

TRIBHUVAN UNIVERSITY

William S. Burroughs' *Naked Lunch* as Satire

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Letter of Recommendation

Mr. Netra Prasad Luitel has completed his thesis entitled "Satire in William S. Burroughs *Naked Lunch*" under my supervision. He carried out his research work from September 2009 A.D. to April 2010 A.D. I hereby recommend his thesis to be submitted for viva voce.

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A Letter of Approval

This is to certify that the thesis entitled “Satire in William S. Burroughs *Naked Lunch*” by Netra Prasad Luitel submitted to the Central Department of English, Tribhuvan University has been approved by the undersigned members of the Research Committee.

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Abstract

The present research work is a study to see William S. Burroughs's novel *Naked Lunch* as a satirical novel of Post War era. The study focuses on the aspects of the novel that directly exposes the contemporary American capitalistic norms and value of the time. The people and the characters that the novel talks about are very satirical who indulge in practice of excessive wandering in search of drug, drug use, murdering for nothing, sexual indulgences, pseudo-scientific experiments, sexual orientation, sexual fantasies, economic conspiracy and struggle for power. The novel exposes all the vices, follies, criminalities, evils, hypocrisy and contradictory nature of western society, especially of American. Thus, the present study invites the researcher to see the text as a satire to show how the western culture, society, politics and economy verges on the criminal.

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I. *Naked Lunch*: Introductory Outline and Satirical Reading

Of all the major writers, William S. Burroughs is the least critically explored. As a result of least views upon him, he has been far away from the eyes of many critics. Thus the present research focuses on William S. Burroughs as a satirist in his text *Naked Lunch*. The research title itself is Satire in William Burroughs *Naked Lunch* clarifies that this whole research will be based on the satirical evidences of *Naked Lunch* which must be based on American culture, society, politics, hypocrisy, vices, follies and the eves of the American society and the individuals. Burroughs satirizes whole American society, its hallucinatory destructiveness, hypocrisy, vice and folly, in humorous way by depicting the story of drug addicts, homosexuals, power elites and political parties of Interzone, the imaginary city, through his narrator William Lee who narrates most of the story in fragmented nature.

The novel depicts the prohibited acts in order to expose the vices, follies, criminalities, evils, hypocrisy, corruption, and destructiveness of American society and the control of power elite over its subject. The narrator of the novel begins his adventure from United States to Texas and reaches to Interzone, an imaginary city, in search of drug where he finds political and economic conspiracies everywhere. During the trip, the narrator talks about drug addiction, addict, pushers, homosexuals, American cities, the police, narcotic agents and the drag of life in suburban America.

Most of the characters in the novel are drug addicts, homosexuals, criminals and corrupted which brings the ground reality of the people of west after World War II in light. The bitter stories of the characters are presented in the novel to satirize entire western world. Thus, presenting unacceptable story, the novel completely satirizes the contemporary world which is completely sunk under the pond of evils. But, power elites and the political parties in the novel are busy for seeking power to control over the rest. In the novel Dr. Benway, Dr.

Berger and Dr. Scafer are presented as the representatives of power elite who always seem busy for controlling the marginalized, drug addicts and homosexuals.

As we know that Burroughs is one of the member writer of Beat Generation. The Beat Generation movement is a uniquely American movement. The 1950s has penalty of issues for the Beats to internalize and react against. The trauma of World War II and the baby and economic boom that followed it meant that many of the political gains of 1930 in area like women's rights and civil rights were sub to back burner. The Beat politically was dominated by conservatism and reliance upon the power of being white and male. Socially, the Beat helped to change the face of the world as well. It is hard for many of us to imagine a time when simply admitting that you are gay would cause the world to come crashing down around us.

It is mention that Burroughs career in writing started from school but one of the most striking factors of William S. Burroughs is his late start as a novelist. Publishing his first novel at the age of 39, Burroughs was much older than any of his Beat Generation friends and contemporaries. One result of this unusual situation has been the comparative lack of biographical documentation surrounding Burroughs' early years. There is a definite sense throughout Burroughs early work that the American of the 1940s and 1950s was one that did not permit the way of the life that he desired.

Naked Lunch is considered Burroughs seminal work and one of the land mark publication in the history of American literature. It is extremely controversial in both its subject matter and its use of often obscene language. The book was banned in many reigns of the United States, and was one of the last American books to actually be put on trial for obscenity. The book was first published in France in 1959 by the infamous Olympia Press, with an English language.

The book was banned in some part of the world for approximately ten years, though it found a quick release in France where Olympia Press published it soon after completion. The first American publisher to take a chance with the novel was Grove Press. On March 23, 1965, the book was banned by Boston courts due to obscenity.

However, many critics have tended to view upon the *Naked Lunch* on its trial, its narrative structure, its plot construction, its characterization, its thematic aspect and its theoretical criticism.

