supra* note 34. For a discussion of the "sadism . . . arouse[d]" in executioners, see Albert Camus, *Reflections on the Guillotine, in RESISTANCE, REBELLION, AND DEATH* 173, 195-97 (Justin O'Brien trans., 1960) [hereinafter Camus, *Reflections*]. "[B]ehind the most peaceful and familiar faces slumbers the impulse to torture and murder. [Capital] punishment . . . confers a vocation of killer on many another monster . . ." *Id.* at 196-97. A 1994 short story, about a judge who ejaculates while sentencing a man to death, explores a similar theme. See Muriel Spark, *The Hanging Judge*, *THE NEW YORKER*, May 2, 1994, at 88. My colleague Mike Raymond notes in this connection JOHN HAWKES, *THE BLOOD ORANGES* (1971), which links death and sexual arousal.

41. Camus, *supra* note 40, at 202-04; cf. ALBERT CAMUS, *THE STRANGER* 111 (Matthew Ward trans., Alfred A. Knopf, Inc. 1988) (giving one explanation why the condemned man cooperates). But see *infra* note 77. For a fictional representation of this passivity, see ARTHUR KOESTLER, *DARKNESS AT NOON* 115-16 (Daphne Hardy trans., Bantam Books 1966). But see HELEN PREJEAN, *DEAD MAN WALKING: AN EYEWITNESS ACCOUNT OF THE DEATH PENALTY IN THE UNITED STATES* 190-91 (1993) (describing a condemned man who resisted) (citing Michael A. Kroll, *The Fraternity of Death*, in Radelet, *supra* note 38, at 16, 20-21).

42. P. 75. A "glory hole," literally a hole in a wall, is a device for anonymous oral-genital contact. See JONATHAN GREEN, *THE DICTIONARY OF CONTEMPORARY SLANG* 116 (U.S. ed. 1985).

43. Pp. 75-76. The suicide imagery also satirizes American jingoism:

Naked Mr. America, burning frantic with self bone love, screams out: "My asshole confounds the Louvre! I fart ambrosia and shit pure gold turds! My cock spurts soft diamonds in the morning sunlight!" He plummets from the eyeless lighthouse, kissing and jacking off in face of the black mirror, glides oblique down with cryptic condoms and mosaic of a thousand newspapers through a drowned city of red brick to settle in black mud with tin cans and beer bottles, gangsters in concrete, pistols pounded flat and meaningless to avoid short-arm inspection of prurient ballistic experts. He waits the slow striptease of erosion with fossil loins.

Pp. 75-76. Given the United States' peculiar fondness for the death penalty, this criticism fits well in a satire of capital punishment. Cf. BRYANT, *supra* note 9, at 205 (discussing Burroughs' criticism of "[t]he apparent pleasure that Americans seem to take in issuing the death sentence and carrying it out").

44. See *supra* note 42.

45. P. 76.

This first clear reference to an audience⁴⁶ implies that the boy's sexual subjugation is for the benefit not just of the executioner, but of the onlookers as well. So all of the "audience" for capital punishment—from the actual witnesses to the partiers outside the prison to those who nod approvingly over their morning papers⁴⁷—participate in the executioner's acts.

The Mugwump releases his sexual embrace before his own ejaculation, and "reaches up with his stylized hieroglyph hands and snaps the boy's neck."⁴⁸ Fatal injury brings the boy to repeated sexual climaxes, after which the Mugwump again sodomizes him. "The boy squirms, impaled like a speared fish. The Mugwump swings on the boy's back, his body contracting in fluid waves. Blood flows down the boy's chin from his mouth, half-open, sweet, and sulky in death. The Mugwump falls with a fluid, sated plop."⁴⁹ Significantly, the executioner gains satisfaction only from congress with a corpse, the body of the one he killed.

Reading this passage as a criticism of capital punishment, one can only conclude that causing the death of another, even for a good reason and in the name of the state, gives a pleasure⁵⁰ of which we ought to be profoundly

46. There is an earlier suggestion of other patrons in the bar, but only a hint: "'Tonight we make it all the way.' 'No, no!' screams the boy. 'Yes. Yes.' Cocks ejaculate in silent 'yes.'" P. 74. See Bliss, *supra* note 11, at 211.

47. See *supra* note 32 (mentioning "the end of that long newspaper spoon"); see Barry Faulk, *The Public Execution: Urban Rhetoric and Victorian Crowds*, in EXECUTIONS AND THE BRITISH EXPERIENCE FROM THE 17TH TO THE 20TH CENTURY: A COLLECTION OF ESSAYS 77, 88 (William B. Thesing ed., 1990) ("We have moved . . . from the 'baiting crowd' to the detached public, informed of executions by means of the media."); cf. MICHEL FOUCAULT, DISCIPLINE AND PUNISH: THE BIRTH OF THE PRISON 57-59 (Alan Sheridan trans., Vintage Books 1979) (discussing the central role of "the people" in public executions; "they must to a certain extent take part in it").

48. P. 76.

49. Pp. 76-77. *Naked Lunch* predated the imposition of capital punishment by lethal injection; nevertheless, the Mugwump's ejaculation into the boy's body is a brutal parody of this form of execution. See *infra* note 71. I am indebted to Gary Minda for suggesting this point.

50. In describing the audience at nineteenth century English executions, V.A.C. Gatrell notes that the crowd's "vehemence often had an almost pornographic content to it." GATRELL, *supra* note 39, at 70; see *id.* at 598-99; cf. Faulk, *supra* note 47, at 85 (quoting William Thackeray) ("[I]t is 'a fine grim pleasure that we have in seeing a man killed.'"). Gatrell also mentions that a number of men attempted to simulate hangings, "perhaps in ejaculatory experiments," GATRELL, *supra*, at 264, and discusses at greater length the possibility that "the bucking female body as it hanged could elicit obscene fantasies." *Id.*; see *id.* at 264-66; cf. Beth Kalikoff, *The Execution of Tess d'Urberville at Wintoncester*, in Thesing, *supra* note 47, at 111, 113 (recording Thomas Hardy's recollection of a woman's hanging: "'I remember what a fine figure she showed against the sky as she hung in the misty rain, . . . '& how the tight black silk gown set off her shape as she wheeled half-round & back.'").

Burroughs generalizes these sexual reactions to capital punishment, because "it is necessary to expose the erotic motivations of any man who wishes to control another man Burroughs' totalitarian world is not a cold mechanism but a world in which the human is reduced to the animal and mechanical for sexual, orgasmic reasons." MOTTRAM, *supra* note 23, at 40; see also *id.* at 52 ("The representative act of the human world . . . is the erotic act of killing Capital punishment is legalized killing, attended by all the hypocrisy of language and anaesthetics of which men are capable."). The novel's equation of Mugwumps to drug pushers, see *infra* text accompanying note 199, supports this conclusion. Cf. OXENHANDLER, *supra* note 34, at 195:

ashamed.⁵¹ The remainder of “Hassan’s Rumpus Room” reinforces this

Suffering inflicted and received takes many forms [in Burroughs’ novels], but seems to appear most often in the image of the hanged boy. In the sado-masochistic situation it is the explosion of affect that changes pain into pleasure. Hence, these death scenes are explosively written. The hanged boy’s orgasm produces a spurt of pleasure that erases the element of pain. This intoxication of affect is a repetitive element in the novels. It produces a mixed reaction in the reader who reads about disagreeable incidents presented with relish and enjoyment

For an analysis of the “orgasm death” that also emphasizes its contradictory, schizophrenic nature, see VERNON, *supra* note 34, at 106-07. See also Hassan, *supra* note 26, at 59; Allan Johnston, *The Burroughs Biopathy: William S. Burroughs’ Junky and Naked Lunch and Reichian Theory*, REV. CONTEMP. FICTION, Spring 1984, at 107, 117 (“If sexuality is the basic, natural expression of life, power over sexuality equals power over life. In ‘Hassan’s Rumpus Room’ and ‘A.J.’s Annual Party,’ . . . the equation between sex and death by which power structures proliferate themselves is finally laid bare.”).

51. “In modern justice and on the part of those who dispense it there is a shame in punishing, which does not always preclude zeal. This sense of shame is constantly growing” FOUCAULT, *supra* note 47, at 10; see *id.* at 9 (“the execution itself is like an additional shame that justice is ashamed to impose on the condemned man”); GATRELL, *supra* note 39, at 261 (in England as the nineteenth century progressed, “[t]he old curiosity [regarding executions] began to be overlaid in shame”). See also Walter Benjamin, *Critique of Violence*, in REFLECTIONS 277, 286 (Edmund Jephcott trans., 1978):

[I]n the exercise of violence over life and death more than in any other legal act, law reaffirms itself. But in this very violence something rotten in law is revealed, above all to a finer sensibility, because the latter knows itself to be infinitely remote from conditions in which fate might imperiously have shown itself in such a sentence.

Meursault, the condemned narrator of Albert Camus’ *The Stranger*, argues similarly to Benjamin:

[A]fter all, there was something ridiculously out of proportion between the verdict such certainty was based on and the imperturbable march of events from the moment the verdict was announced. The fact that the sentence had been read at eight o’clock at night and not at five o’clock, the fact that it could have been an entirely different one, the fact that it had been decided by men who change their underwear, the fact that it had been handed down in the name of some vague notion called the French (or German, or Chinese) people—all of it seemed to detract from the seriousness of the decision.

CAMUS, *supra* note 41, at 109. Vladimir Nabokov pursues a similar theme at length in his novel *Invitation to a Beheading* (Dmitri Nabokov trans., 1959). Camus the essayist finds evidence of our shame at imposing capital punishment in the euphemisms used to describe it, Camus, *supra* note 40, at 176-78; see KOESTLER, *supra* note 41, at 111, and in our unwillingness to publicize its actual imposition, Camus, *supra* note 40, at 185-88; see CAMUS, *supra* note 41, at 112. Gatrell sees the public penchant for “gallows humour” as a defense mechanism to anxiety at the infliction of capital punishment. GATRELL, *supra* note 39, at 274-79.

Foucault begins *Discipline and Punish* with a lengthy description of the horrific execution of “Damiens the regicide” in 1757. FOUCAULT, *supra*, at 3-6 (limbs rent with “red-hot pincers”; hand burnt; wounds doused with “molten lead, boiling oil, burning resin, wax and sulphur melted together”; body drawn and quartered and then burned “to ashes”). Though Foucault’s book contrasts this confident assertion of state power over the human body, see *id.* at 48-54, with our contemporary shame, *id.* at 7-16, he acknowledges that “[t]here remains . . . a trace of ‘torture’ in the modern mechanisms of criminal justice—a trace that has not been entirely overcome” *Id.* at 16; see *infra* note 52. Burroughs seeks to highlight this “trace of ‘torture’” and the “not always preclude[d] zeal” of those who inflict it, by describing executions that explicitly sexualize the torture of the condemned. Cf. WALTER T. HOWARD, LYNCHINGS: EXTRALEGAL VIOLENCE IN FLORIDA DURING THE 1930s at 60-61 (1995) (describing a lynching preceded by “torture[]” involving the amputation of fingers and toes, burning with “[r]ed hot irons,” and cutting off the

view as the scene shifts through brief descriptions of anal intercourse between persons of unequal power⁵² to an orgy of sex and death presided over by Hassan himself, who commences the party with a cry of “*Let it be! And no holes barred!!!*”⁵³

Hassan’s invitation means an end to restraint, so instead of the Mugwump’s single execution, at the orgy “[b]oys by the hundred plummet through the roof, quivering and kicking at the end of ropes”: Balinese, Malay, Mexican Indian, Negro, Japanese, Venetian, American, Polish, Arab, Spanish, Austrian, and German—suggesting the worldwide scope of the death penalty.⁵⁴ A guest tells a story of an execution gone wrong, and then an

victim’s genitals and forcing him to eat them—a “carnival of sadism”).

52. Pp. 77-78 (two wrestling Arab boys, a Greek satyr and lad on “a monster vase,” a Negro and a Chinese boy, a Javanese dancer and an American boy, two Arab women and “a little blond French boy”); see *infra* note 151. Hugo Adam Bedau, quoting Philip P. Hallie, stresses the significance of power imbalance to the cruelty of capital punishment, in a passage that resonates strongly with the themes of “Hassan’s Rumpus Room”:

[T]he very “heart of cruelty” is best described as “total activity smashing total passivity.” Cruelty, on this view, consists of “subordination, subjection to a superior power whose will becomes the victim’s law.” Where cruelty reigns there is a “power-relationship between two parties,” one of whom is “active, comparatively powerful,” and the other of whom is “passive, comparatively powerless.” These penetrating observations, proposed originally without any explicit or tacit reference to punishment under law, much less the death penalty, nonetheless are appropriate to it. They reveal the very essence of capital punishment to be cruelty. Whether carried out by impalement or electrocution, crucifixion or lethal injection, the “iron maiden” or the gas chamber, firing squad or hanging, with or without “due process” and “equal protection” of the law, there is always present that “total activity” of the executioner and the “total passivity” of the condemned. The state, acting through its local representatives in the execution chamber, smashes the convicted criminal into oblivion. The one annihilates—reduces to inert lifeless matter—the other. If this is a fair characterization of cruelty, then the death penalty was, is, and always will be a cruel punishment.

HUGO ADAM BEDAU, *DEATH IS DIFFERENT: STUDIES IN THE MORALITY, LAW, AND POLITICS OF CAPITAL PUNISHMENT* 124 (1987) (quoting PHILIP P. HALLIE, *CRUELTY* 34, 90 (1982)) (footnotes omitted). See also ARTHUR KOESTLER, *REFLECTIONS ON HANGING* 167-68 (1956) (“There is a spoonful of sadism at the bottom of every human heart. . . . The image of the gallows appeals to . . . latent sadism as pornography appeals to . . . latent sexual appetites.”).

53. P. 79. See Michael Skau, *The Central Verbal System: The Prose of William Burroughs*, 15 *STYLE* 401, 404 (1981) (commenting on this and other “malapropisms”). Hassan also figures in other chapters of the novel. See *infra* text accompanying notes 305-12.

54. P. 79. See Marc Ancel, *The Problem of the Death Penalty*, in *CAPITAL PUNISHMENT* 3, 9-11 (Thorsten Sellin ed., 1967) (describing the “geography of capital punishment”); Hugo Adam Bedau, *Background and Developments*, in *THE DEATH PENALTY IN AMERICA* 3, 28 (Hugo Adam Bedau ed., 3d ed. 1982); RANDALL COYNE & LYN ENTZEROTH, *CAPITAL PUNISHMENT AND THE JUDICIAL PROCESS* 703-05 (1994); ROGER HOOD, *THE DEATH PENALTY: A WORLD-WIDE PERSPECTIVE* 35-41, 170-71 (1989); Franklin E. Zimring, *Inheriting the Wind*, *The Supreme Court and Capital Punishment in the 1990s*, 20 *FLA. ST. U.L. REV.* 7, 8-10 (1992) (“International Trends”), reprinted in *A CAPITAL PUNISHMENT ANTHOLOGY* 335, 336 (Victor L. Streib ed., 1993). The prominence of Malay and other Asian boys in Burroughs’ depiction suggests a comparison to De Quincey’s opium-induced dreams, in which Asians figure prominently, see *DE QUINCEY*, *supra* note 22, at 108-10, sparked in De Quincey’s opinion by an encounter with a Malay in rural England, see *id.* at 90-92.

Aztec human sacrifice is staged,⁵⁵ inflaming the audience: "The guests run their hands over twitching boys, suck their cocks, hang on their backs like vampires."⁵⁶ Again, the living gain sexual pleasure from the executed,⁵⁷ though the party guests are less discriminating than the Mugwump about their methods of gratification.

The maleness of the orgy is broken as "[a] horde of lust-mad American women rush in."⁵⁸ These women show an even greater interest in deriving pleasure from the boys' punishment (and even less discrimination, since they attack the guests as well): "They scream and yipe and howl, leap on the guests like bitch dogs in heat with rabies. They claw at the hanged boys shrieking: 'You fairy! You bastard! Fuck me! Fuck me! Fuck me!'"⁵⁹

This female onslaught provokes the misogyny of A.J., one of Hassan's

55. Pp. 79-80 ("A waterfall over the skull snapping the boy's neck. He ejaculates in a rainbow against the rising sun."). See *supra* note 32; see *infra* note 57. Like Burroughs' novel, De Quincey's opium dreams include a human sacrifice (of De Quincey himself). DE QUINCEY, *supra* note 22, at 109.

56. P. 80. Cf. FOUCAULT, *supra* note 47, at 59-63 (discussing the danger that public executions would degenerate into "the carnival, in which rules were inverted, authority mocked and criminals transformed into heroes"). For discussions of the crowds at eighteenth and nineteenth century English executions, see Faulk, *supra* note 47, at 78, 86 ("urban carnivalesque," "saturnalian"); GATRELL, *supra* note 39, at 58-59 ("licentious"); Michael Jasper, "Hats Off": *The Roots of Victorian Public Hangings*, in Thesing, *supra* note 47, at 139, 142 ("bloodthirsty and jubilant"); Gayle R. Swanson, *Henry Fielding and "A Certain Wooden Edifice" Called the Gallows*, in Thesing, *supra*, at 45, 53-54 ("a scandal to the nation," quoting Fielding); cf. F.S. Schwarzbach, "All the Hideous Apparatus of Death": *Dickens and Executions*, in Thesing, *supra*, at 93, 97-98 (discussing the "murderous" "mob" that pursues Bill Sikes in *Oliver Twist*).

57. This pleasure satirizes public satisfaction with executions, which two anthropologists have explicitly analogized to the public function of Aztec human sacrifice:

In the face of all the evidence that capital punishment does no more to deter crime than the bloody rituals of Tenochtitlan did to keep the sun in the sky, we must seek some broader, noninstrumental function the death penalty serves. We propose . . . that modern capital punishment is an institutionalized *magical* response to perceived disorder in American life and in the world at large, an attempted magical solution that has an especial appeal to the beleaguered, white, God-fearing men and women of the working class. And in certain aspiring politicians they find their sacrificial priests.

Purdum & Paredes, *supra* note 38, at 153 (original emphasis). For Burroughs' comments on political exploitation of the death penalty, see *infra* note 80.

58. P. 82.

59. P. 82. Regarding the genders' relative levels of ghoulishness, V.A.C. Gatrell notes that in nineteenth century England, "Women were repeatedly said to have attended executions more avidly than men . . ." GATRELL, *supra* note 39, at 68; see *id.* at 74 (discussing the "gratification" and "quasi-erotic fantasies" of women at executions whose "shrieks and excitement mystified polite observers"); Jasper, *supra* note 56, at 140-41 (quoting William Thackeray on the incidence of "shriek[ing]" women and children at executions). The nineteenth century poet Coventry Patmore portrayed women and children at an execution more docilely, but also more chillingly: "Mothers held up their babes to see,/ Who spread their hands, and crow'd for glee;/ . . . / A baby strung its doll to a stick;/ A mother praised the pretty trick;/ . . ." COVENTRY PATMORE, THE POEMS OF COVENTRY PATMORE 56-57 (Frederick Page ed., 1949), quoted in William B. Thesing, *The Frame for the Feeling: Hangings in Poetry by Wordsworth, Patmore, and Housman*, in Thesing, *supra* note 47, at 123, 129.

guests, who “whips out a cutlass and begins decapitating the American Girls,”⁶⁰ and later calls in “a thousand rutting Eskimos [who] pour in grunting and squealing, faces tumescent, eyes hot and red, lips purple, [and] fall on the American women.”⁶¹ Once again, murder mixes with sadistic sex.

A.J. claims that he is acting in self-defense—“Our backs are to the wall, gentlemen. Our very cocks at stake. Stand by to resist boarders . . . and

60. P. 82. For a further anecdote of A.J.’s dislike of women, see p. 150. A.J. also appears in the less pornographic chapters of *Naked Lunch*. See *infra* text accompanying notes 319-37.

Burroughs’ own misogyny rivals A.J.’s. See ODIER, *supra* note 34, at 110 (quoting Burroughs quoting a character of Joseph Conrad) (“Women are a perfect curse.” I think they were a basic mistake); *id.* at 116 (quoting Burroughs) (American women “[a]re possibly one of the worst expressions of the female sex”); see also Luc Sante, *The Invisible Man*, N.Y. REV. BOOKS, May 10, 1984, at 12, 12; Catherine R. Stimpson, *The Beat Generation and the Trials of Homosexual Liberation*, 58/59 SALMAGUNDI 373, 384 (1982-83). For a psychological evaluation of Burroughs’ hostility to women, see OXENHANDLER, *supra* note 34, at 191-94 (“Explicit attacks on women represent a defense against the masochistic desire to submit and be overwhelmed by the infantile mother”); for a description of Burroughs’ mother, a St. Louis matron, as “cold and unaffectionate,” see MORGAN, *supra* note 39, at 26; for a surprising example of Burroughs’ masochism, see *id.* at 74-75 (distracted over a faithless lover, he cut off the end joint of his left little finger); for a discussion of “users of heroin . . . as persons who suffer from unresolved infantile problems of separation and individuation,” see ROGER E. MEYER & STEVEN M. MIRIN, *THE HEROIN STIMULUS: IMPLICATIONS FOR A THEORY OF ADDICTION* 8 (1979); see *id.* at 209; DE QUINCEY, *supra* note 22, at 182 (characterizing his own mother’s manner as “chilling”).

Ted Morgan considers that “Burroughs’ misogyny . . . at the bottom was probably an attempt to smother his own contemptible femininity. Born in his hatred of the secret, covered-up part of himself that was maudlin and sentimental and womanly, misogyny was his form of self-loathing.” MORGAN, *supra*, at 582. According to Morgan, Burroughs’ feminine side surfaced during sex, in this case with Allen Ginsberg in 1953:

Burroughs in the act of sex underwent an amazing transformation. This reserved, sardonic, masculine man became a gushing, ecstatic, passionate woman. The change was so extreme and startling that Allen was alarmed.

What Burroughs wanted was to take the passive role. . . . Burroughs’ reaction was so intense it scared [Ginsberg]. [Burroughs] seemed to melt completely, to take on a different identity, . . . to become some recognizable female type, a St. Louis dowager perhaps. His distinction and reticence gave way to a mushily romantic, vulnerably whimpering female persona, as if he was able to contain within himself the personalities of both sexes.

.....
In sex, Burroughs disclosed the secret of his multiple selves.

Id. at 230-31; see *infra* note 167. Morgan (referring to himself in the third person) deems the extravagant fondness for cats that Burroughs developed late in life a sublimation of his feminine side: “The biographer was astonished, for he had never seen Burroughs drop his emotional guard, and here he was talking to his cats in an unguarded, openly affectionate tone, a tone he found it impossible to adopt, except perhaps in one specific situation, with humans.” MORGAN, *supra*, at 585-86; see WILLIAM S. BURROUGHS, *Interlude 4 (Fletch Is Here)*, on SPARE ASS ANNIE AND OTHER TALES (Island Records 1993) (brief recording of Burroughs cooing to one of his cats).

61. P. 83. Nineteenth century English hangings frequently degenerated into “frightful mob scenes” that killed scores of persons: between 20 and 40 in 1806-07 alone. Jasper, *supra* note 56, at 141-42; see also David A. Cooper, *Public Executions in Victorian England: A Reform Adrift*, in *Thesing*, *supra* note 47, at 149, 150, 152 (“Twelve persons, mostly women and children, were trampled to death at an execution in Nottingham in 1844.”).

issue short arms to the men"⁶²—but Hassan thinks his swashbuckling guest has gone too far. The satirical analogy is to the arbitrariness of capital punishment⁶³: Once the state authorizes official murder (the hanging of the boys), it is difficult to prevent its extension to more dubious cases (the decapitation of the girls).⁶⁴ The chapter ends with Hassan blaming A.J. for

62. P. 82.

63. See generally CHARLES L. BLACK, JR., *CAPITAL PUNISHMENT: THE INEVITABILITY OF CAPRICE AND MISTAKE* (2d ed. 1978); SAMUEL R. GROSS & ROBERT MAURO, *DEATH & DISCRIMINATION: RACIAL DISPARITIES IN CAPITAL SENTENCING* (1989); Joseph L. Hoffmann, *Where's the Buck?—Juror Misperception of Sentencing Responsibility in Death Penalty Cases*, 70 IND. L.J. 1137 (1995); Randall L. Kennedy, *McCleskey v. Kemp: Race, Capital Punishment, and the Supreme Court*, 101 HARV. L. REV. 1388 (1988), excerpted in Streib, *supra* note 54, at 106; James Luginbuhl & Julie Howe, *Discretion in Capital Sentencing Instructions: Guided or Misguided?*, 70 IND. L.J. 1161 (1995); BARRY NAKELL & KENNETH A. HARDY, *THE ARBITRARINESS OF THE DEATH PENALTY* (1987); Stephen Nathanson, *Does It Matter If the Death Penalty Is Arbitrarily Administered?*, in *PUNISHMENT AND THE DEATH PENALTY: THE CURRENT DEBATE* 161 (Robert M. Baird & Stuart E. Rosenbaum eds., 1995); RAYMOND PATERNOSTER, *CAPITAL PUNISHMENT IN AMERICA* 115-84 (1991); Michael L. Radelet & Glenn L. Pierce, *Race and Prosecutorial Discretion in Homicide Cases*, 19 L. & SOC'Y REV. 587 (1985), excerpted in Streib, *supra*, at 193; Elizabeth Rapoport, *The Death Penalty and Gender Discrimination*, 25 L. & SOC'Y REV. 367 (1991), reprinted in Streib, *supra*, at 145; Marla Sandys, *Cross-overs—Capital Jurors Who Change Their Minds About Punishment: A Litmus Test for Sentencing Guidelines*, 70 IND. L.J. 1183 (1995); Peter Meijes Tiersma, *Dictionaries and Death: Do Capital Jurors Understand Mitigation?*, 1995 UTAH L. REV. 1; WELSH S. WHITE, *THE DEATH PENALTY IN THE NINETIES: AN EXAMINATION OF THE MODERN SYSTEM OF CAPITAL PUNISHMENT* (1991); FRANKLIN E. ZIMRING & GORDON HAWKINS, *CAPITAL PUNISHMENT AND THE AMERICAN AGENDA* 83-87 (1986).

64. One commentator considers escalating cries for imposition of the death penalty evidence of America's "punishment addiction": "[W]e have no punishment policy in this culture. What we have is an attraction to punitiveness gone haywire, an obsession with giving pain to those who break our laws. . . . The cry for the death penalty is an example." Todd R. Clear, *The Punishment Addiction: Twenty Years of Compulsive Punishment Lifestyle*, in *NATIONAL CONFERENCE ON SENTENCING ADVOCACY* 55, 57, 73 (PLI Litig. & Admin. Practice Course Handbook Series No. 150, 1989); see *infra* note 155. See generally DAVID C. ANDERSON, *CRIME AND THE POLITICS OF HYSTERIA: HOW THE WILLIE HORTON STORY CHANGED AMERICAN JUSTICE* (1995). Margaret P. Spencer, *Sentencing Drug Offenders: The Incarceration Addiction*, 40 VILL. L. REV. 335 (1995). See also William J. Bowers & Glenn L. Pierce, *Deterrence or Brutalization: What Is the Effect of Executions?*, 26 CRIME & DELINQ. 453 (1980) (capital punishment increases the incidence of homicide, by lessening respect for life), excerpted in Streib, *supra* note 54, at 82.

The guest's story of an execution gone awry, see *supra* text accompanying note 55, may also be seen as a parable about the difficulty of limiting capital punishment:

"This citizen have a Latah he import from Indo-China. He figure to hang the Latah and send a Xmas TV short to his friends. So he fix up two ropes—one gimmicked to stretch, the other the real McCoy. But the Latah get up in a feud state and put on his Santa Claus suit and make with the switcheroo. Come the dawning. The citizen put one rope on and the Latah, going along the way Latahs will, put on the other. When the traps are down the citizen hang for real and the Latah stand with the carny-rubber stretch rope. Well, the Latah imitate every twitch and spasm. Come three times.

"Smart young Latah keep his eye on the ball. I got him working in one of my plants as an expeditor."

Pp. 79-80. "Latah is a condition occurring in South East Asia. Otherwise sane, Latahs compulsively imitate every motion once their attention is attracted by snapping the fingers or calling sharply. A form of compulsive involuntary hypnosis." P. 28; see AM. PSYCHIATRIC ASS'N, *DIAGNOSTIC AND STATISTICAL MANUAL OF MENTAL DISORDERS (DSM-IV)* 846 (4th ed.

the failure of the orgy and banishing him: "Go and never darken my rumpus room again!"⁶⁵

A.J.'s turn at hosting comes just one chapter later, as "A.J.'s Annual Party" continues to connect sexual sadism and capital punishment. A.J. introduces a movie director ("The Great Slashtubitch!"), who in turn introduces his pornographic film of young Mary, Johnny, and Mark. In the movie, Mary tongues Johnny's anus, fellates him, and then penetrates him with a dildo (named "Steely Dan"). Mark arrives, and while Mary watches, he twice enters Johnny anally, once in bed and once in a vibrating chair. Each of these encounters causes Johnny to ejaculate.⁶⁶

The scene shifts, as Mary and Mark lead Johnny, hands tied, onto a gallows. Like the Mugwump's victim, Johnny collapses in terror before the gallows and is racked by an orgasm. Mark and Mary set the noose on Johnny's neck, and then disagree over who should push Johnny off the platform. Mark relents, allowing Mary to embrace Johnny and jump off the gallows with him; then Mark, like the Mugwump, "reaches up with one lithe movement and snaps Johnny's neck."⁶⁷ While Mark ridicules Johnny's twitching, reminiscent of the Mugwump's giggling audience, Mary busies herself mimicking the Mugwump's sexual assault: "Johnny's cock springs up and Mary guides it up her cunt, writhing against him in a fluid belly dance, groaning and shrieking with delight . . . sweat pours down her body, hair hangs over her face in wet strands."⁶⁸

But Mary's use of the executed boy for her own pleasure exceeds the Mugwump's, for after Mark cuts the rope and Johnny and Mary fall to the floor, Mary begins to eat her victim: "She bites away Johnny's lips and nose and sucks out his eyes with a pop. . . . She tears off great hunks of cheek. . . . Now she lunches on his prick . . . Mark walks over to her and she looks up from Johnny's half-eaten genitals, her face covered with blood, eyes phosphorescent. . . ."⁶⁹ This harrowing vision, recalling Burroughs'

1994) (defining "latah").

65. P. 83.

66. Pp. 88-96.

67. Pp. 96-97.

68. P. 97 (original ellipsis). On Burroughs' extensive use of ellipses, see TANNER, *supra* note 25, at 114 ("the most common form of punctuation is simply a row of dots separating image from image, voice from voice").

69. P. 97 (original ellipsis). "[T]he necrophilious individual . . . is fascinated with corpses, killing, and death. The scene in which Mary eats Johnny's face is only one of many examples." OXENHANDLER, *supra* note 34, at 190 (footnote omitted); see also MOTTRAM, *supra* note 23, at 54 (calling this moment "an extreme point of sado-masochistic power in the book"). See *supra* note 34.

As a commentary on punishment, Mary's cannibalism has impressive literary roots, including the Furies in Aeschylus' *The Eumenides*, who tell the murderer Orestes: "Out of your living marrow I will drain/ my red libation, out of your veins I suck my food,/ my raw, brutal cups --/ . . . / You'll feast me alive, my fatted calf,/ not cut on the altar first." AESCHYLUS, *THE ORESTEIA* 243, 245 (Robert Fagles trans., Penguin Classics 1977).

definition of "naked lunch,"⁷⁰ underscores the depravity of capital punishment, as we the living use the body of the executed for our own purposes—retribution, deterrence, gratification, sustenance.⁷¹

The vision of Mary consuming Johnny excites Mark, and they have acrobatic sex, after which Mary begs Mark to let her hang him. Instead, he hangs her, following the now familiar pattern of terror, suspension, and forced intercourse.⁷² But as Mary's neck snaps, Mark turns into Johnny, who tumbles masturbating through space, ending in a ruined courtyard, where he and Mary douse themselves with gasoline and "burst into flame with a cry . . . , roll into space, fucking and screaming through the air, burst in blood and flames and soot on brown rocks under a desert sun."⁷³ This fiery end again suggests the difficulty of controlling blood lust; once sanctioned, it can consume us all.⁷⁴

70. See *supra* text accompanying note 23 and note 32. See SELTZER, *supra* note 22, at 350 ("[W]hat stomach can withstand the description of Mary's love play, after having cut down Johnny from the noose? If only she were not enjoying it so much!").

71. Cf. Charles L. Black, Jr., *The Crisis in Capital Punishment*, 31 MD. L. REV. 289, 291-93 (1971) (describing the "evil" of capital punishment: "horrible" methods of execution and "untellable suffering" to the condemned and his family), excerpted in Streib, *supra* note 54, at 22, 23-24; Camus, *supra* note 40, at 183-85, 199-206 (detailing the results of beheading, the barbarity of which is multiplied by prolonged contemplation of execution); Russell F. Canan, *Burning at the Wire: The Execution of John Evans, in Radelet, supra* note 38, at 60, 67-68, 78-80 (portraying a "barbaric" electrocution, lasting 14 minutes); Watt Espy, *Facing the Death Penalty, in Radelet, supra*, at 27, 36 (depicting the "agony and torment" of the pre-execution imprisonment of the condemned); Steven G. Gey, *Justice Scalia's Death Penalty*, 20 FLA. ST. U.L. REV. 67, 125-30 (1992) (criticizing revenge as a justification for capital punishment as "purely visceral," reflecting "a more primal and meaner state of social development"), excerpted in Streib, *supra*, at 324, 332-34; KOESTLER, *supra* note 52, at 139-44 (detailing "The Nightmare" of hanging and other forms of execution); PREJEAN, *supra* note 41, at 18-20, 105, 124, 190-91, 197, 216 (characterizing execution as "torture"); Jeffrey H. Reiman, *Justice, Civilization, and the Death Penalty: Answering van den Haag, in Baird & Rosenbaum, supra* note 63, at 175, 187-92 (analogizing the death penalty to "beating, raping, and torturing"); Jacob Weisberg, *This Is Your Death*, THE NEW REPUBLIC, July 1, 1991, at 23, 23 (cataloguing the United States' "grotesque array of execution techniques"), reprinted in Coyne & Entzeroth, *supra* note 54, at 6, 6. See also *Glass v. Louisiana*, 471 U.S. 1080, 1086-94 (1985) (Brennan, J., dissenting from denial of certiorari) (describing in detail the process of death by electrocution, suggesting that it is "nothing less than the contemporary technological equivalent of burning people at the stake"); *id.* at 1094 nn. 41-42 (implying that similar claims of unconstitutionality could be made regarding the gas chamber and lethal injection); *Fierro v. Gomez*, 77 F.3d 301 (9th Cir.) finding the gas chamber cruel and unusual, *reversed and remanded*, 117 S. Ct. 285 (1996); *Campbell v. Wood*, 18 F.3d 662, 700-01, 712-13, 716-26 (9th Cir.) (Reinhardt, J., concurring and dissenting) (because it threatens both decapitation and a slow painful death by asphyxiation, hanging is cruel and unusual), *cert. denied*, 114 S. Ct. 2125 (1994); Pratt v. Attorney Gen. of Jam., [1994] 2 App. Cas. 1, 33 (P.C. 1993) ("To execute these men now after holding them in an agony of suspense for so many years [14] would be inhuman punishment . . ."; death sentences commuted); E.L. DOCTOROW, *THE BOOK OF DANIEL 295-99* (Vintage International 1991) (describing the electrocution of the narrator's parents, fictionalized versions of the Rosenbergs). See generally FOUCAULT, *supra* note 47.

72. Pp. 97-98.

73. Pp. 98-99.

74. See *supra* note 64. A similar theme pervades Pedro Almodovar's film *MATADOR* (Cinevista 1986). A retired bullfighter, obsessed by sex and violence (as the movie opens, the bullfighter masturbates before a television set showing grisly female deaths), has killed two young women, apparently in order to have sex with their corpses. A woman lawyer, long a fan

Slashtubitch's pornographic movie rambles on through a few additional scenes, some of which make even clearer Burroughs' aim at capital punishment. A newspaper is quoted, satirizing not the hangman but the physician who officiates at executions:

"... The trap was sprung at 12:02. At 12:30 the doctor went out to eat oysters, returned at 2:00 to clap the hanged man jovially on the back. 'What! Aren't you dead yet? Guess I'll have to pull your leg. Haw Haw! Can't let you choke at this rate—I'd get a warning from the President. And what a disgrace if the dead wagon cart you out alive. My balls would drop off with the shame of it and I apprenticed myself to an experienced ox. One two three pull.'"⁷⁵

The doctor's benefit from the execution is overtly professional⁷⁶ rather than sexual; however, professional shame will cause his "balls . . . [to] drop off," showing some connection between the two interests. Otherwise the physician's stance matches the Mugwump's, Mary's, and Mark's exactly: He profits from death and enjoys its infliction.

In the movie's final scene a sheriff hawks an execution like a carnny exhibit:

"I'll lower his pants for a pound, folks. Step right up. A serious and scientific exhibit concerning the locality of the Life Center. This character has nine inches, ladies and gentlemen, measure them yourself inside. Only one pound, one queer three dollar bill to see a young boy come three times at least—I never demean myself to process a eunuch—*completely against his will*. When his neck snaps sharp, this character will shit-sure come to rhythmic attention and spurt it out all over you."⁷⁷

of the bullfighter, seduces men so that she can execute them during intercourse (with a long hairpin inserted just below the nape of the neck). In the film's final scene, sex between the bullfighter and lawyer, during a solar eclipse, ends with their mutual murders.

75. P. 101. For a discussion of the role of physicians at English executions in the 1700's, see Peter Linebaugh, *The Tyburn Riot Against the Surgeons*, in DOUGLAS HAY ET AL., *ALBION'S FATAL TREE: CRIME AND SOCIETY IN EIGHTEENTH CENTURY ENGLAND* 65 (1975). According to Linebaugh, "[t]he successful revival of hanged people occurred several times in the eighteenth century." *Id.* at 103; see KOESTLER, *supra* note 52, at 17. For accounts of bungled executions ending in gruesome deaths, see GATRELL, *supra* note 39, at 50-51; Jasper, *supra* note 56, at 142, 146; Pamela S. Nagy, *Hang by the Neck Until Dead: The Resurgence of Cruel and Unusual Punishment in the 1990s*, 26 PAC. L.J. 85, 113-15 (1994).

76. For Burroughs' critique of other medical professionals, see *infra* text accompanying notes 393-463.

77. P. 102 (original emphasis). The sheriff's refusal to "process" a eunuch implies a reason for the passivity of the typical condemned man: As long as he is sexually capable, he can derive pleasure from his death, as with the Mugwump's victim. See *supra* text accompanying note 40. This reasoning is consistent with Burroughs' view that we enjoy submission to control, see *infra* text accompanying notes 138-42, 332-37 & 409-41; a symbol of this masochistic pleasure is the fact that the Mugwump's penile secretions are addictive. See *supra* text accompanying note 36. See OXENHANDLER, *supra* note 34, at 186: "[M]asochism is the obverse of sadism; that is, hostile feelings, originally directed against a person in the family environment, are introjected and turned back against the self. The basic scene [in Burroughs' novels] may thus very well have both masochistic and sadistic components . . ." See also VERNON, *supra* note 34, at 95-96 ("The complements of sadism and its fantasy of control are masochism and passive homosexuali-

Even more so than the doctor, the sheriff's sexual interest in the execution has transmuted into a financial one,⁷⁸ but the audience's motivation remains almost entirely prurient. Distaste for this role should be sufficient⁷⁹ to cause us to agree with the old man who introduces the sheriff: "... So leave us cast a vote for decent acquittal and put an end to those beastly exhibitions for which the sheriff levy a pound of flesh."⁸⁰

B. Pornography and Masturbation

While "Hassan's Rumpus Room" and "A.J.'s Annual Party" can be read as satires on the death penalty, this characterization cannot fully explain the extensive and explicit sexual content of the chapters. In addition to ridiculing capital punishment and its practitioners and supporters, Burroughs also appears intent on creating an effective work of pornography, one that will

ty and their fantasies of being controlled. The drug experience is the perfect image of these").

78. For Burroughs' criticism of other legal actors, see *infra* text accompanying notes 464-536.

79. *But see generally* WENDY LESSER, PICTURES AT AN EXECUTION (1993) (musing extensively about the public fascination with executions, especially the possibility of televising them), reviewed by Austin Sarat & Aaron Schuster, *To See or Not to See: Television, Capital Punishment, and Law's Violence*, 7 YALE J.L. & HUMAN. 397 (1995).

80. P. 102. Burroughs returns to the capital punishment theme in the "Atrophied Preface" at the end of the novel:

Senators leap up and bray for the Death Penalty with the inflexible authority of virus yen. . . . Death for dope fiends, death for sex queens (I mean fiends) death for the psychopath who offends the cowed and graceless flesh with broken animal innocence of lithe movement. . . .

The black wind sock of death undulates over the land, feeling, smelling for the crime of separate life, movers of the fear-frozen flesh shivering under a vast probability curve. . . .

Population blocks disappear in a checker game of genocide. . . . Any number can play. . . .