Taking the word unspeakable Michel Berry Goodman says: "The court trails and other action against *Naked Lunch* provide a moral pen mark. We cannot fail to recognize in retrospect, the speed with which we assimilate into mainstream of American life that was once unspeakable"(1). It means Michael Berry is representative of the reception framework within which *Naked Lunch* and its trial has been understood. Indeed, the initial public response to the US publication of *Naked Lunch* in 1962 was an almost unanimous interdiction.

The Massachusetts Supreme Court decision that finally cleared *Naked Lunch* of obscenity charges on appeal in 1966 was a license to speak in the space of three and half years, the unspeakable had become speakable. The court brings its subject matter in discussion during its trial. In this regard Frederick Whiting comments:

The anxieties about sexual pathology, language and authorship that came to a head in the *Naked Lunch* trial, then, were part of postwar conceptual transformation that ran far deeper than issues of free speech. At the very least, we might expect that the novel's vindication would herald a change in the set of phenomena that the period designated as monstrous. This would encompass not only the objects (desires, behaviors, and above all, their agents) taken as instances of monstrosity, but also the effective structure of ordinary humans in

response to these objects. In so far as the trial involved the last instance of the unspeakable per se, we might further expect to see a reevaluation of the concept of the monstrous itself. (146-147)

The story, characters and the use of the obscene language impress the contemporary critics and the court. Regarding the language and the story of the book, the power elite and the readers of the time can not digest it and put the book on trial of court.

It is very difficult to summarize the text that is almost anti-novelistic. Echoing and parodying popular American writing of the time, such as hard-boiled detective stories and science fiction, Burroughs added more than few nightmarish images as well. The characters include secret agent, mad doctors, Dr. Benway, whose cures almost always seem worse than disease, gangsters, homosexual, druggist, power elite and extraterrestrials, who are not only wound up in plot, to take part in vast sadomasochistic orgies.

However, *Naked Lunch* regarded as Burroughs masterpiece, the template for all his work. At the same time, it is also an autobiography, a literary experiment in form, and a social critique. *Naked Lunch* facilitates the reader as well as critic to see from various perspectives. It's fragmented nature, subject matter and alternative narrative helps Burroughs' writing to reveal his bipolar response to the rapid cultural ascendancy of the uniquely twentieth-century media of primarily film but also the subsequent medium of television and video. The bipolar response is a fascination with narrative methodologies of the moving image. Douglas G. Baldwin comments:

While Burrough's aleatory fiction conflicts the technique of the initially disparate media of visual imagery and prose, it also simultaneously seeks to challenge the traditional narrative common both and to offer in a rebellious stance at alternative narrative style that promise to free reader's from social

aesthetic, and political form of "control" represented by society's "normal" visual and verbal storytelling. (65)

Naked Lunch, represents a leap forward in experimental work and, although certain characteristic of traditional work, a repetitive pattern, the use of first person narrator as well as somewhat of a structural format. Burroughs way of writing helped for emerging his cut-up theory. Burroughs then expanded his cut-up theory to involve other media. He spliced tape recorded conversation and then transcribed the result. He created collage like film by splicing together film stock. He eventually created installments involving spliced together multi-media, combining films photographs, newsreels, and recorded conversation.

In Burroughs's work the dissatisfaction with modernism manifests itself most clearly in his rejection of the controlling role of the artist over his material. The first step forward this rejection can be seen in the mosaic structure of *Naked Lunch* which was created, according to Beat legend, when the routines were simply sent to the printer in the order that they were typed up by Kerouac and Ginsberg (Murphy 87). The "anti form" of *Naked Lunch* and the later book is an implicit reproach to the hypertrophy of form characteristic of modernist monuments like *Ulysses* and might be considered evidence of the post modernism of Burroughs's work according to Jean Francois Leotard's influential model:

The post modern would be that which, in modern, puts forward the unrepresentable in presentation itself; that which denies itself the solace of good forms.... A post modern artist a writer is in the position of philosopher: the text he writes, the work he produces are not in principle governed by pre-established rules, and they can not be judged according to a determining judgement by applying familiar categories to the text or to the work.. Those rules and categories are what the work of art is look for. (81)

In *Naked Lunch* the form is not something chosen in advance and imposed upon the raw material. A fragile locale structure that arises from the immanent relations that appears within the materials. So in *Naked Lunch*, Burroughs demonstrates considerable skepticism toward the grand narrative.

On the other hand, Robin Lydenberg, in *Notes from the Orifice: Language and the Body* in William Burroughs comments the pot of the story emphasis on relation between body and mind; adoption of the central man is a beast analogy. He quotes:

Burroughs fiction particularly *Naked Lunch*: the question of the relationship between mind and body and of the role of language in that relationship; the arbitrary violence of language is a system of naming and representation; and the possibility of ontology and an aesthetics based on negativity and obscene. If there is ultimate literary goal envisioned by Burroughs, it is to escape both body and language to travel in bodies space and silence. (54)

We know that *Naked Lunch* is a history of voice and body, of language and materiality. One dominates another alternatively. In body politics as in the human body Burroughs exposes the hidden violence of domination, paralysis and damage to individual life.