Pp. 223-24 (original ellipsis). The contemporary resonances of this passage are numerous: In recent years, federal legislators have in fact discussed the death penalty for drug kingpins, the punishment of the mentally disordered, whether capital punishment lowers the probability of homicide, and the racial impact of state-sponsored killings. See *Senate Opposes House Crime Bill's Provision on "Racial Justice" in Capital Punishment*, 55 CRIM. L. REP. 1161 (May 18, 1994); *House Completes Work on Omnibus Crime Bill*, 50 CRIM. L. REP. 1115 (Oct. 30, 1991); *Senate Votes on Major Features of Pending Crime Control Legislation*, 49 CRIM. L. REP. 1299 (July 3, 1991); *Senate Bill Stresses Death Penalty, Gun Control for Combatting Violent Crime*, 49 CRIM. L. REP. 1319 (July 17, 1991); *House Passes Omnibus Crime Bill*, 48 CRIM. L. REP. 1060 (Oct. 17, 1990); *Senate Bill Would Set Procedures for Death Penalty, Limit Habeas Corpus*, 47 CRIM. L. REP. 1349 (Aug. 1, 1990); *Reform of Insanity Defense Major Component of Comprehensive Crime Bill*, 36 CRIM. L. REP. 2282 (Jan. 16, 1985); *Comprehensive Crime Control Act of 1984 Passed by Senate*, 34 CRIM. L. REP. 2339 (Feb. 8, 1984); *Senate Considers Alternatives to Insanity Defense*, 31 CRIM. L. REP. 2340 (July 28, 1982); see also Dan Baum, *Tunnel Vision: The War on Drugs, 12 Years Later*, A.B.A. J., Mar. 1993, at 70, 72 (reporting that federal "drug czar" William Bennett suggested "beheading dealers" in a discussion on "Larry King Live"); DIANA R. GORDON, THE RETURN OF THE DANGEROUS CLASSES: DRUG PROHIBITION AND POLICY POLITICS 45-54 (1994) (discussing the death penalty for drug kingpins).

stimulate its male readers sexually.⁸¹ But this effort also has its satirical content, ridiculing the tumescent reader as both willing victim and shameless victimizer in the pornography transaction.⁸²

The movement from direct description of various scenes in "Hassan's Rumpus Room" to descriptions of a film of various scenes in "A.J.'s Annual Party" suggests a writer conscious of the medium and willing to manipulate it.⁸³ That the desired effect is pornographic is evident from the type of film described, "Blue Movies" that begin with repeated artless depictions of deviate sexual intercourse⁸⁴; further, the prose used in this lengthy passage is remarkably realistic for Burroughs, the unadorned style of the paperback

81. Burroughs' misogyny, *see supra* note 60, explains his apparent disinterest in female readers. Nonetheless, some of his most favorable readers are female. *E.g.*, LYDENBERG, *supra* note 26; Robin Lydenberg & Jennie Skerl, *Points of Intersection: An Overview of William S. Burroughs and His Critics*, in Skerl & Lydenberg, *supra* note 9, at 3; MCCARTHY, *supra* note 6; Skerl *Introduction*, *supra* note 4; *cf.* Catharine A. MacKinnon, *Pornography Left and Right*, 30 HARV. C.R.-C.L. L. REV. 143, 150 (1995) (book review) (labeling pornography lawyer Edward de Grazia's defense of *Naked Lunch*, *see generally* GOODMAN, *supra* note 5, his "one smart moment").

Surveying all Burroughs' work, Robin Lydenberg finds "surprising affinities between [his position and radical feminist theory." LYDENBERG, *supra*, at 171. "In Burroughs' fiction and theory we often find [an] evolutionary tale of the fall from a liberated fertility to the controlled manipulation of reproductive energy." *Id.* at 161 (citing ejaculating hanged men as examples of such manipulation). The principal control mechanism identified by Burroughs is sexual dualism: "the polarization of reproductive energy to structures of binary opposition which set two incompatible sexes in perpetual conflict, channeling the flow of creative energy into a parasitic economy based on power and property." *Id.* at 156. Thus, for Lydenberg, Burroughs "adopts an anti-patriarchal perspective from which he isolates sexual dualism as the basic problem in Western civilization and thought." *Id.* at 171.

82. "[T]he movie section . . . is a wild parody of lust and pornography; the effect is comic and revelatory. This is the final slaying of pornography, except for the creeps." Arthur Flynn, *William Burroughs: Walden Revisited*, 2 WAGNER LIT. MAGAZINE 47, 50 (1960-61); *see also* Anthony Channell Hilfer, *Mariner and Wedding Guest in William Burroughs' "Naked Lunch,"* 20 CRITICISM: A QUARTERLY FOR LIT. AND THE ARTS 252, 256 (1980) (Burroughs implicates the "tumescent[t]" reader); *id.* at 259 (analogizing Burroughs' images to the shower scene in Hitchcock's *Psycho*, all of which "make the audience doubly participatory, both victim and assaulter"); MOTTRAM, *supra* note 23, at 53 (labeling "Hassan's Rumpus Room" "a sensual attack on sensuality, whose detail ambiguously relishes what it overtly rejects"); *cf.* GOODMAN, *supra* note 5, at 221 (quoting notes made by Allen Ginsberg prior to the 1964 Massachusetts obscenity proceeding against *Naked Lunch*) (original emphasis) (the two chapters are "examination[s] of the authors' [sic] sexual fantasies many of which are repellent to himself, and an exorcism of them By becoming *conscious* of his own fetishistic stimuli he becomes *free* of his obsessional imagery. . . ."); Lodge, *supra* note 32, at 79 (noting, but as a fault of Burroughs' attempt at satire, that he "incites [the reader] to an imaginative collaboration in the orgy").

83. Burroughs underscores this consciousness of medium by ending the pornographic movie with a faked execution at a carnival, after which the three main actors in the film appear to take a bow. P. 103. *See infra* text accompanying notes 111-14.

84. P. 103. *See supra* text accompanying note 66. *See generally* Dan Brown & Jennings Bryant, *The Manifest Content of Pornography*, in PORNOGRAPHY: RESEARCH ADVANCES AND POLICY CONSIDERATIONS 3, 13-19 (Dolf Zillmann & Jennings Bryant eds., 1989) (discussing film pornography).

pornography trade.⁸⁵ Despite Burroughs' protests,⁸⁶ one can only conclude that one of the author's aims is to turn his male readers on.

Further evidence of this intent is Burroughs' interruption of the action in both chapters to include what appear to be personal reminiscences, mostly about masturbation, the sex act most frequently serviced by pornography.⁸⁷ For example, he interpolates a few unrelated paragraphs into the description of the orgy in "Hassan's Rumpus Room," beginning with "Two boys jacking off under railroad bridge. The train shakes through their bodies, ejaculates them, fades with distant whistle. Frogs croak. The boys wash semen off lean brown stomachs."⁸⁸ Burroughs thus signals that he knows how some of his readers will be inclined to use his work.

Unlike most pornographers, however, Burroughs wants his readers to be conscious of the relationship between pornography and masturbation, which his interpolations emphasize. The prehomocidal sex scenes of the blue movie in "A.J.'s Annual Party"—the most effective pornography in *Naked Lunch*—wrap around a montage bristling with direct and indirect allusions to masturbation:

A train roar through him whistle blowing . . . boat whistle, foghorn, sky rocket burst over oily lagoons . . . penny arcade open into a maze of dirty pictures . . . ceremonial cannon boom in the harbor . . . a scream shoots down a hospital corridor . . . out along a wide dusty street between palm trees, whistles out across the desert like a bullet, a thousand boys come at once in outhouses, bleak public school toilets, attics, basements, treehouses, Ferris wheels, deserted houses, limestone caves, rowboats, garages, barns, rubbly windy city outskirts behind mud walls . . . black dust blowing over lean copper bodies . . . ragged pants dropped to cracked bleeding bare feet . . . by jungle lagoons, vicious fish snap at white sperm

85. See Bliss, *supra* note 11, at 221 ("the passage reads like a sequence out of any dime-store, Harold Robbins-type novel."). The hardcover version of *Naked Lunch* used in writing this essay belonged to my deceased father. In the 'Sixties he kept it in a nightstand among a revolving collection of paperbacks with titles like *Rapture* and *Sin for Breakfast*; during the long hours of adolescent afternoons the collection stood unguarded. See generally Brown & Bryant, *supra* note 84, at 8-9 (discussing "'adults only' paperback fiction"). Having remembered the title *Sin for Breakfast* for 30 years, I was quite surprised to find that its author, Mason Hoffenberg (who wrote under several pen names, including Hamilton Drake), was a junkie acquaintance of Burroughs in Tangier. MORGAN, *supra* note 39, at 283.

86. See *supra* note 32.

87. See Ronald K.L. Collins & David M. Skover, *The Pornographic State*, 107 HARV. L. REV. 1374, 1392-93 (1994); Berl Kutchinsky, *Legalized Pornography in Denmark*, in MEN CONFRONT PORNOGRAPHY 233, 237, 239 (Michael S. Kimmel ed., 1990); Scott MacDonald, *Confessions of a Feminist Porn Watcher*, in Kimmel, *supra*, at 34, 36; CATHARINE A. MACKINNON, ONLY WORDS 17 (1993); David Mura, *A Male Grief: Notes on Pornography and Addiction*, in Kimmel, *supra*, at 123, 133-34 (a poem of pornographic masturbation entitled "The Bookstore"); RICHARD A. POSNER, SEX AND REASON 354, 362 (1992); David Steinberg, *The Roots of Pornography*, in Kimmel, *supra*, at 54, 54, 56; Dan Brown & James B. Weaver, *Pornography and Men's Sexual Callousness Toward Women*, in Zillmann & Bryant, *supra* note 84, at 95, 108-09; cf. ODIER, *supra* note 34, at 62 (quoting Burroughs) ("I don't think so-called dirty books ever inspired anyone to commit any crime more serious than masturbation.").

88. P. 81. The following intervening paragraphs describe a male homosexual encounter on the passing train.

floating on black water, sand flies bite the copper ass, howler monkeys [sic] like wind in the trees, a red plane traces arabesques in blue substance of sky, a rattlesnake strike, a cobra rear, spread, spit white venom, pearl and opal chips fall in a slow silent rain through air clear as glycerine.⁸⁹

“[D]irty pictures,” whether stills, movies, scenarios of movies, or memories of all three, produce a thousand orgasms in desolate locales, spilling the “white venom” of viscous, opalescent semen.

Having established the relationship between pornography and masturbation, Burroughs remarkably extends the connection to aging, addiction, and memory. His references to masturbation have had an adolescent flavor, but he quickly turns to mature self-gratification. The montage immediately continues: “Time jump like a broken typewriter, the boys are old men, young hips quivering and twitching in boy-spasms go slack and flabby, draped over an outhouse seat, a park bench, a stone wall in Spanish sunlight, a sagging furnished room bed”⁹⁰ The montage then focuses on one aging heroin addict who blends youthful memories of fishing, rural trespass, escape, and death into a masturbation fantasy⁹¹ that concludes: “The old junky has found a vein . . . blood blossoms in the dropper like a Chinese flower . . . he push home the heroin and the boy who jacked off fifty years ago shine immaculate through the ravaged flesh, fill the outhouse with the sweet nutty smell of young male lust”⁹² Masturbation has “matured” into drug use, but for older males both actions seem to have the same goal, to recapture the sweetness of adolescent sexuality:

How many years threaded on a needle of blood? Hands slack on lap he sit looking out at the winter dawn with the cancelled eyes of junk. The old queer squirm on a limestone bench in Chapultepec Park as Indian adolescents walk by, arms around each other’s necks and ribs, straining his dying flesh to occupy young buttocks and thighs, tight balls and spurting

89. Pp. 93-94 (original ellipsis; parenthetical phrases omitted). See SELTZER, *supra* note 22, at 358-59 (commenting on the “cyclone of images and events” in this passage).

90. P. 94. See LYDENBERG, *supra* note 26, at 15 (noting Burroughs’ pairing in this passage of nostalgia for “innocence and youth” and “details evoking death, silence, and decay”); cf. MURRAY S. DAVIS, *SMUT: EROTIC REALITY/ OBSCENE IDEOLOGY* 141 (1983) (emphasis omitted): “Masturbation is a transformational sexual activity The masturbator transforms himself into many others in fantasy and transforms many others into himself in actuality. . . . [T]he masturbator caresses his own body as though it (body and/or caress) were actually another person’s.”

91. The addict is described as “twitching and shivering in dirty underwear, probing for a vein in the junk-sick morning, in an Arab café muttering and slobbering He stand up screaming and black blood spurt solid from his last erection” Pp. 94-95. His conflated memories are of a catfish caught by a boy either in Missouri or Georgia, an “Old Man” who chases the boy but apparently dies in the pursuit, and the man’s abandoned hut, where “rats run over the floor and boys jack off in the dark musty bedroom on summer afternoons.” P. 95.

92. Pp. 95-96.

cocks.⁹³

After this extended montage, the blue movie script immediately returns to Mary, Johnny, and Mark.

Burroughs thus implies that pornography and masturbation are ways of denying the impact of aging and death,⁹⁴ and that a person who uses pornography in this way suffers an addiction much like the dependence of the drug user. Like the addict, the user of pornography depends on a substance—in his case, words, images, and the memories they trigger—to fulfill an overwhelming need.⁹⁵ But *Naked Lunch* shows no pity for the word addict, just as it shows no pity for the drug addict; the addict must heal himself.⁹⁶

93. P. 96. Cf. MCCARTHY, *supra* note 6, at 45 (“The oldest memory in *The Naked Lunch* is of jacking-off in boyhood latrines, a memory recaptured through pederasty.”). My colleague Mike Raymond notes that capital punishment is as fruitless as masturbation and drug addiction, thus providing further connections among the topics of *Naked Lunch*’s pornographic chapters.

94. Cf. VERNON, *supra* note 34, at 104: For Burroughs, “Time . . . exists at two polar extremes, the first of which is explosion, being cut out of a context, the experience of total transportation out of oneself, out of a location, out of materiality. This is the temporality of flying and of release; it is ejaculation”

Regarding the relationship of pornography and memory, Phillip Lopate writes:

Men go to pornography for excitement, but also, I think, to be put in touch with their sadness. They know that before the experience is over, the connection between their own desire and the lusty bodies dangled before them will have been missed. Elegiac is the mood that often settles on a pornography audience. They go in search of something they don’t have, that they half remember perhaps having had. . . . [T]he watchers of pornography often seem to be using the spectacle before them as a meditation screen from which to contemplate the missed opportunities of a lifetime.

Phillip Lopate, *Renewing Sodom and Gomorrah*, in Kimmel, *supra* note 87, at 25, 28; see *id.* (discussing in this connection Nobel laureate Yasunari Kawabata’s *The House of Sleeping Beauties*, which describes a brothel where aged impotent men watch young women sleep).

95. For a discussion of “*The Algebra of Need*” as applied to drug addiction, see *infra* text accompanying notes 127-31. See SUSAN GRIFFIN, PORNOGRAPHY AND SILENCE: CULTURE’S REVENGE AGAINST NATURE 118 (1981) (comparing consumers of pornography to drug addicts); cf. Bliss, *supra* note 11, at 214-24 (arguing that these chapters condemn addiction to “mechanical, insular . . . sex”); MOTTRAM, *supra* note 23, at 127 (characterizing “[t]he environment” of *Naked Lunch* as “a masturbatory wasteland, . . . both an accurate vision of corrupted and wasted energy as well as a scene in which more ‘jacking off’ takes place than homosexual mutuality, and certainly homo- or heterosexual love”). See generally Mura, *supra* note 87; Corinne Sweet, *Pornography and Addiction: A Political Issue*, in PORNOGRAPHY: WOMEN, VIOLENCE AND CIVIL LIBERTIES 179 (Catherine Itzin ed., paperback ed. 1993).

96. See *supra* note 82; see *infra* text accompanying notes 135-42. Jean-Paul Sartre sees Jean Genet’s *Our Lady of the Flowers* as an example of such healing. For Sartre, Genet’s “epic of masturbation,” a compendium of the fantasies he created for sexual release while imprisoned, is also

the journal of a detoxication, of a conversion. In it Genet detoxicates himself of himself and turns to the outside world. . . . Seeking excitement and pleasure, Genet starts by enveloping himself in his images These images call forth by themselves words that reinforce them; often they remain incomplete; words are needed to finish the job; these words require that they be uttered and, finally, written down; writing calls forth and creates its audience; the onanistic narcissism ends by being stanchued by words.

In the "Atrophied Preface" that concludes the novel,⁹⁷ Burroughs warns against overreliance on words, using many of the images that figure in the pornographic chapters:

Gentle Reader, The Word will leap on you with leopard iron claws, it will cut off fingers and toes like an opportunistic land crab, it will hang you and catch your jissom like a scrutable dog, it will coil round your thighs like a bushmaster and inject a shot of rancid ectoplasm. . . . And why a scrutable dog?⁹⁸

Much of the recent commentary on Burroughs' novels, informed by deconstruction and postmodernism, focuses on his distrust of language,⁹⁹ and

Jean-Paul Sartre, *Introduction to JEAN GENET, OUR LADY OF THE FLOWERS* 10, 12-13 (Bernard Frechtman trans., 1963). "[T]his onanist transformed himself into a writer." *Id.* at 57. Genet may have healed himself, but his readers appear still to be addicted: The copy of *Our Lady of the Flowers* I used in writing this essay, donated some years ago to the public library of Clearwater, Florida, had several of its most explicit passages underlined, probably so that they would be easier to locate the next time the owner (or borrower) wanted to find them. On the "close[] parallel" between the works of Burroughs and Genet, see Alan Ansen, *Anyone Who Can Pick Up a Frying Pan Owns Death*, in Parkinson, *supra* note 6, at 107, 110.

97. "Quick . . ." scarcely a page in length, seems more a coda to the "Atrophied Preface" than a separate chapter. See Bliss, *supra* note 11, at 380-415 (treating them together). *But cf.* MOTTRAM, *supra* note 23, at 60 ("Quick[]" reads like a withdrawal experience rather than a re-emphasis of the quick against the dead hand of the System."); William Stull, *The Quest and the Question: Cosmology and Myth in the Work of William S. Burroughs, 1953-1960*, in Bartlett, *supra* note 22, at 14, 19, 28 (considering "Quick . . ." a regression after the "breakthrough" of the "Atrophied Preface"). After the preface and its coda, an appendix appears, reprinting an article by Burroughs published in 1956 in *The British Journal of Addiction*; see *infra* note 141. *But cf.* Bliss, *supra*, at 416-23 (treating appendix as final chapter).

98. P. 230. A page earlier, the perverse unreliability of language is given a sexual connotation: "The word is divided into units which be all in one piece and should be so taken, but the pieces can be had in any order being tied up back and forth, in and out fore and aft like an innaresting sex arrangement." P. 229.

99. "The poststructuralist revolution in literary studies led to a rereading of Burroughs' fictions . . ." Lydenberg & Skerl, *supra* note 81, at 8; see David Ayers, *The Long Last Goodbye: Control and Resistance in the Work of William Burroughs*, 27 J. AMER. STUD. 223, 225 (1993) ("Burroughs . . . extend[s] his scientific/metaphoric analysis to make the word, not junk, the archetype and method of control . . ."); Michael Bliss, *The Orchestration of Chaos: Verbal Technique in William Burroughs' Naked Lunch*, ENCLITIC, Spring 1977, at 59, 66 ("[W]e are being told . . . that language fails when called upon to draw attention to its own shortcomings. The fix is coming unglued."); Hassan, *supra* note 26, at 56 (Burroughs' "language of testimony testifies even against itself."); Hilfer, *supra* note 82, at 253 ("The theme of *Naked Lunch* is manipulation through media, the verbal creation of desire and dependency, the scientific management of 'opinion.'"); Leddy, *supra* note 33, at 36-37 (Burroughs' technique "seems to reflect an ambivalence with regard to . . . the validity of communication through language. . . . Communication thus becomes a con . . ."); LYDENBERG, *supra* note 26, at 40 ("[L]anguage is never to be trusted . . ."); McConnell, *supra* note 22, at 95 (original emphasis) ("Junk is image, and therefore image is junk . . ."); Sante, *supra* note 60, at 14 ("Burroughs sees language as a code imposed on humans by that authoritarian, dualistic Them, regulating their behavior within narrowly defined limits."); SELTZER, *supra* note 22, at 342 ("Words lock us into closed systems where we can never contact the reality of a multifaceted world. The solution is to demolish the efficacy of the word by exploding it into powerful, soundless images."); Skau, *supra* note 53, at 401 ("The word becomes not only the ultimate weapon of control, but the very enemy itself."); Skerl *Introduction*, *supra* note 4, at xviii-xix ("*Naked Lunch* has been perceived more and more as a challenge to the structures of consciousness, and therefore as a challenge to language and literature."); Stull, *supra* note 97, at 17 ("The most pernicious form of addiction . . . is the

on the paradox of using words to communicate this distrust—a quandary Burroughs wittily acknowledges by commenting on his use of the obscure word “scrutable.”¹⁰⁰ Conscious of the severe limitations of his medium,¹⁰¹ Burroughs nonetheless uses it to warn against itself.¹⁰² And one of the clearest examples of this warning in *Naked Lunch* is its exposure of the process by which aging men become addicted to pornographic words (and masturbation) as a way to recapture youth and deny death.¹⁰³

Of course, the process does not work. The heroin addict’s “flesh” is

word.”); TANNER, *supra* note 25, at 121 (“If Burroughs started his writing out of a sense of the danger of man’s vulnerability to literal drug-addiction, the emphasis soon shifted to a stress on the danger of man’s vulnerability to word-addiction.”); Duncan Wu, *Wordsworth in Space*, 22 WORDSWORTH CIRCLE 172, 173 (1991) (“Burroughs regards writing itself as a form of control, theoretically capable of killing people.”); Nicholas Zurbrugg, *Beckett, Proust, and Burroughs and the Perils of “Image Warfare,”* in SAMUEL BECKETT: HUMANISTIC PERSPECTIVES 172, 174 (Morris Beja et al. eds., 1983) (“Burroughs seems most interesting as an author exploring the social and political potential of the word and image as a ‘virus’ propagating chaos.”).

While acknowledging that postmodernism is by its own terms undefinable, Gary Minda gives a useful definition of the concept. GARY MINDA, *POSTMODERN LEGAL MOVEMENTS: LAW AND JURISPRUDENCE AT CENTURY’S END 2* (1995); *see id.* at 190 (paraphrasing Peter C. Schanck’s definition). Diana Gordon uses the insights of postmodernism to deconstruct “drug-speak,” the language of drug prohibition. GORDON, *supra* note 80, at 183-208. For another perspective on the mistrust of language, see Greg K. McCann et al., *The Sound of No Students Clapping: What Zen Can Offer Legal Education*, 29 U.S.F. L. REV. 313, 329-30 (1995).

100. The paragraphs following the quotation attempt to define “scrutable” by means of highly elliptical stories of both the scrutable and the inscrutable. Pp. 230-31. The use of “innaresting” in another of *Naked Lunch*’s clear denunciations of “The Word,” *see supra* note 98, serves a similar purpose.

101. “You were not there for *The Beginning*. You will not be there for *The End*. . . . Your knowledge of what is going on can only be superficial and relative. . . .” P. 220 (original emphasis; original ellipsis).

Wrong! I am never here. . . . Never that is fully in possession [. . .] No matter how tight Security, I am always somewhere Outside giving orders and Inside this straight jacket of jelly that gives and stretches but always reforms ahead of every movement, thought, impulse, stamped with the seal of alien inspection. . . .

P. 221 (original emphasis; original ellipsis except where bracketed). *See* ODIER, *supra* note 34, at 90 (quoting Burroughs) (“The word is now an outmoded artifact.”); *see also* Leddy, *supra* note 33, at 33-35 (discussing the “con” Burroughs performs on the reader, but concluding that “while Burroughs is conning the reader, he is also conning himself, becoming entangled in self-contradiction”). On the importance of conning in *Naked Lunch*, *see infra* text accompanying notes 145-48, 270-78 & 305-09.

102. “At any point in the novel the reader is either being seduced into complicity with the antisocial, even criminal fantasies of the narrative voice or being warned against such seductions or both at once.” Hilfer, *supra* note 82, at 253; *see also* Bliss, *supra* note 99, at 59 (“Language, then, is the addiction in *Naked Lunch*.”). For Burroughs’ implied method of avoiding this paradox, *see infra* note 392. For a more accepting attitude toward paradox, *see* McCann et al., *supra* note 99, at 330-35.

103. Mike Raymond, *supra* note †, mentions in this context that language itself may become addictive and masturbatory. This lengthy essay may prove his point. *Cf.* JOHN BARTH, GILES GOAT-BOY at xv (1966) (an editor, one of five Barth invents in an elaborate introduction, recommends rejection of Barth’s 710-page novel (not counting the introductory material), predicting that its author will end his career “alone, unhealthy, embittered, desperately unpleasant, perhaps masturbative, perhaps alcoholic or insane, if not a suicide. We all know the pattern”).

“dying,” his “erection” is his “last,”¹⁰⁴ so the pornographic masturbator is a victim like the Mugwump’s boy, who died with his last erection.¹⁰⁵ But Burroughs also portrays the victim of pornography as a victimizer.

The reader who finds himself excited by the prehomocidal sex scenes in “A.J.’s Annual Party” should be appalled when the movie he is viewing turns, with the killings of Johnny and Mary, into a “snuff” film.¹⁰⁶ The reader’s enjoyment has a terrible cost; he is in the same moral position as the Mugwump’s audience and the guests at Hassan’s orgy, reaping pleasure from the pain of others.¹⁰⁷ The contemporary (largely feminist) critique of

104. See *supra* note 91 and text accompanying note 93.

105. See *supra* text accompanying notes 41-49. Michael S. Kimmel acknowledges the possibility of self-victimization in pornographic masturbation:

Masturbation teaches men that sex is phallogentric, that the penis is the center of the sexual universe. And the “tools” of masturbation, especially sexual fantasy aided by pornography, teach men to objectify the self, to separate the self from the body, to focus on parts of bodies and not whole beings, often, even, to speak of one’s self in the third person.

Michael S. Kimmel, *Introduction: Guilty Pleasures—Pornography in Men’s Lives*, in Kimmel, *supra* note 87, at 1, 9. Kimmel asserts that his analysis applies to gay as well as straight men. *Id.* at 11; see Richard Goldstein, *Pornography and Its Discontents*, in Kimmel, *supra*, at 81, 82-83 (noting similarities between homosexual and heterosexual pornographic movies); John Stoltenberg, *Gays and the Propornography Movement: Having the Hots for Sex Discrimination*, in Kimmel, *supra*, at 248, 249 (identifying “taking, using, estranging, dominating—essentially, sexual power-mongering” as the “values . . . depicted in gay male sex films[,] . . . in the sex that gay men tend to have[, and] . . . in the sex that straight men tend to have—because they are very much the values that that male supremacists tend to have”).

106. See *supra* note 82. Burroughs anticipated this advanced stage of development of the pornographic movie. See DAVIS, *supra* note 90, at 198; GRIFFIN, *supra* note 95, at 116. *But cf.* F.M. CHRISTENSEN, *PORNOGRAPHY: THE OTHER SIDE 90* (1990) (original emphasis) (doubting that there has ever been “a genuine commercial ‘snuff’ movie”). On violence in pornographic films, see generally BROWN & BRYANT, *supra* note 84, at 15-17.

In a recent book Catharine MacKinnon describes the complicity of the audience in the filmed crime:

[S]nuff pornography . . . is a film of a sexual murder Doing the murder is sex for those who do it. The climax is the moment of death. The intended consumer has a sexual experience watching it. Those who kill as and for sex are having sex through the murder; those who watch the film are having sex through watching the murder.

MACKINNON, *supra* note 87, at 35; see also DAVIS, *supra*, at 282-83 n.19 (quoting “the pornographic newspaper *Screw*”) (“[W]e believe that paying anything to see a snuff film makes a person an accomplice to murder, and the morality of viewing them at all is open to question.”).

107. See *supra* text accompanying notes 46-47 & 55-57. A vignette in another chapter makes the same points:

Did I ever tell you about the time Marv and me pay two Arab kids sixty cents to watch them screw each other? So I ask Marv, “Do you think they will do it?”
And he says, “I think so. They are hungry.”
And I say, “That’s the way I like to see them.”
Makes me feel sorta like a dirty old man but, “Son cosas de la vida,” as Soberba de la Flor said when the fuzz upbraids him for blasting this cunt and taking the dead body to the Bar O Motel and fucking it. . . .
“She play hard to get already,” he say . . . “I don’t hafta take that sound.”

pornography generalizes this point, claiming that all pornographic expression victimizes whoever takes the subservient role in the intercourse depicted.¹⁰⁸ While Burroughs, who opposes all forms of censorship,¹⁰⁹ undoubtedly disagrees with most of the policy recommendations flowing from this critique, *Naked Lunch* nevertheless appears to accept its central insight: Pornography, like every other human enterprise, has its victims, its naked lunch.¹¹⁰

This implication appears undercut by the appearance of Johnny, Mary, and Mark after the end of the movie, "tak[ing] a bow with the ropes around their necks"¹¹¹; the reader may be relieved to find that he was not reading the script of a true snuff film.¹¹² The feeling of relief is false, however. The actors have paid a price: "[N]ot as young as they appear in the Blue Movies," they have suffered to create the illusion of youthful sexuality, and "look tired and petulant"¹¹³—the likely look of performers who survive the indignities of pornographic filmmaking,¹¹⁴ and perhaps of the writers of pornographic fiction.

P. 59 (original ellipsis); see MORGAN, *supra* note 39, at 242 (describing a similar event involving two Arab boys, with Burroughs and another as onlookers). While testifying at the 1964 obscenity proceeding against *Naked Lunch*, Allen Ginsberg translated "Son cosas de la vida" as "That is the way life is," or "That is the way the cookie crumbles." Literally, "These are the things of life." GOODMAN, *supra* note 5, at 217 (quoting trial transcript). This passage prompted my colleague Greg to point out that lawyers and law teachers also reap daily pleasure from the pain of others. See *infra* text accompanying notes 464-536.

108. See, e.g., ANDREA DWORKIN, *PORNOGRAPHY: MEN POSSESSING WOMEN* (1981); Griffin, *supra* note 95; Itzin, *supra* note 95; CATHARINE A. MACKINNON, *FEMINISM UNMODIFIED: DISCOURSES ON LIFE AND LAW* 125-213 (1987); MACKINNON, *supra* note 87, at 3-41, 87-110; CATHARINE A. MACKINNON, *TOWARD A FEMINIST THEORY OF THE STATE* 195-214 (1989); Janice Raymond, *Pornography and the Politics of Lesbianism*, in Itzin, *supra*, at 166; John Stoltenberg, *Pornography, Homophobia and Male Supremacy*, in Itzin, *supra*, at 145. Susan Griffin gives this argument a psychiatric spin, contending that "pornography is in itself a sadistic act." GRIFFIN, *supra*, at 111 (original emphasis).

109. "I think that all censorship, any form of censorship, should be abolished." ODIER, *supra* note 34, at 62 (quoting Burroughs); see GOODMAN, *supra* note 5, at 152-53 (discussing Burroughs' comments at a 1962 writers conference).

110. See *infra* text accompanying notes 299-535. Cf. Harry Brod, *Eros Thanatized: Pornography and Male Sexuality*, in Kimmel, *supra* note 87, at 190, 191 ("Pornography is a form of commerce—intrinsically, not coincidentally. The commercial aspect of pornography lies at its very roots. . . . The proper framework for discussion about the manufacture and distribution of pornography is neither sexual ethics nor civil liberties, but business ethics."); Goldstein, *supra* note 105, at 85 ("Porn [is] a free-market enterprise if there ever was one . . .").

111. P. 103. See *supra* note 83.

112. Bliss, *supra* note 11, at 214.

113. P. 103.

114. The novel *Blue Movie*, by the late Terry Southern, a Burroughs protege, see VICTOR BOCKRIS, *WITH WILLIAM BURROUGHS: A REPORT FROM THE BUNKER* 95-105 (1981); TERRY SOUTHERN, *BLUE MOVIE* 179 (1970) (quoting *Naked Lunch* as the epigraph to part four of *Blue Movie*); BURROUGHS, *supra* note 33 (showing Burroughs and Southern at playful moments in Burroughs' New York apartment); see also *infra* note 389, satirizes the sometimes tedious process of producing cinematic pornography. See, e.g., SOUTHERN, *supra* at 217 (original emphasis): "Boris [the director] came in from the set, and flopped down in a chair, groaning with fatigue. 'Man, I never thought I'd get tired of watching people fuck—it's really exhausting.'" See also Susan Faludi, *The Money Shot*, *THE NEW YORKER*, Oct. 30, 1995, at 64 (describing the frequently desolate lives of male actors in pornographic films). On the boredom of pornography to its consumers, see Lopate, *supra* note 94, at 30-31.

A more significant indicator of the falseness of this feeling of relief comes in the scene at the very end of the movie, immediately before the actors take their bows. The execution hawked by the sheriff in carnival fashion¹¹⁵ turns out to be a fake:

Traps fall, rope sings like wind in wire, neck snaps loud and clear as a Chinese gong.

The boy cuts himself down with a switch-blade, chases a screaming fag down the midway. The faggot dives through the glass of a penny arcade peep-show and rims a grinning Negro. Fadeout.¹¹⁶

As with the appearance of the actors, this scene provides relief, averting what appeared likely to be another gruesome execution. Yet this relief cannot deny the gruesomeness of the other executions portrayed, or the fact that executions do occur. Similarly, the appearance of Johnny, Mary, and Mark does not deny the existence of snuff films, or the reality of pornography in general.¹¹⁷ Readers who find relief in these episodes—"Oh, it's just a movie" or "just a book"—are like the "faggot" in the blue movie's final scene, moving from audience to participant in a process that degrades everyone.¹¹⁸

Pornography, like capital punishment, is a degrading institution that ought to be abandoned.¹¹⁹ These are the messages of "Hassan's Rumpus Room" and "A.J.'s Annual Party," which were first condemned as obscene, and then defended as pornographic satires on the death penalty, but are properly viewed as powerful arguments against both capital punishment and pornography.

115. See *supra* text accompanying notes 77-80.

116. P. 103. For an argument that "the pornographic mind and the racist mind are really identical," see GRIFFIN, *supra* note 95, at 156-99. For Allen Ginsberg's defense of Burroughs' use of racist terminology, see *infra* note 500.

117. Another episode at the end of the movie also emphasizes that different results can arise from similar circumstances, that a reader should not find comfort in a happy ending. The old man who introduces the Sheriff, see *supra* text accompanying note 80, narrates a story that is a variation on the aging addict's recollection of his youthful trespass, see *supra* note 91 and accompanying text, but this time the old man shoots and kills the youth. Pp. 101-02.

118. Cf. MACKINNON, *supra* note 87, at 11-22 (arguing that pornography is not merely speech, but action against women).

119. Burroughs' dislike for masturbation, the accompaniment to pornography, see *supra* text accompanying note 87, is evident in his private correspondence, WILLIAM BURROUGHS, LETTERS TO ALLEN GINSBERG 1953-1957 at 187 (1982) [hereinafter BURROUGHS, LETTERS] ("I refuse to masturbate"), and in other passages in *Naked Lunch*, see pp. 71-72 (describing "Bang-utot . . . Death occurring in the course of a nightmare"; most victims die clinging to their erect penises); pp. 191-92 (describing a medical masturbation, in which the male fantasizes "a cold brutal fuck of the nurse"). According to one Burroughs critic, there is a personal psychological basis for this dislike: "Masturbation, according to Freud, always has an incestuous as well as a masochistic component. Hence, it is accompanied by feelings of guilt and desire for punishment." OXENHANDLER, *supra* note 34, at 194; see *supra* note 87; cf. MOTTRAM, *supra* note 23, at 18 (quoting an unpublished Burroughs reminiscence of his adolescence, in which while "feeling guilty about masturbating twice in one day" "[a] story about four jolly murderers was conceived").

II. NAKED LUNCH ON DRUG ADDICTION

Despite its commentaries on the death penalty and pornography, the primary focus of *Naked Lunch* is drug addiction. The main story line in the novel describes drug dependence and deliverance from it, and Burroughs' critique of addiction becomes the model for his other brutal condemnations of business, politics, government, religion, philosophy, medicine, and law,¹²⁰ as well as of capital punishment and pornography.¹²¹ *Naked Lunch* presents drug addiction in four principal ways: direct discussion in the novel's introduction, the first chapter's relatively naturalistic depiction of the life of the addict William Lee, more surreal improvisations about the lives of addicts throughout the bulk of the novel, and a return to more naturalistic representation in the novel's penultimate chapter, in which Lee symbolically chooses deliverance from drug dependence.¹²²

A. Burroughs' Introduction: "A Word to the Wise Guy"

The principal story line in *Naked Lunch* concerns William Lee, but before beginning his story, Burroughs explicitly sets out the lessons he wants the reader to draw from it.¹²³ The novel's introduction,¹²⁴ entitled "Deposition: Testimony Concerning a Sickness,"¹²⁵ identifies Burroughs' subject: "The Sickness is drug addiction and I was an addict for fifteen years. When I say addict I mean an addict to junk (generic term for opium and/or derivatives . . . [.]".¹²⁶ The introduction also didactically indicates "the exact manner in which the junk virus"—addiction—"operates":

120. See *infra* text accompanying notes 299-536.

121. See *supra* text accompanying notes 28-119.

122. Cf. Bliss, *supra* note 11, at 61-63 (identifying the novel's movement from addiction to recovery). See also McConnell, *supra* note 22, at 99.

123. Bliss, *supra* note 11, at 77.

124. Years after the American publication of *Naked Lunch*, see *supra* note 5, Burroughs suggested that the novel could stand alone, without any introduction, *id.* at 72; the twenty-fifth anniversary edition followed this suggestion. However, Burroughs had specifically refused to drop the introduction from the planned American edition when Allen Ginsberg had recommended doing so. GOODMAN, *supra* note 5, at 146-47; see McConnell, *supra* note 22, at 94 (the "Introduction . . . is an essential and central part of the book").

Further reason exists to question Burroughs' disavowal of the introduction. In the same interview in which Burroughs questioned the introduction to *Naked Lunch*, he also said that the order of chapters in the novel was virtually random, Bliss, *supra* note 11, at 72, a statement belied by close analysis of the work, *id.* at 72-73; see *id.* at 46 ("we cannot . . . always take Burroughs at his word"), and perhaps intended to mimic De Quincey's description of his chapter on "The Pains of Opium." See DE QUINCEY, *supra* note 22, at 96-97. Burroughs, undoubtedly bemused by his acceptance into the pantheon of great modern writers, see generally MORGAN, *supra* note 39, at 1-13, and the critical examination that accompanies such elevation, seems determined to frustrate his critics by forcing them to deal with his work as written, without his subsequent amplification (or subtraction).

125. Regarding Burroughs' exploitation of the contradictory legal and nonlegal meanings of "deposition," see Leddy, *supra* note 33, at 33-36.

126. P. v.

The pyramid of junk, one level eating the level below right up to the top or tops since there are many junk pyramids feeding on the peoples of the world and all are built on basic principles of monopoly:

- 1—Never give anything away for nothing.
- 2—Never give more than you have to give (always catch the buyer hungry and always make him wait)
- 3—Always take everything back if you possibly can.

The pusher always gets it all back. The addict needs more and more junk to maintain a human form . . . buy off the Monkey.¹²⁷

The mechanism thus described depicts two of Burroughs' principal preoccupations in *Naked Lunch*, the theme of cannibalism that gives the novel its title¹²⁸ and the notion of human mutation that produces its more fanciful characters.¹²⁹ But the mechanism is fundamentally economic: The pusher has something that the addict wants, something he must purchase and consume.¹³⁰

This need dictates how the addict will behave:

Junk yields a basic formula . . . : *The Algebra of Need*. The face of "evil" is always the face of total need. A dope fiend is a man in total need of dope. Beyond a certain frequency need knows absolutely no limit or control. In the words of total need: "Wouldn't you?" Yes you would. You would lie, cheat, inform on your friends, steal, do *anything* to satisfy total

127. P. vi (parenthetical omitted; original ellipsis); see *infra* text accompanying notes 245-50. Cf. Stephanie W. Greenberg & Freda Adler, *Crime and Addiction: An Empirical Analysis of the Literature, 1920-1973*, 3 CONTEMP. DRUG PROBS. 221, 240 (1974) (citing Patrick H. Hughes et al., *The Social Structure of a Heroin Copping Community*, 128 AM. J. PSYCHIATRY 43 (1971)); Addicts are "organized into "copping communities," all having a similar structure," which is implicitly pyramidal; there are "seven roles—big dealers, street dealers, part-time dealers, touts ['connections between dealers and consumers'], bag followers [those who 'attach themselves to dealers'], hustlers ['who support their habits solely through nondistribution illegal activities'], and workers [who 'maintain at least part-time employment']." See also Edward Preble & John J. Casey, Jr., *Taking Care of Business—The Heroin User's Life on the Street*, 4 INT'L J. ADDICTIONS 1, 9-14 (1969) (identifying thirteen hierarchic roles in heroin distribution).

128. See *supra* text accompanying notes 23 & 69-71.

129. See *supra* text accompanying notes 35-37.

130. See McConnell, *supra* note 22, at 100 (identifying "the pervasive economic orientation of the book"). See generally Gary S. Becker, *Habits, Addictions, and Traditions*, 45 KYKLOS 327 (1992); Gary S. Becker & Kevin M. Murphy, *A Rational Theory of Addiction*, 96 J. POL. ECON. 675 (1988).

Becker, a Nobel laureate in economics, writes of addiction:

[H]abits, addictions, traditions, and other preferences that are directly contingent on past choices partly control, and hence commit, future behavior in predictable ways. Indeed, habits and the like may be very good substitutes for long-term contracts and other explicit commitment mechanisms.

Consider, for example, a firm that would charge consumers a lower price now if they agree to buy more of the good for some time into the future. Unfortunately, it is not possible to write a contract that ensures future purchases. But a contract may not be necessary if the good is habitual since habituated consumers are automatically committed to buying more in the future when they buy more now.

Becker, *supra*, at 338.

need.¹³¹

The stories of addicts in *Naked Lunch* display the algebra of need at work, showing junkies doing anything and everything to satisfy their needs. Before relating those stories, however, Burroughs suggests his solution to the problem of drug addiction.

The answer according to Burroughs lies neither in condemning the addict, nor in ferreting out the pusher. Criminal punishment of the addict is counterproductive: "Dope fiends are sick people who cannot act other than they do. A rabid dog cannot choose but bite. Assuming a self-righteous position is nothing to the purpose unless your purpose be to keep the junk virus in operation. And junk is a big industry."¹³² Yet the addict must be

131. P. vii. "[M]ost addicts care more about their drugs than about anything or anyone else in their lives. The first goal of any addict is obtaining and using drugs; everything else on the addict's list of priorities is tied for a distant second." ROGER D. WEISS & STEVEN M. MIRIN, *COCAINE* 75 (1987) (discussing drug addiction generally); see Diana H. Fishbein, *Medicalizing the Drug War*, 9 BEHAV. SCI. & L. 323, 331 (1991) ("[T]he user may soon find that continued drug use is no longer within a rational, moral, or wilful locus of control."). Becker and Murphy give an economic definition of the algebra of need—"The basic definition of addiction . . . is that a person is potentially addicted to *c* if an increase in his current consumption of *c* increases his future consumption of *c*," Becker & Murphy, *supra* note 130, at 681-- which they elaborate with 22 algebraic equations, 2 charts, and 3 appendices (with 20 additional equations); see also Becker, *supra* note 130, at 343-45 (another appendix, with more equations); Laurence R. Iannaccone, *Addiction and Satiation*, 21 ECON. LETTERS 95 (1986) (10 equations, 2 propositions, and 2 corollaries).

Mottram explicates the ethics of "Wouldn't you?" with the following: "Total immorality is a condition of total response to unindividuated need, under whatever religious or social philosophical imperative." MOTTRAM, *supra* note 23, at 63; cf. Becker, *supra*, at 330 ("explain[ing] why drug addictions and crime tend to go together"); LEROY C. GOULD ET AL., *CONNECTIONS: NOTES FROM THE HEROIN WORLD* 41 (1974) (sociological study written in street jargon) ("anybody who is using dope on a regular basis is more or less forced to turn to the hustles to pay the bill."); JOHN KAPLAN, *THE HARDEST DRUG: HEROIN AND PUBLIC POLICY* 54 (1983) ("heroin addicts are much more likely to commit property crimes than are most other categories of individuals"); David N. Nurco et al., *Recent Research on the Relationship Between Illicit Drug Use and Crime*, 9 BEHAV. SCI. & L. 221, 224 (1991) ("crime is functionally related to narcotic addiction"); HOWARD PARKER ET AL., *LIVING WITH HEROIN: THE IMPACT OF A DRUGS 'EPIDEMIC' ON AN ENGLISH COMMUNITY* 103 (1988) ("the rise in crime and widespread heroin use are indeed closely related"); Preble & Casey, *supra* note 127, at 17 ("Virtually all heroin users in slum neighborhoods regularly commit crime in order to support their heroin use."); George Speckart & M. Douglas Anglin, *Narcotics and Crime: An Analysis of Existing Evidence for a Causal Relationship*, 3 BEHAVIORAL SCI. & L. 259, 274 (1985) (parentheticals omitted) (identifying "a preferred hierarchy of 'addiction cost support' activities such that, if the preferred activity is not possible, the next activity in the hierarchy will be pressed into service"; "dealing [i]s the preferred means of support, followed by nonviolent crimes and then crimes which are potentially violent or which carry heavier sentences"); see also *id.* at 267.

132. Pp. vii-viii. See generally Randy E. Barnett, *Bad Trip: Drug Prohibition and the Weakness of Public Policy*, 103 YALE L.J. 2593 (1994). Regarding "self-righteous position[s]," see PARKER ET AL., *supra* note 131, at 143-44 (describing the Burroughsian participants in various drug task forces in an English community):

They were all there: the chain-smoking councillor who banged his packet of cigarettes on the table in opposition to providing "safe usage" education to heroin users, before going off to the members' bar for a few pints to help him drive home; the GP who wanted to cut off drug users' hands; and the senior social work manager who believed that if people wouldn't heed the warnings and give up drug-taking spontaneously, then

the focus of corrective policy: "If we wish to annihilate the junk pyramid, we must start at the bottom of the pyramid: *the Addict in the Street*, and stop tilting quixotically for the 'higher ups' so called, all of whom are immediately replaceable. . . . As long as junk need exists, someone will service it."¹³³ The proper way to deal with the street addict is to treat his sickness, as a London doctor cured Burroughs' addiction with apomorphine, a treatment the introduction discusses at length.¹³⁴

Naked Lunch's primary audience is not the policymaker, however; it is the addict, and the addict-to-be in each of us. The novel's introduction tells how Burroughs himself made the decision to seek treatment,¹³⁵ and ends

it would be better to let them die rather than give them clean needles.

Burroughs develops his point that "junk is a big industry" by telling an anecdote that shows how law enforcement participates in the pyramid of junk:

I recall talking to an American who worked for the Aftosa Commission in Mexico. Six hundred a month plus expense account:

"How long will the epidemic last?" I enquired.

"As long as we can keep it going. . . . And yes . . . maybe the aftosa will break out in South America," he said dreamily.

P. viii (original ellipsis). Aftosa is another name for foot-and-mouth disease. RANDOM HOUSE DICTIONARY OF THE ENGLISH LANGUAGE 36, 746 (2d unabridged ed. 1987). See also William J. Chambliss, *The Political Economy of Opium and Heroin*, in MAKING LAW: THE STATE, THE LAW, AND STRUCTURAL CONTRADICTIONS 65, 82 (William J. Chambliss & Marjorie S. Zatz eds., 1993): "The heroin industry is a mainstay of the political economy of much of the capitalist world, and it shall not be eliminated any more readily than will the automobile, banking, or construction industries." Diana Gordon develops the related argument that drug prohibition provides a rich political resource for those willing to exploit it. GORDON, *supra* note 80, at 160-72.

133. P. viii (original emphasis). See Nurco et al., *supra* note 131, at 235:

[C]urbing illicit drug trafficking may be more difficult than curbing other types of illegal activity. . . . Even with large numbers of arrests of both users and distributors, there are always new participants to take the place of those arrested. . . . [I]t appears that attention must be paid to reducing the demand for illicit drugs

134. Pp. viii-xii. But see Gabriel G. Nahas, *Drugs, the Brain and the Law*, 5 NOTRE DAME J.L. ETHICS & PUB. POL'Y 729, 737 (1991) ("Attempts to treat heroin addiction with chemical substances . . . have been disappointing . . .").

135. Pp. ix-x:

I found this vaccine at the end of the junk line. I lived in one room in the Native Quarter of Tangier. I had not taken a bath in a year nor changed my clothes or removed them except to stick a needle every hour in the fibrous grey wooden flesh of terminal addiction. . . . I did absolutely nothing. I could look at the end of my shoe for eight hours. I was only roused to action when the hourglass of junk ran out. . . . I never had enough junk—no one ever does. Thirty grains of morphine a day and it still was not enough. . . . And suddenly my habit began to jump and jump. Forty, sixty grains a day. And still it was not enough. And I could not pay.

I stood there with my last check in my hand and realized that it was my last check. I took the next plane to London.

While this account exaggerates the actual facts of Burroughs' life, its essence is correct. See MORGAN, *supra* note 39, at 253-55, 257-58; cf. KAPLAN, *supra* note 131, at 34 ("Often the addict will go through voluntary withdrawal because the build-up of his tolerance has made his habit too large and expensive."). Regarding the "intellectual torpor" of the opium addict, see DE

with a postscript exhorting addicts in street language¹³⁶ to kick the habit. This change in diction allows Burroughs to speak confidentially to other junkies, letting them know that he can sniff out that “*Tired Old Junk Talk And Junk Con,*” so there is no point in rationalizing; the “[o]nly excuse for this tired death route is THE KICK.”¹³⁷

Addicts have a choice. They can opt for the lure of junk: “A junky [. . .] wants to be Cool-Cooler-COLD. [. . .] H[e] wants His Junk [. . .] INSIDE so he can sit around with a spine like a frozen hydraulic jack . . . his metabolism approaching Absolute ZERO.”¹³⁸ Or addicts can begin to end their dependence by investigating

Bill's Naked Lunch Room Step right up. . . . Good for the young and old, man and bestial. Nothing like a little snake oil to grease the wheels and get a show on the track Jack. Which side are you on? Fro-Zen Hydraulic? Or do you want to look around with Honest Bill?¹³⁹

Choosing cold is choosing death.¹⁴⁰ Instead Burroughs urges addicts to

QUINCEY, *supra* note 22, at 101-02; *see id.* at 73 (the addict can remain “stationary for eight or ten hours”).

Gabriel Nahas identifies four “entrapments of the brain” caused by drugs: the “acute signs,” the immediate pleasurable results of drug use, and three “chronic signs . . . tolerance, withdrawal, and reinforcement.” Nahas, *supra* note 134, at 730 (emphasis omitted). Burroughs’ account of the “jump” in his drug usage exemplifies the tolerance entrapment:

“Tolerance” is the resistance of the brain to the effects of drugs. This “resistance” will result in a need to rapidly increase initial intake in order to obtain the initial effect of the drug on the brain. This “resistance” (or tolerance) of the brain to drug effects causes the consumer to self-administer increasingly larger, therefore increasing-harmful doses.

Id. at 731 (emphasis omitted); *see also* Becker & Murphy, *supra* note 130, at 681-82, 693-94. *See infra* notes 207 & 218.

136. “Here, Burroughs adopts a ‘carny’ style of speech” Bliss, *supra* note 11, at 85.

137. P. xiii (original emphasis). Burroughs gives a hilarious example of such rationalizing, as opium smokers assert their superiority to those who eat or inject heroin; this junk talk, as the opium smokers “con” themselves, ends with “But WE SIT HERE and never increase the DOSE . . . never—never increase the dose never except TONIGHT is a SPECIAL OCCASION with all the dross eaters and needle boys out there in the cold.” P. xv (original emphasis). *See id.* at 100 n.1.

138. Pp. xiii-xiv (original emphasis; original ellipsis except where bracketed). The description continues sordidly, showing that the charms of addiction are limited: “TERMINAL addicts often go two months without a bowel move and the intestines make with sit-down-adhesions—Wouldn’t you?—requiring the intervention of an apple corer or its surgical equivalent. . . . Such is life in The Old Ice House. Why move around and waste TIME?” P. xiv (original emphasis; original ellipsis). *See* DE QUINCEY, *supra* note 22, at 219 n.56 (“opium [is] constipating in its effects”); KAPLAN, *supra* note 131, at 14 (“constipation [is] a major complaint of heroin and methadone addicts.”).

139. P. xiv (original emphasis; original ellipsis). The references to lubrication contrast with the constipation caused by addiction. *See supra* note 138.

140. For this proposition, Burroughs quotes Wittgenstein, of all people: “Ludwig Wittgenstein *Tractatus Logico-Philosophicus* [sic]: ‘If a proposition is NOT NECESSARY it is MEANINGLESS and approaching MEANING ZERO.’ And what is More UNNECESSARY than junk if You Don’t Need it? *Answer*: ‘Junkies, if you are not ON JUNK.’” P. xiv (original

“Unite. We have nothing to lose but Our Pushers.”¹⁴¹ The postscript to *Naked Lunch*’s introduction ends with an injunction for both addicts and those susceptible to addiction—which is all of us: “Look down LOOK DOWN along that junk road before you travel there and get in with the Wrong Mob. . . . A word to the wise guy.”¹⁴² *Naked Lunch*—especially those passages dealing directly with the lives of addicts—is a look down that long dark road.

B. *The First Chapter: “I Can Feel the Heat Closing In”*

The look begins in the novel’s untitled first chapter, whose narrator is William Lee, the clearest of Burroughs’ many alter egos in the novel.¹⁴³ Lee, a junkie in New York City, is fleeing the police—the chapter begins famously, “I can feel the heat closing in”¹⁴⁴—but takes time to lay a five-dollar con on a “[y]oung, good looking, crew cut, Ivy League, advertising exec type fruit,”¹⁴⁵ and then ruminates about the linguistic connections between the confidence game and the world of male homosexuals: “Ever notice how many expressions carry over from queers to con men?”¹⁴⁶

emphasis). As the addict approaches the desired internal temperature, absolute zero, his significance to the nonaddicted world approaches the same level; the addict loses “human form,” see *supra* text accompanying note 127, figuratively (and perhaps literally) dying. For a discussion of Burroughs’ paraphrase of Wittgenstein, see generally Peterson, *supra* note 22.

141. P. xvi (original emphasis). The quotation continues, “And THEY are NOT NECESSARY,” a further application of Wittgenstein’s dictum. See *supra* note 140.

Burroughs advocates the rejection of addictive drugs only. In the appendix to *Naked Lunch*, see *supra* note 97, he shows tolerance for the use of cocaine, which he considers nonaddictive, see p. 249 (“You may want cocaine intensely, but you don’t have a metabolic need for it. If you can’t get cocaine[,] you eat, you go to sleep and forget it.”); marijuana, see p. 250 (“The ill effects of marijuana have been grossly exaggerated in the U.S.”); and hallucinogenic drugs, see p. 254 (“evidently not habit forming”). For contrary views regarding the addictive capacity of cocaine, see Katie A. Busch & Sidney H. Schnoll, *Cocaine—Review of Current Literature and Interface with the Law*, 3 BEHAV. SCI. & L. 283 (1985); Nahas, *supra* note 134, at 731.

142. P. xvi (original emphasis; original ellipsis). Over a century before De Quincey made the same point at the conclusion of *Confessions of an English Opium Eater*: “The moral of the narrative is addressed to the opium-eater If he is taught to fear and tremble, enough has been effected.” DE QUINCEY, *supra* note 22, at 115.

143. William Lee is the pseudonym Burroughs used in writing the two novels that preceded *Naked Lunch*, *Junky: Confessions of an Unredeemed Drug Addict*, published in 1953, and *Queer*, written between *Junky* and *Naked Lunch* but not published until 1985. Burroughs’ mother’s maiden name was Lee. MORGAN, *supra* note 39, at 20.

144. P. 1. See Bliss, *supra* note 11, at 91; TANNER, *supra* note 25, at 112-13.

145. P. 1. See p. 4. The portrait of Lee’s mark—whose demographics probably match the typical reader of *Naked Lunch* (except for the haircut)—is devastating: “You know the type comes on with bartenders and cab drivers, talking about right hooks and the Dodgers, call the counterman in Nedick’s by his first name. A real asshole.” P. 1.

146. P. 3. For a comparison of homosexuality and addiction, see MCCARTHY, *supra* note 6, at 42. For a discussion of Burroughs’ “struggle” with his own sexuality, see GOODMAN, *supra* note 5, at 125-26, 128.

Besides establishing the circumstances of its narrator, this four-page riff¹⁴⁷ also asserts the junkie's ability to delude, his continual need for money, and his readiness to do anything for it, as well as beginning Burroughs' addiction-informed critique of other social phenomena (here, sexuality).¹⁴⁸

The police are after Lee because he is an addict (they "croon[] over my spoon and dropper I throw away at Washington Square Station"¹⁴⁹), a pusher (he sells primarily to young boys¹⁵⁰), and a pederast ("And if my kid customers ever hit the stand: 'He force me to commit all kinda awful sex acts in return for junk' I could kiss the street good-bye"¹⁵¹). So the line between pusher and addict is not clear, and Lee has aspects of both victim and villain. The role of the police is also ambiguous. Clearly not heroes,

147. "Writers like . . . Burroughs . . . compose a kind of literary jazz. . . . [Their] language is designed to do what jazz does, to create an emotional experience rather than formulate abstractions." BRYANT, *supra* note 9, at 223. See also Skerl *Introduction*, *supra* note 4, at xii.

148. All these features surface in Lee's description of "The Rube" (in conversation just before Lee gets his mark to hand over five dollars), except the Rube ends by deluding himself:

The Rube has a sincere little boy look, burns through him like blue neon. That one stepped right off a *Saturday Evening Post* cover with a string of bullheads, and preserved himself in junk. His marks never beef and the Bunko people are really carrying a needle for the Rube. One day Little Boy Blue starts to slip, and what crawls out would make an ambulance attendant puke. The Rube flips in the end, running through empty automat and subway stations, screaming: "Come back, kid!! Come back!!" and follows his boy right into the East River

Pp. 3-4. On the popularity of conning as a way of financing a drug habit, see GOULD ET AL., *supra* note 131, at 50; Nurco et al., *supra* note 131, at 226; Preble & Casey, *supra* note 127, at 18; Speckart & Anglin, *supra* note 131, at 273, 274. Regarding the relationship between drug addiction and crime, Speckart and Anglin suggest "narcotics use as a catalyst or amplifier which aggravates deviance into criminality." *Id.* at 273; see *supra* note 131. See also Judith Richman, *Sociological Perspectives on Illegal Drug Use: Definitional, Reactional, and Etiologic Insights*, 3 BEHAV. SCI. & L. 249, 255 (1985) ("the process of becoming a drug user-abuser involves learning a set of attitudes favorable toward drug use as well as the instrumental mechanics of drug use and drug acquisition (including drug dealing, theft to support drug habits, etc.)"). Thus each of Lee and the Rube's deviances reinforces all of the others: addiction, conning, dealing drugs, even homosexuality. Cf. KAPLAN, *supra* note 131, at 45 ("intermittent reinforcement conditions not only the drug use but the entire hustling behavior of the addict.").

149. P. 1.

150. P. 5. Lee contrasts his customers with the aging junkies who buy from another pusher, "Old Bart": "You know how old people lose all shame about eating, and it makes you puke to watch them? Old junkies are the same about junk. They gibber and squeal at the sight of it." P. 5. Thirty years after writing these lines, in the movie *DRUGSTORE COWBOY* (Avenue Pictures 1989), Burroughs would portray an aging junkie who fits this description. "Father Tom," a priest defrocked because of his addiction, asks one of his former parishioners, who the priest knows is trying to kick a drug habit, "How 'bout it, wanna score?" When the younger man later turns over a considerable cache of drugs to the former priest, Burroughs as Father Tom gleefully takes the junk and blesses his benefactor.

151. P. 7. On Burroughs' selection of "boys" as erotic objects, see Stimpson, *supra* note 60, at 383. Burroughs' preoccupation with the sexual abuse of children may trace to an event in his own childhood, which he is unable entirely to recall. At age four, Burroughs' nurse, of whom he was inordinately fond, and her boyfriend perhaps coaxed the child into fellatio, during which he may have bit the boyfriend. MORGAN, *supra* note 39, at 31, 75, 282. It is typical of Burroughs' work that he would transpose victim and victimizer, giving his alter ego Lee the abuser's role. The same nurse may also have sparked Burroughs' youthful interest in opium. See Stimpson, *supra*, at 384.

they are little better than the junkies; in fact, they are “led” in their pursuit of Lee by a junkie,

this blind pigeon known as Willy the Disk. Willy has a round, disk mouth lined with sensitive, erectile black hairs. He is blind from shooting in the eyeball, his nose and palate eaten away sniffing H, his body a mass of scar tissue hard and dry as wood. He can only eat the shit now with that mouth, sometimes sways out on a long tube of ectoplasm, feeling for the silent frequency of junk. He follows my trail all over the city¹⁵²

A common excuse offered in defense of drug enforcement is that the police must rely on informants, who are rarely paragons of virtue¹⁵³; Willy the Disk gives this euphemism a disgusting tangibility,¹⁵⁴ one that makes the excuse more difficult to accept. In using junkies to catch junkies, the police become as “dependent” on junk as the addicts themselves.¹⁵⁵

Lee flees New York City, heading west in a used car with a few other addicts, one of whom is known as the Rube.¹⁵⁶ The Rube is decompensating and, to Lee, constitutes “a social liability with his attacks as he calls them. The Mark Inside was coming up on him and that’s a rumble nobody

152. P. 7. The description of Willy the Disk’s mouth is similar to “[t]he black wind sock of death undulat[ing] over the land, feeling, smelling for the crime of separate life,” which Burroughs uses to symbolize the thirst for capital punishment. See *supra* note 80; see also *infra* text accompanying notes 243-44 and note 496.

153. See STEVEN WISOTSKY, *BEYOND THE WAR ON DRUGS: OVERCOMING A FAILED PUBLIC POLICY 74* (1990); cf. GOULD ET AL., *supra* note 131, at 74 (sociological study written in street jargon) (“The problem is that nobody else has any good information except addicts.”). See generally Mark Curriden, *The Informant Trap*, NAT’L L.J., Feb. 20, 1995, at A1, Feb. 27, 1995, at A1, Mar. 6, 1995, at A1; Clifford S. Zimmerman, *Toward a New Vision of Informants: A History of Abuses and Suggestions for Reform*, 22 HASTINGS CONST. L.Q. 81 (1994).

154. P. 7:

[Y]ou can hear him always out there in darkness (he only functions at night) whimpering, and feel the terrible urgency of that blind, seeking mouth. When they move in for the bust, Willy goes all out of control, and his mouth eats a hole right through the door. If the cops weren’t there to restrain him with a stock probe, he would suck the juice right out of every junkie he ran down.

See TANNER, *supra* note 25, at 115 (in Burroughs’ depiction of the drug world, “what stands out most vividly is the encroaching presence of informers and pushers who are seen as literal devourers of their victims”).

155. “Far from curing addiction, argues Burroughs (and many others), narcotics squads simply help perpetuate it. Without it, they would not be needed. Similarly, conventional law enforcement does not want to root out crime for then it would lose its reason for being. Police are parasitic.” BRYANT, *supra* note 9, at 204; see *supra* note 132. For further discussion of this view of the police, see *infra* text accompanying notes 166-77. Todd R. Clear makes the broader point that our whole society has become addicted to the punishment of drug offenses. Clear, *supra* note 64, at 74-75; cf. Becker, *supra* note 130, at 338-39 (“society may punish crimes more severely now because that raises social support for punishments in the future”—behavior that both indicates addiction and induces further addiction); see *supra* note 64.

156. “[U]sually there comes a time when the user starts to feel that his number is due to be called soon. . . . Some users respond by holing up Others quit using stuff for a while. But when the heat is really on, the easiest answer is to run.” GOULD ET AL., *supra* note 131, at 57 (sociological study written in street jargon).

can cool; outside Philly he jumps out to con a prowler and the fuzz takes one look at his face and bust all of us."¹⁵⁷ Lee's solution to the problem posed by the Rube is "to lop him off."¹⁵⁸ After Lee and his companions get out of jail (where they have bribed a guard so that they could use the heroin in the lining of Lee's vest pocket, placed there as a precaution against arrest¹⁵⁹), he

le[aves] the Rube standing on a corner, red brick slums to the sky, under a steady rain of soot. "Going to hit this croaker I know. Right back with that good pure drugstore M. . . . No, you wait here—don't want him to rumble you." No matter how long, Rube, wait for me right on that corner. Goodbye, Rube, goodbye kid. . . .¹⁶⁰

The ease with which Lee leaves his friend—an addict with no connection, a mentally ill man alone in a strange city—exemplifies the attitude Burroughs captures in the phrase "Wouldn't you?": a readiness to do anything that might ease the path to the next fix.¹⁶¹

The wayward journey of Lee and his companions displays a similar readiness. They travel from Philadelphia to Chicago and then south, across a bleak American landscape¹⁶² apparently toward Mexico, but relatively

157. P. 9; see *supra* note 148. Lee subsequently expands his explanation of the Rube's failing mental health: "Con men don't change, they break, shatter—explosions of matter in cold interstellar space, drift away in cosmic dust, leave the empty body behind. Hustlers of the world, there is one Mark you cannot beat: The Mark Inside. . . ." Pp. 10-11 (original ellipsis).

158. P. 10.

159. Pp. 9-10.

160. P. 11 (original ellipsis). "Croaker" is Lee's slang term for a physician. See p. 173; see also William S. Burroughs, *Junky* 154 (rev. ed. 1977) (glossary entry).

161. See *supra* text accompanying note 131. See PARKER ET AL., *supra* note 131, at 52 ("One user commented: 'You don't have friends when you're a smackhead. All you're worried about is when you're gonna get your next hit.'"); cf. WEISS & MIRIN, *supra* note 131, at 57 ("[C]haracteristics of th[e] 'addictive personality' include the tendency to be demanding, selfish, manipulative, and passive-aggressive. Addicts . . . frequently cannot understand or empathize with the feelings of others."). See *infra* note 220. A similar scene occurs in Pedro Almodovar's movie *WHAT HAVE I DONE TO DESERVE THIS?* (Cinevista 1985), in which a financially strapped mother, addicted to prescription drugs, leaves her homosexual younger son with a mincing dentist, as payment for the boy's dental care. See *infra* notes 272 & 293.

162. Pp. 11-12:

Into the Interior: a vast subdivision, antennae of television to the meaningless sky. . . . Illinois and Missouri, miasma of mound-building peoples, groveling worship of the Food Source, cruel and ugly festivals, dead-end horror of the Centipede God reaches from Moundville to the lunar deserts of coastal Peru.

America is not a young land: it is old and dirty and evil before the settlers, before the Indians. The evil is there waiting.

. . . .
And the U.S. drag closes around us like no other drag in the world

See generally Bliss, *supra* note 11, at 106-12.

aimlessly until they begin to run out of drugs.¹⁶³ This lack gives them direction, but it takes them away from their chosen destination. In Texas, with some difficulty they obtain paregoric, but its apparent purpose is only to fortify them for a trip to New Orleans, where they “stock up on H and backtrack for Mexico.”¹⁶⁴ The land south of the border, offering safety from American police¹⁶⁵ as well as easy drugs, is the overall goal, but when the junk need intervenes, the addicts are more than willing to shelve their long range plans, in order to satisfy a more immediate imperative.

A woman named Jane is one of Lee’s companions, and together (and apparently now alone) they drive on to Mexico City, where the most important business is to find a connection. Lee locates a pusher named Lupita, who illustrates her motto, “Selling is more of a habit than using,” by telling the story of Bradley the Buyer, “[b]est narcotics agent in the industry.”¹⁶⁶ This tale continues the implication of the characterization of Willy the Disk, that drug enforcement personnel are as addicted, in their own way, as the junkies they pursue.

Bradley the Buyer is an undercover agent, purchasing narcotics from pushers whom the police then arrest. But Bradley develops an addiction to addicts:

[A] yen comes on him like a great black wind through the bones. So the Buyer hunts up a young junky and gives him a paper to make it.
 “Oh all right,” the boy says. “So what you want to make?”
 “I just want to rub up against you and get fixed.”
 “Ugh . . . Well all right. . . . But why cancha just get physical like a human?”¹⁶⁷

163. Pp. 11-13. On the tendency of addicts to associate with other addicts, as in Lee’s cross-country journey, see Fishbein, *supra* note 131, at 327; WEISS & MIRIN, *supra* note 131, at 65.

164. P. 14. See pp. 13-14. The travelers’ vision of America remains bleak: “So we [. . .] start for New Orleans past iridescent lakes and orange gas flares, and swamps and garbage heaps, alligators crawling around in broken bottles and tin cans, neon arabesques of motels, marooned pimps scream obscenities at passing cars from islands of rubbish. . . . New Orleans is a dead museum.” P. 14 (original ellipsis except where bracketed).

165. Part of the “U.S. drag” encountered in Lee’s travels, see *supra* note 162, is “cops: smooth college-trained state cops, practiced, apologetic patter, electronic eyes weigh your car and luggage, clothes and face; snarling big city dicks, soft-spoken country sheriffs with something black and menacing in old eyes color of a faded gray flannel shirt. . . .” Pp. 11-12 (original ellipsis).

166. P. 15.

167. Pp. 15-16 (original ellipsis). The boy later describes this union: “‘Most distasteful thing I ever stand still for,’ he says. ‘Some way he make himself all soft like a blob of jelly and surround me so nasty. Then he gets wet all over like with green slime. So I guess he come to some kinda awful climax. . . .’” P. 16. Bradley’s gratification is reminiscent of the Mugwump’s “fluid, sated plop” after intercourse with the hanged boy. See *supra* text accompanying note 49. Cf. Allen Ginsberg, *Introduction* to BURROUGHS, LETTERS, *supra* note 119, at 5, 6 (describing Burroughs’ desire to “schlupp” Ginsberg, and suggesting that many passages in *Naked Lunch* are “conscious projections of Burroughs’ love fantasies—further explanations and parodies and models of our ideal love schlupp together”). See *supra* note 60 and *infra* text accompanying notes 172-73.

Despite his disgust, the Buyer’s boy recognizes “an easy score” and so succumbs to

Like any other junkie, Bradley's habit grows. "He needs a recharge every half hour. Sometimes he cruises the precincts and bribes the turnkey to let him in with a cell of junkies. It get to where no amount of contact will fix him."¹⁶⁸ When the District Supervisor threatens to fire the Buyer because of this behavior, he abases himself before the supervisor, as servile as any addict begging favors from a pusher: "Please Boss Man. I'll wipe your ass, I'll wash out your dirty condoms, I'll polish your shoes with the oil on my nose. . . ." ¹⁶⁹

For Lupita, this story proves that "[n]onusing pushers have a contact habit, and that's one you can't kick. Agents get it too."¹⁷⁰ So pushers, undercover agents, and addicts have a great deal in common—a theme repeated endlessly in popular literature and films about drug enforcement.¹⁷¹ As with reliance on informers, apologists for the use of undercover agents defend the practice with arguments of necessity, but Bradley the Buyer symbolizes the high cost of accepting these arguments.

There is more to Bradley's tale. When the District Supervisor refuses the Buyer's offers, Bradley kills the "D.S.," by absorption: "His body begins to dip like a dowser's wand. He flows forward. . . . 'No! No!' screams the D.S. 'Schlup . . . schlup schlup.' An hour later they find the Buyer on the nod in the D.S.'s chair. The D.S. has disappeared without a trace."¹⁷² After evading the legal system,¹⁷³ Bradley begins "schlupping" junkies and agents alike—finding no distinctions between the two categories. His reign

"Wouldn't you?" reasoning: "Yes, I guesss [sic] you can get used to anything. I've got a meet with him again tomorrow." P. 16.

168. P. 16.

169. P. 17.

170. P. 15. In developing the concept of a "useful delinquency," with "drug trafficking" as an example, Michel Foucault gives an abstract theoretical account of the process Lupita describes: "[T]he existence of a legal prohibition creates around it a field of illegal practices, which one manages to supervise, while extracting from it an illicit profit through elements, themselves illegal, but rendered manipulable by their organization in delinquency." FOUCAULT, *supra* note 47, at 280. Foucault considers the use of "secret agents" and informers" essential to the organization of delinquency. *Id.* at 280-81.

171. For example, in the film *RUSH* (Metro-Goldwyn-Mayer 1991), directed by Lili Fini Zanuck and written by Pete Dexter from a book by Kim Wozencraft, a male-and-female team of undercover narcotics agents become addicted to the drugs they buy, but kick their habits in time to falsify a case against a prominent target of local law enforcement. When her partner is killed, perhaps at the target's order, the female agent resigns from the police force, recants her previous testimony (thus producing a mistrial), but may well be responsible for the shooting of the target, which concludes the movie. Cf. Michel Girodo, *Health and Legal Issues in Undercover Narcotics Investigations: Misrepresented Evidence*, 3 BEHAV. SCI. & L. 299 (1985); WISOTSKY, *supra* note 153, at 69-71, 74-75.

Narcotics enforcement also encourages police to commit perjury. See Commonwealth v. Lewin, 542 N.E.2d 275, 286 (Mass. 1989) (excoriating police officers for multiple perjuries regarding informants); Mark Curriden, *The Informant Trap: Behind the Affidavits, Some Informants Are Fiction*, NAT'L L.J., Feb. 20, 1995, at A29.

172. P. 17 (original ellipsis). See *supra* note 167.

173. A judge releases Bradley because no institution can "contain[]" him, pp. 17-18—insane logic, but not really out of character for the legal system as Burroughs conceives it. See *infra* text accompanying notes 464-504.

of "terror" ends only when

he is caught in the act of digesting the Narcotics Commissioner and destroyed with a flame thrower—the court of inquiry ruling that such means were justified in that the Buyer had lost his human citizenship and was, in consequence, a creature without species and a menace to the narcotics industry on all levels.¹⁷⁴

When Bradley was feeding off junkies, he was merely an embarrassment to his agency: "You are lowering the entire tone of the industry," said his supervisor.¹⁷⁵ But then Bradley turned on the industry itself, on the pyramid of junk of which even law enforcement is a part.¹⁷⁶ When the Buyer started consuming agents as well as junkies, he became a real threat, because he was violating the order of the pyramid of junk, that you may eat only those below you in the pyramid.¹⁷⁷ Bradley the Buyer became a challenge "on all levels," so he had to be destroyed.

The workings of the pyramid, particularly its dictates to those who reside on the lower levels, are evident in the episode that concludes *Naked Lunch*'s first chapter, concerning the woman who has accompanied Lee to Mexico. Lee says that Jane is a good driver,¹⁷⁸ and as this is virtually the only complimentary statement about a woman in the whole novel,¹⁷⁹ it appears that Lee thinks highly of her; she may even have borne his child.¹⁸⁰ However, Lee allows Jane to slip away, seduced by a marijuana-smoking "pimp trombone player."¹⁸¹ Not only does Jane betray Lee for the pimp,

174. P. 18. The use of a flame thrower implies that the Narcotics Commissioner did not survive this effort to save him.

175. Pp. 16-17.

176. See *supra* note 155.

177. See *supra* text accompanying note 127.

178. P. 15.

179. See *supra* note 60.

180. Just before the chapter's last episode an unrelated paragraph reads, "Day of the Dead: I got the chucks and ate my little Willy's sugar skull. He cried and I had to go out for another. Walked past the cocktail lounge where they blasted the Jai Lai bookie." P. 19.

This account parallels Burroughs' own life in Mexico City, with his wife Joan and son Billy. Perhaps the story of the loss of "Jane" symbolizes the accidental death of Joan at Burroughs' hand. See Bliss, *supra* note 11, at 421-22; GOODMAN, *supra* note 5, at 122-23; MORGAN, *supra* note 39, at 352. See generally *id.* at 191-200; BURROUGHS, *supra* note 33.

181. Pp. 19-20. In describing the pimp who seduces Jane, Burroughs successfully lampoons all the loquacious, womanizing pot smokers he (and I) have ever met:

The pimp is one of these vibration and dietary artists—which is a means he degrades the female sex by forcing his chicks to swallow all this shit. He was continually enlarging his theories. . . he would quiz a chick and threaten to walk out if she hadn't memorized every nuance of his latest assault on logic and the human image.

[. . .] He had ideas on every subject: what kind of underwear was healthy, when to drink water, and how to wipe your ass. He had a shiny red face and great spreading smooth nose, little red eyes that lit up when he looked at a chick and went out when he looked at anything else.

but she also betrays junk for marijuana; Lee seems more upset by the latter infidelity. But neither action upsets him much at all: He leaves Jane with the trombone player, has a beer in a restaurant, boards a bus, and “[a] year later in Tangier I heard she was dead.”¹⁸² Whatever emotion Lee had for Jane is nothing compared to his commitment to junk. As he abandoned the Rube, so he can abandon Jane.

The first chapter of *Naked Lunch* thus underscores all the aspects of addiction set out in the novel’s introduction—the pyramid of junk, the algebra of need, and “Wouldn’t you?” This chapter also highlights the complicity of law enforcement, agents and informers, in these mechanisms. Rather than continuing the story of Lee, the novel at this point deemphasizes him for several chapters, choosing instead to develop its themes through substantially more bizarre depictions of the lives of addicts.

*C. A Chaos of Chapters, The Chaos of Addiction*¹⁸³

After establishing William Lee as its principal character, *Naked Lunch* virtually abandons him for nineteen chapters, covering 189 pages. When Lee does appear in these chapters, he is almost always either a subordinate character or the nonparticipating narrator.¹⁸⁴ The stage is thus left free for a grotesque crew of creatures, both human and humanoid, whose machinations either carry forward the novel’s representation of the lives of drug addicts or use addiction as a basis for commentary about other contemporary enterprises, such as capital punishment and pornography, the topics covered in “Hassan’s Rumpus Room” and “A.J.’s Annual Party.”¹⁸⁵

The first of these intervening chapters, “Benway,” introduces Doctor Benway, who serves as the model for Burroughs’ devastating critiques of commerce, politics, government, religion, philosophy, and the professions, which continue through characters in subsequent chapters like “Clem and Jody”; “the Ergot Brothers”; “the Party Leader”; “Marvie, Leif the Unlucky, and the Expeditor”; “the Prophet”; “Doctor ‘Fingers’ Schafer, the Lobotomy Kid”; “Dr. Berger”; “the D.A.”; “the County Clerk”; and “the Professor”—as well as the partygivers A.J., the notorious Merchant of Sex; and Salvador Hassan O’Leary, the After Birth Tycoon.¹⁸⁶ Interspersed among these chapters are vignettes that relate more closely to drug addiction, through the stories of Joselito and Carl, the Sailor and “Fats” Terminal, Miguel, and

P. 20 (original ellipsis except where bracketed).

182. P. 20. See *supra* note 180.

183. See *infra* note 223.

184. For example, in “Benway” Lee does little more than listen to Doctor Benway talk. See *infra* text accompanying notes 394-420 & 442-50. See Bliss, *supra* note 11, at 125. My colleague Peter Lake suggests that Burroughs thus further emphasizes the power of addiction, which for several chapters devours Lee as a character.

185. See *supra* text accompanying notes 28-119.

186. See *infra* text accompanying notes 299-536.

Pantopon Rose. This latter group of chapters further reinforces the account of addiction Burroughs gives in *Naked Lunch*'s introduction and first chapter.

"Joselito," which immediately follows "Benway," tells of Carl, a junkie,¹⁸⁷ confronting the tuberculosis of his lover Joselito, in an unnamed South American country. Carl, who like Lee seems a Burroughs alter ego,¹⁸⁸ must pay the vile doctor who diagnoses Joselito and the corrupt "commandante" who operates a run-down sanitarium.¹⁸⁹ Initially eager that his lover receive "chemical therapy" (perhaps junk) instead of a sanitarium cure,¹⁹⁰ Carl appears to tire of supporting Joselito, moving him from a hospital with "'Bath . . . water . . . flowers[, t]he lot,'"¹⁹¹ to the sanitarium, which reminds Carl of "empty locker rooms and barracks, musty resort hotels, and spectral, coughing corridors of T.B. sanitariums, the muttering, hawking, grey dishwater smell of flophouses and Old Men's Homes."¹⁹² As the chapter ends, Carl considers reclaiming the money he has given the commandante—"I could get back my deposit. Start me a little business someplace."—and begins to think of other boys: "'Joselito!!!' Boys look up from street ball games, bull rings and bicycle races as the name whistles by and slowly fades away. 'Joselito! . . . Paco! . . . Pepe! . . . Enrique! . . .' The plaintive boy cries drift in on the warm night."¹⁹³ Carl thus reenacts Lee's abandonment of the Rube and of Jane; like Lee, Carl has other uses for his money, effort, and time.

The action described in "Joselito" is relatively naturalistic. The succeed-

187. Carl recalls an "[o]verdose of H," and is described as "an earthbound junk ghost." P. 49.

188. The words "junk," "bound," and "ghost" are used to describe both characters. Compare *supra* note 187 with *infra* text accompanying note 209. See generally Bliss, *supra* note 11, at 390-92 (considering the similarity of all the novel's characters); Bliss, *supra* note 99, at 64 ("All of the characters in *Naked Lunch* are . . . metamorphic extensions of each other . . ."); GOODMAN, *supra* note 5, at 126 (Burroughs "considered the book as having only one main character called variously Benway, Carl, and Lee. All three were manifestations of the same personality which was extrapolated from his own experience."). The documentary BURROUGHS, *supra* note 33, records the following exchange between Burroughs and his assistant James Grauerholz: "'You've said that . . . almost all your work is essentially autobiographical.' 'Yes. Anyone's is.'" See also MORGAN, *supra* note 39, at 352 ("Every page [of *Naked Lunch*] is strewn with autobiographical clues . . .").

189. Both of these professional businessmen follow the Benway model of depravity, see *infra* text accompanying notes 299-535. The diagnosing doctor has a "license to practice in the lavatories of the Hague," P. 45; his fingers are dirty; and after he gets his fee, he disappears, "seedy and furtive as an old junky." P. 47. The sanitarium owner, having received a bribe from Carl, p. 49, rhapsodizes over the furniture in his establishment: "'My furniture.' The commandante's face burned like metal in the flash bulb of urgency. His eyes went out. A whiff of ozone drifted through the room. [. . .] 'It is all Trak . . . modern, excellent . . .' he is nodding idiotically and drooling." P. 50 (original emphasis; original ellipsis except where bracketed).

190. Pp. 47-48.

191. P. 48.

192. P. 49.

193. P. 50 (original ellipsis). "Carl has abandoned Joselito, preferring instead to save his own skin." Bliss, *supra* note 11, at 166. Bliss also compares Carl's sacrifice of Joselito to the executions in "Hassan's Rumpus Room" and "A.J.'s Annual Party." *Id.* at 225; see *supra* text accompanying notes 35-80.

ing chapter, "The Black Meat," begins similarly but ends in a demented allegory of the relationships among pushers, addicts, and the police. The chapter opens on the Sailor, yet another alter ego for Burroughs,¹⁹⁴ arranging a drug transfer from "Fats" Terminal for the following day¹⁹⁵; as part of the deal, the Sailor gets some junk later that day in "the Plaza," which he immediately consumes.¹⁹⁶ At this point, the chapter shifts to a description of "a vast, kidney-shaped plaza full of darkness,"¹⁹⁷ a hallucinatory version of the place where the Sailor has scored.¹⁹⁸ Adjoining this plaza is the even more surrealistic "Meet Cafe," occupied by Mugwumps and Reptiles. As previously described,¹⁹⁹ Mugwumps are humanoids whose penises secrete an addicting substance—in other words, surreal pushers. The Reptiles are their customers, "[a]ddicts of Mugwump fluid."²⁰⁰ The physical deformities of both these creatures and their repellent symbiotic relationship reflect their sickness, their involvement with junk.²⁰¹

194. See *infra* note 227 and accompanying text. *But cf.* p. 198 (where the narrator, presumably Lee, describes Sailor and others as "old time, junkies . . . of my acquaintance").

195. The quantity is sufficient to indicate that the Sailor is himself a pusher. P. 52.

196. Pp. 52-53. The relationship between the Sailor and Fats resembles the interaction between "bag men" ("local user-dealers") and "the 'breadheads'" (suppliers of bag men who are "more concerned with money than with heroin") described in PARKER ET AL., *supra* note 131, at 106-07. See *supra* note 127.

197. P. 53. The scale of the plaza matches that achieved in De Quincey's opium-induced dreams: "Buildings, landscapes, &c. were exhibited in proportions so vast as the bodily eye is not fitted to receive." DE QUINCEY, *supra* note 22, at 103.

198. Burroughs gives a lengthy catalogue of the denizens of the plaza, including

Traffickers in the Black Meat, flesh of the giant aquatic centipede—sometimes attaining a length of six feet— . . .
 . . . [A]ddicts of drugs not yet synthesized, black marketeers of World War III, . . ., investigators of infractions denounced by bland paranoid chess players, servers of fragmentary warrants taken down in hebephrenic shorthand charging unspeakable mutilations of the spirit, officials of unconstituted police states, . . .

P. 53.

199. See *supra* text accompanying note 36. Burroughs' use of Mugwumps as both drug pushers and executioners reinforces his critiques of both drug addiction and capital punishment.

200. P. 54. The Reptiles are humanoid as well, with "flexible bones and black-pink flesh. A fan of green cartilage covered with hollow, erectile hairs through which the Reptiles absorb the fluid sprouts from behind each ear." P. 54.

201. David Cronenberg's film based on *Naked Lunch* (Twentieth Century Fox 1991) captures the repulsiveness of congress with Mugwumps particularly well. Cronenberg's *Naked Lunch* interlaces a few scenes from the novel with fantasized episodes from Burroughs' life both before and during the writing of the novel (characters include Burroughs' wife, Allen Ginsberg and Jack Kerouac, a writer couple in Tangier, and several typewriters that turn into insects).

A recent film that tracks the themes of the novel better than Cronenberg's effort is Oliver Stone's *NATURAL BORN KILLERS* (Warner Brothers 1994). See Stephen Schiff, *The Last Wild Man*, *THE NEW YORKER*, Aug. 8, 1994, at 40, 55 (finding Stone's movies "in tune . . . with Beat-style alienation"). While Stone's protagonists Mickey and Mallory take drugs (and shoot it out with the cops in a bitter parody of a drugstore), their addiction is not to heroin, but to violence; the excessive violence of the film matches Burroughs' excessive depiction of the degradation of drug addiction. Like Lee at the end of *Naked Lunch*, see *infra* text accompanying notes 282-92, Mickey and Mallory make good their escape from the state, if not so clearly from their addiction. *Natural Born Killers* is even more conscious of media than is Burroughs' novel,

“The Black Meat” then adds the police to this mixture, sketching a typical interaction between pushers, addicts, and the police, but in terms of Mugwumps, Reptiles, and the Dream Police:

During the biennial Panics when the raw, pealed Dream Police storm the City, the Mugwumps take refuge in the deepest crevices of the wall sealing themselves in clay cubicles and remain for weeks in biostasis. In those days of grey terror the Reptiles dart about faster and faster, scream past each other at supersonic speed, their flexible skulls flapping in black winds of insect agony.

The Dream Police disintegrate in gobs of rotten ectoplasm swept away by an old junky, coughing and spitting in the sick morning. The Mugwump Man comes with alabaster jars of fluid and the Reptiles get smoothed out.²⁰²

So Burroughs allegorically describes the cycle of police crackdown, suppressed supply, and addict panic, followed by relaxation of enforcement and a return to former levels of supply (though usually at a higher price), soon to be followed by another police crackdown²⁰³—thus showing how the

see supra note 101; Stone satirizes tabloid and sitcom television, celebrity autobiography, and movie and cartoon violence. The novel’s focus on predation as a way of life, for which the drug trade is the exemplar, *see infra* text accompanying notes 299-536, surfaces not only in the violence of Stone’s film (Mickey compares himself as a killer to a wolf and a rattlesnake, and when he recalls the abuse he received as a child, to a rabbit), but also in its portrayals of the rapacious police officer who captures Mickey and Mallory, the disgusting warden who imprisons them, and the unscrupulous media celebrity who interviews Mickey in prison and then televises his and Mallory’s murderous jailbreak. *See generally id.* at 46. I am indebted to my colleague Peter Lake for suggesting the similarity between *Naked Lunch* and *Natural Born Killers*.

Gary Minda, who commented on a draft of this essay, submits that 1994’s PULP FICTION (Miramax Films 1994) also captures the spirit of *Naked Lunch*. Quentin Tarantino’s film depicts heroin and cocaine use (including a nearly fatal overdose), a drug overlord with an extensive organization of homicidal minions (among them a tuxedoed businessman), homosexual rape thwarted before it ends in murder, *see supra* text accompanying notes 35-80, and a leatherbound sex slave reminiscent of Burroughs’ Reptiles. As with *Natural Born Killers*, violence plays a major role in *Pulp Fiction*, and at the end of the film two of its protagonists, a boxer and a professional killer, seem to have forgone their addictions to violence. Further, the movie’s curious time line—the last scene must have occurred before two thirds of the film’s other action, and involves a character who has died in a previous scene—resembles the jumble of plot in *Naked Lunch*. *See supra* note 22. For other movies with a Burroughs connection, *see supra* notes 33, 35, 74, 150, 161 & 171 and *infra* notes 272, 293, 394, 437 & 455.

202. Pp. 54-55; *cf.* GOULD ET AL., *supra* note 131, at 52 (sociological study written in street jargon) (“Probably the two most significant groups of people in a dope fiend’s life are his connections and the police. Connections supply dope, the police supply fear.”). My colleague Mike Raymond indicates that a similar process may occur regarding capital punishment, with the executioner as pusher and the public as the addicts: Delay in the pace of executions whips up the frenzy for infliction of the death penalty. *See supra* notes 64 & 80.

203. *Cf.* Greenberg & Adler, *supra* note 127, at 238-39 (describing a similar cycle in New York City in 1961); KAPLAN, *supra* note 131, at 87 (describing a similar cycle in San Antonio, Texas, in 1955-56); PARKER ET AL., *supra* note 131, at 109-10 (describing a similar cycle in Wirral, England, in 1984-86); Preble & Casey, *supra* note 127, at 7 (describing the 1961 New York City panic, commenting that “[a] few minor panics—about two a year—help bolster the market”); Lawrence W. Sherman, *Police Crackdowns: Initial and Residual Deterrence*, 12 CRIME & JUST.: REV. RES. 1, 25 (1990) (“[T]here is no evidence of any residual deterrent effect from drug crackdowns. To the contrary, the market in some areas appears to be so strong that street dealing reappears almost as soon as police effort is reduced.”).

police participate, along with pushers and junkies, in the economic mechanism known as the pyramid of junk. The chapter ends with the Sailor, functioning in the Mugwump role,²⁰⁴ finding a Reptile to whom to sell the drugs the Sailor has just purchased. Though he may understand the wastefulness of participating in the pyramid of junk, the Sailor cannot avoid participation; the algebra of his need requires it.

William Lee surfaces in the ensuing chapter, "Hospital," though even here Burroughs gives five of thirteen pages to Dr. Benway and a homophobic diplomat²⁰⁵; notes ostensibly written by Lee during both the depths of his addiction and his attempts at medicalized withdrawal comprise the other eight pages. The "Withdrawal Nightmares" precede the "Habit Notes," depressingly suggesting the futility of most attempts to end addiction.²⁰⁶ Regarding withdrawal, the chapter enunciates a thesis—"The critical point of withdrawal is not the early phase of acute sickness, but the final step free from the medium of junk. . . . There is a nightmare interlude of cellular panic, life suspended between two ways of being. . . ."²⁰⁷—and explicates it with mostly fragmentary examples of such nightmares.²⁰⁸

The habit notes in "Hospital" emphasize the singular focus of deep addiction, when the algebra of need cancels all other concerns. "I am forgetting sex and all sharp pleasures of the body—a grey, junk-bound ghost. The Spanish boys call me El Hombre Invisible—the Invisible Man. . . ."²⁰⁹ In this stage the mindset encapsulated in "Wouldn't you?" takes over all stages of behavior: "Take a shot in front of D.L. Probing for a vein in my

204. See *supra* note 199.

205. Pp. 59-64. See *infra* text accompanying note 397-98 & 400.

206. Pp. 56, 64 (original emphasis). There is a third heading, "*Habit Note continued.*," p. 65 (original emphasis), which is superfluous because nothing separates it from the preceding habit note. Perhaps this unnecessary heading implies the lingering power of addiction.

207. P. 57 (original ellipsis). Gabriel Nahas identifies withdrawal as one of the four "entrapment[s] of the brain by drugs," see *supra* note 135 and *infra* note 218: "Withdrawal is manifested by signs of distress and pain, resulting from the deprivation of the drug. Withdrawal symptoms are related to an imbalance within the brain, which is trying to adjust to the absence of the drug but is suffering from this attempt." Nahas, *supra* note 134, at 731 (emphasis omitted); see KAPLAN, *supra* note 131, at 19, 35-36. De Quincey describes his withdrawal thus:

Think of me as of one, even when four months had passed, still agitated, writhing, throbbing, palpitating, shattered; and much, perhaps, in the situation of him who has been racked

. . . [D]uring the whole period of diminishing the opium, I had the torments of a man passing out of one mode of existence into another.

DE QUINCEY, *supra* note 22, at 114-15; see *id.* at 122-23, 125.

208. Pp. 56-58. The most complete of the nightmares has a happy ending: Lee crosses "the frontier," presumably out of addiction, despite the presence of an "incredibly hideous" guard. P. 58. This deliverance parallels Lee's improbable escape in "Hauser and O'Brien." See *infra* text accompanying notes 255-98.

209. P. 66 (original ellipsis). Natives of Tangier gave Burroughs the same sobriquet. MORGAN, *supra* note 39, at 261. Regarding the heroin addict's interest in sex and other pleasurable activities, see MEYER & MIRIN, *supra* note 60, at 235 ("the effects of acute injections in general result in damping down of sexual, appetitive, and aggressive drives.").

dirty bare foot. . . . Junkies have no shame. . . . They are impervious to the repugnance of others.”²¹⁰ Not content merely to describe such utter dependence directly, Burroughs also presents it in fantasy form, with an addicted President who “can’t take it direct because of his position[s]o he gets fixed through me”; this “recharge” occurs when the participants’ “erect penises are brought into contact.”²¹¹ The President thus resembles Bradley the Buyer, another “Oblique Addict,”²¹² and is just as deeply addicted as Bradley: “[T]he President pays a high price for the Oblique Habit. He has sacrificed all control, and is dependent as an unborn child.”²¹³

Some of the themes sounded in “Hospital” carry over into the brief “Lazarus Go Home”: the difficulty of withdrawal,²¹⁴ its associated nightmares,²¹⁵ and the degradation of terminal addiction.²¹⁶ The principal action in the chapter involves Miguel, “back from skin diving in Corsica and off the junk,” who visits Lee; “*Here to show off his new body,*” thinks the offended Lee, and he talks Miguel into using again, with “One snort never put anybody back on, kid.”²¹⁷ The heroin causes an immediate physical transformation: “Miguel’s pants fell to his ankles. He stood there in a misshapen overcoat of flesh that turned from brown to green and then

210. Pp. 66-67. The biographical film *SID AND NANCY* (Zenith 1986), directed by Alex Cox from a script by Cox and Abbe Wool, portrays well the shamelessness and repugnance of deep addiction, detailing the downward spiral that led to rock star Sid Vicious’ homicide of his girlfriend Nancy, both of whom were addicted to heroin. The viewer can easily imagine “Bowery Snax,” Sid and Nancy’s pusher in New York City, as a character in *Naked Lunch*.

211. P. 67. “[A]t least we used that method in the beginning, but contact points wear out like veins. Now I sometimes slip my penis under his left eyelid.” P. 67.

212. P. 68. See *supra* text accompanying notes 166-77.

213. P. 67. In this fantasy, the President takes the Reptile role while Lee plays the Mugwump, see *supra* text accompanying notes 199-201. Bliss, *supra* note 11, at 196.

214. “Lee lived in a permanent third-day kick, with, of course, certain uh essential intermissions to refuel the fires that burned through his yellow-pink-brown gelatinous substance and kept off the hovering flesh.” P. 70; see GOULD ET AL., *supra* note 131, at 68 (sociological study written in street jargon) (“Most addicts who have got over their love affair with dope always seem to be trying to quit.”); KAPLAN, *supra* note 131, at 34 (“Despite our image of the heroin slave, addicts commonly go through withdrawal and undergo considerable periods of voluntary—or semi-voluntary—abstinence.”). Regarding “hovering flesh,” see *infra* text accompanying notes 217-18. The anecdote regarding “decompression” that concludes the chapter, in which a “Nordic” Inspector humiliates Lee, also appears to highlight the costs associated with withdrawal. P. 73. This conversation also parallels Doctor Benway’s examination of Carl. See *infra* text accompanying notes 421-41.

215. See p. 73 (description of dream involving two Arab boys). See also pp. 71-72 (discussion of death during nightmares); see *supra* note 119.

216. Pp. 72-73 (describing NG Joe, who wakes up long enough only to give himself another shot); cf. p. 71 (“Lee lived now in varying degrees of transparency.”). On the “Standard of Living” of addicts, see Hughes et al., *supra* note 127, at 46.

217. Pp. 69-70 (original emphasis). According to Burroughs, addicts put on weight when they attempt withdrawal: “He looked at me through the tentative, ectoplasmic flesh of cure . . . thirty pounds materialized in a month when you kick . . . [.]” P. 233 (original ellipsis except where bracketed).

colorless in the morning light, fell off in globs onto the floor."²¹⁸ Lee then forces Miguel to leave and "[t]akes] a large fix" himself (though Lee too had been trying to withdraw).²¹⁹ "Lazarus Go Home" thus not only underscores the ease with which addiction reasserts itself, but also displays the algebra of need at work: Lee needs to reestablish Miguel's dependency, perhaps because Lee needs the young man as a future customer,²²⁰ but at least to bring Miguel down to Lee's level of dependency.

With this image of victimization in the reader's mind, Burroughs moves on to "Hassan's Rumpus Room," opening with the Mugwump's brutal treatment of the hanged boy.²²¹ So begins a ten-chapter excursion away from addiction itself. These chapters, some of the most outrageous in *Naked Lunch*, suggest correspondences between the drug trade and other social enterprises.²²² While commenting directly on such conventions, these chapters also make an indirect statement about addiction. The lengthy, formless outrage of these chapters—rolling on relentlessly for over 120 pages, moving from topic to topic, offending every reader imaginable—may be seen as a metaphor for the experience of addiction: the endless succession of drugged days, filled with compelling but ugly sensations, each different but somehow all the same.²²³

218. P. 70. See also pp. 8, 233 (describing similar events: "[t]en pounds lost in ten minutes"). This scene reflects what Gabriel Nahas calls the "fourth entrapment of the brain by drugs," see *supra* notes 135, 207:

Reinforcement is the tendency to resume drug usage after their effects have worn off, even when one knows that the drug is damaging to oneself. This propensity towards drug taking behavior is due to dominant memories, imprinted by the drug in the user's brain; such memories compel the addict toward a resumption of drug use, even after a long period of abstinence.

Nahas, *supra* note 134, at 731 (emphasis omitted); see Becker, *supra* note 130, at 329; Becker & Murphy, *supra* note 130, at 681-82; KAPLAN, *supra* note 131, at 42-51; MEYER & MIRIN, *supra* note 60, at 9-12, 231-36, 239-42; PARKER ET AL., *supra* note 131, at 64; WEISS & MIRIN, *supra* note 131, at 71-72. See also DE QUINCEY, *supra* note 22, at 129 ("To taste but once from the tree of knowledge is fatal to the subsequent power of abstinence."); *id.* at 206 n.*, 209-10 (describing relapses into addiction).

219. P. 71. See *supra* note 214.

220. See *supra* text accompanying note 150. Cf. Preble & Casey, *supra* note 127, at 8: "Heroin users commonly say, 'I have no friends, only associates.' The economic pressures on heroin users today are so great that they prey on each other as well as on their families and on society at large." See *supra* note 161.

221. See *supra* text accompanying notes 35-49.

222. See *supra* text accompanying note 28-119; see *infra* text accompanying notes 299-536.

223. "[T]he body of the novel . . . attempts to represent the chaos of addiction . . ." Bliss, *supra* note 99, at 60; cf. Bliss, *supra* note 11, at 43: "The recurrent use of a theme-and-variation technique for generating episodes . . . not only entertains, but further assumes thematic significance in the context of the book's junk world milieu, in which fact and fancy randomly shift and merge." But see Elliott, *supra* note 32, at 80 (labeling this aspect of *Naked Lunch* an example of "the expressivistic fallacy").

My colleague Peter Lake suggests that Burroughs' chapters become somewhat less offensive as they progressively dull the reader's sensitivity, but adds that this dulling gives even greater offense. He then makes the comparison to addiction, the ugly sensations of which grow progressively less repellent, until the addict's desire for such sensations becomes truly ugly.

Naked Lunch shifts back to addiction per se with "Have You Seen Pantopon Rose," a two-page collage of recollections of junkie life in New York City, the initial focus of which is the police penchant for arresting addicts for jostling. The arrested addicts are "lush workers," who rifle the pockets of drunks passed out on or near the subway²²⁴; jostling is a form of attempted pickpocketing, "touching a flop with obvious intent," for which the penalty is imprisonment for five months and twenty-nine days: "that five-twenty-nine kick handed out free and gratis by NYC to jostling junkies."²²⁵ The debasement of this life, punctuated by involuntary unmedicated withdrawals, matches the other bleak memories in the chapter: "Poisoned pigeons rain from the Northern Lights. . . . The reservoirs are empty. . . . Brass statues crash through the hungry squares and alleys of the gaping city. . . . Probing for a vein in the junk-sick morning. . . ."²²⁶

The two succeeding chapters, "Coke Bugs" and "The Exterminator Does a Good Job," feature the Sailor, whose similarity to Lee is emphasized by the fact that the Sailor repeats, almost verbatim, comments on jostling made by Lee as narrator in "Have You Seen Pantopon Rose."²²⁷ In "Coke Bugs" the Sailor, in a restaurant, recruits a young junkie as a new customer. They communicate nearly telepathically: "The boy felt a touch on his arm across eight feet of morning lunch room. He was suddenly siphoned into the booth, landing with an audible shlup. He looked into the Sailor's eyes, a green universe stirred by cold black currents."²²⁸ The "shlup" (though spelled

Mike Raymond, *see supra* note †, implies a similar point regarding capital punishment: Its infliction has an addictive effect on the public, which demands more and more. *See supra* note 202.

224. P. 198; *see Bliss, supra* note 99, at 65; *cf. MORGAN, supra* note 39, at 126 (describing Burroughs' brief career as a lush worker).

225. P. 198; *see Preble & Casey, supra* note 127, at 18. "Prior to September 1, 1967, jostling was a form of disorderly conduct and carried a six month sentence." Brief for Appellant at 24, *Baldwin v. New York*, 399 U.S. 66 (1970) (No. 69-188) (authored by William E. Hellerstein). In 1967, New York raised the possible sentence to one year but continued to deny jury trials to person accused of jostling in New York City. In *Baldwin*, the United States Supreme Court held that this scheme violated the Sixth Amendment right to trial by jury.

226. P. 199 (original ellipsis). *See Bliss, supra* note 11, at 328-30. Burroughs' phrase "the junk-sick morning" recalls De Quincey's description of the negative impact of opium addiction on "that morning freshness of animal spirits which, under ordinary circumstances" inheres in man. DE QUINCEY, *supra* note 22, at 124.

227. Compare p. 198 with p. 202; *see Bliss, supra* note 11, at 333. On Burroughs' use of such "correspondences," *see id.* at 52 ("the technique is one of the main devices that Burroughs uses to draw structural and thematic connections among the chapters of the book."). A further similarity to Burroughs' alter ego Lee, *see supra* text accompanying note 143, is that the Sailor is likened to a bug exterminator, an occupation Lee acknowledges, *see* p. 205, and one Burroughs held in Chicago in the 'Forties. MORGAN, *supra* note 39, at 84-85. One critic, focusing on Burroughs' preoccupation with the Ancient Mariner, *see infra* text accompanying note 449 and note 507, calls his narrator (Lee) "the Modern Mariner," RICHARD PEARCE, STAGES OF THE CLOWN: PERSPECTIVES ON MODERN FICTION FROM DOSTOYEVSKY TO BECKETT 91 (1970), thus suggesting a further connection between Lee and the Sailor. *But see BURROUGHS, supra* note 33 (Herbert Huncke, a Burroughs friend from before the writing of *Naked Lunch*, identifies a mutual acquaintance as the model for the Sailor); *see supra* note 194.

228. P. 201.

differently) calls to mind Bradley the Buyer,²²⁹ and like Bradley, the Sailor will consume his contact.²³⁰ As this pusher ominously tells his customer, "I don't want your money, Honey: I want your Time."²³¹

As "The Exterminator Does a Good Job" opens, the Sailor and the boy have arrived at the Sailor's dank, recently fumigated apartment.²³² The pusher produces a packet of "[p]ure, one hundred per cent H," hidden in a tin of pyrethrum insecticide, and the boy asks the price:

"So what you want off me?"

"Time."

"I don't dig."

"I have something you want," his hand touched the package. [. . .]

"You have something I want . . . five minutes here . . . an hour someplace else . . . two . . . four . . . eight. . . Maybe I'm getting ahead of myself. . . . Every day die a little. . . . It takes up The Time. . . ."

[. . .]

"Mister, I don't know what you're talking about."

You will, baby . . . in time."²³³

The Sailor has realized that like all pushers he is selling death, stealing life from his customers, consuming their lives in the pattern described by the pyramid of junk. His buyer seems to have a similar realization, for he has a shocking hallucination,²³⁴ but then he "click[s] back into junk focus" and takes the shot offered by the Sailor.²³⁵

The Sailor does not join the boy in shooting up, scorning "that milk sugar shit[.] Junk is a one-way street. No U-turn. You can't go back no

229. See *supra* text accompanying notes 166-77.

230. Another analogy implied by Burroughs is a comparison of Lee and Miguel, see *supra* text accompanying notes 217-20—"Lee[] dreamily caress[ed] a needle scar on the back of Miguel's hand, following the whorls and patterns of smooth purple flesh in a slow twisting movement. . .," p. 69—with the Sailor and the boy—"His eyes traced little dips and circles, following whorls of brown hair on the boy's neck in a slow, searching movement." P. 200. See Bliss, *supra* note 11, at 205, 338-39. On the general significance of such "correspondences" in *Naked Lunch*, see *supra* note 227.

231. P. 201; see *supra* note 138 and *infra* note 233.

232. P. 202.

233. Pp. 203-04 (original ellipsis except where bracketed). Becker and Murphy give an economic explanation of the addict's willingness to barter away his future: "The consumers in our model [addicts] become more and more myopic as time preference for the present (σ) gets larger." Becker & Murphy, *supra* note 130, at 683. "[O]ther things the same, individuals who discount the future heavily are more likely to become addicted." *Id.* at 694.

234. P. 204:

The boy felt a silent black clunk fall through his flesh. The Sailor put a hand to the boy's eyes and pulled out a pink scrotal egg with one closed, pulsing eye. Black fur boiled inside translucent flesh of the egg.

The Sailor caressed the egg with nakedly inhuman hands—black-pink, thick, fibrous, long white tendrils sprouting from the finger tips. Death fear and Death weakness hit the boy

235. Pp. 203-04.

more.”²³⁶ Considering the asserted quality of the drug and the boy’s positive reaction to it,²³⁷ the Sailor’s point must be a relative one: Beyond heroin now, the algebra of his need requires other people’s lives. As the Sailor told the boy when he first produced the heroin packet, “‘The Exterminator does a good job,’ ‘Almost too good, sometimes.’”²³⁸

After the Sailor expresses his scorn for heroin, Lee as narrator returns, proclaiming that he too is an “Exterminator. . . . Wouldn’t you? My present assignment: Find the live ones and *exterminate*.”²³⁹ One interpretation of this self-report is that Lee has become like the Sailor,²⁴⁰ that his habit has sunk to a new level of depravity.

The short chapter “The Algebra of Need,” which follows immediately, supports this diagnosis of Lee’s condition by describing “Fats” Terminal, another junkie pusher who “learned the Algebra [sic] of Need and survived.”²⁴¹ A frequenter of the Plaza,²⁴² Fats physically resembles another junkie in an advanced stage of addiction, Willy the Disk²⁴³: “a translucent-grey, foetal monkey, suckers on his soft, purple-grey hands, and a lamphrey [sic] disk mouth of cold, grey gristle lined with hollow, black erectile teeth, feeling for the scar patterns of junk.”²⁴⁴ But Fats’ disgusting appearance causes him to learn an important lesson:

[A] rich man passed and stared at the monster and “Fats” rolled pissing and shitting in terror and ate his shit and the man was moved by this tribute to his potent gaze and clicked a coin out of his [. . .] cane.

So “Fats” learned to serve The Black Meat and grew a fat aquarium of body. . . .²⁴⁵

Fats comprehends that there is an economic advantage in depraved servility.

236. P. 205. This reaction slightly differentiates the Sailor from Lee, *see supra* note 227, who shot up after talking Miguel into doing so. *See supra* text accompanying note 219. So Lee at that stage of his pushing had not fallen as low as the Sailor does with Joe. On the use of milk sugar and other substances to cut heroin, *see* KAPLAN, *supra* note 131, at 21.

237. “‘Jesus!’ said the boy. ‘I never been hit like that before!’” P. 205. For a description of the “rush” and the “high” that accompany heroin use, *see* KAPLAN, *supra* note 131, at 22-24; *see also* GOULD ET AL., *supra* note 131, at 28 (sociological study written in street jargon) (“A rush is like instant orgasm.”).

238. P. 203. *See* Bliss, *supra* note 11, at 343-50.

239. P. 205 (original emphasis). *But see id.* at 351 (identifying the Exterminator as an entirely new character). Thus, Burroughs again analogizes between the drug trade on the one hand and capital punishment and the production of “snuff” films on the other. *See supra* text accompanying notes 28-119.

240. *See supra* note 236.

241. P. 206.

242. *See supra* text accompanying notes 196-98.

243. *See supra* text accompanying notes 152-55; *see also infra* note 496. *See* Bliss, *supra* note 11, at 362-63.

244. P. 206.

245. P. 206 (parenthetical omitted; original ellipsis except where bracketed).

He serves junk, the black meat,²⁴⁶ in two ways: literally, to his customers as a pusher, and figuratively, as a servant to the rich men higher in the pyramid of junk. And so Fats survives:

And his blank, periscope eyes swept the world's surface. . . . In his wake of addicts, translucent-grey monkeys flashed like fish spears to the junk Mark, and hung there sucking and it all drained back into "Fats" so his substance grew and grew filling plazas, restaurants and waiting rooms of the world with grey junk ooze.²⁴⁷

Survival depends not only on serving those higher in the pyramid, but also on being served by those below, in Fats' case, the junkies who buy from him or his salesmen (like the Sailor²⁴⁸) and who con marks²⁴⁹ (or commit worse crimes) to support their habits. And this service from below engorges Fats, while draining the life out of his junkie customers; as the introduction to *Naked Lunch* indicates, "[I]t is no accident that junk higher-ups are always fat and the addict in the street is always thin."²⁵⁰

Fats and the Sailor show one possible path for Lee's addiction: He can survive, but only by moving up in the pyramid of junk and thus committing himself even further to the consumption of others. Beside its obvious moral costs, this cannibalistic strategy does not assure success, for the Sailor eventually hangs himself.²⁵¹ But the other likely outcome for Lee, terminal addiction,²⁵² is even less inviting—and so Lee opts to become an "Exterminator."²⁵³ Yet the penultimate chapter of *Naked Lunch* symbolically

246. See *supra* note 198 and accompanying text.

247. P. 206 (original ellipsis except where bracketed). My colleague Greg McCann analogizes this description of Fats Terminal to Marx's critique of capitalism. See also *infra* note 309.

248. See *supra* note 195 and accompanying text. On the pyramidal structure of drug distribution, see *supra* note 127 and accompanying text.

249. See *supra* text accompanying notes 145-48.

250. P. vi. See *supra* note 196.

251. P. 198.

252. See *supra* text accompanying notes 205-20. But see MOTTRAM, *supra* note 23, at 58-59 (characterizing Fats Terminal as "a grotesque image of terminal addiction"). De Quincey too recognized the reality of terminal addiction: "I saw that I must die if I continued the opium. . . ." DE QUINCEY, *supra* note 22, at 114.

253. See *supra* text accompanying note 239. Regarding the rationalization required for such a decision, see WEISS & MIRIN, *supra* note 131, at 78:

[T]he progression of addiction is generally accompanied by a gradual alteration of a person's expectations of himself in order to fit his behavior. . . . As [addicts'] behavior—lying, stealing, or cheating—deviates from their former goals for themselves, their expectations change; they may rationalize these acts as if they are an unavoidable by-product of their hostile environment.

For an explicit example of addict rationalization, with far less destructive consequences, see *supra* note 137.

indicates a third option, the miracle of withdrawal.²⁵⁴

D. Deliverance in "Hauser and O'Brien": "The Heat Was off Me from Here on Out"

Throughout most of *Naked Lunch*, Burroughs belabors his various theses about addiction. The economic principle that organizes addiction, the pyramid of junk, dictates roles for junkies, pushers, and even for the police, whose culpability in the mechanism the novel continually asserts. Each participant in the pyramid acts according to the algebra of his need, an iron rule impervious to social dictates and legal commands. For each participant, the only applicable rule of ethics is "Wouldn't you?"—wouldn't you do whatever is necessary to satisfy your need, up to and including moral cannibalism?

Thus Burroughs loudly implies the case for decriminalization.²⁵⁵ In light of the unavoidable ethic of "Wouldn't you?," criminal punishment of the addict seems excessive.²⁵⁶ The algebra of need renders the criminal sanction impotent as a device for controlling the demand for drugs.²⁵⁷ Law enforcement inevitably becomes enmeshed in the pyramid of junk, creating the most severe moral and ethical dilemmas for police officers and other agents of enforcement.²⁵⁸ The surest means for the criminal justice system to resolve these problems is to sever its connections with drug addiction through decriminalization, providing treatment instead.²⁵⁹

Addicts must be ready to accept this treatment, and they plainly cannot wait until decriminalization to save themselves. So Burroughs directs his bottom line on addiction to the junkies themselves: Kicking the habit is the only way to avoid the choice between terminal addiction and survival as a

254. One critic identifies a roughly similar psychological conflict as the foundation of all Burroughs' work: "[T]he battle is really inside the divided child, torn between two psychic 'strata'—the oral stratum, with its submission to the mother; the anal stratum, with its submission to the father." OXENHANDLER, *supra* note 34, at 198. Oxenhandler recognizes a way out of this dilemma—"To this there is no solution except maturity"—but denies that Burroughs does so. *Id.* However, recovery from addiction may be seen as the corollary to maturity.

255. See *supra* text accompanying notes 132-34; see generally ODIER, *supra* note 34, at 121-33 (a Burroughs diatribe against drug laws).

256. See *Robinson v. California*, 370 U.S. 660 (1962) (criminal punishment for addiction to narcotics is cruel and unusual); *Powell v. Texas*, 392 U.S. 514 (Fortas, J., dissenting) (criminal punishment for being drunk in a public place is cruel and unusual).

257. See generally WISOTSKY, *supra* note 153. "[T]he government's attempt to suppress marijuana and heroin might be compared to King Canute's command to roll back the tide [T]he war against cocaine inevitably is a losing proposition. The laws of supply and demand guarantee that." *Id.* at 7-8. See Sanford Kadish, *The Crisis of Overcriminalization*, ANNALS AM. ACAD. POL. & SOC. SCI., Nov. 1967, at 157, 163.

258. See KAPLAN, *supra* note 131, at 97-98; WISOTSKY, *supra* note 153, at 145-50.

259. See generally Kurt L. Schmoke, *An Argument in Favor of Decriminalization*, 18 HOFSTRA L. REV. 501 (1990); see also Steven B. Duke, *Drug Prohibition: An Unnatural Disaster*, 27 CONN. L. REV. 571 (1995); Fishbein, *supra* note 131. But see Nahas, *supra* note 134.

killer like the Sailor or Fats.²⁶⁰ Burroughs conveys this message symbolically in the chapter entitled “Hauser and O’Brien,” the only chapter in *Naked Lunch* about which Burroughs will admit that he made a conscious choice with regard to its placement. Originally planned to follow the untitled first chapter, “Hauser and O’Brien” was relocated as the next-to-last chapter,²⁶¹ to highlight its thematic significance.

William Lee returns as the central character in “Hauser and O’Brien,” which also returns to the more naturalistic voice of the untitled first chapter in which Lee last figured so prominently.²⁶² A police lieutenant orders Hauser and O’Brien, a Mutt and Jeff team of New York City policemen,²⁶³ to arrest Lee in his hotel room; the lieutenant disclaims any interest in drugs Lee might possess, but tells the officers to “bring in all books, letters, manuscripts. *Anything* printed, typed or written.”²⁶⁴ If Lee is a Burroughs alter ego,²⁶⁵ it is Burroughs’ manuscripts—the precursors of the book the reader holds—that the police are after; Burroughs thus (correctly) characterizes his work as a threat to law enforcement, or at least to the enforcement of drug laws. So Lee approximates Bradley the Buyer, “a menace to the narcotics industry on all levels,”²⁶⁶ and must be eradicated.

Lee senses his danger, but Hauser and O’Brien do not: “When they walked in on me that morning at 8 o’clock, I knew it was my last chance, my only chance. But they didn’t know. How could they? Just a routine pickup. But not quite routine.”²⁶⁷ Lee feels a kinship toward the police

260. See *supra* text accompanying notes 135-42.

261. Ginsberg, *supra* note 167, at 10. See *supra* note 124.

262. See *supra* text accompanying notes 143-82. See McConnell, *supra* note 22, at 99; cf. Bliss, *supra* note 11, at 369-72 (comparing the prose styles of “Hauser and O’Brien” and Raymond Chandler’s *The Long Goodbye*): GOODMAN, *supra* note 5, at 115-17 (confirming Chandler’s influence on both “Hauser and O’Brien” and the untitled first chapter).

263. P. 210 (original ellipsis):

O’Brien was the con man, and Hauser the tough guy. A vaudeville team. Hauser had a way of hitting you before he said anything just to break the ice. Then O’Brien gives you an Old Gold—just like a cop to smoke Old Golds somehow . . . and starts putting down a cop con that was really bottled in bond.

For a version of O’Brien’s “cop con,” see p. 195. See *infra* note 434. Identifying O’Brien as a con man emphasizes his similarity to many junkies. See *supra* text accompanying notes 144-48 and *infra* text accompanying notes 305-09. Regarding Hauser’s propensity for violence, see GOULD ET AL., *supra* note 131, at 54 (sociological study written in street jargon):

With some exceptions, narcs are sadistic and cunning people who seem to get some kind of pleasure out of making life miserable for people who are in no position to defend themselves. Why else would they beat a handcuffed, sick junkie half to death on the way to the police station? . . . Why else would they use threats of arrest and violence in all their dealings with addicts?

264. P. 209 (original emphasis).

265. See *supra* text accompanying notes 143.

266. P. 18; see *supra* text accompanying notes 166-77. Law enforcement “is after the knowledge Lee has acquired, fearful lest he put it to use.” Stull, *supra* note 97, at 26.

267. P. 209.

officers—"They had been on the City Narcotics Squad for 20 years. Oldtimers like me. I had been on junk 16 years. They weren't bad as laws go."²⁶⁸—but that does not prevent him from immediately beginning to plan his violent escape: "I didn't want to do it. But it was my only chance."²⁶⁹

When Hauser and O'Brien enter Lee's hotel room with a pass key (with no indication of a warrant or probable cause), they find him preparing his "morning shot." Apparently accepting his arrest, Lee asks, "Can I take a bang first, boys?"²⁷⁰ These signs of submission and request, the typical pose of the addict toward someone higher in the pyramid of junk,²⁷¹ lull the officers, who sense the possibility of a deal:

"Now you know we can't do that, Bill," said O'Brien in his sweet con voice, dragging out the name with an oily, insinuating familiarity, brutal and obscene.

He meant, of course, "What can you do for *us*, Bill?" He looked at me and smiled. The smile stayed there too long, hideous and naked, the smile of an old painted pervert, gathering all the negative evil of O'Brien's ambiguous function.²⁷²

O'Brien functions ambiguously, both as the "friendly" cop and as a law enforcement officer nonetheless fulfilling a role in the pyramid of junk.²⁷³ Lee appeals to this ambiguity by offering to set up Marty Steel, a pusher whom Lee knows the officers want badly to catch, lying about his ability to transact a sale with Steel.²⁷⁴ The officers accept the deal, even though it makes them accomplices to the drug offense for which they are arresting Lee.

268. P. 209. *But see supra* note 263. My colleague Mike Raymond wonders whether this comment might also apply literally: that the laws against drug use "[a]ren't bad as laws go," which suggests that Burroughs holds a very dim view of all laws.

269. P. 210.

270. P. 210.

271. *See supra* text accompanying notes 245-46.

272. Pp. 210-11 (original emphasis). *See supra* note 263. "[C]ops are always on the lookout for good sources of information. And it seems like all cops believe that addicts are particularly good informants. This must be so, because whenever a detective finds out that some fellow is an addict, he starts to lean on him." GOULD ET AL., *supra* note 131, at 53 (sociological study written in street jargon). Related examples of "ambiguous" police corruption appear in Pedro Almodovar's *WHAT HAVE I DONE TO DESERVE THIS?*, *supra* note 161: A police officer, using the services of a prostitute to treat his impotence, discovers heroin in her apartment; he extorts sex from her by threatening to arrest her for possession, while claiming that he is less likely to be impotent if he does not have to pay for the intercourse. The officer also suppresses the confession of a drug addict who killed her husband, *see supra* note 161 and *infra* note 293, perhaps because the policeman and the woman once had spontaneous sex in the shower of a karate school where she was the cleaning lady.

273. *See Bliss, supra* note 11, at 377.

274. P. 211. *See p.* 196. Lee thinks to himself, "My rep is perfect, and still Marty wouldn't serve me because he didn't know me long enough." Yet when O'Brien asks, "Can you score from him?" Lee responds, "Sure I can." P. 211. Hesitancy such as Steel's is typical among some drug dealers: "[I]n . . . neighborhoods[] where addiction is of long standing, police surveillance and penetration prompt dealers to minimize the risk of arrest by selling only to trustworthy customers." Hughes et al., *supra* note 127, at 48; *see GOULD ET AL., supra* note 131, at 45-46, 56-57.

Lee injects his heroin, further pacifying the officers by making an obsequious, repellent spectacle of himself:

"I'll deliver all right. Believe me I appreciate this."
I tied up for a shot, my hands trembling with eagerness, an archetype
dope fiend.
"Just an old junky, boys, a harmless old shaking wreck of a junky."
That's the way I put it down. As I had hoped, Hauser looked away when
I started probing for a vein. It's a wildly unpretty spectacle.²⁷⁵

So Lee cons those who had tried to con him, giving himself time after the heroin injection to refill his syringe with alcohol.²⁷⁶ Lee squirts the alcohol in Hauser's eyes, grabs a handgun from a nearby suitcase, and shoots first Hauser, who managed to get off an errant shot from the gun he was holding, and then O'Brien, who never got his gun out of its holster.²⁷⁷ As the latter officer dies, Lee remembers that O'Brien had been at Lee's "first arrest," fifteen years previously.²⁷⁸

Lee escapes the hotel room, taking the gun and "my notebooks[,] . . . my works, junk, and a box of shells"; he barely eludes the desk clerk and bell boy.²⁷⁹ Lee plans to leave town, but the algebra of need takes precedence: He must buy heroin first.²⁸⁰ He finds a pusher named Nick, who takes Lee to the pusher's connection, but makes Lee wait while Nick concludes the deal. Surprisingly, there is no delay,²⁸¹ and Nick delivers Lee fifty dollars' worth of junk.²⁸² Lee spends that night in a bathhouse, because "homosexuality is the best all-around cover story."²⁸³

To this point, "Hauser and O'Brien" seems yet another variation on all of Burroughs' themes regarding addiction: the pyramid of junk, the algebra

275. P. 211.

276. "O'Brien was sitting on the arm of a chair smoking an Old Gold, looking out the window with that dreamy what I'll do when I get my pension look. . . . Hauser was juggling his snub-nosed detective special, a Colt, and looking around the room." Pp. 211-12.

277. Pp. 212-13.

278. P. 213.

279. P. 213.

280. P. 214:

[H]ere I sit with perhaps one chance in a hundred to live out the next 24 hours—I had made up my mind not to surrender and spend the next three or four months in death's waiting room. And here I was worrying about a junk score. But I only had five shots left, and without junk I would be immobilized.

281. Lee and Nick "knew all about waiting. At all levels the drug trade operates without schedule. Nobody delivers on time except by accident." P. 215. *See also* pp. ix-x ("Delay is a rule of the junk business. The Man is never on time. This is no accident."). If addiction is the equivalent of a long-term contract between addict and pusher, *see supra* note 130, the pusher has little incentive to satisfy his client's time demands. *Cf.* Hughes et al., *supra* note 127, at 48 ("[D]ealers in this neighborhood were not 'pushing' heroin. The addicts, in fact, were in a seller's market, i.e., they had to seek out the dealers.").

282. Pp. 213-15.

283. P. 216.

of need, and “Wouldn’t you?” But then a miracle happens. The newspaper Lee buys the next morning contains no story about the shootings of Hauser and O’Brien. Lee calls the narcotics squad asking for Hauser or O’Brien, and is told, “‘Nobody of that name in this department.’ . . . ‘How many times I have to tell you no Hauser no O’Brien in this department.’”²⁸⁴ Lee’s explanation of these events, which the novel does nothing to contradict, is supernatural:

I realized what had happened. . . . I had been occluded from space-time like an eel’s ass occludes when he stops eating on the way to Sargasso. . . . Locked out. . . . Never again would I have a Key, a Point of Intersection. . . . The Heat was off me from here on out. . . . relegated with Hauser and O’Brien to a landlocked junk past [. . .]²⁸⁵

Some mysterious force has transported Lee into a familiar but new realm, in which his murders of Hauser and O’Brien simply do not exist. He takes a cab “out of the area” as the chapter ends.²⁸⁶

One way to explicate this *deus ex machina* is to perceive it as a symbol for a successful withdrawal from heroin.²⁸⁷ Less than one page into the succeeding chapter, the reader learns that “Lee . . . is taking the junk cure,” which is described as a “space time trip portentously familiar.”²⁸⁸ To someone addicted as long as Burroughs (just one year less than Lee²⁸⁹), his successful withdrawal as a result of apomorphine treatment²⁹⁰ must surely have seemed a miracle: “The Heat” of addiction “was off me from here on out,” “relegated . . . to a . . . junk past,”²⁹¹ so that now Burroughs faces a future other than terminal addiction or survival as an exterminator. Having seized “[his] last chance, [his] only chance,” Burroughs has gotten “out of the area” of junk, to a place where junk simply does not exist.²⁹²

284. Pp. 216-17.

285. P. 217 (original ellipsis except where bracketed).

286. P. 217.

287. See Bliss, *supra* note 11, at 365-66; Stull, *supra* note 97, at 27; TANNER, *supra* note 25, at 120. But cf. Nahas, *supra* note 134, at 734-36 (doubting that addicts can ever be “cured,” primarily because of the reinforcement “entrapment” of drugs, see *supra* note 218).

288. P. 218. “[P]ortentously familiar” may be Burroughs’ way of poking fun at the contrived ending of “Hauser and O’Brien.” But cf. Hassan, *supra* note 26, at 60 (Lee only “pretends to take the junk cure”).

289. See *supra* text accompanying note 126.

290. See *supra* text accompanying notes 134.

291. The quoted line contrasts with the novel’s opening line, “I can feel the heat closing in . . .” p. 1, suggesting the contrast between the untitled first chapter and “Hauser and O’Brien”: In the earlier chapter, Lee runs from the police and symbolically from the pyramid of junk, but in the latter, he finally eludes both them and it. See *supra* text accompanying note 261.

292. See *supra* text accompanying notes 267 & 286. The documentary BURROUGHS, *supra* note 33, quotes his friend Terry Southern, see *supra* note 114, on the uniqueness of Burroughs’ cure: “He’s probably the only guy I know who was really just a full out junkie who managed to . . . kick it . . .” Burroughs suffered a relapse in 1979, MORGAN, *supra* note 39, at 552-54, but withdrew from heroin again in 1980. *Id.* at 562-63.

Discussing addiction generally, Arnold Washton writes,

There are lesser miracles in “Hauser and O’Brien”: Lee’s ability to con the police officers, his dexterity with both syringe and handgun, the symmetry of his killing the cop who first arrested him, the escape from the hotel, and Lee’s quick drug transaction. All these suggest a sort of deliverance, as if Lee were being guided to safety.²⁹³ Addicts who kick the habit must feel similarly delivered. Even more importantly, addicts who are trying to kick need to believe in the possibility of such deliverance, and to them Burroughs holds out the image of William Lee—a murderer, still mired in his habits, but in possession of his notebooks, and free. If Lee can escape Hauser, O’Brien, and the New York City Narcotics Squad, any junkie can escape his addiction.

This symbolic message provides ample justification for moving “Hauser and O’Brien” to the end of *Naked Lunch*, where its hopeful suggestion of the possibility of withdrawal ameliorates Burroughs’ otherwise deeply depressing account of addiction. This optimistic message to addicts continues to surface in the “Atrophied Preface” that closes the novel.²⁹⁴ Weaving strands from all the other chapters, the “Atrophied Preface” careens from topic to topic, occasionally blurting out aphorisms like “Cure is always: *Let go! Jump!*,”²⁹⁵ and at other times quoting the addict trying to kick, “No . . . No more . . . No mas”²⁹⁶ The withdrawing addict’s voice returns in the novel’s next-to-last line, a whisper of self-criticism that is also encouragement

[O]nce a drug addict unquestionably accepts having the chronic (incurable) disease of addiction, then, and only then, will the addicted individual begin consistently to make the kinds of decisions that will support abstinence and recovery. It is paradoxical that only by accepting the lack of control over drug use and its effects on behavior does an individual afflicted with addictive disease begin to acquire some degree of control over his/her life.

ARNOLD M. WASHTON, COCAINE ADDICTION: TREATMENT, RECOVERY, AND RELAPSE PREVENTION 51 (1989). Burroughs portrays this paradox through Lee, who kills to maintain his habit, but thus begins his recovery.

293. De Quincey called his withdrawal from opium, a “physical regeneration,” and likened it to birth. De Quincey, *supra* note 22, at 115. A similar theme appears in John Cheever’s 1971 prison novel *Falconer*, the protagonist of which also overcomes his addiction.

Pedro Almodovar’s film WHAT HAVE I DONE TO DESERVE THIS?, *supra* note 161, also resembles “Hauser and O’Brien.” In Almodovar’s movie, a woman addicted to prescription drugs but no longer able to obtain them kills her emotionally abusive husband during an argument in their kitchen. But she avoids detection and prosecution, even after she confesses. *See supra* note 272. At the end of the film the woman contemplates suicide, but instead is reunited with her younger son (whom she had bartered away in exchange for dental services, *see supra* note 161). Also achieving deliverance at the end of *What Have I Done to Deserve This?* is the woman’s older son, who had been selling heroin in Madrid, but returns to the countryside with his grandmother.

294. The novel’s appendix, “Letter from a Master Addict to Dangerous Drugs,” *see supra* note 97, implies the same message, by demonstrating the controlled performance a withdrawn addict can accomplish. *See Bliss, supra* note 11, at 417; McConnell, *supra* note 22, at 99.

295. P. 222. *See TANNER, supra* note 25, at 120; *cf.* Becker & Murphy, *supra* note 130, at 692-93 (explaining economically why “cold turkey” is the preferred method of ending an addiction); *id.* at 683 (“[G]oods that are highly addictive to most people tend to have a bimodal distribution of consumption, with one mode located near abstinence.”).

296. P. 234 (original ellipsis); *see supra* note 97. Compare Bliss, *supra* note 99, at 68 (interpreting these lines as a denial of junk) with Bliss, *supra* note 11, at 405 (interpreting them as a pusher’s response to an importuning junkie).

to withdraw: “No good . . . no bueno . . . hustling myself. . . .”²⁹⁷

Naked Lunch advocates decriminalization of drug offenses, but its more fundamental directive, addressed to the addict, is to end the addiction, to pursue withdrawal as singlemindedly as Lee sought to free himself from Hauser and O’Brien.²⁹⁸ Burroughs also uses drug addiction as a basis to criticize other human enterprises, showing how they too have similar features and results, and thus implies that those enmeshed in these subtler forms of addiction ought to kick the habit as well.

III. *NAKED LUNCH* ON THE DRUG TRADE AS UNIVERSAL PARADIGM

Burroughs’ contention in *Naked Lunch* is not merely that the drug trade operates cannibalistically—with those in positions of control feeding on those over whom they have control—but that all human enterprises, including law, betray this rapacity.²⁹⁹ The novel’s long excursion away from drug addiction³⁰⁰ attempts to disclose the “NAKED Lunch—a frozen moment when everyone sees what is on the end of every fork” in business, politics, government, religion, philosophy, and the professions³⁰¹; Burroughs’ analyses of capital punishment and pornography³⁰² are merely specialized versions of this broader critique.³⁰³ For lawyers and for legal scholars, who

297. P. 235 (original ellipsis); see *supra* note 97. Compare Bliss, *supra* note 99, at 68 (interpreting these lines as a denial of junk) with Bliss, *supra* note 11, at 406 (interpreting them as the words of an addict unsuccessfully seeking junk). My colleague Mike Raymond suggests that Burroughs’ account of Lee’s miraculous withdrawal is a self-acknowledged “hustle,” an assertion that fiction is the only way to attempt to escape life’s addictions.

298. Cf. PEARCE, *supra* note 227, at 93 (shooting Hauser and O’Brien constitutes a “true beginning” for Lee).

299. Burroughs’ critique bears strong similarities to Philip Wylie’s onslaught against American culture, *Generation of Vipers*, first published in 1942. Like Burroughs, Wylie skewers modern politics and religion, as well as “Businessmen,” “Statesmen,” and “Professors” (successive chapter titles in Wylie’s book). See PHILIP WYLIE, *GENERATION OF VIPERS* at vii (annotated ed. 1955). Wylie’s celebrated attack on “Momism,” *id.* at 194-217, shows a misogyny that rivals Burroughs’. See *supra* note 60. Popular scientific works have frequently noted the biological basis for the rapacity Burroughs and Wylie criticize. See, e.g., KONRAD LORENZ, *ON AGGRESSION* 241-46 (Marjorie Kerr Wilson trans., 1966); DESMOND MORRIS, *THE NAKED APE: A ZOOLOGIST’S STUDY OF THE HUMAN ANIMAL* 222-23 (1967) (“Any species which competes with us for food or space . . . is ruthlessly eliminated. . . . In the past our closest primate relatives have been our most threatening rivals and it is no accident that today we are the only species surviving in our entire family.”). See also *infra* note 526.

300. See *supra* text accompanying note 222.

301. P. v.; see *supra* text accompanying note 186. See MOTTRAM, *supra* note 23, at 46 (equating Burroughs’ “con men” and “connections” with “their professional, ‘legitimate’ forms—doctors, psychiatrists, policemen, customs officials, politicians, and scions of the law”).

302. See *supra* text accompanying notes 28-119.

303. In “[t]he middle third of the novel . . . Burroughs extends the concept of junk use to the level of metaphor. In these chapters . . . all of the characters are in one form or another obsessed to such a degree that their obsessions begin to look very much like addictions.” Bliss, *supra* note 11, at 66. See Ayers, *supra* note 99, at 225 (“Heroin addiction provides Burroughs with the metabolic model of control which structurally informs other models of control”); BRYANT, *supra* note 9, at 203 (“The world of the addict, which Burroughs depicts, stands for the larger world. Both infect their citizens with a ‘Human Virus,’ a psychological sickness that

can so easily lull themselves into complacency about the human costs of their work, recognizing the potential for predation in their own lives is a major benefit to be derived from reading *Naked Lunch*.

A. *Men at Work: "Larval Entities Waiting for a Live One"*

Naked Lunch teems with corrupt businessmen, and their influence reaches beyond commerce into politics, government, religion, and philosophy. Burroughs relates these latter enterprises to business explicitly by having his businessmen—Hassan, Clem, Jody, A.J., Marvie, Leif the Unlucky, and the Expeditor—involved in them, and implicitly by linking his discussions of degenerate commercial activities and these other social institutions in the same chapters. These treatments emphasize that there is no clear line between doing business and doing politics, government, religion, and philosophy, and that the paradigm of doing business is the drug trade.³⁰⁴

destroys the human being. . . ."); Elliott, *supra* note 32, at 79 ("[T]he central metaphor of the book, as Burroughs defines it, has a considerable and illuminating power: addiction to junk is not only a social evil in itself, it is the extreme instance of a lot of debilitating 'addictions' which modern civilization provides, encourages, imposes."); Flynn, *supra* note 82, at 50 ("[S]omeone should tell the authorities that this is exactly the way things are—in business, politics, foreign affairs and in the everyday."); Hassan, *supra* note 26, at 56 ("Sex and junk express for Burroughs the extinction of life. 'So does money.'"); Hilfer, *supra* note 82, at 253 ("'[Junk]' in *Naked Lunch* is a metaphor for all pain- or really person-killers . . ."); Johnston, *supra* note 50, at 119 (original emphasis) ("Burroughs . . . see[s] a functional continuity between individual disease and neurosis—including heroin addiction—and the diseased, repressive, self-perpetuating social order."); LYDENBERG, *supra* note 26, at 6 ("The 'evil' virus of addiction takes many forms—addiction to drugs, sex, religion—but all are variations on a pattern of control and domination of the individual's will."); MCCARTHY, *supra* note 6, at 46 ("[T]he vicious circle of addiction is reenacted, worldwide, with shows in the political and 'social' sphere Everyone is an addict of one kind or another"); MOTTRAM, *supra* note 23, at 16 ("He made overt homosexual experience and research into the expanded consciousness of drugs into a set of interconnected metaphors of power, victimization and addiction which made visible the whole field of public and private life in the twentieth century."); SELTZER, *supra* note 22, at 348 (*Naked Lunch* "is . . . an expose of all modern life, but patterned on the junk scene as a recurring image of such devastating emotional impact that the reader will be repulsed by what is ultimately his own 'normal' life"); Skerl *Introduction*, *supra* note 4, at ix ("The terms 'addiction' and 'junk' are not to be interpreted only on the literal level in *Naked Lunch*; they are also metaphors for the human condition."); Theodore Solotaroff, *The Algebra of Need*, in Skerl & Lydenberg, *supra* note 9, at 85, 85 ("The basis of Burroughs' fiction . . . has been his depiction of the endemic lusts of body and mind which prey on men, hook them, and turn them into beasts"); Stull, *supra* note 97, at 17 ("'[Junk]' . . . spread through the cosmos, permeating nearly every life process."); TANNER, *supra* note 25, at 114 (Burroughs "use[s] . . . addiction as a general metaphor for the various diseases afflicting contemporary civilization"); VERNON, *supra* note 34, at 95 ("'Junk' means both waste objects and heroin, and the two are collapsed into one symbol in Burroughs' world."); Weinstein, *supra* note 37, at 35 ("Burroughs posits need and addiction between his [people]. Our commerce, our relations, and our dependency . . . are far more extensive than we realize. We traffic in everything: bodies, drugs, food, oxygen, electronic waves, gadgets, weapons, print, media, and even telepathy.").

304. If Burroughs' analysis of drug addiction is fundamentally economic, see *supra* text accompanying note 130, his desire to extend this analysis to all other facets of human activity is in the best tradition of the law-and-economics movement. See Becker & Murphy, *supra* note 130, at 675-76 ("People get addicted not only to alcohol, cocaine, and cigarettes but also to work, eating, music, television, their standard of living, other people, religion, and many other activities."); cf. TOMAS J. PHILIPSON & RICHARD A. POSNER, PRIVATE CHOICES AND PUBLIC

1. In Business and Commerce

"Salvador Hassan O'Leary, the After Birth Tycoon,"³⁰⁵ who hosts the party described in "Hassan's Rumpus Room," is the clearest example in *Naked Lunch* of the connection between dealing drugs and other forms of commerce. As described in the chapter "Islam Incorporated and the Parties of Interzone,"³⁰⁶ Hassan's origins are obscure; his earliest verifiable connection is "with a character known to the Brooklyn police as Blubber Wilson, who hustled his goof ball money shaking down fetishists in shoe stores. Hassan was charged some third degree extortion and conspiracy to impersonate a police officer."³⁰⁷ Hassan avoided incarceration by testifying against Wilson, showing a "proclivity for cooperating with the law" also evidenced by "three pages of monikers" in his police file, each of them insulting.³⁰⁸

An associate of junkies, if not a junkie himself, Hassan started his career as a con artist willing to sacrifice his friends for his own survival, much like William Lee.³⁰⁹ Like Lee, Hassan soon became a pusher, but then applied

HEALTH: THE AIDS EPIDEMIC IN AN ECONOMIC PERSPECTIVE (1993); POSNER, *supra* note 87. The notion that economic principles apply to politics and government is of course the foundation of contemporary public choice analysis. See generally DANIEL A. FARBER & PHILIP P. FRICKEY, LAW AND PUBLIC CHOICE: A CRITICAL INTRODUCTION (1991).

305. P. 145.

306. "Interzone" is "Burroughs' fictional name for Tangier." GOODMAN, *supra* note 5, at 128. See BURROUGHS, LETTERS, *supra* note 119, at 77.

307. Pp. 156-57.

308. P. 157.

309. See *supra* text accompanying notes 145-48 & 156-61. See Skerl *Introduction, supra* note 4, at ix ("The carny relationship of conman and mark is the basis of Burroughs' analysis of power and the social order."). On the centrality of conning in the doing of business (though the author uses the tamer word "bluffing"), see Albert Z. Carr, *Is Business Bluffing Ethical?*, HAR. BUS. REV., Jan.-Feb. 1968, at 143, 144, excerpted in ETHICAL ISSUES IN BUSINESS: A PHILOSOPHICAL APPROACH 69, 70-71 (Thomas Donaldson & Patricia H. Werhane eds., 3d ed. 1988) and in W. MICHAEL HOFFMAN & JENNIFER MILLS MOORE, BUSINESS ETHICS: READINGS AND CASES IN CORPORATE MORALITY 451, 452 (1984):

Most executives from time to time are almost compelled, in the interests of their companies or themselves, to practice some form of deception when negotiating with customers, dealers, labor unions, government officials, or even departments of their companies. By conscious misstatements, concealment of pertinent facts, or exaggeration—in short, by bluffing—they seek to persuade others to agree with them.

See SISSELA BOK, LYING: MORAL CHOICE IN PUBLIC AND PRIVATE LIFE 130-32 (1978) (on deception in bargaining); John Ladd, *Morality and the Idea of Rationality in Formal Organizations*, 54 MONIST 488 (1970), excerpted in Donaldson & Werhane, *supra*, at 110 (on the tension between organizational rationality and social morality for corporate employees and the resulting "double standard"); MAX RADIN, MANNERS AND MORALS OF BUSINESS 179-200 (1939) (strongly questioning the morality of "salesmanship"); Debra L. Shapiro & Robert J. Bies, *Threats, Bluffs, and Disclaimers in Negotiations*, 60 ORGANIZATIONAL BEHAV. & HUM. DECISION PROCESSES 14, 31 (1994) (use of threats or bluffs in negotiation increases perceived bargaining power; crediting disclaimers of threats or bluffs encourages deception); G. Richard Shell, *When Is It Legal to Lie in Negotiations?*, SLOAN MGMT. REV., Spring 1991, at 93, 95 ("Most people lie about something during negotiations."); Richard E. Wokutch & Thomas L. Carson, *The Ethics and Profitability of Bluffing in Business*, 1 WESTMINSTER INST. REV. (1981), revised and reprinted in Donaldson & Werhane, *supra*, at 77 (despite current practice, lying and deception

the lessons learned in pushing to other forms of commerce:

He opened a sex shop in Yokohama, pushed junk in Beirut, pimpd [sic] in Panama. During World War II he shifted into high, took over a dairy in Holland and cut the butter with used axle grease, cornered the K.Y. market in North Africa, and finally hit the jackpot with slunks. He prospered and proliferated, flooding the world with cut medicines and cheap counterfeit goods of every variety. Adulterated shark repellent, cut antibiotics, condemned parachutes, stale anti-venom, inactive serums and vaccines, leaking lifeboats.³¹⁰

Hassan apparently mastered the basic principles of the pyramid of junk and

in business negotiations should be ethically acceptable only in response to lying and deception).

Comments such as these are variations on the Marxist theme that all bargained-for exchange involves deception:

When I produce *more* than I can consume, I subtly *reckon* with your need. I produce only the *semblance* of a surplus of the object. In truth I produce a *different* object, the object of your production which I plan to exchange for this surplus, an exchange already accomplished in thought. My *social* relationship with you and my labor for your want is just plain *deception* and our mutual redintegration is *deception* just as well. Mutual pillaging is its base. Its background is the intent to pillage, to defraud. Since our exchange is selfish on your side as well as mine and since every self-interest attempts to surpass that of the other person, we necessarily attempt to defraud each other.

Karl Marx, *Free Human Production*, in WRITINGS OF THE YOUNG MARX ON PHILOSOPHY AND SOCIETY 277, 279 (Loyd D. Easton & Kurt H. Guddat trans., 1967), *excerpted in* DAVID BRAYBROOKE, *ETHICS IN THE WORLD OF BUSINESS* 24, 25 (1983); *cf.* Ladd, *supra*, at 120 (discussing “the Marxian concept of alienation”). Regarding Burroughs’ adoption of Marxist analysis, see MOTTRAM, *supra* note 23, at 62-63. Melville’s *The Confidence-Man: His Masquerade* develops a similar theme: “It depicts capitalist society as the world of a riverboat perilously floating down the Mississippi into total darkness, a world in which every waking moment of every passenger is spent trying to fleece somebody or trying to keep from being fleeced.” H. BRUCE FRANKLIN, *PRISON LITERATURE IN AMERICA: THE VICTIM AS CRIMINAL AND ARTIST* 37 (expanded ed. 1989). For comparisons of *Naked Lunch* to *The Confidence-Man*, see Clive Bush, *Review Article: An Anarchy of New Speech; Notes on the American Tradition of William Burroughs*, J. BECKETT STUD., Autumn 1980, at 120, 120, 121; MOTTRAM, *supra*, at 62.

310. Pp. 157-58. “Slunks are underage calves trailing afterbirths and bacteria, generally in an unsanitary and unfit condition. A calf may not be sold as food until it reaches a minimum age of six weeks. Prior to that time it is classified as a slunk. Slunk trafficking is subject to a heavy penalty.” P. 31.

Hassan’s war profiteering parallels the commerce of Milo Minderbinder in JOSEPH HELLER, *CATCH-22* (1961). Minderbinder parlays his service as a World War II mess officer into a far-flung trading empire; his services include conducting an air strike on his own base. *Id.* at 59-66, 133-35, 224-34, 246-61, 361-69, 396-402. Heller’s final description of Minderbinder, distracted from an errand of mercy by the chance of greater profit, shows aspects of addiction:

Milo was deaf [to the protagonist’s entreaties] and kept pushing forward, nonviolently but irresistibly, sweating, his eyes, as though he were in the grip of a blind fixation, burning feverishly, and his twitching mouth slavering. He moaned calmly as though in remote, indistinctive distress and kept repeating, “Illegal tobacco, illegal tobacco.”

Id. at 402.

successfully applied them to monopolize multiple markets.³¹¹ His customers get worthless merchandise—junk—while Hassan gets rich: He wears

a well-cut suit made entirely from immature high denomination bank notes. (Bank notes are in fact currency, but they must mature before they can be negotiated. . . .)

“They keep hatching out all over me, It’s like I was a Mummy scorpion carrying those little baby notes around on my warm body and feeling them grow. . . .”³¹²

The money gained from Hassan’s sleazy businesses literally pops up all over his body.

“Islam Incorporated and the Parties of Interzone” also describes two other corrupt businessmen, “Clem and Jody, the Ergot Brothers,” whose sale of poisoned wheat “decimated” an Arab country.³¹³ “[O]ldtime vaudeville hoofers” and later “Russian agents whose sole function [wa]s to represent the U.S. in an unpopular light,”³¹⁴ Clem and Jody went into business for themselves when they traded heroin in Panama for a shipload of tainted wheat and then resold it to an Arab sultan.³¹⁵ Before the sale they threw a

311. See *supra* text accompanying note 127. John Kaplan indicates that “there are reasons to believe that sellers of heroin use considerably less pressure and inducement to market their wares than do most marketers of automobiles, detergents, toys, and breakfast cereals.” KAPLAN, *supra* note 131, at 25; see Preble & Casey, *supra* note 127, at 6. On the use of “marketing” by drug pushers, see *id.* at 15-17. For a description of the ethical climate of business, which resembles the pyramid of junk—“a system that says there are no laws and commandments beyond self-interest[ed] maximization of profit”—see Bernard J. Reilly & Myrosław J. Kyj, *Ethical Business and the Ethical Person*, BUS. HORIZONS, Nov.-Dec. 1990, at 23, 26-27.

312. P. 155. For ethical analyses of profiting from commerce not too dissimilar to Hassan’s, see *Case Study—Three Mile Island*, in Donaldson & Werhane, *supra* note 309, at 362; Joanne B. Ciulla, *Case Study—When E.F. Hutton Speaks . . .*, in Donaldson & Werhane, *supra*, at 123; *Going After the Crooks*, TIME, Dec. 1, 1986, at 48, reprinted in Donaldson & Werhane, *supra*, at 206; Frank B. Cross & Brenda J. Winslett, “Export Death”: *Ethical Issues and the International Trade in Hazardous Products*, 25 AM. BUS. L.J. 487 (1987); A.R. Gini, *Manville: The Ethics of Economic Efficiency?*, 3 J. BUS. ETHICS 3 (1984), in Donaldson & Werhane, *supra*, at 89; A.R. Gini & T. Sullivan, *Case Study—A.H. Robins: The Dalkon Shield*, in Donaldson & Werhane, *supra*, at 414; W. Michael Hoffman, *The Ford Pinto*, in Hoffman & Moore, *supra* note 309, at 412; Timothy S. Mescon & George S. Vozikis, *Hooker Chemical and the Love Canal*, in MANAGEMENT POLICY AND STRATEGY 1025 (George A. Steiner et al. eds., 2d ed. 1982), excerpted in HOFFMAN & MOORE, *supra*, at 421; Laura Nadel & Hesh Wiener, *Would You Sell a Computer to Hitler?*, COMPUTER DECISIONS, Feb. 1977, at 22, reprinted in Donaldson & Werhane, *supra*, at 250; S. Prakesh Sethi & James E. Post, *Public Consequences of Private Action: The Marketing of Infant Formula in Less Developed Countries*, CAL. MGMT. REV., Summer 1979, at 35, excerpted in HOFFMAN & MOORE, *supra*, at 427; T.W. Zimmerer & P.L. Preston, *Plasma International*, in ROBERT D. HAY & EDMUND R. GRAY, BUSINESS AND SOCIETY: CASES AND TEXT 78 (1976), reprinted in Donaldson & Werhane, *supra*, at 174. For a trenchant categorization of unethical business practices, see W.H. Ferry, *Forms of Irresponsibility*, 343 ANNALS AM. ACAD. POL. & SOC. SCI. 65 (1962).

313. P. 145. “Ergot is a fungus disease that grows on bad wheat. During the Middle Ages Europe was periodically decimated by outbreaks of Ergotism, which was called St. Anthony’s fire. Gangrene frequently supervenes, the legs turn black and drop off.” P. 160.

314. P. 158; see pp. 158-59 (describing their performance as agents).

315. Pp. 159-60. They had previously cut the traded heroin with milk sugar. P. 159. See *supra* note 236.

banquet serving the wheat, but blamed the deaths of the celebrants on their use of marijuana: "What they expect already when they rot themselves with Eastern vices?"³¹⁶ Later Clem and Jody "unload a shipment of condemned parachutes on the Ecuadorian Air Force. Manoeuvres: Boys plummet streaming 'chutes like broken condoms splash young blood over pot-bellied generals . . ."³¹⁷ Like Hassan, Clem and Jody moved from dubious origins—the world of carnny and vaudeville³¹⁸—through the drug trade to other businesses, where the skills of pushing made them prosperous.

No similar history appears in "Islam Incorporated and the Parties of Interzone" for the other businessman described there, A.J., the financier behind Islam Incorporated (with which Hassan, Clem, and Jody are murkily "involved")³¹⁹; all we know about how A.J. became wealthy enough to throw big parties annually³²⁰ and to finance Islam Incorporated is his sobriquet, "the notorious Merchant of Sex."³²¹ Instead, Burroughs contents himself with describing A.J.'s off-hours antics, which include attending a costume ball "as a walking penis covered by a huge condom," contaminating the victory toast of the Cincinnati Anti-Fluoride Society with "a South American vine that turns the gums to mush," releasing insects with an insatiable aphrodisiac effect at opening night of the New York Metropolitan Opera, wreaking havoc on a Venetian barge and at a New York nightclub, and unveiling a homoerotic statue at a school for delinquent boys.³²² Thus, A.J. appears to be a "laughable, lovable eccentric"³²³—though a murderous one³²⁴—but Burroughs warns that this appearance is a "cover story"³²⁵ masking nefarious business dealings never fully exposed.

One of A.J.'s pranks, however, does disclose the similarities between pushing drugs and the other forms of commerce noted in the histories of Hassan, Clem, and Jody; further, it implies that these similarities exist for all who do business, not just the more obviously corrupt. A.J. takes six coca-

316. P. 159. Regarding the celebrants' symptoms, see *supra* note 313.

317. P. 160. Compare this image with the mass hanging of boys at Hassan's orgy. See *supra* text accompanying notes 54-57. See also HELLER, *supra* note 310, at 301, 426 (describing the similar antics of *Catch-22*'s Milo Minderbinder); see *supra* note 310. For a nonfictional account of chicanery in military procurement, see Kermit Vandivier, *Why Should My Conscience Bother Me?*, in *IN THE NAME OF PROFIT 3* (Robert Heilbroner et al. eds., 1972), excerpted in HOFFMAN & MOORE, *supra* note 309, at 95.

318. See *supra* text accompanying note 307.

319. Pp. 144, 145. "Islam Incorporated" anticipates the multinational corporations that prospered in the decades after the publication of *Naked Lunch*. On the baleful impact of such corporations on developing countries, see Louis Turner, *There's No Love Lost Between Multinational Companies and the Third World*, *BUS. & SOC'Y REV.*, Autumn 1974, excerpted in Hoffman & Moore, *supra* note 309, at 394.

320. See *supra* text accompanying notes 66-80.

321. P. 144.

322. Pp. 145, 147-48, 152-55.

323. P. 150.

324. See *supra* text accompanying notes 66-80; see *infra* text accompanying notes 326-29.

325. Pp. 146, 155.

chewing Bolivian Indians to “*Chez Robert*, where a huge, icy gourmet broods over the greatest cuisine in the world.” Robert’s patrons hold him in awe: “So baneful and derogatory is his gaze that many a client, under that withering blast, has rolled on the floor and pissed all over himself in convulsive attempts to ingratiate.”³²⁶ Thus, Robert has gotten his customers to treat him the way addicts treat their pushers.³²⁷

But Robert does not cow A.J., who loudly asks for ketchup. In response Robert, the sommelier, and the head waiter arm themselves and “chase A.J. through the restaurant with mangled inhuman screams of rage.”³²⁸ Unable to escape, A.J.

lets out a hog call; and a hundred famished hogs he had stationed nearby rush into the restaurant, slopping the haute cuisine. Like a great tree Robert falls to the floor in a stroke where he is eaten by the hogs: “Poor bastards don’t know enough to appreciate him,” says A.J.³²⁹

Unlike Hassan, Clem, Jody, and presumably A.J., Robert appears to be a reputable businessman, but this appearance is a deception, a con. When A.J. threatens the control Robert holds over his patrons by asserting some independence, Robert responds violently—just as the drug industry reacted to the threat posed by Bradley the Buyer.³³⁰ A.J.’s introduction of the hogs turns haute cuisine into pig slop, suggesting that everyone markets junk, only at different degrees of refinement. Robert’s fate carries forward this suggestion, by comparing the hogs’ dining to the previous eating at the restaurant, and also turns the tables on Robert, who like every pusher seeks to consume his clients.³³¹ Similarly, A.J.’s comment on the pigs’ indiscriminate palate parodies Robert’s contemptuous attitude toward his customers.

Robert’s business thrived not so much because of the quality of the food he provided, but because of the control he exerted over his customers.³³²

326. P. 148. For a connection of such behavior to both business and biology, see *infra* note 526.

327. Note the similar description of “Fats” Terminal as he learns the value of servility, first his servility to others and then others’ servility to him. See *supra* text accompanying notes 245-46.

328. P. 148.

329. P. 149.

330. See *supra* text accompanying notes 166-77.

331. See *supra* text accompanying notes 228-53.

332. See generally JOHN KENNETH GALBRAITH, *THE AFFLUENT SOCIETY* 156, 158 (1958), excerpted in Donaldson & Werhane, *supra* note 309, at 395, and in Hoffman & Moore, *supra* note 309, at 328, 329 (Galbraith’s famous description of “The Dependence Effect”: contemporary businesses, “through advertising and related activities, create[] the wants [they] seek[] to satisfy,” largely freeing themselves from the typical laws of supply and demand). See also RADIN, *supra* note 309, at 179-200 (including advertising within his condemnation of salesmanship); Manuel G. Velasquez, *Case Study—Toy Wars*, in Donaldson & Werhane, *supra*, at 390 (exemplifying moral dilemmas in advertising products to children). Robert manipulated prestige and reputation, the refined forms of advertising known as public relations, to manufacture demand for his product. In this context, see MORGAN, *supra* note 39, at 20-23 (describing Burroughs’ uncle, Ivy Ledbetter Lee, “the Father of Public Relations[, who] . . . made the robber barons look like nice

The success of the restaurant after Robert's death bears this out:

Robert's brother Paul emerges from retirement in a local nut house and takes over the restaurant to dispense something he calls the "Transcendental Cuisine." . . . Imperceptibly the quality of the food declines until he is serving literal garbage, the clients being too intimidated by the reputation of *Chez Robert* to protest.³³³

Like addicts putting up with every degradation, the patrons continue to throng to the restaurant,³³⁴ until "the clients are quietly dying of botulism." Then A.J. returns, this time "with an entourage of Arab refugees He takes one mouthful and screams: 'Garbage God damn it. Cook this wise citizen in his own swill!'"³³⁵ Unlike the other "clients," A.J. sees the restaurant's fare for what it is, just as he previously saw it for what it was: garbage with pretensions.³³⁶ So he unmasks the naked lunch, showing "what is on the end of every fork."³³⁷

The implication of these descriptions of various businessmen is that every commercial venture shares some of the aspects of dealing drugs.³³⁸ Sellers

guys, and lied so often on their behalf that he became known as 'Poison Ivy'"); cf. Cornelius B. Pratt & E. Lincoln James, *Advertising Ethics: A Contextual Response Based on Classical Ethical Theory*, 13 J. BUS. ETHICS 455 (1994) (finding a need for deontological, as opposed to utilitarian or relativistic, ethics among advertisers).

333. P. 149 (original ellipsis). Burroughs includes a "Sample Menu" with items like "*The Clear Camel Piss Soup with boiled Earth Worms.*" P. 149 (original emphasis).

334. Cf. Robin West, *Authority, Autonomy, and Choice: The Role of Consent in the Moral and Political Visions of Franz Kafka and Richard Posner*, 99 HARV. L. REV. 384, 401-02, 403-04 (1985) (describing a consumer whose "consent" to purchase results from a desire to submit to authority, with an explicit comparison to addiction); see also *id.* at 413-14; Becker, *supra* note 130, at 337 ("[A] rational person can meaningfully state that she does not 'like' her preferences in the sense that she doesn't like the inherited baggage: the guilt, the sexual fears, the propensity to smoke or drink heavily, and so forth."). Business exploitation of Galbraith's "Dependence Effect," see *supra* note 332, at 396, implies a similar attempt to place the purchaser in the subservient role of the addict.

335. Pp. 149-50.

336. "No matter how elaborate the menu, we are always eating garbage really . . ." SELTZER, *supra* note 22, at 353.

337. See *supra* text accompanying notes 23.

338. "Money is like junk." ODIER, *supra* note 34, at 65 (quoting Burroughs). Regarding the general applicability of the pyramid of junk, see PEARCE, *supra* note 227, at 89 ("The principles upon which this pyramid is built could easily apply to the whole Western and Westernized world's scheme of economic and social values . . ."); see also *id.* at 91-92. Another critic refers to "Wouldn't you?" as "the excuse for every unimaginable act ever committed." OXENHANDLER, *supra* note 34, at 201.

Burroughs' pessimistic view of business may reflect his own "experience as a farmer in the Rio Grande Valley" in 1948, where exploitation of migrant farm workers was common: "As a farmer, he violated the law every day, but his violations were condoned by a corrupt government. . . . Burroughs wrote Allen Ginsberg, '[M]y ethical position now that I am a respectable farmer is probably shakier than when I was pushing junk.'" MORGAN, *supra* note 39, at 149-50.

In 1967, Frank D. McConnell remarked on the commercial exploitation of *Naked Lunch*:

Surely it is one of the most ironic perversions of a text in literary history that an author for whom capitalism is a stronger symbol of imaginative death than for anyone

seek to maximize their profits at the considerable expense of their hapless buyers; even more importantly, they want to maintain control over their customers, through either ignorance or intimidation.³³⁹ Thus the drug trade serves as a model for all sorts of commerce.

2. In Politics, Government, Religion, and Philosophy

Drugs are also the model for politics and government, and even for religion and philosophy.³⁴⁰ "Islam Incorporated and the Parties of Interzone" modulates from a discussion of Hassan, Clem, Jody, and A.J. to a description of the political parties³⁴¹ in which they are involved: the Liquefactionists, with which Hassan affiliates³⁴²; the Divisionists; the Senders; and the Factualists, to which A.J. ostensibly belongs.³⁴³ Though much critical ink has been spilled over the distinctions among these

since Brecht should become the hero of a cult revelling in the repeatability of the mass-produced artifact, and have his picture immortalized in a pattern for 'psychedelic' wallpaper.

McConnell, *supra* note 22, at 92 (citing an article in *Mademoiselle*). McConnell probably expected *Naked Lunch's* author to share his outrage, so the critic would undoubtedly have been surprised by Burroughs' appearance in a 1994 television commercial for Nike shoes. See Wolcott, *supra* note 2, at 84. Cashing in on the ethical bankruptcy of commercialism takes the irony and perversion McConnell noted to even greater depths.

339.

To practice the morals of economics or business one must strip oneself of characteristics usually associated with "the good person." It may be necessary to deny the meaning and significance of community, eliminate loyalty to employees and suppliers, deceive customers, betray one's country, violate the safety of the environment, and destroy the health and quality of life of the people who live in the environment of one's business. Namely, the pursuit of the interests of the corporation makes all of these realities unimportant if they hinder the corporate self-interest.

Reilly & Kyj, *supra* note 311, at 23; see Henry G. Manne, *Corporate Responsibility, Business Motivation, Reality*, 343 ANNALS AM. ACAD. POL. & SOC. SCI. 55, 58 (1962) ("[C]harges of larceny, sabotage of competitors, conspiracy, and other flagrant derelictions of lawful activity permeate the reports of our early business history. . . . [W]e know far too little about trends and causes in criminal activity to conclude that businessmen are better people today."); Frank H. Knight, *The Ethics of Competition*, 37 Q.J. ECON. 579, 611 (1923), excerpted in Braybrooke, *supra* note 309, at 27, 36 ("Successful business men have not become proverbial for the qualities that the best minds and most sensitive spirits of the race agree in calling noble.")

340. "In the guise of a gigantic carnival, modern civilization is out on display, and Burroughs takes us on all the rides: the spiritual dimension of modern life is so much hocus-pocus; political systems are all parasitic, inefficient, and inhumane; social and personal relationships are sadistic, manipulative, and exploitive." SELTZER, *supra* note 22, at 354. See also Skerl *Introduction*, *supra* note 4, at ix.

341. Pp. 162-69.

342. See pp. 82, 143, 155, 161.

343. "[H]e is on the Factualist side; of course he could be a Liquefaction Agent." P. 146 (parentheticals omitted).

parties,³⁴⁴ their differences seem ephemeral. Liquefactionists, Divisionists, and Senders all aim at control over the populace, but disagree over the proper method of control³⁴⁵; the Factualist platform appears little more than refutation of the other parties' platforms.³⁴⁶ Thus Burroughs satirizes the Tweedledum-Tweedledee nature of rivalry among political parties.³⁴⁷

More pertinent is *Naked Lunch's* portrayal of the political entrepreneur, the Party Leader who serves as interlocutor for the chapter entitled "Ordinary Men and Women," which immediately precedes "Islam Incorporated and the Parties of Interzone." The leader of the Nationalist Party—yet another party in Interzone, which further implies the irrelevance of the distinctions among Liquefactionist, Divisionist, Sender, and Factualist—"strides about in a jellaba smoking a cigar and drinking scotch. He wears expensive English shoes, loud socks, garters, muscular, hairy legs—overall effect of successful gangster in drag."³⁴⁸ This politician has the look of a gangster, a businessman criminal. Like some of the businessmen described in *Naked Lunch*,³⁴⁹ the leader's appearance sparks servility in his followers:

The Party Leader rides in triumph through yiping crowds. A dignified old man shifts at sight of him and tries to sacrifice himself under the wheels of the car.

Party Leader: "Don't sacrifice your old dried up person under the wheels of my brand new Buick Roadmaster Convertible with white-walled tires, hydraulic windows and all the trimmings. [. . .] Save it for fertilizer. . . . We refer you to the conservation department to consummate your swell purpose. . . ."³⁵⁰

The Party Leader enjoys the control he has over his fellow citizens and treats them with the same contempt that the businessmen in *Naked Lunch* reserve for their customers.

Though the leader chats confidentially with Hassan, Clem, Jody and other

344. E.g., Ansen, *supra* note 96, at 113; Hilfer, *supra* note 82, at 256-57, 263-64; LYDENBERG, *supra* note 26, at 29-30, 41-42; McConnell, *supra* note 22, at 95; MOTTRAM, *supra* note 23, at 56-57; Skerl *Introduction*, *supra* note 4, at xi; TANNER, *supra* note 25, at 118-19.

345. Senders control by telepathy. Pp. 162-64. Divisionists replicate themselves while annihilating the replicas of others. Pp. 164-67. "Liquefaction involves protein cleavage and reduction to liquid which is absorbed into someone else's protoplasmic being." P. 82. On the similarity of these parties, see Bliss, *supra* note 11, at 275.

346. "The Factualists are Anti-Liquefactionist, Anti-Divisionist, and above all Anti-Sender." P. 167. In more contemporary terms, the Factualists are "trashers" without an affirmative political program. See generally Mark G. Kelman, *Trashing*, 36 STAN. L. REV. 293 (1984).

347. In *The Job* Burroughs says of his parties that they constitute "rather a crude and tentative classification," which he would not use again. ODIER, *supra* note 34, at 60 (quoting Burroughs).

348. P. 121. Burroughs' biographer identifies the Nationalist Party as "based on the nationalist Moroccan party, the Istiqlal, which Burroughs came to know while living in Tangier, with its anticolonialist rhetoric and jingoistic antifoignier appeals." MORGAN, *supra* note 39, at 352-53.

349. See *supra* text accompanying notes 245-46 & 326-27.

350. P. 136 (original ellipsis except where bracketed).

influential personages,³⁵¹ his attitude toward the "Ordinary Men and Women" of the chapter's title is revealed in an exchange with "a street boy," around whom the politician "paces . . . like an aroused tom cat."³⁵² The Party Leader's feral interest in the boy translates into questions about his political beliefs. The questions are leading—the politician wants the boy to condemn colonialism—rather than genuinely solicitous, and when the boy's non sequiturs exasperate the leader, he tells his constituent what to say and then lets him leave, muttering "'They're hopeless I tell you. Hopeless.'"³⁵³ The Party Leader thus scorns the ordinary citizen, interested only when he can program the citizen's responses to fit the politician's preexisting desires.³⁵⁴ So in politics the leader relates to the led as the businessman to his customers, as the pusher to the addict.³⁵⁵

Not surprisingly, the same relationship exists in government, which Burroughs lampoons in "Interzone." This chapter focuses on Marvie and Leif the Unlucky, businessmen in the same mold as Hassan, Clem, Jody, and A.J.,³⁵⁶ who sell "a shipload of K.Y. made of genuine whale dreck."³⁵⁷ The intricate deal, involving for example "unmentionable services for a Greek

351. See, e.g., pp. 142-43.

352. P. 121.

353. P. 123; see *supra* note 348. See Leddy, *supra* note 33, at 39 n.12 (comparing Burroughs as author to the Party Leader; both "give[] others their opinions").

354. Cf. Michael Kinsley, *True Lies*, THE NEW YORKER, Sept. 26, 1994, at 48 (reviewing JAMES CARVILLE & MARY MATALIN, *ALL'S FAIR* (1994)). Carville and Matalin, lovers who advised the 1992 Clinton and Bush campaigns respectively, present themselves as unapologetic "spin doctors," who attempt to influence the media and voters by putting the best possible spin on current events. For an assessment of Newt Gingrich from a Burroughs-influenced perspective, see *supra* text accompanying note 3.

355. The overlap of these categories appears in one of the boy's non sequiturs, which garbles politics, business, and the drug trade:

P.L.: "Now look, kid, let's put it this way. The French have dispossessed you of your birthright."

"You mean like Friendly Finance? . . . They got this toothless Egyptian eunuch does the job. They figure he arouse less antagonism, you dig, he always take down his pants to show you his condition. 'Now I'm just a poor old eunuch trying to keep up my habit. Lady, I'd like to give you an extension on that artificial kidney, I got a job to do is all. . . . Disconnect her, boys.' [. . .]"

P. 122 (original ellipsis except where bracketed). My colleague Greg McCann notes the similarity among the relationships of politician and constituent, lawyer and client, and law teacher and student. See *infra* text accompanying notes 464-536.

Hunter S. Thompson shares Burroughs' deeply cynical view of politics. See generally HUNTER S. THOMPSON, *BETTER THAN SEX: CONFESSIONS OF A POLITICAL JUNKIE* (1994); HUNTER S. THOMPSON, *FEAR AND LOATHING: ON THE CAMPAIGN TRAIL '72* (1973); HUNTER S. THOMPSON, *GENERATION OF SWINE: TALES OF SHAME AND DEGRADATION IN THE '80S* (1988); see *supra* note 3. Epigraphs from Burroughs' works recur in Thompson's political analyses. See, e.g., THOMPSON, *BETTER THAN SEX*, *supra*, at 3.

356. See pp. 179, 180-81.

357. P. 179. "Whale dreck is reject material that accumulates in the process of cutting up a whale and cooking it down. A horrible, fishy mess you can smell for miles. No one has found any use for it." P. 179.

shipping agent, and one entire shift of Customs inspectors,³⁵⁸ bogs down, so Marvie and Leif hire the Expeditor. A former president of the Island, “a British Military and Naval station directly opposite” Interzone,³⁵⁹ the Expeditor is now in business for himself. Though he does conclude the deal, payment to Marvie and Leif is delayed, so they cannot pay the Expeditor; the chapter ends with a furious argument among the three.³⁶⁰

During this episode, Burroughs takes the opportunity to briefly describe the government of the Island. The colonial masters annually humiliate the populace of the Island by ritually renewing their rent-free lease:

The entire population turns out, attendance is compulsory, and gathers at the municipal dump. The President of the Island is required by custom to crawl across the garbage on his stomach and deliver the Permit of Residence and Renewal of the Lease, signed by every citizen of the Island, to The Resident Governor who stands resplendent in dress uniform.³⁶¹

The Resident Governor brusquely accepts the permit, and with armed soldiers at his back, sarcastically asks the assembled Islanders, “[S]o you’ve decided to let us stay another year have you? Very good of you. And everyone is happy about it? . . . Is there anyone who isn’t happy about it?”³⁶² While colonialism is the specific context of this satire,³⁶³ it seems to apply more broadly, to all government supposedly based on the consent of the governed: All such consent is coerced, more or less overtly, by the armed might of the governors,³⁶⁴ with the governed assuming the servile posture of the drug addict supplicating his pusher.

Rather than rebel, the people of the Island assume the roles set out for them in the government, much like the occupants of lower level positions in

358. P. 179. For an account of more widespread but less colorful international bribery, see Daniel A. Czernicki, *Lockheed Aircraft Corporation*, in *SOCIAL FORCES AND THE MANAGER* 168 (William R. Allen & Louis K. Bragaw eds., 1982), excerpted in *HOFFMAN & MOORE*, *supra* note 309, at 486. See also A. Carl Kotchian, *Case Study—The Lockheed Aircraft Corporation*, in Donaldson & Werhane, *supra* note 309, 11 (reprinting A. Carl Kotchian, *The Payoff: Lockheed’s 70-Day Mission to Tokyo*, *SATURDAY REV.*, July 9, 1977, at 7).

359. Pp. 182, 184. If Interzone is Tangier, see *supra* note 306, the Island would be Gibraltar.

360. Pp. 180, 182, 184-85. See *infra* note 371. Like the Expeditor, *Catch-22*’s Milo Minderbinder, see *supra* note 310, moves between business and government: While running his business empire from within the military, Milo also serves as mayor of Palermo (and seven other Italian cities), Assistant Governor-General of Malta, Vice-Shah of Oran, Caliph of Baghdad, Imam of Damascus, and Sheik of Arabiy. HELLER, *supra* note 310, at 229-33.

361. P. 182.

362. Pp. 182-83 (original ellipsis). The ceremony ends with the Governor guffawing “and the crowd laughs with him under the searching guns.” P. 183.

363. See Bliss, *supra* note 11, at 283, 295.

364. Cf. Hilfer, *supra* note 82, at 262 (parenthetical omitted) (discussing the less coercive means by “which the senders of a technologized culture obtain the consent of the governed by manipulating their ‘symbol systems’ so that they accept brutal outrages to their humanity as a normal and justifiable state of affairs”).

the pyramid of junk.³⁶⁵ Some merely attend compulsory ceremonies, while others are members of the legislature: "The forms of democracy are scrupulously enforced on the Island. There is a Senate and a Congress who carry on endless sessions discussing garbage disposal and outhouse inspection, the only two questions over which they have jurisdiction."³⁶⁶ This description captures the irrelevance of much legislative wrangling, and also furthers the analogy between those in government and those who traffic in junk (in this case, refuse and feces).

The unluckiest resident of the Island is the President³⁶⁷:

The post of President is always forced on some particularly noxious and unpopular citizen. To be elected President is the greatest misfortune and disgrace that can befall an Islander. The humiliations and ignominy are such that few Presidents live out their full term of office, usually dying of a broken spirit after a year or two.³⁶⁸

In an era of governmental scandals and unstable regimes throughout the world, many chief executives would undoubtedly identify with the kernel of truth in this parody.³⁶⁹ A more important insight is that only those who enjoy "humiliations and ignominy" will thrive in such a system. Like a junkie who has learned to survive,³⁷⁰ the Expeditor apparently learned to cope with the stresses of his governmental role—perhaps by humiliating those underneath him³⁷¹—and "served the full five years of his term."³⁷² This

365. See *supra* text accompanying notes 241-50. Cf. West, *supra* note 334, at 424 (questioning whether "we are attracted to the power and punitive authority of the state" and whether "this attraction accounts for our tendency to consent to its imperatives"); see *supra* note 334.

366. P. 183. The legislature formerly had jurisdiction over "Baboon Maintenance but this privilege had been withdrawn owing to absenteeism in the Senate." P. 183. More than one of my colleagues who read this passage were reminded of a similar governance process: faculty meetings.

367. For Burroughs' description of another forlorn president, see *supra* text accompanying notes 211-13.

368. Pp. 183-84. See generally ELIZABETH DREW, *ON THE EDGE: THE CLINTON PRESIDENCY* (1994).

369. Law deans might also. See Paul D. Carrington, *Afterword: Why Deans Quit*, 1987 DUKE L.J. 342, 343 ("one of the occasional decanal roles . . . is that of community fireplug.").

370. See *supra* text accompanying notes 241-53. Cf. Kinsley, *supra* note 354, at 49 (characterizing the leading "spin doctors" of the 1992 presidential campaign, see *supra* note 354, as "really more like 'spin patients'—victims of spin disease, and, of course, carriers as well. . . . [T]hey are addicted to spin").

371. In argument with Marvie and Leif the Unlucky, the Expeditor shows a flair for humiliation, escalating from a polite putdown, through "an icy, clipped 'crusher'" replaced by "a whining, whimpering, kicked dog snarl," to "curses in the hideous, strangled gutturals of the Island dialect." P. 185.

372. P. 184. Regarding the moral compromises those in government must make, I note that as an employee of the Texas Employment Commission in south Texas for forty years, my father participated, to a degree of which he never spoke, in the exploitation of migrant farm workers that made Burroughs feel, as a farmer in the same region, ethically inferior to a drug pusher. See *supra* note 338. See generally KITTY CALAVITA, *INSIDE THE STATE: THE BRACERO PROGRAM, IMMIGRATION, AND THE I.N.S.* (1992).

background seemingly prepared him to function effectively in the world of business.

Government, like politics and business, operates on the principles of the drug trade: hierarchic organization, with those above controlling those below, so that the ones can feed off the others.³⁷³ Burroughs emphasizes the ubiquity of these principles in a chapter entitled "The Market," which depicts "the City of Interzone. . . . The Composite City where all human potentials are spread out in a vast silent market."³⁷⁴ In approximately eight hundred words ostensibly written under the influence of the hallucinogen Yage,³⁷⁵ Burroughs gives a phantasmagoric panorama of a city where everything and everyone is for sale³⁷⁶; for example,

Hipsters with smooth copper-colored faces lounge in doorways twisting shrunk heads on gold chains, their faces blank with an insect's unseeing calm.

Behind them, through open doors, tables and booths and bars, and kitchens and baths, copulating couples on rows of brass beds, crisscross of a thousand hammocks, junkies tying up for a shot, opium smokers, hashish smokers, people eating talking bathing back into a haze of smoke and steam.³⁷⁷

The hipster pushers will allow entrance to this playland of sex and drugs, but only for a price.

Predation is endemic in such a city. The heart of the market in Interzone is the Meet Cafe, described in similar terms as the Meet Cafe in an earlier chapter, "The Black Meat" (though now apparently in a different city).³⁷⁸ But added to the description in "The Market" is the following summation: "A place where the unknown past and the emergent future meet in a vibrating

373. Cf. Camus, *supra* note 40, at 207-09 (criticizing the French government for "systematically intoxicat[ing]" its citizens through legislative subsidies for alcohol production while executing the large proportion of murderers who kill under the influence of alcohol); see also E.M. JELLINEK, *THE DISEASE CONCEPT OF ALCOHOLISM* 21-22 (1960) (discussing the "economic origin" of alcoholism" in France).

374. P. 106.

375. Pp. 106-09.

376. "Burroughs' view of the city as a place where human potentiality is itself a commodity transforms the city from an exchange area to a moral marketplace, where things we wouldn't normally conceive of as commodities (youth, beauty, aspirations) are sold as routinely as fruit and vegetables." Bliss, *supra* note 11, at 243.

377. P. 107; cf. GOULD ET AL., *supra* note 131, at 44-45 (sociological study written in street jargon) (describing "the streets," where the "dope fiend carries out his love affair with heroin," "where the action is").

378. Compare pp. 108-09 with pp. 53-54; see *supra* note 198 and text accompanying notes 199-201. See Bliss, *supra* note 11, at 244-45. The action in "The Black Meat" appears to occur in New York City, while "Interzone" is Tangier. See *supra* note 306. "A circus travels but it is always the same, and this is Burroughs' sardonic image of modern life." MCCARTHY, *supra* note 6, at 46.

soundless hum. . . Larval entities waiting for a Live One . . . [.]”³⁷⁹ The inhabitants of the Meet Cafe—and of Interzone and of the world for which it stands—are reduced to their lowest common animal denominator, and lie in wait for the “Live One,” for someone on whom to feed.³⁸⁰

Amazingly even for Burroughs, he moves from this alarming vision of a city on sale to a treatment of religion and philosophy. After a few pages labeled “*Notes from Yage State*,”³⁸¹ “The Market” continues with “And now The Prophet’s Hour,”³⁸² followed by inordinately sacrilegious parodies of Christianity, Buddhism, and Islam, plus equally offensive insults for Confucianism, Taoism, and philosophy in general. The Prophet portrays Christ as a faith healer in a carnival,³⁸³ Buddha as a “notorious metabolic junky . . . [m]akes his own you dig,”³⁸⁴ and Mohammed as an extortionist who proscribes alcohol because a bartender would not give him credit.³⁸⁵ Thus each religious leader allegorically participates in one or more of the intersecting worlds of drugs, crime, and corrupt business; the implicit message is that organized religion, like business, politics, and government, takes the

379. P. 109 (original ellipsis except where bracketed). See MOTTRAM, *supra* note 23, at 33 (Burroughs describes “a condition of permanent emergency, an instability perpetuated by malign forces, a continuous state of unconsummated desire and alertness in which human life has become a mesh of predatory interconnections, a lunch organized by cannibals, parasites and vampires”); Stull, *supra* note 97, at 24 (“the world is busy feeding.”).

380. “Burroughs is really writing about all the different ways human identity is devoured in the modern world, how the self is dissolved or pre-empted by nameless forces radically antipathetic to the human image.” TANNER, *supra* note 25, at 115; cf. Marshall McLuhan, *Notes on Burroughs*, in Skerl & Lydenberg, *supra* note 9, at 69, 71-72 (“In a world in which we are all ingesting and digesting one another there can be no obscenity or pornography or decency.”). For a more naturalistic treatment of the inevitability of human predation, see Lu Hsun, *A Madman’s Diary*, in SELECTED STORIES OF LU HSUN 7 (Yang Hsien-yi & Gladys Yang trans., 3d ed. 1978).

Alasdair MacIntyre gives a far more genteel description (than either Burroughs’ or Lu Hsun’s) of the same sort of world, one in which “the distinction between manipulative and non-manipulative social relationships has been obliterated.” ALASDAIR MACINTYRE, *AFTER VIRTUE: A STUDY IN MORAL THEORY* 23 (Am. ed. 1981). MacIntyre quotes William Gass’ discussion of Henry James’ *The Portrait of a Lady*:

[T]he novel turns out to be an investigation . . . ‘of what it means to be a consumer of persons, and of what it means to be a person consumed’. . . . James is concerned with rich aesthetes whose interest is to fend off the kind of boredom that is so characteristic of modern leisure by contriving behaviour in others that will be responsive to their wishes, that will feed their sated appetites.

Id. (quoting WILLIAM H. GASS, *FICTION AND THE FIGURES OF LIFE 181-90* (1971)). MacIntyre considers manipulative social relations the inevitable result of “[c]ontemporary moral experience.” *Id.* at 66. Dostoyevsky pithily summarized all these views in the words of Razumikhin in *Crime and Punishment*: “A sensitive, honest man unburdens himself, but a smart businessman listens and goes on eating. And then he eats you up.” FYODOR DOSTOYEVSKY, *CRIME AND PUNISHMENT* 129 (Sidney Monas trans., New American Library 1980).

381. Pp. 109-12.

382. P. 112.

383. P. 113.

384. P. 114 (original ellipsis).

385. Pp. 114-15.

drug trade for its model.³⁸⁶

After swipes at the traditions of Confucius and Lao-Tze, the narrating Prophet takes aim at all attempts to “tell us what wisdom is”³⁸⁷:

“[. . .] some old white-haired fuck staggers out to give us the benefits of his ripe idiocy. Are we never to be free of this grey-beard loon lurking on every mountain top in Tibet, subject to drag himself out of a hut in the Amazon, waylay one in the Bowery? ‘I’ve been expecting you, my son,’ and he make with a silo full of corn. ‘Life is a school where every pupil must learn a different lesson. And now I will unlock my Word Hoard. . . .’³⁸⁸

Like those in the religion business, practitioners of metaphysics also purvey worthless goods: “corn,” only a few steps up from junk. And these philosophers of life leave their customers worse off: “I tell you when I leave the Wise Man I don’t even feel like a human. He converting my live orgones’—using Wilhelm Reich’s term for psychosexual potency³⁸⁹—‘into dead bullshit.’”³⁹⁰

Religion and philosophy seem a far cry from the drug industry, but many

386. “The form of junk one finds in religious systems is, of course, verbal junk, a rhetoric to which one can become addicted.” Hilfer, *supra* note 82, at 254. The interaction of business and religion also marks Joseph Heller’s character Milo Minderbinder, *see supra* notes 310 & 360, who “was the corn god, the rain god, and the rice god in backward regions . . . , and deep inside Africa . . . large graven images of his mustached face could be found overlooking primitive stone altars red with human blood.” HELLER, *supra* note 310, at 233.

387. P. 115.

388. Pp. 116-17 (original ellipsis except where bracketed).

389. Burroughs considers Reich’s orgone theory “a tremendously important discovery.” ODIER, *supra* note 34, at 116 (quoting Burroughs); *see* MORGAN, *supra* note 39, at 140-43; *cf.* William S. Burroughs, *Playback from Eden to Watergate*, HARPER’S MAG., Nov. 1973, at 84, 86 (“Your intrepid reporter at age thirty-seven achieved spontaneous orgasm, no hands, in an orgone accumulator built in an orange grove in Pharr, Texas.”); BURROUGHS, *supra* note 33 (showing Burroughs and Terry Southern spending a moment in the orgone box in Burroughs’ New York apartment). In a study of Burroughs’ adaptation of Reich’s highly controversial theory, Allan Johnston summarizes the theory as follows:

That a specific type of energy, called orgone energy by Reich, animates all life and indeed creates all matter; that the presence or absence of this energy determines the health of living organisms; that the species *Homo sapiens* consists of a mind-body continuum in which psyche and soma are inseparable and, indeed, are expressions of the same life force; and that, hence, individuals and even societies thrive or decay in proportion to the psychic/somatic allowance of free orgone energy flow

Johnston, *supra* note 50, at 107. “[T]hroughout . . . *Naked Lunch* Burroughs constructs a system . . . in which orgone energy in all its functions is replaced by *junk*, by *need*, the basic virus that Burroughs saw as infecting all life.” *Id.* at 108 (original emphasis); *see also* MOTTRAM, *supra* note 23, at 59-60, 119, 122-23. *See infra* text accompanying notes 460-61.

390. P. 116. Adding a sexual vignette, *see* pp. 117-18, to the chapter’s parodies of religion and philosophy allows Burroughs to imply that sexuality—“live orgones”—is the source of the metaphysical impulse: At climax, “[t]he God screams through you three thousand year rusty load. . . .” P. 118 (original ellipsis).

of their practitioners follow its precepts.³⁹¹ According to Burroughs, purveyors of the word sell a shoddy product, shamelessly manipulate their customers to manufacture demand for the product, and profit from their customers' product addiction.³⁹² This profit extends even to the point of cannibalism, as sadly attested by the advent, since the publication of *Naked Lunch*, of corrupt televangelists, New Age infomercials, and mass cult suicides. Like commerce, politics, and government, religion and philosophy have learned much from the drug pushers.

B. Doctor Benway, the Paradigmatic Professional

Despite the vigor with which Burroughs depicts Hassan, A.J., the Party Leader, the Expeditor, and others, they are not *Naked Lunch's* prime vehicle for showing how the principles of the drug trade infect other human enterprises; that honor belongs to Doctor Benway. The novel's first titled chapter is "Benway," and the physician appears throughout the long excursion away from drug addiction, which ends with Benway's chilling assumption of the role of interrogator in "The Examination." Throughout these episodes, Burroughs portrays Benway as an immoral professional, an "artistic" scientist concerned only with using his clients to satisfy his own desires. The other professionals in the novel—medical, legal, and educational—follow Benway's

391. "The social dynamic of addiction is that of predator and victim. The major social institutions (government, business, organized religion) buil[d] upon this cannibalistic structure . . ." Skerl *Introduction*, *supra* note 4, at x. Cf. Richman, *supra* note 148, at 256-57 (speculating that former drug addicts who become members of religious cults have simply found new "means to cope with the stresses and excessive stimulation of contemporary society").

392. See *supra* text accompanying notes 326-29. Burroughs implicitly acknowledges that this criticism applies to his own work when he writes in the "Atrophied Preface," "Now I, William Seward, will unlock my word horde." P. 230. By repeating a line he elsewhere labels as "ripe idiocy" and "corn," see *supra* text accompanying note 388, with a variation that pokes fun at his own verbosity ("horde" for "Hoard"), Burroughs recognizes that his philosophizing is just as vulnerable to criticism as the work he ridicules. For a similar acknowledgment, see *supra* text accompanying note 98.

Burroughs' response to this criticism is indirection: "The word cannot be expressed direct. . . . It can perhaps be indicated by mosaic of juxtaposition like articles abandoned in a hotel drawer, defined by negatives and absence. . . ." P. 116 (original ellipsis). See BURROUGHS, LETTERS, *supra* note 119, at 3 (writers suffer "the bondage of a calling that keeps them laboriously transcribing cryptic messages in rapidly disappearing ink, like the traces of a dream, year after year"). See also Hilfer, *supra* note 82, at 261-62 ("The narrator . . . is both sending and countering his fantasies . . . which the reader is continually cajoled toward and warned against . . ."); LYDENBERG, *supra* note 26, at 12-13 ("We cannot locate the author or the 'truth' in either of these voices. . . . We must look to the negative space between them, to the space cleared by the antithetical clash of two ways of seeing."); OXENHANDLER, *supra* note 34, at 182 (original emphasis) ("Constantly, [Burroughs] tries to keep us from learning the truth which he simultaneously wants us to know."); TANNER, *supra* note 25, at 123 ("It is as though he has constantly to destroy the prevailing languages, and as constantly to reconstitute the fragments to make his own book."); Nicholas Zurbrugg, *Burroughs, Grauerholz, and Cities of the Red Night: An Interview with James Grauerholz*, 4 REV. CONTEMP. FICTION, Spring 1984, at 19, 25 (quoting Burroughs' assistant James Grauerholz) ("If you read it closely, you'll see that it's not all the black and the negative world view that it is claimed to be by some, that actually he's painting a picture, even if only by negatives, a definition by negatives . . .").

model.³⁹³

Like the other entrepreneurs in *Naked Lunch*, Benway has a long history of malpractice. As he tells the story, with “‘Doc Browbeck [, . . a] retired abortionist and junk pusher (he was a veterinarian actually),” and “‘Violet, . . . my baboon assistant,” Benway attempted surgery even though he had “‘a Yage hangover.”³⁹⁴ But Browbeck

had the effrontery to push my hand severing the patient’s femoral artery. Blood spurted up and blinded the anesthetist, who ran out through the halls screaming. Browbeck tried to knee me in the groin, and I managed to hamstring him with my scalpel. He crawled about the floor stabbing at my feet and legs. Violet . . . really wiggled. I climbed up on the table and poise myself to jump on Browbeck with both feet and stomp him when the cops rushed in.³⁹⁵

Meanwhile Violet “‘leaped on the patient and tore him to pieces. Baboons always attack the weakest party in an altercation. Quite right too. We must never forget our glorious simian heritage.”³⁹⁶

Benway is a professional with too close a tie to his simian heritage, as willing to sacrifice his clients as Hassan, Clem, Jody, A.J., and the rest. While these businessmen make the sacrifice to obtain profits, Benway also seeks to retain the perquisites of his status as a professional. He describes another of his operations, which also ends in a melee, as

“[. . .] ha[ving] absolutely no medical value. [. . . I]t was a pure artistic creation from the beginning.

“Just as a bull fighter with his skill and knowledge extricates himself from danger he has himself invoked, so in this operation the surgeon deliberately endangers his patient, and then with incredible speed and celerity, rescues him from death at the last possible second. . . .”³⁹⁷

For this professional, it is the “‘artist[ry]” of his practice, not service to the patient that is paramount, but Benway’s standards of artistry are appalling

393. Cf. MOTTRAM, *supra* note 23, at 45: “Burroughs’ vision of men in authority is like that of Daumier’s drawings of doctors, lawyers, politicians and professional men”

394. Pp. 29, 30. For an account of a drug-abusing gynecologist, whose malpractices were subsequently fictionalized in the film *DEAD RINGERS* (Twentieth Century Fox 1988) (like *Naked Lunch*, see *supra* note 201, directed by David Cronenberg), see BOK, *supra* note 309, at 154-55; James R. Gaines, ‘*Kindred Spirits*’, *NEWSWEEK*, Aug. 4, 1975, at 29; cf. Janet Maslin, ‘*Ringers*’: *The Eerier, the Better*, *N.Y. TIMES*, Oct. 2, 1988, § 2, at 21 (reviewing the film).

395. P. 30. Before rejecting Burroughs’ scenario as ridiculous overstatement, the reader should consider the California anesthesiologist who sodomized unconscious patients in the operating room on at least six different occasions before losing his hospital privileges. See KEITH ALAN LASKO, *THE GREAT BILLION DOLLAR MEDICAL SWINDLE* 125 (1980).

396. P. 29. For more on the attack strategy of baboons, see *infra* text accompanying notes 526-27. That Violet is a baboon may be Burroughs’ way of suggesting the radically different statuses of physicians and their assistants. “The most significant caste distinction in the hospital is . . . between nurses and doctors” LOUISE LANDER, *DEFECTIVE MEDICINE: RISK, ANGER, AND THE MALPRACTICE CRISIS* 25 (1978).

397. P. 61 (original ellipsis except where bracketed).

low: Our last glimpse of this operation is “[t]he anesthetist[’s] tak[ing] advantage of the confusion [caused by the melee] to pry a large gold filling from the patient’s mouth. . . .”³⁹⁸

Benway committed other malpractices as a surgeon—inadequately sedating a patient³⁹⁹ and performing heart massage with a toilet plunger⁴⁰⁰—and as a psychotherapist⁴⁰¹ and medical experimenter⁴⁰²—and so

398. P. 61 (original ellipsis). The juxtaposition of art and theft once again suggests the con artist. See *supra* text accompanying notes 145-48 & 307-09; see LANDER, *supra* note 396, at 73-74 (describing “the doctor as hustler”). On the acquisitiveness of physicians, see *id.* at 68 (“Doctors were entrepreneurs before they were professionals . . .”); DAVID J. ROTHMAN, STRANGERS AT THE BEDSIDE: A HISTORY OF HOW LAW AND BIOETHICS TRANSFORMED MEDICAL DECISION MAKING 143-44 (1991) (quoting *Our Bodies, Ourselves*) (“Most men in [medical] practice today most closely resemble the American businessman: repressed, compulsive, and more interested in money (and the disease process) than in people.”). On the particular materialism of psychiatrists, see JONAS ROBITSCHER, THE POWERS OF PSYCHIATRY 434-56 (1980); on the economic ties between psychiatry and the drug companies, see *id.* at 292.

399. “There was the time me and the anesthetist drank up all the ether and the patient came up on us, and I was accused of cutting the cocaine with Saniflush. Violet did it actually. Had to protect her of course. . . .” P. 31 (original ellipsis).

400. Pp. 59-60. “Dr. Benway forces the cup into the incision and works it up and down. Blood spurts all over the doctors, the nurse and the wall. . . . The cup makes a horrible sucking sound. Nurse: ‘I think she’s gone, doctor.’” Dr. Benway: “Well, it’s all in a day’s work.” P. 60. Burroughs reads this selection on the compact disc he released in 1993, see *Dr. Benway Operates, on SPARE ASS ANNIE AND OTHER TALES, supra* note 60; the scene also appears in the documentary BURROUGHS, *supra* note 33, with Burroughs playing Benway.

401. P. 36:

“During my rather brief experience as a psychoanalyst . . . one patient ran amok in Grand Central with a flame thrower, two committed suicide and one died on the couch like a jungle rat (jungle rats are subject to die if confronted suddenly with a hopeless situation). So his relations beef and I tell them, ‘It’s all in a day’s work. Get this stiff outa here. It’s a bring down for my live patients’”

For an attack on psychiatrists for their Benway-like behavior (including misdiagnosis, drug overprescription, psychosurgery, and sex with patients), see LASKO, *supra* note 395, at 86-98. For a more balanced view, see WILLIAM H. VAN HOOSE & JEFFREY A. KOTTLER, ETHICAL AND LEGAL ISSUES IN COUNSELING AND PSYCHOTHERAPY 109 (2d ed. 1985):

Most of the members of the helping professions are competent, honest, ethical, and dedicated. A few, however, do not feel compelled to live up to any external standard except the accumulation of financial resources and personal gain. They feel no responsibility to anyone but themselves and seemingly have no ethical conscience.

402. One of Benway’s patients functions on a shot of heroin every fifteen minutes, plus tea and brown sugar. “The human body can run on sugar alone, God damn it. . . .” P. 120 (original ellipsis). Benway would like to see if his patient “could subsist exclusive on photosynthesis,” but he is “restrained by my medical ethics.” P. 121. For discussion of the conflict between the demands of science and medical ethics, see John Ladd, *Are Science and Ethics Compatible?*, in SCIENCE ETHICS AND MEDICINE 49 (H. Tristram Engelhardt, Jr., & Daniel Callahan eds., 1976); Thomas L. Shaffer, *The Professional Ethics of Individualism and Tragedy in Martin Arrowsmith’s Expedition to St. Hubert*, 54 MO. L. REV. 259 (1989) (analyzing Sinclair Lewis’ *Arrowsmith*).

Benway’s excesses as a researcher have uncomfortable correlates in the annals of twentieth century medicine. See generally THE NAZI DOCTORS AND THE NUREMBERG CODE: HUMAN RIGHTS IN HUMAN EXPERIMENTATION 3-144 (George J. Annas & Michael A. Grodin eds., 1992) (including executions of mental patients and other “useless” persons (in some cases to harvest body parts for experimentation) and ghoulish experiments in the concentration camps); ROTHMAN, *supra* note 398 (detailing the defects in American medical research—wartime

1996] *Benway: Naked Lunch for Lawyers*; William S. Burroughs on Capital Punishment 177

faced professional misconduct charges. His defense—“Of course I’d made a few ‘dumheits’ here and there. Who hasn’t?,”⁴⁰³ a variation on “Wouldn’t you?”⁴⁰⁴—was rejected, “[s]o there I was flat on my ass with no certificate. Should I turn to another trade? No. Doctoring was in my blood.”⁴⁰⁵ Unable to abandon the perquisites of professional status, the physician found other ways to ply his trade.

Benway’s fondness for drugs underscores the parallels between his practice and pushing drugs; further emphasis of this point is the doctor’s involvement with Hassan (called “Placenta Juan the After Birth Tycoon” by Benway, one of Hassan’s many nicknames⁴⁰⁶). After Benway’s delicensure, Hassan hires him as “ship’s doctor” on a slunk-bearing cargo ship, “as filthy a craft as ever sailed the seas. Operating with one hand, beating the rats offa my patient with the other and bedbugs and scorpions rain down from the ceiling.”⁴⁰⁷ An operative in Hassan’s pyramid of junk,⁴⁰⁸ Benway does whatever is necessary to maintain his professional status, whatever the cost to his clients.

Like Hassan, Benway soon prospered, receiving assignments of greater responsibility, where his effectiveness shows the frightening potential of predatory professionalism. Benway excels as “a manipulator and coordinator of symbol systems, an expert on all phases of interrogation, brainwashing and control.”⁴⁰⁹ So Benway learns to traffic in control, which is as addictive

experiments exposing orphans, prisoners, mental hospital inmates, juvenile offenders, and the retarded to dysentery, malaria, and influenza; administration of thalidomide, Depo-Provera, and DES without adequate information; and the infamous Tuskegee syphilis research—that led to tighter regulation).

403. P. 31. While sardonic, Benway’s reaction is not uncommon among doctors:

The physician’s attitudes are marked by a profound ambivalence. On the one side he has a more than ordinary sense of uncertainty and vulnerability; on the other, he has a sense of virtue and pride, if not superiority. This ambivalence is expressed by sensitivity to criticism by others. In most cases he is prone to feel that he is above reproach, that he did his best and cannot be held responsible for untoward results.

LANDER, *supra* note 396, at 132 (quoting ELIOT FREIDSON, *PROFESSION OF MEDICINE: A STUDY OF THE SOCIOLOGY OF APPLIED KNOWLEDGE* 178-79 (1970)).

404. See *supra* text accompanying note 131.

405. P. 31. In short, Benway is addicted.

406. P. 156. See Bliss, *supra* note 11, at 281.

407. Pp. 31-32. For a definition of “slunk,” see *supra* note 310.

408. See *supra* text accompanying notes 309-12.

409. P. 21. “Burroughs records a specific change in the means of social control: from outer to inner, from physical to psychological, as society moves from imperialist to totalitarian techniques of order. . . . Burroughs is interested in the effects of psychological warfare, that inducing of passive obedience which unconsciously undermines self respect.” Bush, *supra* note 309, at 121; see also TANNER, *supra* note 25, at 116. See generally FOUCAULT, *supra* note 47, at 170-94 (describing “The means of correct training,” precursor techniques to those Benway employs). Regarding the commercial use of psychological techniques, see ROBITSCHER, *supra* note 398, at 452-56.

to the controlled as junk.⁴¹⁰ Thus rendered powerful, he hobnobs with the prominent⁴¹¹ and generates fear in them.⁴¹²

As detailed in the chapter entitled "Benway," the doctor's assignment in the country of Annexia is "T.D.—Total Demoralization" of the population, the methods for which he describes in Kafkaesque terms:

"... [P]rolonged mistreatment, short of physical violence, gives rise, when skillfully applied, to anxiety and a feeling of special guilt. A few rules or rather guiding principles are to be borne in mind. The subject must not realize that the mistreatment is a deliberate attack of an anti-human enemy on his personal identity. He must be made to feel that he deserves *any* treatment he receives because there is something (never specified) horribly wrong with him. . . ."⁴¹³

Accordingly, Benway institutes random checks for identity papers, technical regulations most of the population cannot avoid violating, interminable waits at inefficient bureaucracies for all-important documents, laws against eye contact and social drinking, and arbitrary searches and seizures.⁴¹⁴ "After a few months of this the citizens cowered in corners like neurotic cats."⁴¹⁵

As might be expected, official interrogation plays an important role in Benway's campaign of demoralization.⁴¹⁶ Though he scorns torture ("It's

410. Benway speaks of "[t]he naked need of control addicts." P. 21. For an example of addiction to control, see *supra* text accompanying notes 326-27. Regarding physicians' need to control their patients, see JAY KATZ, *THE SILENT WORLD OF DOCTOR AND PATIENT* 198-99 (1984).

411. Pp. 140-44, 165.

412. "P[arty] L[eader]: '[. . .] Benway [. . . is] not to be trusted. Might do almost anything. . . .'" P. 123 (original ellipsis except where bracketed).

413. P. 21 (original emphasis). This description could stand as a precis of the methods employed against Joseph K. in Kafka's *The Trial*. See, e.g., FRANZ KAFKA, *THE TRIAL* chs. I-III, V, X (Wilma & Edwin Muir trans., definitive ed., Schocken Books 1984) [hereinafter 1984 TRIAL]. Burroughs was familiar enough with the works of Kafka to lend them to his friends. See MORGAN, *supra* note 39, at 112. The confusion that Burroughs has generated about the order of the chapters in *Naked Lunch* and the necessity for its introduction, see *supra* note 124, may be another reference to *The Trial*, about which there has been much conjecture regarding chapter order and the inclusion of unfinished and deleted material. See, e.g., FRANZ KAFKA, *THE TRIAL* 338-41 (Wilma & Edwin Muir & E.M. Butler trans., definitive ed., Vintage Books 1964) ("Postscript to the Third Edition" by Max Brod and "Translator's Note" by E.M. Butler). For a comparison of Burroughs to Kafka (as well as to Beckett and Rimbaud), see OXENHANDLER, *supra* note 34, at 199-201; see also MOTTRAM, *supra* note 23, at 29. See *infra* note 456 and text accompanying note 488.

414. Pp. 21-23. See FOUCAULT, *supra* note 47, at 211 (describing the "swarming of disciplinary mechanisms," which "emerge from the closed fortresses in which they once functioned [prisons] . . . to circulate in a 'free' state"); cf. ERVING GOFFMAN, *ASYLUMS: ESSAYS ON THE SOCIAL SITUATION OF MENTAL PATIENTS AND OTHER INMATES* 146-69 (Aldine Publishing Co. 1962) (on the roughly similar demoralization techniques within mental institutions).

415. P. 23. See MOTTRAM, *supra* note 23, at 50.

416. See generally FOUCAULT, *supra* note 47, at 184-92 (discussing "The examination" generally, with emphasis on the medicalization of the process, which turns every individual into a "case"); *id.* at 227:

not efficient"⁴¹⁷), he also rhapsodizes about its occasional utility, describing a device for administering dental pain called "The Switchboard."⁴¹⁸ Drugs too are useful tools in interrogation,⁴¹⁹ as are "various "psychological methods," compulsory psychoanalysis, for example."⁴²⁰ Benway's skill with these psychological methods is extensively depicted in another chapter, "The Examination," in which he interrogates Carl Peterson about the latter's homosexual tendencies.⁴²¹

Responding to a mailed request to appear at the "Ministry of Mental Hygiene and Prophylaxis"⁴²² for an interview with Doctor Benway, Carl Peterson encounters what at first seems to him a "parody": an ill-at-ease bureaucrat who tentatively raises the government's concern with "the matter of uh *sexual deviation*," stressing that its interest is purely medical: "We regard it as a misfortune . . . a sickness . . . certainly nothing to be censored or uh sanctioned any more than say . . . tuberculosis. . . ."⁴²³ Considering Carl's history—having abandoned Joselito, his tubercular lover⁴²⁴—the coupling of these references cannot be inadvertent; Benway is exploiting his knowledge of Carl's background to increase his anxiety and guilt.

Carl soon understands Benway's malign intent: "For the first time the doctor's eyes flickered across Carl's face. Eyes without a trace of warmth or hate or any emotion that Carl had ever experienced in himsef [sic] or seen in another, at once cold and intense, predatory and impersonal."⁴²⁵ Benway's verbal mannerisms also change at this juncture; there is a peal of laughter,

The ideal point of penalty today would be an indefinite discipline: an interrogation without end, an investigation that would be extended without limit to a meticulous and ever more analytic observation, a judgement that would at the same time be the constitution of a file that was never closed, the calculated leniency of a penalty that would be interlaced with the ruthless curiosity of an examination, a procedure that would be at the same time the permanent measure of a gap in relation to an inaccessible norm and the asymptotic movement that strives to meet in infinity.

417. P. 21. See *supra* note 304.

418. Pp. 23-25.

419. Pp. 25-26.

420. P. 26. On the Soviet use of psychiatry as a means of enforcing political conformity, see ROBITSCHER, *supra* note 398, at 320-26.

421. While "The Examination" takes place in Freeland, the site of another Benway assignment, see *infra* text accompanying notes 442-50, its methods seem more consistent with those adopted by Benway in Annexia.

422. P. 186.

423. Pp. 187-88 (original emphasis). For a nonfictional account of the use of psychiatric examinations to harass an alleged homosexual, see ROBITSCHER, *supra* note 398, at 252-53; see *Gish v. Board of Educ.*, 366 A.2d 1337 (N.J. App. Div. 1976); *cert. denied*, 377 A.2d 658 (N.J.), *cert. denied*, 434 U.S. 879 (1977). For an attack on psychiatry's treatment of homosexuality and other "unnatural" sex acts as symptoms of disease, see THOMAS S. SZASZ, *LAW, LIBERTY, AND PSYCHIATRY: AN INQUIRY INTO THE SOCIAL USES OF MENTAL HEALTH PRACTICES* 248-50 (Collier Books 1968). On the reform of psychiatry's attitude toward homosexuality, see ROBITSCHER, *supra*, at 170-77. For an attack on this reform, see LASKO, *supra* note 395, at 88-89.

424. See *supra* text accompanying notes 187-93.

425. P. 189. Burroughs similarly describes the Sailor's eyes, p. 51; see Bliss, *supra* note 11, at 175, 321, implying Benway's predatory proclivities. See *supra* text accompanying notes 228-38. On Burroughs' use of such "correspondences," see *supra* note 227.

then “a tone of slightly condescending amusement,” then a moment of wistful reverie about “Cancer, my first love.”⁴²⁶ After baiting Carl into a lie—“I have always interested myself only in girls”⁴²⁷—Benway begins speaking in “a whispering junky voice” of “[t]he Kleiberg-Stanislouski semen flocculation [sic] test,” as a prelude to coaxing Carl into producing a semen specimen.⁴²⁷

Benway thus shows himself a master of interrogation ploys, using his knowledge of the subject of the interrogation and shifting personalities and verbal techniques so that the subject is always psychologically off-balance.⁴²⁸ In his artistry, Benway rivals an Arab boy he depicts elsewhere in the novel:

In Timbuktu I once saw an Arab boy who could play a flute with his ass, and the fairies told me he was really an individual in bed. He could play a tune up and down the organ hitting the most erogenously sensitive spots, which are different on everyone, of course. . . .⁴²⁹

Benway the interrogator plays Carl similarly, hitting all the right spots, but the doctor’s goal is to give Carl not pleasure, but guilt.

When Carl returns to Benway’s office to learn the results of the test, Benway toys with Carl, first by intentionally misnaming the test⁴³⁰ and then by suggesting that since the results were negative, “we won’t be troubling you any further,”⁴³¹ which serves not as a dismissal but as a prelude to further interrogation.⁴³¹ This questioning includes forced selection among pin up photographs, which Benway displays in a manner that combines both the Rorschach-testing psychiatrist and a carnival barker (“Pick a girl, any

426. Pp. 189-90. See LASKO, *supra* note 395, at 102-03 (describing “the American cancer establishment”: “Make no mistake, cancer is a very big business. Business gets better every day, too.”).

427. Pp. 190-91. Carl fills the specimen jar while imagining “a cold brutal fuck” of Benway’s nurse, pp. 191-92, a further sign of Burroughs’ distaste for masturbation. See *supra* note 119.

428. See Bliss, *supra* note 11, at 307. Van Hoose and Kottler brand the therapists’ “manipulative games—for example, giving clients paradoxical directives, using deception like a master magician [–] unethical,” and then mimic the rationalization of such manipulation in terms reminiscent of “Wouldn’t you?,” see *supra* text accompanying note 131: “We delude ourselves by saying that none of these maneuvers are [sic] all *that* bad. We are not benefiting ourselves, only trying to do our jobs better. And if we have to use a little deceit here and there, what is the harm?” VAN HOOSE & KOTTLER, *supra* note 401, at 114. On business deception in general, see *supra* note 309.

429. Pp. 134-35. For a more upbeat application of this anecdote to the themes of *Naked Lunch*, see SELTZER, *supra* note 22, at 347.

430. Benway calls it “the Robinson-Kleiberg flocculation [sic] test,” laughs at Carl’s correction to “Blomberg-Stanlouski” (“weell that’s a different sort of test altogether. I *do hope* . . . not necessary. . .”), but a moment later refers to the test as “Your KS.” P. 193 (original emphasis and ellipsis). See Bliss, *supra* note 11, at 312.

431. Pp. 193-94. On the ethical impropriety of the psychotherapist’s use of deception, see VAN HOOSE & KOTTLER, *supra* note 401, at 120-22.

girl!”).⁴³² Some of the photo subjects are female impersonators, but according to Benway, Carl “seem[s] to be running our little obstacle course with flying colors.”⁴³³

At this point of false confidence, Benway swoops in: “And so Carl you will please oblige to tell me how many times and under what circumstances you have uh indulged in homosexual acts???”⁴³⁴ As the question hangs in the air, Benway adds,

“If you have never done so I shall be inclined to think of you as a somewhat atypical young man.” The doctor raises a coy admonishing finger. “In any case. . .” He tapped the file and flashed a hideous leer. Carl noticed that the file was six inches thick. In fact it seemed to have thickened enormously since he entered the room.⁴³⁵

Plagued by so many different psychological ploys, Carl confesses some incidents in the military. When Benway presses for further admissions, the subject of his interrogation collapses mentally, and the chapter ends with Carl attempting to flee Benway but unable to do so: “He was walking across the room towards the door. He had been walking a long time. A creeping numbness dragged his legs. The door seemed to recede. ‘Where can you go, Carl?’ The doctor’s voice reached him from a great distance. . . . The whole room was exploding out into space.”⁴³⁶

432. P. 194. One of the photos is “attached to a Rorshach [sic] plate.” P. 194. In addition to suggesting similarity to a con man, Benway’s adopting the carnival pitchman’s tone recalls the executing sheriff in “A.J.’s Annual Party.” See *supra* text accompanying notes 77-80. On the widespread use of psychiatric testing, see ROBITSCHER, *supra* note 398, at 210-18.

433. P. 195. On the use of “stress” interviews such as the one Benway gives Peterson, see *id.* at 216-17.

434. P. 196. Prefacing this question in “The Examination” is a brief interlude of Officer O’Brien’s interrogation of William Lee, see *supra* text accompanying notes 263-78, which suggests the parallels between Benway’s discharge of his professional duties and the functioning of the police participants in the pyramid of junk. See Bliss, *supra* note 11, at 316.

435. P. 196. On the use of a mental patient’s dossier to control his behavior, see GOFFMAN, *supra* note 414, at 155-60.

436. Pp. 196-97. Burroughs’ biographer notes similarities between “The Examination” and a scene from Joseph Conrad’s *Under Western Eyes*. See MORGAN, *supra* note 39, at 356-57. Years after the publication of *Naked Lunch* Burroughs admitted his “plagiarism” with Benway-like panache:

Why, in a Jack London story a writer shoots himself when he finds out that he has unwittingly plagiarized another writer’s work. He did not have the courage to be a writer. Fortunately, I was made of sterner or at least more adjustable stuff.

. . . Everything belongs to the inspired and dedicated thief.

William S. Burroughs, *Time of the Assassins*, CRAWDADDY, Feb. 1977, at 16, 16 [hereinafter Burroughs, *Assassins*].

Benway the professional interrogator engineers Carl's collapse.⁴³⁷ His motivation seems not so much the fulfillment of his assignment of total demoralization (though he certainly accomplishes that goal in Carl's case) as the gratification that comes from artistic success, the full implementation of his professional skills.⁴³⁸ Carl recognizes that Benway's interest in gratifi-

437. For criticisms of the power of psychiatrists contemporary to the writing of *Naked Lunch*, see ROBITSCHER, *supra* note 398, at 101-05, 109-12 (discussing George Dession, *Deviation and Community Sanctions*, in *PSYCHIATRY AND THE LAW* 6 (Paul Hoch & Joseph Zubin eds., 1955); Lawrence Freedman, *Conformity and Nonconformity*, in Hoch & Zubin, *supra*, at 43; GOFFMAN, *supra* note 414; Michael Hakeem, *A Critique of the Psychiatric Approach to Crime and Corrections*, 23 L. & CONTEMP. PROBS. 650 (1958); Harold Lasswell, *Legislative Policy, Conformity and Psychiatry*, in Hoch & Zubin, *supra*, at 13; THOMAS SZASZ, *THE MYTH OF MENTAL ILLNESS* (1961)).

To Benway's achievements compare the career of Dr. James Grigson, a Dallas psychiatrist, whose examinations of Texas capital defendants and testimony against them have produced a rash of death sentences. See John Bloom, *Killers and Shrinks*, TEX. MONTHLY, July 1978, at 64; JAMES W. MARQUART ET AL., *THE ROPE, THE CHAIR, AND THE NEEDLE: CAPITAL PUNISHMENT IN TEXAS, 1923-1990*, at 176-79 (1994); ROBITSCHER, *supra*, at 199-204; Ron Rosenbaum, *Travels with Dr. Death*, VANITY FAIR, May 1990, at 141; Joseph R. Tybor, *Dallas' Doctor of Doom*, NAT'L L.J., Nov. 24, 1980, at 1; cf. *Satterwhite v. Texas*, 486 U.S. 249 (1988) (reversing death sentence based on Grigson's testimony); *Barefoot v. Estelle*, 463 U.S. 880 (1983) (affirming death sentence based on Grigson's testimony); *Estelle v. Smith*, 451 U.S. 454 (1981) (reversing death sentence based on Grigson's testimony). Rosenbaum relates Grigson's own story of his Benway-like interrogation of a murder defendant, ostensibly for psychiatric evaluation, which the doctor hoped would cause the defendant to admit other murders. Rosenbaum, *supra*, at 172-73. In *Barefoot*, Grigson testified that "there was a 'one hundred percent and absolute' chance that Barefoot would commit future acts of criminal violence that would constitute a continuing threat to society," 463 U.S. at 919 (Blackmun, J., dissenting) (quoting trial transcript) (emphasis added in quotation), claiming powers of prediction specifically disavowed by the American Psychiatric Association, *id.* at 920-22. In *Satterwhite* and *Smith*, Dr. Grigson had interviewed the defendants without notice to their attorneys; the state subsequently called the psychiatrist as a witness at the defendants' capital sentencing hearings, where he made statements similar to his testimony against Barefoot. 486 U.S. at 252-53; 451 U.S. at 456-60.

A further example of Dr. Grigson's professional behavior appears in Errol Morris' documentary film *THE THIN BLUE LINE* (Third Floor Productions 1988), which recounts the 1977 trial of Randall Dale Adams for murdering a Texas policeman. See also RANDALL DALE ADAMS ET AL., *ADAMS V. TEXAS* 64-65, 121-22 (1991); Richard K. Sherwin, *Law Frames: Historical Truth and Narrative Necessity in a Criminal Case*, 47 STAN. L. REV. 39 (1994). According to Adams, Dr. Grigson—a "real tall, ostrich-looking dude"—interviewed Adams in jail ("total time about fifteen minutes"), asking him to copy figures and drawings, to explain maxims such as "A rolling stone gathers no moss" and "A bird in the hand is worth two in the bush," and to describe his family and background. At Adams' capital sentencing hearing Grigson testified for two and one-half hours, reportedly comparing Adams to Charles Manson and Adolf Hitler and saying that Adams "could work all day and creep all night." Adams' defense attorneys described Dr. Grigson as a "killer shrink" and "Doctor Death"; Adams, who the film indicates was innocent (another man confesses to the murder, see ADAMS, *supra* at 264, 300-04, 305, 311-14; Note, Christopher J. Meade, *Reading Death Sentences: The Narrative Construction of Capital Punishment*, 71 N.Y.U. L. REV. 732, 747 (1996)), and whose conviction was overturned in 1989, see *infra* note 475, said simply of Grigson, "He's crazy." See Rosenbaum, *supra*, at 173 (quoting a defense attorney's assessment of Dr. Grigson: "'If you ask me, he's the sociopath . . .'" (original emphasis). See *infra* note 452).

438. Cf. RICHARD RORTY, *CONTINGENCY, IRONY, AND SOLIDARITY* 169-88 (1989) (analyzing the interrogator O'Brien in George Orwell's *Nineteen Eighty-Four* in a roughly similar fashion). Both Burroughs and Orwell depict interrogators named "O'Brien." See *supra* text accompanying notes 263-78 and note 434. For a general comparison of Burroughs' work to *Nineteen Eighty-Four*, see MOTTRAM, *supra* note 23, at 29-30. See also KOESTLER, *supra* note 41, at 63-77, 117-33, 147-95 (depicting the interrogations of an aging Soviet revolutionary, about to be purged).

cation is “predatory,”⁴³⁹ and Burroughs underlines the point by quoting the doctor on the other gratifications of interrogation:

Kicks to hypnotize a priest and tell him he is about to consummate a hypostatic union with the Lamb—then steer a randy old sheep up his ass. After that the Interrogator can gain complete hypnotic control—the subject will come at his whistle, shit on the floor if he say Open Sesame. . . . I recall this one kid, I condition to shit at the sight of me. Then I wash his ass and screw him. It was real tasty. And he was a lovely fellah too.⁴⁴⁰

Benway pursues his profession with ceaseless depravity, enjoying himself at the incommensurable expense of his “clients.”⁴⁴¹

439. See *supra* text accompanying note 425. See LASKO, *supra* note 395, at 29 (expose by a practicing physician):

As the result of the jungle law in competition in premed, the most vicious of predatory students gains access to medical school. In medical school the lion among all these wildcats makes it through and graduates. Then the competition for residency among interns, the competition among first-year residents for the few positions offered as second-year resident, the dog-eat-dog competition for the third-year residency. And what is the result?

What kind of animal will survive over the carcass of everyone else? What kind of vicious man-eating predator will emerge as the victor?

See *id.* at 28 (describing the “pyramidal system” of competition among neophyte physicians). For a more balanced, but similar assessment of the effects of medical education, see ROTHMAN, *supra* note 398, at 133-34. On the special problems generated by psychiatric education, see ROBITSCHER, *supra* note 398, at 481-82.

For the portrayal of another predatory psychiatric care provider, see KEN KESEY, *ONE FLEW OVER THE CUCKOO'S NEST* (1962), in which Nurse Ratched's badgering of one of the patients in her psychiatric ward results in his suicide. See BARBARA TEPA LUPACK, *INSANITY AS REDEMPTION IN CONTEMPORARY AMERICAN FICTION* 90-91 (1995).

440. Pp. 27-28. Of course, gaining control over the client is the antithesis of good therapeutic practice, as is any use of the client's time to benefit the therapist. See VAN HOOSE & KOTTLER, *supra* note 401, at 118-20, 122-24; cf. John A. Talbott, M.D., *Radical Psychiatry: An Examination of the Issues*, 131 AM. J. PSYCHIATRY 121, 121-22 (1974) (radical psychiatrists “without exception [see] the goal of traditional psychiatry as the maintenance of personal and professional power and prestige, economic well-being, and control over others”), quoted in ROBITSCHER, *supra* note 398, at 114; see also *id.* at 397-98.

Benway's control over those he interrogates satirizes the control that modern medicine, with its reliance on drug therapy—what Louise Lander calls “biomedicine”—gives physicians over their patients: “The narrow perspective of biomedicine creates for the sick individual an exaggerated dependence on the members of the medical profession.” LANDER, *supra* note 396, at 88. After describing a more holistic medicine, Lander characterizes it as “a fantasy” because of “the threats it would pose to the vested interests that are protected by the biomedical model. The physician would lose not only income from return visits but also the psychological gratification of feeling that the patient is dependent on his professional expertise.” *Id.* at 89; see *supra* text accompanying notes 326-39.

441. *But see* Bliss, *supra* note 11, at 304 (characterizing Benway in “The Examination” as “a physician effecting a type of cure”). For an account of Margaret Harvey Bean-Bayog, a female psychiatrist who at the least penned “fifty-five handwritten pages full of orgasms and erections, passionate kisses and mutual bondage” involving herself and her younger male patient, and who allegedly acted out many of these fantasies with her patient (who subsequently committed suicide), see generally EILEEN MCNAMARA, *BREAKDOWN: SEX, SUICIDE, AND THE HARVARD PSYCHIATRIST* 239 (1994). *But cf.* GARY S. CHAFETZ & MORRIS E. CHAFETZ, *OBSESSION: THE BIZARRE RELATIONSHIP BETWEEN A PROMINENT HARVARD PSYCHIATRIST AND HER SUICIDAL PATIENT* (1994) (questioning the more serious allegations against Dr. Bean-

The other major assignment discussed in "Benway" is the doctor's work in Freeland, where he "is directing the R.C., Reconditioning Center," a tour of which he conducts for William Lee.⁴⁴² The Center appears to be a mental hospital that relies heavily on drug therapy; Benway shows Lee a ward of "IND's" [. . .] Irreversible Neural Damage. Overliberated, you might say . . . a drag on the industry." To demonstrate the deplorable condition of the IND's (also called "ID's"), Benway tantalizes one with a chocolate bar until he begs for it like a dog.⁴⁴³ Thus Benway recapitulates with this patient the pusher-addict relationship, and like a pusher, Benway has nothing but contempt for his clients:

"Jesus, these ID's got no class to them."
Benway calls over an attendant . . .
"Get these fucking ID's outa here. It's a bring down already. Bad for the tourist business."
"What should I do with them?"
"How in the fuck should I know? I'm a scientist. A *pure* scientist. Just get them outa here. I don't hafta look at them is all. They constitute an albatross."⁴⁴⁴

The doctor's invocation of his role as a pure scientist resembles his claim to artistry; it frees him from any responsibility to his patients, as he shows in his comment on leaving the IND's: "Our failures, . . . Well, it's all in a day's work."⁴⁴⁵

Bayog). Cf. ROBITSCHER, *supra* note 398, at 420-33 (describing numerous cases of patient-therapist sex); VAN HOOSE & KOTTLER, *supra* note 401, at 115 ("Unfortunately, dealing with the impulses and emotions aroused by an attractive client is not a skill that is learned in graduate school."); *id.* at 115-16 (discussing Martin Shepard, a psychiatrist whose "approach to therapy . . . includes group therapy sex orgies and regular sex with his clients").

442. P. 28. Burroughs describes Freeland as "a welfare state," p. 186, and in a 1957 letter he referred to Denmark as "Freeland." BURROUGHS, LETTERS, *supra* note 119, at 186; *see id.* at 191.

443. P. 32 (original ellipsis except where bracketed). On the propensity of psychotherapists to overrely on drug therapies, see ROBITSCHER, *supra* note 398, at 81-84, 86-87, 89-91, 275-81, 292-96, 352-65, 450-52; VAN HOOSE & KOTTLER, *supra* note 401, at 136-37. On the similar propensity of physicians in general, see JOHN S. BRADSHAW, DOCTORS ON TRIAL 61 (1978) (serious side effects of an antibiotic showed up first in physicians' children; "doctors who were getting samples . . . were handing it to their own children almost like candy"); *id.* at 68-72 (overprescription of amphetamines and barbiturates); LANDER, *supra* note 396, at 44-45 (overprescription of antibiotics); LASKO, *supra* note 395, at 50-67 (overprescription of Quaaludes, diet pills, blood thinners, antibiotics, cold shots, cholera shots, and vitamin shots).

444. P. 33 (original emphasis). *See infra* note 449. Jay Katz analyzes medical arrogance of the sort shown by Benway in KATZ, *supra* note 410, at 147-50. *See also* SZASZ, *supra* note 423, at 55 ("The committed mental patient[s] . . . relationship to his superiors invites comparisons with other types of oppressor-oppressed relationships[including t]he master-slave pattern . . .").

445. P. 33. Burroughs' depiction of so many failed mental patients, and of the Reconditioning Center in general, recalls various exposes of the prevailing conditions in American mental institutions that appeared in the years following World War II. *See* GERALD R. GROB, THE MAD AMONG US: A HISTORY OF THE CARE OF AMERICA'S MENTALLY ILL 203-07 (1994) (discussing Albert Deutsch's *The Shame of the States*; "Bedlam 1946," an article by Albert Q. Maisel in *Life*; Frank L. Wright's *Out of Sight Out of Mind*; "Oklahoma Attacks Its Snakepits," an article by

Benway takes Lee to a ward of junkies waiting for their fixes (“[a] heart-warming sight”), and proposes a visit to “the mild deviant and criminal ward,”⁴⁴⁶ but during lunch Benway shelves this plan because the Reconditioning Center’s “electronic brain went berserk . . . and released every subject in the R.C. Leave us adjourn to the roof. Operation Helicopter is indicated.”⁴⁴⁷

From the roof before departure—Benway has taken on yet another assignment, from Islam Incorporated—Lee describes “a scene of unparalleled horror,” as IND’s, “P.R.’s—Partially Reconditioned,” junkies, catatonics, schizophrenics, “howling simopaths,”⁴⁴⁸ Arab rioters, religious fanatics, “rampant bores,” and others run amok. Lee as narrator waxes grandiloquent, though punningly so:

Gentle reader, the ugliness of that spectacle buggers description. Who can be a cringing pissing coward, yet vicious as a purple-assed mandril, alternating these deplorable conditions like vaudeville skits? Who can shit on a fallen adversary who, dying, eats the shit and screams with joy? Who can hang a weak passive and catch his sperm in mouth like a vicious dog? Gentle reader, I fain would spare you this, but my pen hath its will like the Ancient Mariner. Oh Christ what a scene is this! Can tongue or pen accommodate these scandals?⁴⁴⁹

This characterization encompasses not just the scene at the Reconditioning Center, but the whole sad world Burroughs portrays in *Naked Lunch*: the vicious dog is the pusher-businessman-politician-executioner, the fallen adversary the junkie-customer-constituent-victim, and each of us alternates these vaudeville roles as we take our positions, above some and below others, in the pyramids of whatever junk we happen to seek and sell. And hovering above it all, about to abscond to another professional assignment, is Doctor Benway.⁴⁵⁰

Mike Gorman in *Reader's Digest*; and Mary Jane Ward's novel *The Snake Pit*).

446. Pp. 33-35. On the cyclical nature of psychiatric attitudes toward crime, see ROBITSCHER, *supra* note 398, at 43.

447. P. 37.

448. Pp. 36-39. “A simopath . . . is a citizen convinced he is an ape or other simian. It is a disorder peculiar to the army, and discharge cures it.” P. 37.

449. Pp. 39-40. Regarding the “Ancient Mariner” theme, note the earlier reference to “an albatross.” See *supra* text accompanying note 444. See generally Hilfer, *supra* note 82. See also DE QUINCEY, *supra* note 22, at 143 (“Coleridge [was] a slave to opium.”); MORGAN, *supra* note 39, at 58 (a college course on Coleridge left “a permanent influence” on Burroughs). For Hilfer, “Burroughs’ narrator, in all his various roles, is analogous to the Ancient Mariner in that his whole experience is cautionary: ‘Don’t do what I did and you won’t have to feel as I felt.’” Hilfer, *supra* at 258. See also McConnell, *supra* note 22, at 98.

450. Eric Mottram labels Benway “the archetype of the cannibal circus.” MOTTRAM, *supra* note 23, at 49.

Other physicians in *Naked Lunch* take after Benway.⁴⁵¹ The host of "Dr. Berger's Mental Health Hour," a television show, auditions a "Cured Criminal Psychopath" for a television commercial but rejects him with extreme prejudice: "I think he is an unsuitable subject. . . . See he reports to Disposal."⁴⁵² Berger likes the "cured homosexual" for the commercial, but the Technician objects: "What I'm getting at, Doc, is how can you expect a body to be healthy with its brains washed out? . . . Or put it another way. Can a subject be healthy in absentia by proxy already?"⁴⁵³ This objection sets Doctor Berger raving: "I got the health! . . . All the health! Enough health for the whole world, the whole fuckin world!! I cure everybody!"⁴⁵⁴ The megalomaniac Berger thus resembles Benway in his contempt for his patients, and in his self-aggrandizing pursuit of his profession.

Another Benway clone is Doctor "Fingers" Schafer, the Lobotomy Kid, who presents to the "Meeting of International Conference of Technological Psychiatry," in the short chapter of this same name, his "Master Work: *The Complete All American De-anxietized Man*."⁴⁵⁵ Unfortunately for Schafer,

451. See also *supra* text accompanying notes 75-76. "As Burroughs knows, the Men in White, when not simple con men, are the fuzz in another uniform." MCCARTHY, *supra* note 6, at 51. In a similar vein, Alasdair MacIntyre includes "the Therapist" along with "the Rich Aesthete," see *supra* note 380, as a representative of "the obliteration of the distinction between manipulative and nonmanipulative . . . in the sphere of personal life." MACINTYRE, *supra* note 380, at 29.

For a contemporaneous portrayal of another medical professional of dubious morality, see the unnamed black "Doctor" in John Barth's *The End of the Road* (first published in 1958), who recruits the narrator Jacob Horner as a psychiatric patient, subjects him to a number of unorthodox treatments, kills the narrator's lover during a botched abortion, and at the close of the novel, coerces Horner into becoming the Doctor's assistant. See JOHN BARTH, *THE FLOATING OPERA AND THE END OF THE ROAD* 255-59, 321-40, 423-42 (Anchor Books 1988).

452. Pp. 136-37. While not homicidal, the behavior of Dr. John Rosen is at least analogous to Berger's: Rosen beat his patients as a method of dealing with their regressed schizophrenia. See *Hammer v. Rosen*, 181 N.Y.S.2d 805 (App. Div. 1959), *rev'd*, 165 N.E.2d 756 (N.Y. 1960); ROBITSCHER, *supra* note 398, at 247; see also *id.* at 413 (describing a California psychiatrist who seriously injured a patient as part of a "therapy[] which involves tickling the patient until a flood of primitive emotions is released").

453. Pp. 137-39 (original ellipsis; italics omitted). Jonas Robitscher notes that "a West German neurosurgeon . . . uses a coagulation electrode to destroy part of the hypothalamus as a cure for homosexuality." ROBITSCHER, *supra* note 398, at 273. On the related question of the sterilization of mental patients (including castration, both surgical and chemical), see *id.* at 268-75.

454. P. 139. Regarding medical arrogance, see *supra* note 444. Cf. KATZ, *supra* note 410, at 151 (discussing the physicians' "disguised magical thinking" when "all kinds of senseless interventions are tried in an unconscious effort to cure the incurable").

455. P. 103 (original emphasis). See Bliss, *supra* note 11, at 239 ("Benway and Schafer seem to be partners in science."). The history of lobotomy (more accurately termed leucotomy) as a psychotherapeutic technique is discussed in ROBITSCHER, *supra* note 398, at 87-89, 281-84; Robitscher describes Dr. Walter Freeman, an "itinerant leucotomist," *id.* at 284, whose achievements (including the lobotomy of actress Frances Farmer, depicted in the film *FRANCES* (Thorn EMI Films 1982)), rival Schafer's.

the patient turns into “a monster black centipede” before the aghast attendees.⁴⁵⁶ Later Benway commiserates with his friend Schafer, giving Benway’s all-purpose excuse: “‘Don’t take it so hard, kid. . . . Jeder macht eine kleine Dummheit.’ (Everybody makes a little dumbness.)”⁴⁵⁷ When Schafer persists in “‘feeling . . . well, [. . .] *evil* about this,” Benway responds, “‘Balderdash, my boy . . . We’re scientists. . . . Pure scientists. Disinterested research and damned be him who cries, “Hold, *too much!*” Such people are no better than party poops.’”⁴⁵⁸

Benway thus bucks up his pal by reminding him of their self-centered role as scientists, and this encourages Schafer enough to consider resuming his despicable career:

“You know,” he says impulsively, “I think I’ll go back to plain old-fashioned surgery. The human body is scandalously inefficient. Instead of a mouth and an anus to get out of order why not have one all-purpose hole to eat *and* eliminate? We could seal up nose and mouth, fill in the stomach, make an air hole direct into the lungs where it should have been in the first place. . . .”⁴⁵⁹

This suggestion causes Benway to tell the case history of “the man who taught his asshole to talk,” one of the most celebrated features of *Naked Lunch*,⁴⁶⁰ and then to excoriate bureaucracy, like an anus that takes over its

456. P. 104. See BRYANT, *supra* note 9, at 203 (labeling this and other scenes of “hideous deformity” as “Kafkaesque”); see *supra* text accompanying note 413 and *infra* text accompanying note 488.

457. P. 131 (original ellipsis); see *supra* text accompanying note 403. On the propensity of physicians to overlook the faults of their colleagues, see BOK, *supra* note 309, at 153-58.

458. P. 131 (original emphasis). Burroughs said in a 1961 interview that “scientists ‘represent a conspiracy to impose as the real and only universe the Universe of scientists themselves—their reality—addicts, they’ve got to have things real: so they get their hands on it.’” MOTTRAM, *supra* note 23, at 62 (quoting *Journal for the Protection of All Beings*). See *supra* note 402.

459. P. 131 (original emphasis; original ellipsis). Actual attempts medically to improve the human body have been only slightly less ludicrous than Schafer’s proposal. See BRADSHAW, *supra* note 443, at 14 (discussing the repeated surgical removal, by the surgeon Sir Arbuthnot Lane, of a section of the large intestine erroneously thought to generate “poisons”—“[a] theory now wholly discredited”); *id.* at 16-17, 18 (similarly characterizing prefrontal lobotomy, “freezing of the stomach for peptic ulceration, . . . removal of the large bowel for epilepsy [and] . . . of the adrenal glands for high blood pressure[, and] . . . cutting of the sympathetic nervous ganglia for high blood pressure or for asthma”); ROBITSCHER, *supra* note 398, at 84-85, 266-67 (describing circumcision, clitoridectomy, and other “cure[s] for masturbation”); cf. LANDER, *supra* note 396, at 40-41 (discussing “medical faddism” in drug and surgical therapies).

460. Pp. 131-33; see *Did I Ever Tell You About the Man that Taught His Asshole to Talk?*, on SPARE ASS ANNIE AND OTHER TALES, *supra* note 60 (recording of Burroughs reading this excerpt). Part of a vaudeville act, the talking anus eventually subverts the rest of its body, until the mouth seals shut and the eyes go blind. See Bliss, *supra* note 11, at 266; Leddy, *supra* note 33, at 36; LYDENBERG, *supra* note 26, at 19-43; OXENHANDLER, *supra* note 34, at 196-97; SELTZER, *supra* note 22, at 345-47; Solotaroff, *supra* note 303, at 86; TANNER, *supra* note 25, at 117-18; VERNON, *supra* note 34, at 105.

body, as a “cancer” and a “virus.”⁴⁶¹ Critics have read Benway’s view of bureaucracy as Burroughs’ own,⁴⁶² but it is remarkable that an author would thus speak through a character he so clearly paints as morally bankrupt.⁴⁶³ One possible purpose for this identification of author with villain is to rein in the author’s, and the reader’s, tendency for smug denunciation of Benway and his fellow professionals. We should first see how well the criticism applies to ourselves.

C. *Predatory Lawyers, Rapacious Judges, and Cannibalistic Professors*

As a lawyer or legal scholar reads *Naked Lunch*, she can chuckle condescendingly about the foibles of Hassan, A.J., Benway, Schafer and all the others⁴⁶⁴; after all, lawyers owe much of their work to the frauds of businessmen and politicians and to the malpractice of physicians. But Burroughs’ repeated application of his criticisms to himself⁴⁶⁵ should give pause to all self-satisfied readers, including the law-trained. If professional novelists can cannibalize their “clients” in the Benway fashion—a risk Burroughs clearly implies that he is taking—lawyers, judges, and legal scholars can certainly do so too.

Naked Lunch depicts a few legal professionals (in addition to its corrupt police officers⁴⁶⁶) who, like the novel’s businessmen, politicians, governors, and physicians take self-interest to predatory extremes. A trial attorney participates, albeit imaginatively, in the “Meeting of International Conference of Technological Psychiatry.” As the conference attendees consider exterminating the centipede Doctor Schafer has made from a man,⁴⁶⁷ one of the conferents, “high on LSD25,” counsels restraint, imagining the argument “a

461. P. 134. In this respect Benway resembles an addicted surgeon described by De Quincey as “talking nonsense on politics.” DE QUINCEY, *supra* note 22, at 75-76. See *infra* notes 474, 487 & 507. Alasdair MacIntyre, who shares other views with Burroughs, see *supra* notes 380 & 451, also criticizes bureaucracy. Like the aesthete and the therapist, the bureaucratic manager must also manipulate relationships. MACINTYRE, *supra* note 380, at 24-26, 32-33, 103.

462. See BRYANT, *supra* note 9, at 203, 207; Leddy, *supra* note 33, at 37; MOTTRAM, *supra* note 23, at 55-57; Peterson, *supra* note 22, at 37; Sante, *supra* note 60, at 12-13; SELTZER, *supra* note 22, at 347; cf. Stull, *supra* note 97, at 27 (describing a passage originally intended for *Naked Lunch* but suppressed by Burroughs).

463. “[C]riticism of bureaucracy is put in the mouth of Doctor Benway, rendering it suspect.” Leddy, *supra* note 33, at 37 (parenthetical omitted); see Bliss, *supra* note 11, at 268-69. Also, many of Benway’s statements about various drugs and their effects track passages from the novel’s introduction and from Burroughs’ 1956 *British Journal of Addiction* article, which is included in *Naked Lunch* as an appendix; Benway also parrots several statements of Burroughs’ alter ego, William Lee, see *supra* text accompanying notes 143. Bliss, *supra*, at 149-53, 418 & n.1. The documentary BURROUGHS, *supra* note 33, indicates further similarities to Benway: Burroughs studied medicine in Vienna for a short period before World War II, and says on camera, “I started out to be a doctor.” See Zurbrugg, *supra* note 392, at 27. See also *supra* note 400.

464. See *supra* note 9.

465. See *supra* text accompanying notes 97-103 and note 392.

466. See *supra* text accompanying notes 166-77 & 263-78.

467. See *supra* text accompanying notes 455-56.

smart D.A.” could make:

D.A.: “Gentlemen of the jury, these ‘learned gentlemen’ claim that the innocent human creature they have so wantonly slain suddenly turned himself into a huge black centipede and it was ‘their duty to the human race’ to destroy this monster before it could, by any means at its disposal, perpetrate its kind. . . .

“Are we to gulp down this tissue of horse shit? Are we to take these glib lies like a greased and nameless asshole? [. . .]”⁴⁶⁸

Typical except in its breaches of courtroom decorum, the imagined district attorney’s hyperbolic invective—like Burroughs’ own⁴⁶⁹—overstates the prosecution’s case, to the disadvantage of those conference attendees who would have taken action against the centipede.⁴⁷⁰

Burroughs’ goal, however, is not to have his readers pity the defendants,⁴⁷¹ least of all “Fingers” Schafer, the Lobotomy Kid, whom the prosecutor next attacks:

“And I would like to remind you, Gentlemen and Hermaphrodites of the Jury, that this Great Beast”—he points to Doctor Schafer—“has, on several previous occasions, appeared in this court charged with unspeakable crime of brain rape. . . . In plain English”—he pounds the rail of the jury box, his voice rises to a scream—“in plain English, Gentlemen, *forcible lobotomy*. . . .”⁴⁷²

That this argument is unfair, both to Schafer and to his codefendants, goes without saying, but that is not Burroughs’ main point. The argument is unfair to the jury, which on hearing it “gasps. . . . One dies of a heart attack. . . . Three fall to the floor writhing in orgasms of prurience. . . .”⁴⁷³ The prosecutor’s argument is the “brain rape” of the jurors, by a professional using his considerable rhetorical skills to tell them what to think. The district attorney’s attitude toward the jury is no better than the one he says Schafer has toward his lobotomized patients: “. . . “The Drones” he calls them with

468. Pp. 104-05 (original ellipsis except where bracketed).

469. See *infra* text accompanying note 496. One critic compares Burroughs not to the district attorney, but to the doctor he prosecutes: Both are guilty of “brain rape,” see *infra* text accompanying note 472, though Burroughs’ “narrator’s attempts at lobotomy are never forcible.” Hilfer, *supra* note 82, at 261; see *supra* text accompanying notes 97-103 and notes 353 & 392.

470. The chapter’s conclusion shows that some action was necessary. When no one moves against the huge centipede, it begins “rushing about in agitation. ‘Man, that mother fucker’s hungry, [. . .] I’m getting out of here, me.’ A wave of electric horror sweeps through the Conferents. . . . They storm the exits screaming and clawing. . . .” Pp. 105-06 (original ellipsis except where bracketed).

471. For example, he depicts one of those urging that they kill the centipede as “a fat, frog-faced Southern doctor who has been drinking corn out of a mason jar. . . . ‘Fetch gasoline!’ he bellows. ‘We gotta burn the son of a bitch like an uppity Nigra!’” P. 104; see *infra* text accompanying notes 496-97.

472. P. 105 (original emphasis; original ellipsis). See *supra* note 455.

473. P. 105 (original ellipsis).

a cynical leer of pure educated evil. . . ."⁴⁷⁴ The attorney's argument shows just such evil.⁴⁷⁵

The malice behind the prosecutor's invective appears also in his peroration: ". . . Gentlemen, I say to you that the wanton murder of Clarence Cowie must not go unavenged: This foul crime shrieks like a wounded faggot for justice at least!"⁴⁷⁶ The image of a "shriek[ing] . . . faggot" plays upon a likely juror stereotype, and the call for justice "at least" implies that the jury should add some additional punishment beyond what justice demands, to fulfill whatever prejudices against the defendants they hold, or have been given by the prosecutor. To meet the needs of his client, the state—or more likely, to satisfy the demands of the art and science of his

474. P. 105. Burroughs' attorney is reminiscent of the lawyer De Quincey describes as "one of those anomalous practitioners in lower departments of the law, who—what shall I say?—who, on prudential reasons, or from necessity, deny themselves all indulgence in the luxury of too delicate a conscience." De Quincey, *supra* note 22, at 48; *see id.* at 197-99. *See supra* note 461 and *infra* notes 487 & 507.

475. For discussions of jury arguments in capital cases, with an eye toward their manipulative nature, see Austin Sarat, *Speaking of Death: Narratives of Violence in Capital Trials*, in *THE RHETORIC OF LAW 135* (Austin Sarat & Thomas R. Kearns eds., 1994); Austin Sarat, *Violence, Representation, and Responsibility in Capital Cases: The View from the Jury*, 70 *IND. L.J.* 1103 (1995); Robert Weisberg, *Deregulating Death*, 1983 *SUP. CT. REV.* 305, excerpted in Streib, *supra* note 54, at 286.

The documentary *THE THIN BLUE LINE*, *supra* note 437, takes its name from prosecutor Douglas Mulder's closing argument at the death penalty phase of Randall Dale Adams' trial for killing a Dallas police officer; the trial judge, after reminiscing about his father's career as an FBI agent, called the prosecutor's use of this phrase very effective. *See also ADAMS ET AL.*, *supra* note 437, at 125-26. An appellate attorney for Adams, who most probably did not commit the murder, *see supra* note 437, indicated that "prosecutors in Dallas have said for years" that "any prosecutor can convict a guilty man; it takes a great prosecutor to convict an innocent man." There is further evidence that Adams' prosecutor is similar to Burroughs' district attorney: The prosecution's principal witness at the guilt phase of the trial, who ultimately confessed that he had committed the murder, acknowledged that the prosecutor had coached the witness, had agreed to drop charges against him, but had told him to deny under oath that any deals had been made. The star witness concluded from this that the prosecutor was "deceiving the jury, deceiving justice." *See also id.* at 253-55, 311-12. An eyewitness to the crime said that two other eyewitnesses "got paid for lying"; charges against them and against the daughter of one of them were also allegedly dropped. *See also id.* at 131-38. Further, the documentary implies that Adams became the target of the prosecution, rather than the apparent perpetrator, because Adams was old enough to be subject to the death penalty, while the other man was not. *See also id.* at 58-59. Note, *supra* note 437, at 747. No wonder Adams characterized the prosecutor as the man who is "trying to kill you." *See also id.* at 346 (quoting Adams' trial attorney after the Texas courts overturned his former client's conviction because of prosecutor misconduct: Adams' prosecutor "is scum and . . . now everyone knows it"). *See generally Ex parte Adams*, 768 *S.W.2d* 281 (Tex. Crim. App. 1989) (ordering new trial because of prosecutorial misconduct); Sherwin, *supra* note 437.

A more recent Texas death penalty case gained national notoriety when prosecutor Peter Speers used Jesse DeWayne Jacobs' confession to convict him of capital murder and then discredited the same confession in a subsequent prosecution. *See S.C. Gwynne, Guilty, Innocent, Guilty*, *TIME*, Jan. 16, 1995, at 38. The United States Supreme Court denied certiorari in the case, *Jacobs v. Scott*, 115 *S. Ct.* 711 (1995), and Jacobs was executed. In dissent, Justice Stevens wrote: "[F]or a sovereign State represented by the same lawyer to take flatly inconsistent positions in two different cases—and to insist on the imposition of the death penalty after repudiating the factual basis for that sentence—surely raises a serious question of prosecutorial misconduct." *Id.* at 712 (Stevens, J., dissenting). *See infra* note 497.

476. P. 105.

profession⁴⁷⁷—the district attorney manipulates all he encounters—defendants, jurors, presumably witnesses—feeding off them in a way not far removed from the methods of Hassan, the Party Leader, Benway, and the drug pusher.⁴⁷⁸

Thus trial lawyers⁴⁷⁹ might discover a bit of themselves in *Naked Lunch's* attack on professionals, as might all practicing attorneys.⁴⁸⁰ Through its monopoly, the bar renders the rest of the population dependent on lawyers' services⁴⁸¹; the clients are the addicts, and the lawyers their pushers.⁴⁸² How many lawyers regulate their practice according to the rules derived from the pyramid of need—"Never give anything away for nothing. . . . Never give more than you have to give Always take

477. See *supra* text accompanying notes 397, 429, 438-40, 444-45 & 458 and note 402.

478. Cf. James Boyd White, *The Ethics of Argument: Plato's Gorgias and the Modern Lawyer*, 50 U. CHI. L. REV. 849, 875-76 (1983) (quoting an imaginary Socrates addressing a contemporary lawyer):

The art of rhetoric is in fact the art of ministration to the pleasures of another, really a species of prostitution. As the sexual responses and energies of a prostitute are debased and debasing by the way they are employed, so also are your intellectual energies and responses, your ways of seeing things and describing them, your ways of making appeals and claims and arguments, the very workings of your mind and the feelings of your heart. When you represent an unjust client you are in the position of actually wanting an unjust result. And what do you get in return? A prostitute's pay. Like other flatterers you tend to become like the object of your flattery, but since you have so many and various objects of attention what you really give yourself is the character of none but that of the chameleon, who appears to be whatever suits the moment. In your trade you lose yourself.

Though speaking here of the lawyer's relationship to the client, White's Socrates also applies the same criticism to the lawyer's relationship with judge and jurors. *Id.* at 876-78, 884, 890. For a defense of the relationship White criticizes, see Philip Shuchman, *Relations Between Lawyers*, in *ETHICS AND ADVOCACY* 75 (1978), excerpted in Braybrooke, *supra* note 309, at 447.

479. A briefer jury argument in a paternity suit shows that these traits are not limited to prosecutors or to criminal trials. A.J.'s defense attorney effectively accuses the plaintiff of being "a God damned liar," p. 112, even though A.J. did in fact impregnate her as a result of one of his pranks. See *supra* text accompanying notes 322-37. According to a friend of A.J., "He used to go about with a water pistol shooting jism up career women at parties. Won all his paternity suits hands down. Never use his own jism you understand." P. 112.

480. Hunter S. Thompson, whose political commentary owes much to Burroughs, see *supra* note 355, has provided a practicing attorney worthy of inclusion in *Naked Lunch's* attack on professionals: the unnamed three-hundred-pound Samoan lawyer who accompanies the narrator of HUNTER S. THOMPSON, *FEAR AND LOATHING IN LAS VEGAS: A SAVAGE JOURNEY TO THE HEART OF THE AMERICAN DREAM* (1971), during a Las Vegas jaunt marked by a series of drug, sex, and weapons offenses. See Marco Acosta, *Afterword to OSCAR ZETA ACOSTA, THE REVOLT OF THE COCKROACH PEOPLE* 259, 262 (Vintage Books 1989) (identifying radical Chicano attorney Oscar Zeta Acosta as the model for the Samoan attorney).

481. The classic attack on the monopolistic tendencies of professionals appears in MILTON FRIEDMAN, *CAPITALISM AND FREEDOM* 137-60 (2d ed. 1982) ("Occupational Licensure"). For an elaboration of this attack applied specifically to lawyers, see Richard A. Posner, *The Material Basis of Jurisprudence*, 69 IND. L.J. 1, 13-20 (1993).

482. Cf. Doreen McBarnet, *Legal Creativity: Law, Capital and Legal Avoidance*, in *LAWYERS IN A POSTMODERN WORLD: TRANSLATION AND TRANSGRESSION* 73 (Maureen Cain & Christine B. Harrington eds., 1994) (sociological account of how lawyers provide law avoidance to their clients).

everything back if you possibly can”⁴⁸³ Lawyers who do build their practice on this foundation—wouldn’t you?—establish the algebra of their own need: In order to succeed under this standard, they must view clients, employees, adversaries, everyone with whom they deal professionally as candidates for consumption; such lawyers must be “[l]arval entities waiting for a Live One.”⁴⁸⁴

Judges fare slightly better than lawyers in *Naked Lunch*, but only because Burroughs does not portray them directly. Uncomplimentary references to judging are prominent, however. William Lee ends the encounter that opens the untitled first chapter⁴⁸⁵ by saying, “‘Well,’ . . . ‘duty calls. As one judge said to another: ‘Be just and if you can’t be just, be arbitrary.’”⁴⁸⁶ The novel’s clearest reflection of the arbitrariness of judicial behavior is the County Clerk, who while not a judge, controls “the Old Court House” in Interzone:

Civil cases are, in fact, tried there, the proceeding inexorably dragging out until the contestants die or abandon litigation. This is due to the vast number of records pertaining to absolutely everything, all filed in the wrong place so that no one but the County Clerk and his staff of assistants can find them, and he often spends years in the search.⁴⁸⁷

483. See *supra* text accompanying note 127. Most of Dickens’ lawyers operate according to these rules. See generally Larry M. Wertheim, *Law, Literature and Morality in the Novels of Charles Dickens*, 20 WM. MITCHELL L. REV. 111 (1994). The clearest example is Mr. Vholes, a solicitor in *Bleak House*: “He is repeatedly referred to as a serpent or cannibal gorging himself on [his client] Richard Carstone.” *Id.* at 128. For twentieth century examples, see STEVEN J. KUMBLE & KEVIN J. LAHART, CONDUCT UNBECOMING: THE RISE AND RUIN OF FINLEY, KUMBLE 278, 301 (1990) (referring to Kumble’s former partners as “a bunch of disloyal pricks Everything they do can be summed up: ‘Me. Me. More. More.’”). Kumble’s description of the final days of his law firm reads like a passage from *Naked Lunch*: “[T]his was like a fire in a theater with people trampling each other to get to the exits, like an army in rout. And not only mass confusion. People had become like animals.” *Id.* at 276. For a less than flattering portrait of Kumble, see Mark Stevens, *Power of Attorney: The Rise of the Giant Law Firms 38* (1987) (“a P.T. Barnum of the legal profession”).

484. See *supra* text accompanying notes 379-80. For generally similar analyses, but at different levels of restraint, see PETER MEGARGEE BROWN, RASCALS: THE SELLING OF THE LEGAL PROFESSION (1989); ANTHONY T. KRONMAN, THE LOST LAWYER: FAILING IDEALS OF THE LEGAL PROFESSION 294-300, 369-70 (1993); SOL M. LINOWITZ, THE BETRAYED PROFESSION: LAWYERING AT THE END OF THE TWENTIETH CENTURY 13-14, 22-24, 31-35, 40-42 (1994).

485. See *supra* text accompanying notes 145-48.

486. P. 4. Quoting this line, Eric Mottram proclaims, “Doctor and judge stand hand in hand at the centre of the spatial system of the book. *The Naked Lunch* is in one sense a complex documentation of the power they represent The victim is the vulnerable human being” MOTTRAM, *supra* note 23, at 47.

487. P. 169. Just as characters in De Quincey’s *Confessions of an English Opium Eater* correspond to Doctor Benway and to Burroughs’ imaginary trial lawyer, see *supra* notes 461 & 474, so there is also a lawyer’s “clerk” corresponding to the County Clerk. See De Quincey, *supra* note 22, at 199. See *infra* note 507. Even though the County Clerk is not technically a judge, one critic refers to this chapter as “a court room scene.” GOODMAN, *supra* note 5, at 219.

In this Kafkaesque world⁴⁸⁸ the County Clerk is more powerful than any judge; like the talking anus or a cancer or virus,⁴⁸⁹ this bureaucrat has completely taken over the judicial system.

The powerful County Clerk is a truly repugnant figure. Lee, who has gone to the Courthouse (in an Interzone suburb appropriately named Pigeon Hole) in order "to avoid eviction from the house he has occupied for ten years without paying rent," finds the Clerk in his office "gumming snuff, surrounded by six assistants . . . [.] talking."⁴⁹⁰ The Clerk's monologue, in a heavy accent that suggests that Pigeon Hole is located not only in Interzone but also in the American South,⁴⁹¹ rambles for six pages, with digressions within digressions,⁴⁹² as his sycophants politely listen and Lee waits to be acknowledged. The bureaucrat's topics range from his wife's drug habit, to reminiscence of sexual intercourse with a horse, to his underage African-American mistress, to watching an "'ol' nigger . . . [who] pulls himself off with steel wool,"⁴⁹³ to the burning of a blind Negro, to "'com[ing] on Ted Spigot ascrewin a mud puppy," to "'a nigra who got the hydrophobia from a cow."⁴⁹⁴

The indulgence the Clerk's listeners allow him suggests the deference powerful persons, especially judges,⁴⁹⁵ extort from their employees and hangers-on. Underscoring this extortion is the conversation the listeners have

488. Again, Burroughs alludes to Kafka's *The Trial*. Cf. 1984 TRIAL, *supra* note 413, at 114-26, 152-62 (describing excruciating delays in court procedure). See *supra* text accompanying note 413 and note 456. Compare pp. 171-72 (describing Lee's entrance to the courthouse, where he nearly falls through a crumbling staircase, and encounters a painter's scaffold and a corridor of offices nailed shut) with 1984 TRIAL, *supra*, at 63, 116, 144-47 (describing roughly similar experiences).

489. See *supra* text accompanying note 461.

490. Pp. 170, 172.

491. "The County Clerk sequence in *Naked Lunch* derived from contact with the county clerk in Cold Springs, Texas." Burroughs, *Assassins*, *supra* note 436, at 16, 16; see MOTTRAM, *supra* note 23, at 121. Cold Spring is the county seat of Texas' San Jacinto County; in 1947 Burroughs lived on a farm near New Waverly, Texas, approximately twenty miles from Cold Spring. MORGAN, *supra* note 39, at 134. For another scene with multiple locales, see *supra* text accompanying note 378.

492. Pp. 172-77.

493. P. 175.

494. P. 176. A "mud puppy" is an agriculture student. ERIC PARTRIDGE, A CONCISE DICTIONARY OF SLANG AND UNCONVENTIONAL ENGLISH 292 (Paul Beale ed., 1989) (defining "mud pup"). For an example of a judge whose tendency to reminisce might have affected the performance of his duties, see *supra* note 475; see also ADAMS ET AL., *supra* note 437, at 126 (noting that the prosecutor's closing argument in the death penalty phase of Adams' Texas murder trial left the trial judge with "tears welling in his eyes").

495. Cf. JOSEPH C. GOULDEN, THE BENCHWARMERS: THE PRIVATE WORLD OF THE POWERFUL FEDERAL JUDGES 6-9 (1974). Goulden's thesis in these pages is "Because his position does command *ex officio* respect, a federal judge spends his time immersed in sycophants. Many of them are silly enough to listen to the flattery, or—worse—to believe it." *Id.* at 6; see *id.* at 12-13; DAVID MARGOLICK, AT THE BAR: THE PASSIONS AND PECCADILLOES OF AMERICAN LAWYERS 191-92 (1995). State court judges are certainly not immune to this syndrome.

to endure, which is excessive, even for *Naked Lunch*.⁴⁹⁶ “Racism” seems inadequate to describe the County Clerk’s attitudes, evidenced for example in his account of the blind man’s burning:

“[. . .] Nigger had the aftosa and it left him stone blind. . . . So this white girl down from Texarkana screeches out:
“‘Roy, that ol’ nigger is looking at me so nasty. Land’s sake I feel just dirty all over.’
“‘Now, Sweet Thing, don’t fret yourself. Me an’ the boys will burn him.’
“‘Do it slow, Honey Face. Do it slow. He give me a sick headache.’
“‘So they burned the nigger and that ol’ boy took his wife and went back up to Texarkana without paying for the gasoline and Old Whispering Lou runs the service station couldn’t talk about nothing else all Fall: ‘These city fellers come down here and burn a nigger and don’t even settle up for the gasoline.’”⁴⁹⁷

Like many a judge, the County Clerk focuses on a little injustice while overlooking an infinitely greater one, one he does not see because it accords with his own prejudices.⁴⁹⁸

The County Clerk’s sycophants have apparently realized the necessity of accepting his prejudices, and so too does William Lee. Ignored at length, and then scared when the Clerk threatens to go to the “privy,” where he “often spent weeks . . . living on scorpions and Montgomery Ward catalogues,” Lee

496. See also pp. 126-27 (County Clerk describes Doc Scranton, whose “prolapsed asshole” seeks out erect penises as the mouths of Willy the Disk and Fats Terminal seek out junk); see *supra* text accompanying notes 152 & 243-44. Robin Lydenberg notes this same similarity. Lydenberg, *supra* note 26, at 28.

497. Pp. 175-76 (original ellipsis except where bracketed); cf. HOWARD, *supra* note 51, at 45 (describing a Southern lynching that ended with burning). For an account of justice twisted by racism in a Texas town not far (either in miles or in spirit) from the one satirized by Burroughs, see *supra* note 491, see NICK DAVIES, *WHITE LIES: RAPE, MURDER, AND JUSTICE TEXAS STYLE* (1991). Though the prosecutor in Conroe, Texas, victimized Clarence Brandley, a black janitor charged with raping and murdering a white Texas schoolgirl, see *id.* at 134-35, 185-86, 189-91, 250-53 (describing prejudicial closing arguments to the jury and suppression of exculpatory evidence); see *supra* note 475; Davies also details the complicity of a series of judges in the scandalous proceedings that led to Brandley’s death sentence. See, e.g., *id.* at 119, 126-29, 226-27, 232-33, 264-65, 348-52, 362-65 (including ex parte meetings with the prosecutor, questionable legal rulings, and manipulation of Brandley’s scheduled execution date to match the birthday of a female courthouse clerk). Nine years after Brandley’s arrest, the Texas courts overturned his conviction. *Ex parte Brandley*, 781 S.W.2d 886, 894 (Tex. Crim. App. 1989) (Brandley’s “trial lack[ed] the rudiments of fairness”). For a catalog of judicial excesses in capital cases, see Stephen B. Bright & Patrick J. Kennan, *Judges and the Politics of Death: Deciding Between the Bill of Rights and the Next Election of Capital Cases*, 75 B.U. L. REV. 759 (1995).

The prosecution that resulted in Jesse DeWayne Jacobs’ execution, see *supra* note 475, also commenced in Conroe, Texas. See Gwynne, *supra* note 475, at 38. The prosecutor who successfully defended Jacobs’ death sentence, despite having discredited the confession on which it was based, was the same lawyer who resisted the overturning of Clarence Brandley’s capital conviction. See Davies, *supra*, at 370-72, 399.

498. For a similar failure of justice, see p. 178 (chauffeured car strikes pregnant mountain woman, causing her to miscarry in the road; after due investigation, the woman is “arrested . . . for a violation of the Sanitary Code”). See *infra* note 503 and accompanying text.

seeks the Clerk's attention through special pleading: "I'm appealing to you as one Razor Back to another," Lee says as he flashes a stolen identification card.⁴⁹⁹ The dubious bureaucrat quizzes Lee on his prejudices, and then rewards him when he passes the test:

The Clerk looked at the card suspiciously: "You don't look like a bone feed mast-fed Razor Back to me. . . . What do you think about the Jeeeeeews. . .?"

"Well, Mr. Anker, you know yourself all a Jew wants to do is doodle a Christian girl. . . . One of these days we'll cut the rest of it off."

"Well, you talk right sensible for a city feller. . . . Find out what he wants and take care of him. . . . He's a good ol' boy."⁵⁰⁰

Like a good lawyer, Lee has found the argument that will work, and like the drug addict that he is, he will do whatever is necessary to satisfy his needs, no matter how distasteful the means. But it is the Clerk, whom Lee addresses with the respect due a judge, whose prejudices dictate the successful argument. Those prejudices produce justice as worthless as junk: After ten years without paying rent, Lee really ought to be evicted.⁵⁰¹

If clients are addicts to their lawyers, lawyers are addicts to the judges they must petition. Too many judges take the attitude of the pusher, requiring cringing obeisance from the lawyers who appear before them, and punishing directly or indirectly those lawyers whose arguments fail to track

499. P. 177. "Razor Back" apparently refers either to geographic origin or educational background in Arkansas. See *supra* note 491. Either way, the enthusiasm attributed to the County Clerk may also be found in judges, who have been among the most obnoxious state chauvinists and college sports fans I have ever known.

500. P. 177 (original ellipsis). When asked by the judge in the 1964 Massachusetts obscenity proceeding against *Naked Lunch* whether this passage offended him "as a Jew," Allen Ginsberg "exploded, 'No, Burroughs is defending the Jews here. Don't you realize he is making a parody of the monstrous speech and thought processes of a red-necked Southern, hate-filled type, who hates everybody, Jews, Negroes [sic], Northerners. Burroughs is taking a very moral position . . .'" GOODMAN, *supra* note 5, at 219 (quoting trial transcript). As described by Goodman, *id.* at 176-230, 235, the trial judge in this proceeding evidenced some of the traits of the County Clerk: ignorance (of the novel), prejudice (in the sense of having prejudged the legal issue), and a tendency to abuse lawyers and witnesses.

501. Burroughs also provides an aboriginal version of the corrupt judge:

The medicine man takes Yage and the identity of the murderer is revealed to him. As you may imagine, the deliberations of the medicine man during one of these jungle inquests give rise to certain feelings of uneasiness among his constituents.

"Let's hope Old Xiuptutol don't wig and name one of the boys."

"Take a curare and relax. We got the fix in. . ."

[. . .]

So Xiuptutol reels out of the jungle and says the boys in the Lower Tzpinno territory done it, which surprises no one. . . .

Pp. 110-11 (original ellipsis except where bracketed).

the judges' attitudes, both rational and irrational.⁵⁰² And too many judges, like the County Clerk, lose sight of the greater injustice while straining at the lesser.⁵⁰³ Thus judges, like lawyers, are subject to the devastating critique Burroughs levels at businessmen, politicians, governors, and professionals.⁵⁰⁴

Nor are scholars of the law immune. If the priests and acolytes of religion and philosophy share the characteristics of the drug trade,⁵⁰⁵ so too should teachers and students of the law. Burroughs parodies academics of all disciplines in the chapter "Campus of Interzone University," which is sandwiched between the pornography of "Hassan's Rumpus Room" and "A.J.'s Annual Party."⁵⁰⁶ The Professor (who apparently teaches English⁵⁰⁷) is as disorganized a lecturer as the County Clerk is a conversationalist, and they share many similar topics: last night's sex, "[a] Nigra hang[ing] from a cotton wood in front of The Old Court House," Doc Parker, "Hands' Benson Town Pervert," and a woman who slept with her daughter's corpse

502. See Goulden, *supra* note 495, at 12-15, 18-19; Margolick, *supra* note 495, at 188-90. "Astute trial lawyers quickly learn to exploit philosophical leanings of judges . . ." Goulden, *supra*, at 13. For a discussion of the ethical position of the lawyer who engages in such exploitation, see JAMES BOYD WHITE, WHEN WORDS LOSE THEIR MEANING: CONSTITUTIONS AND RECONSTITUTIONS OF LANGUAGE, CHARACTER, AND COMMUNITY 93-113 (contrasting rhetoric and dialectic in Plato's *Gorgias*).

503. This theme characterizes much of the criticism of the Rehnquist Court. See, e.g., Shaw v. Reno, 113 S. Ct. 2816 (1993) (White, J., dissenting); Sale v. Haitian Centers Council, 113 S. Ct. 2549 (1993) (Blackmun, J., dissenting); Payne v. Tennessee, 111 S. Ct. 2597 (1991) (Marshall, J., dissenting); McCleskey v. Zant, 111 S. Ct. 1454 (1991) (Marshall, J., dissenting); Webster v. Reproductive Health Servs., 492 U.S. 490 (1989) (Blackmun, J., dissenting); DeShaney v. Winnebago County Dep't of Social Servs., 489 U.S. 189 (1989) (Blackmun, J., dissenting); City of Richmond v. J.A. Croson Co., 488 U.S. 469 (1989) (Marshall, J., dissenting); McCleskey v. Kemp, 481 U.S. 279 (1987) (Brennan, J., dissenting); GIRARDEAU A. SPANN, RACE AGAINST THE COURT: THE SUPREME COURT AND MINORITIES IN CONTEMPORARY AMERICA 27-86, 119-49 (1993); CASS R. SUNSTEIN, THE PARTIAL CONSTITUTION 68-92 (1993). Cf. GATRELL, *supra* note 39, ch. 18 (describing the judges who imposed capital punishment in nineteenth century England in a chapter entitled "Furred Homicides, Sable Bigots"); KRONMAN, *supra* note 484, at 325-28 (arguing that judicial bureaucratization forces judges to rely on the legal perspectives of their subordinates, rendering the judges "monocular").

504. Judges, both actual and aspiring, who reject any possible similarity to the County Clerk should consider the words of Burroughs' assistant James Grauerholz, as interviewed by Nicholas Zurbrugg:

Let's go back . . . to the County Clerk in *Naked Lunch*, and you read—and it's really funny—this guy is a real cracker, he's the most bigoted, ugly, prejudiced asshole you could imagine, and as you're laughing at it, and so forth, you hear these echoes in yourself, and you recognize it in yourself.

Zurbrugg, *supra* note 392, at 24. Cf. KRONMAN, *supra* note 484, at 332-33 (likening the "managerial" judge to a manufacturer of pencils or any other commodity).

505. See *supra* text accompanying notes 381-92.

506. See *supra* text accompanying notes 81-119.

507. He rambles on about Coleridge's "The Rime of the Ancient Mariner." Pp. 86, 87. See *supra* note 449 and accompanying text. Burroughs' Professor bears some similarities to De Quincey's "Archididasalus." See De Quincey, *supra* note 22, at 36. See *supra* notes 461, 474 & 487.

for ten years.⁵⁰⁸ The students put up with this deplorable treatment,⁵⁰⁹ as well as with the degraded physical condition of the campus,⁵¹⁰ apparently because like the County Clerk, the Professor has authority to which they must defer. And like the County Clerk, the Professor uses his authority for his own gratification, discoursing on the previously mentioned topics because “The nostalgia fit is on me boys and will out willy silly.”⁵¹¹

Twenty years as a professor make me feel the thrust of this parody. I have had too many colleagues who share similarities with the Professor, who peddle junk to their students because the consumers are powerless to resist it, who devour students’ effort and time—the stuff of their lives—so that the professors can pursue their artistic or scientific pretensions.⁵¹² Indeed, I probably have been such a professor, for I surely could have chosen a course more useful to future lawyers than Law and Literature, or a novel more worthy of assignment in such a course than *Naked Lunch*, or a subject for a lengthy essay more valuable to those who look to law reviews for education.⁵¹³ But I continue to push the junk I like, confident of my share in the monopoly on entry to the legal profession given by tenure, the American Bar

508. Pp. 84-86. See Bliss, *supra* note 11, at 229-30.

509. The Professor also requires the all-male class to submit to a “short arm[]” inspection. P. 85.

510. P. 84:

Donkeys, camels, llamas, rickshaws, carts of merchandise pushed by straining boys, . . . [h]erds of sheep and goats and long-horned cattle pass between the students and the lecture platform. The students sit around on rusty park benches, limestone blocks, outhouse seats, packing crates, oil drums, stumps, dusty leather hassacks [sic], mouldy gym mats.

511. P. 84. For a somewhat optimistic assessment of this chapter, see Leddy, *supra* note 33, at 37 (“the Professor’s Coleridge lecture suggests that a fruitful author-audience [relationship] is possible.”). For a fictional account of another absurdly corrupt academic, see the portrayal of G. Alonso Oeuf in RICHARD FARINA, *BEEN DOWN SO LONG IT LOOKS LIKE UP TO ME* (1966). Oeuf successfully schemes to become a university president while seducing the girlfriend of a reluctant supporter, the novel’s protagonist; Oeuf gives both of them a venereal disease. *Id.* at 200-11, 262-67, 328. Farina’s mix of drugs, sex, and youthful revolt suggests a Burroughs influence. *Cf. id.* at 205 (in exchange for political support, Oeuf offers the protagonist a fellowship in “some groovy place like Tangier”).

512. *Cf.* KRONMAN, *supra* note 484, at 268-69 (criticizing the effort of law professors who see themselves as “legal scientist[s]” to “reconstruct the professional training of law students along more-scientific lines”); J. Harvie Wilkinson III, *Legal Education and the Ideal of Analytic Excellence*, 45 STAN. L. REV. 1659, 1661 (1993) (bemoaning the fact that “[m]odern legal education is in danger of forsaking its classroom roots” because “[t]he law school community is beset with diversions and with other pursuits”). For a muckraking indictment of the university professoriate, see CHARLES J. SYKES, *PROFSCAM: PROFESSORS AND THE DEMISE OF HIGHER EDUCATION* (1988). For muckraking regarding legal education, see ELEANOR KERLOW, *POISONED IVY: HOW EGOS, IDEOLOGY, AND POWER POLITICS ALMOST RUINED HARVARD LAW SCHOOL* (1994); Manuel R. Ramos, *Legal and Law School Malpractice: Confessions of a Lawyer’s Lawyer and Law Professor*, 57 OHIO ST. L.J. 861, 899, 906 (1996); see also Margolick, *supra* note 495, at 237-39.

513. *Cf.* Margolick, *supra* note 495, at 220-21, 225-26 (on trendiness in legal education and pedantry in legal scholarship). Regarding my experience in assigning *Naked Lunch*, see *supra* note †.

Association's accreditation process, and my state supreme court,⁵¹⁴ as my students mortgage their futures to pay the tuition charges I encourage my dean to raise every year.⁵¹⁵

My students and those of other professors are not entirely victims, however; they show all the signs of addiction.⁵¹⁶ In class the students at Interzone University "drink corn from mason jars, coffee from tin cans, smoke gage (marijuana) in cigarettes made from wrapping paper and lottery tickets . . . shoot junk with a safety pin and dropper, study racing forms, comic books, Mayan codices. . . ."⁵¹⁷ When the Professor actually tries to discuss an English poem, the students resist forcibly: "A hundred juvenile delinquents . . . switch blades clicking like teeth move at him."⁵¹⁸

The students prefer junk to education, because they have become

514. Except for lawyers already admitted to practice in another jurisdiction, most (but not all) state supreme courts and other licensing agencies for lawyers allow only graduates of law schools accredited by the American Bar Association to take the bar examination. See Richard A. Posner, *Legal Scholarship Today*, 45 Stan. L. Rev. 1647, 1655 (1993) ("Academic law is artificially sustained, indeed bloated, by the fact that states, under pressure from the legal profession, require prospective lawyers to spend three years at an accredited law school.").

One new law school, denied accreditation by the American Bar Association's Section on Legal Education and Admissions to the Bar, has sued the Association and others, alleging that their use of the accrediting power violates federal antitrust laws by keeping law faculty salaries high and faculty services to students low, thus increasing tuition costs and restricting access to the legal profession. Complaint, *Massachusetts School of Law v. American Bar Association*, No. 93-6206 (E.D. Pa. filed Nov. 23, 1993), reprinted in 1 MSL L. Rev. 3, 3 (1994) (including opinion letters relied on in the litigation). See generally LAWRENCE R. VELVEL & SARAH HOOKE LEE, *THE DEEPLY UNSATISFACTORY NATURE OF LEGAL EDUCATION TODAY: A SELF STUDY REPORT ON THE PROBLEMS OF LEGAL EDUCATION AND ON THE STEPS THE MASSACHUSETTS SCHOOL OF LAW HAS TAKEN TO OVERCOME THEM* (1992). While that suit was pending, the Association entered into a consent decree in an antitrust action filed by the Department of Justice, in which the bar agreed to end accreditation review of faculty salaries and its ban on for-profit law schools, to restrict faculty participation in the accreditation process, and to study its standards regarding student-faculty ratio, teaching load, and other similar topics. See Henry J. Reske, *ABA Settles Antitrust Suit on Accreditation*, A.B.A. J., Aug. 1995, at 24. After the district court granted summary judgment against Massachusetts School of Law, 937 F. Supp. 435 (E.D. Pa. 1996), the Justice Department filed an amicus brief in the Third Circuit recommending reversal and remand. See BNA Antitrust and Trade Reg. Rep., Nov. 21, 1996, at d6.

515. See John R. Kramer, *Who Will Pay the Piper or Leave the Check on the Table for the Other Guy*, 39 J. Legal Educ. 655 (1989). According to Kramer, between 1977-78 and 1987-88 public and private law school tuition increased 171.6% and 183.2%, respectively, while the Consumer Price Index increased only 85.8%, *id.* at 657; during the same period gross budgeted expenses for law schools increased 189.9%, with one fourth of the increase going to faculty salaries, *id.* at 662, 663. In 1989 Kramer estimated \$20,000 to \$25,000 as "a reasonable average debt range for most [law school] graduates," with \$50,000 to \$60,000 as "the outer limits . . . in the next few years," *id.* at 673; "[a]fter 1992 or thereabouts, however, the \$60,000 figure could readily be breached," *id.* In 1992 David L. Chambers estimated the average law graduate's debt at \$40,000. David L. Chambers, *The Burdens of Educational Loans: The Impacts of Debt on Job Choice and Standards of Living for Students at Nine American Law Schools*, 42 J. Legal Educ. 187, 187 (1992).

516. One critic summarizes the chapter "Campus of Interzone University" with "[T]he entire process of education, much like the repeated use of junk, causes those individuals who come in continued contact with it to lose their sexuality, their productivity and, ultimately, their personal identities as well." Bliss, *supra* note 11, at 229.

517. P. 84 (original ellipsis).

518. P. 86 (original ellipsis).

habituated—addicted—to junk.⁵¹⁹ It has become fashionable to decry the state of higher education,⁵²⁰ but as with drugs,⁵²¹ no significant change will occur until consumer demand changes. Every professor has seen students elect courses where the grades are easy or the work is light, even though the students know they would learn more from a more demanding class. In fact, though they and I strive to deny it, that is why most of my Law and Literature students choose the course: Read novels instead of cases and statutes on Sales and Leases? Wouldn't you?⁵²²

So law teachers and students find themselves engaged in a junk transaction. We professors push either legal theory or practical skills, but both are valueless, as Burroughs shows. Though literally thousands of pages have been written about the current crisis in legal theory,⁵²³ Burroughs

519. For example, legal education addicts many of its students to a particular conception of the lawyer's role in society. See Jonathan R. Macey, *Civic Education and Interest Group Formation in American Law Schools*, 45 STAN. L. REV. 1937, 1952 (1993):

From the moment students enter law school, a relentless, inexorable process of preference formation begins. Law students' preferences are shaped to mimic the institutional preferences of the legal community. . . .

. . . [D]uring law school, law students begin to view the legal process through the eyes of a lawyer: The value of the lawyer's role in society is emphasized, while its costs to society generally are ignored or heavily discounted.

Similar points are made in CHRIS GOODRICH, *ANARCHY AND ELEGANCE: CONFESSIONS OF A JOURNALIST AT YALE LAW SCHOOL* (1991); RICHARD D. KAHLBERG, *BROKEN CONTRACT: A MEMOIR OF HARVARD LAW SCHOOL* (1992); Duncan Kennedy, *Legal Education as Training for Hierarchy*, in *THE POLITICS OF LAW: A PROGRESSIVE CRITIQUE* 38 (David Kairys ed., rev. ed. 1990); ROBERT V. STOVER, *MAKING IT AND BREAKING IT: THE FATE OF PUBLIC INTEREST COMMITMENT DURING LAW SCHOOL* (Howard S. Erlanger ed., 1989).

520. See, e.g., WILLIAM J. BENNETT, *TO RECLAIM A LEGACY: A REPORT ON THE HUMANITIES IN HIGHER EDUCATION* (1984); ALLAN BLOOM, *THE CLOSING OF THE AMERICAN MIND: HOW HIGHER EDUCATION HAS FAILED DEMOCRACY AND IMPOVERISHED THE SOULS OF TODAY'S STUDENTS* (1987); PAGE SMITH, *KILLING THE SPIRIT: HIGHER EDUCATION IN AMERICA* (1990); SYKES, *supra* note 512.

521. See *supra* text accompanying notes 133-34.

522. One teacher of Law and Literature says of his students:

[T]hey have a sense that when they come into a course about law and literature, this will be soft and warm and comfortable and cuddly, as opposed to law, which is hard and scientific and so forth. I try to break down that kind of thinking, but it is there nevertheless.

Law, Literature, and the Humanities: Panel Discussion, 63 U. CIN. L. REV. 387, 395 (1994) (comment of David Ray Papke).

523. See, e.g., Paul Brest, *The Fundamental Rights Controversy: The Essential Contradictions of Normative Constitutional Scholarship*, 90 YALE L.J. 1063 (1981); Marianne Constable, *Genealogy and Jurisprudence: Nietzsche, Nihilism, and the Social Scientification of Law*, 19 LAW & SOC. INQUIRY 551 (1994); STANLEY FISH, *DOING WHAT COMES NATURALLY: CHANGE, RHETORIC, AND THE PRACTICE OF THEORY IN LITERARY AND LEGAL STUDIES* (1989); Stanley Fish, *The Law Wishes to Have a Formal Existence*, in *THERE'S NO SUCH THING AS FREE SPEECH AND IT'S A GOOD THING, TOO* 141 (1994) [hereinafter FISH, *FREE SPEECH*]; PETER FITZPATRICK, *THE MYTHOLOGY OF MODERN LAW* (1992); Robert W. Gordon, *Historicism in Legal Scholarship*, 90 YALE L.J. 1017 (1981); Robert W. Gordon, *New Developments in Legal Theory*, in Kairys, *supra* note 519, at 413; Posner, *supra* note 514; Posner, *supra* note 481; Joseph William Singer, *The Player and the Cards: Nihilism and Legal Theory*, 94 YALE L.J. 1 (1984);

captures the problem with overreliance on theory in an aphorism in *Naked Lunch's* "Atrophied Preface": "Abstract concepts, bare as algebra, narrow down to a black turd or a pair of aging cajones."⁵²⁴ Theory is as dead as excrement, or if still alive, as moribund as ancient testicles. Those law professors who tout theory and force it relentlessly on their students are like the pushers of philosophy, turning "live orgones into dead bullshit."⁵²⁵

Practical training is no more valuable, as Burroughs indicates at greater length. When the Interzone students turn on the Professor with switchblades raised, he first attempts to hide, and when this fails, gives his students valuable skills training, a life lesson very high on the list of those taught in law school:

"If it wasn't for my lumbago can't rightly bend over I'd turn them offering my Sugar Bum the way baboons do it. . . . If a weaker baboon be attacked by a stronger baboon the weaker baboon will either (a) present his hump fanny I believe is the word, gentlemen, heh heh for passive intercourse or (b) if he is a different type baboon more extrovert and well-adjusted, lead an attack on an even weaker baboon if he can find one."⁵²⁶

This lesson, shortened to the slogan "Find the weakest baboon,"⁵²⁷ explains the impact and underlying reasoning of far too many cases and statutes,⁵²⁸

Mark Tushnet, *Legal Scholarship: Its Causes and Cure*, 90 YALE L.J. 1205 (1981). See generally MINDA, *supra* note 99.

524. P. 224. "Cojones" is Spanish slang for "testicles." SIMON AND SCHUSTER'S INTERNATIONAL DICTIONARY: ENGLISH/SPANISH SPANISH/ENGLISH 1055 (Tana de Gamez ed., 1973). Burroughs' misspelling may be inadvertent, or a play on the Spanish word "cajon," one meaning of which is "coffin." *Id.* at 1008. Cf. Bliss, *supra* note 11, at 398.

525. See *supra* text accompanying notes 389-90.

526. P. 86 (original emphasis; original ellipsis). Cf. RADIN, *supra* note 309, at 18-19 (in an early study of business ethics, comparing the human desire for prestige through the acquisition of property to baboon behavior):

[T]he most powerful male tolerates the presence of weaker ones only if his superiority is in some way acknowledged. . . . The popular belief, therefore, that animals of the same species will not attack one another except as rivals for food or for sex-gratification is little better than a superstition. It is unfortunately true that . . . baboons are no better than men.

See *supra* note 299.

527. P. 87.

528. See generally William J. Chambliss, *On Lawmaking*, in Chambliss & Zatz, *supra* note 132, at 3; J. Allen Whitt, *Toward a Class-Dialectical Model of Power: An Empirical Assessment of Three Competing Models of Political Power*, in Chambliss & Zatz, *supra*, at 261. For examples in specific areas of law, see SUSAN BROWNMILLER, *AGAINST OUR WILL: MEN, WOMEN AND RAPE* (1975); SUSAN ESTRICH, *REAL RAPE* (1987); Hay et al., *supra* note 75; MORTON J. HORWITZ, *THE TRANSFORMATION OF AMERICAN LAW, 1780-1860* (1977); E.P. THOMPSON, *WHIGS AND HUNTERS: THE ORIGIN OF THE BLACK ACT* (1975). See *supra* note 503.

and of far too many trial tactics and negotiation strategies.⁵²⁹ After enough times watching the weakest baboon either submit or be destroyed, after enough opportunities to imagine oneself leading the baboon charge, many law students will harden into the latter role, making the same practical choice as the Sailor.⁵³⁰ Addicts to their own teachers, they will survive by becoming pushers themselves.

Other students, and some professors, will seek to escape, as Lee did.⁵³¹ I try to suggest to my students that Law and Literature provides a middle way, an escape from the different forms of pushing necessitated by legal theory and practice.⁵³² But this wisdom is no better than the Professor's at the end of "Campus of Interzone University," when his students become porcine: "Pigs rush up and the Prof. pours buckets of pearls into a trough. . . . 'I am not worthy to eat his feet,' says the fattest hog of them all. 'Clay anyhow.'"⁵³³ My feet of clay extend high above my ankles; my "middle way" falls somewhere between theory junk and practice junk, but it is still junk.⁵³⁴ A more honest suggestion to my students—to all students of the law—would be to repeat the story with which Burroughs ends "Ordinary Men and Women," the last line of which he reprises at the close of the novel: "In 1920s a lot of Chinese pushers around found The West so unreliable, dishonest and wrong, they all packed it in, so when an Occidental junky came to score, they say: 'No glot. . . . C'lom Fliday. . . .'"⁵³⁵ From the various addictions of the law there seems to be no possibility of miraculous withdrawal.⁵³⁶

529. See generally Robert J. Condlin, *Clinical Education in the Seventies: An Appraisal of the Decade*, 33 J. LEGAL EDUC. 604 (1983); Robert Condlin, *The Moral Failure of Clinical Legal Education*, in THE GOOD LAWYER: ROLES AND LAWYERS' ETHICS 317 (David Luban ed., 1983); Robert J. Condlin, *Socrates' New Clothes: Substituting Persuasion for Learning in Clinical Practice Instruction*, 40 MD. L. REV. 223 (1981); cf. Eva S. Nilsen, *The Criminal Defense Lawyer's Reliance on Bias and Prejudice*, 8 GEO. J. LEGAL ETHICS 1 (1994) (discussing clinic students' dilemma over the use of stereotypes in "zealous advocacy"); THOMAS L. SHAFFER & ROBERT F. COCHRAN, JR., *LAWYERS, CLIENTS, AND MORAL RESPONSIBILITY* 12-13 (1994) (criticizing the absence of conscience in student strategies and lawyer critiques at a national client counseling competition).

530. See *supra* text accompanying notes 228-38.

531. See *supra* text accompanying notes 260-93.

532. See David A.J. Richards, *Liberal Political Culture and the Marginalized Voice: Interpretive Responsibility and the American Law School*, 45 STAN. L. REV. 1955 (1993).

533. P. 88 (original ellipsis).

534. Thus my situation resembles the one Anthony Channell Hilfer ascribes to Burroughs' narrator: "[H]e is in tune with modern atonality and portrays everything as mediated and anyone's reality as the form of junk to which he happens to be addicted, so that what really matters is who can impose his fantasy." Hilfer, *supra* note 82, at 263 (original emphasis; parenthetical omitted).

535. P. 144 (original ellipsis); see p. 235. See also Leddy, *supra* note 33, at 38 (comparing Burroughs as author to the Chinese pushers). On the significance of such "correspondences" in *Naked Lunch*, see *supra* note 227. See also Bliss, *supra* note 11, at 407.

536. Cf. Austin Sarat & Thomas R. Kearns, *Making Peace with Violence: Robert Cover on Law and Legal Theory*, in LAW'S VIOLENCE, *supra* note 24, at 211, 242: "Violence and the law can never adequately and satisfactorily be reconciled. They are social facts in opposition that no amount of theoretical ingenuity can harmonize."

IV. A HOPEFUL CONCLUSION?

Of course the situation for legal education is not quite so bleak as I suggest, just as the situations for commerce, politics, government, religion, philosophy, and the professions in general are not quite as bleak as Burroughs suggests. *Naked Lunch* intentionally overdraws its characters and their plights, just as it overstates the cases against capital punishment and pornography and for drug decriminalization. There is a streak of adolescence in Burroughs' work, a childish disappointment that the world is not better than it is.⁵³⁷ This immaturity results in overstatement, which is the source of the novel's incredible power and vitality, but also its confession of error, Burroughs' acknowledgment that his critique applies to his own work too.⁵³⁸

Burroughs doubts the efficacy of words, yet he is a powerful communicator. Lee doubts the possibility of withdrawal, yet he kicks the habit.⁵³⁹ A.J. is a rapacious businessman and Benway a predatory professional, but A.J.'s choice of political parties is surprising,⁵⁴⁰ as is Benway's insight into the nature of bureaucracy.⁵⁴¹ Similar inconsistencies mark the real world. Justices Harry Blackmun and Lewis Powell have changed their minds about the death penalty,⁵⁴² while Judges Richard Posner, Whitman Knapp, and Robert Sweet have advocated drug decriminalization.⁵⁴³ Among philoso-

537. Cf. RICHARD A. POSNER, *LAW AND LITERATURE: A MISUNDERSTOOD RELATION* 140-46 (1988) (characterizing "the 'Romantic' temperament [a]s one of humankind's fundamental moods, reflecting the boundless egotism of early childhood and the sense of loss that accompanies growing up" and championing instead "the turn from Romance to maturity"); see *supra* note 254.

538. See *supra* text accompanying notes 97-103 and notes 353 & 392.

539. See *supra* note 214.

540. Like Lee, A.J. is a Factualist, see *supra* note 343 and accompanying text, which some critics consider the most enlightened of Interzone's political parties. E.g., Ansen, *supra* note 96, at 113; MCCARTHY, *supra* note 6, at 49; MORGAN, *supra* note 39, at 353; Skerl *Introduction*, *supra* note 4, at xi; Tanner, *supra* note 25, at 119.

541. See *supra* text accompanying notes 460-61.

542. Callins v. Collins, 114 S. Ct. 1127, 1130 (1994) (Blackmun, J., dissenting) ("I feel morally and intellectually obligated simply to concede that the death penalty experiment has failed."); Randall Coyne, *Marking the Progress of a Humane Justice: Harry Blackmun's Death Penalty Epiphany*, 43 U. KAN. L. REV. 367 (1995); JOHN JEFFRIES, JR., JUSTICE LEWIS F. POWELL, JR. 451 (1994) (quoting Justice Powell in private conversation in 1991: "... I have come to think that capital punishment should be abolished.").

543. Tony Mauro, *Legalize Marijuana, Prominent Jurist Says*, USA TODAY, Sep. 14, 1995, at 2A (reporting Posner's comments in the *Times Literary Supplement*); Deborah Pines, *Knapp Urges 'Serious' Thought to Decriminalization of Drugs*, N.Y.L.J., Mar. 26, 1993, at 1 (reporting speech of March 23, 1993, to Merchants Club in New York City, advocating federal decriminalization); Robert Sweet, *The War on Drugs Is Bankrupt*, LEGAL TIMES, Dec. 18 & 25, 1989, at 20 (excerpting speech of December 12, 1989, to the Cosmopolitan Club in New York City); see Robert W. Sweet & Edward A. Harris, *Just and Unjust Wars: The War on the War on Drugs—Some Moral and Constitutional Dimensions of the War on Drugs*, 87 Nw. U. L. REV. 1302 (1993) (reviewing THOMAS SZASZ, *OUR RIGHT TO DRUGS: THE CASE FOR A FREE MARKET* (1992)); Whitman Knapp, *Dethrone the Czar: Congress Should Repeal All Federal Drug Laws*, LOS ANGELES DAILY J., May 14, 1993, at 6; cf. Pines, *supra*, at 28 (listing five other judges publicly advocating decriminalization); Henry J. Reske, *Senior Judge Declines Drug Cases*, A.B.A. J., July 1993, at 22 (reporting United States District Judge Jack B. Weinstein's

phers, the skeptic Richard Rorty has faced the consequences of his theories and blinked slightly, advocating solidarity as a public value, despite his conviction that all such values are contingent.⁵⁴⁴ Many men, even some law professors,⁵⁴⁵ have changed their habits regarding pornography. So why should I put so much faith in pessimism? Perhaps there is a middle way But lest this forecast become too hopeful,⁵⁴⁶ we should remember Ginsberg's injunction to Burroughs, which is also *Naked Lunch's* message about our lives: "Don't hide the madness."

refusal to accept drug cases, in part because of dissatisfaction with the "war on drugs").

544. RORTY, *supra* note 438, at 189-98. *See supra* note 438. *See generally* MINDA, *supra* note 99, at 161-63. Stanley Fish criticizes Rorty's equivocation, Fish, *Free Speech, supra* note 523, at 215-19, but verges on a similar equivocation himself by admitting that he should be skeptical of his own skepticism. *See, e.g., id.* at 178:

The alternative to my account would be one in which the law's operations were grounded in a reality (be it God or a brute materiality or universal moral principles) independent of historical process To be sure, the possibility that such an independent reality may reveal itself to me tomorrow remains a live one, but

See also id. at 179 (ours is "a world without foundational essences—the world of human existence; there may be another, more essential one, but we know nothing of it"). *See generally* MINDA, *supra*, at 163-64. For Alasdair MacIntyre's Aristotelian means of escaping the manipulative world he describes, *see supra* notes 380, 451 & 461, *see* MACINTYRE, *supra* note 380, chs. 10-18.

545. For a discussion of one man's former habits, *see supra* note 85.

546. Richard Rorty's self-contradictory embrace of solidarity, *see supra* note 544, has drawn vigorous criticism as unrealistic, implicitly conservative, and insufficiently radical. *See* Fish, *Free Speech, supra* note 523, at 215-19; Allan C. Hutchinson, *The Three 'Rs': Reading/Rorty/Radically*, 103 HARV. L. REV. 555 (1989) (book review); Joseph William Singer, *Should Lawyers Care About Philosophy*, 1989 DUKE L.J. 1752, 1755-68 (1989) (book review); Joan C. Williams, *Rorty, Radicalism, Romanticism: The Politics of the Gaze*, 1992 WISC. L. REV. 131, 143-55 (1992) (book review).