Similarly, another critic William L. Stull in *The Quest and the Question: Cosmology and Myth in the Work of William Burroughs* analyzes the concept of cosmology and myth in the work of Burroughs including *Naked Lunch*. He notes:

Along with the myth, however goes a cosmology," a vision of the creation and destruction of the world that is vouchsafed to the successful hero". Here, gods and demons will symbolize the forces at work which aid and distract him in his quest for the very source of the life force. This is the dimension of Burroughs' work that has most pleased and perplexed his critics and gained his work a reputation for "newness". Even here, however novelty fades into

familiarity when we see the basic out line of a cosmogonic cycle involving good and evil, heaven and hell emerging in the early books. (227)

By the end of the nineteenth century, we have got the point where literature as a whole is practically a species of autobiography. It argues that the book, *Naked Lunch* shows the proximity of literature as a whole to autobiography and that it constantly find the opportunity to introduce geographical references while narrating or describing. It examines the assertion and expression of the author's personal identity which is then imbeded to the reader. In this regard Benjamin Bennett clarifies:

And all that happens in *Naked Lunch* is that the union of the philosophical and the concrete is understood in a radically new sense, as a bringing of the problem of personal identity top contact with the simple material fact of junk- as this fact is modeled in the structure of literary practice or sending.(38)

Using the autobiographical tradition of Augustine and Rousseau in connection with Burroughs, Bennett links the tradition by which the literary or poetic works in general comes to be understood as both manifestation and confirmation of its author's personal identity.

Several literary critics treated Burroughs' work harshly. For example Anatole Broyard and Philip Toynbee wrote devastating reviews of some of his most important books. In a short essay entitled, *A Review of the Reviewers*, Burroughs answers his critics in this way:

Critics constantly complain that writers are lacking in standers, yet they themselves seem to have no standers other personal prejudice for literary criticism....Such stander does exist. Matthew Arnold set up three criteria for criticism: 1. what is the writer trying to do? 2. How well does he succeed in doing it? 3. Does his work exhibit "high seriousness"? That is does it touch on basis issue of good and evil, life and death and the human condition. I would

also apply of fourth criterion....write about what you know. More writers fail because they try to write about things they don't

Know than for any other reason. (qtd. in Dittman 95)

Burroughs clearly indicates that he prefers to be evaluated against such classic criteria over being reviewed based on the reviewer's personal reaction to a certain book. He specially criticized Anatole Broyard for reading authorial intentionality into his works where there is none. Thus he distanced himself from the movement around New Criticism, by referring to the old school, as exemplified by Matthew Arnold.

In this way, William S. Burroughs' *Naked Lunch* has been viewed in different perspectives as modernist to post-modernist, myth criticism to queer, conservative to innovative. They have either focused Burroughs' Beat purpose or modernist or post-modernist issue or the queer nature of Burroughs's text. Although, they have tended to ignore the possibility of reading *Naked Lunch* as a satire, thus the research will be based on Burroughs satire on the Post-War world especially American society.

The research will be divided into four chapters. The first chapter will present of brief introductory outline of writer and his text including literature reviews. The second chapter deals with the theoretical modality which involves around the satire. The third chapter analyzes the text on the basis of the theoretical mode. Finally, the last chapter will be the conclusion of the research which will summarize the overall project of research.

II. Satire: A Discursive Means

Origin and Definition

The satire has the corrective purpose of reforming human vices and follies. There is long history of satire whereas it began from ancient time. Satire appears in various forms, and many satirists from different periods, helped developing satire as a specific literary genre and a literary manner. As a genre it has reference to a poetic form originated in the second century by the Roman satirists Lucile's: with distinction by his successors, Horace, Persius, and Juvenal. The formal verse satire written in Latin hexameters was dramatic, with the satirists through a dialogue with an adversary, exposition of vice and folly but means of critical analysis.

Satire is an often strictly defined as literary genre, form or works; however, in practice it is also found in the graphics and performing arts. The word satire comes from Latin word *Satura* which means primarily full and then comes to mean a mixture full of different things. The result is that the English satire comes from Latin *Satura*; but satires, satiric etc are Greek origin as its derivatives satiri(cal) and satiri(ise) are indeed Greek suffixes. Similarly in Rome, the first to discuss satire critically was Quintilian who coined the term to describe the writing of Lucilius. On the other hand Greek playwright Aristophanes is one of the best known early satirist; his plays are known for their critical, political and societal commentary. The oldest form of satire is still in use is the Menippean satire by Menippus of Gadara. Prominent satirists from Roman antiquity include Horace and Juvenal who were active during the early days of the Roman Empire. According to Gilbert Highet: "the essence of the original name was variety in a contain down-to-earth naturalness, or coarseness, or unsophisticated heartiness" (231).

In reference to the process of development which satire underwent during the classical period of Roman literary history, in the early part of the second century before Christ there

already existed at Rome a somewhat crude type of Literature which presented in metrical form the popularize philosophy of the Sota, corresponding to the prose essays of Menippus. This was the only vehicle for expressing directly and ideas of the individuals. Such as self-revealing literatures as the modern essay was unknown and the sphere of speculation and personal comment in that day was largely confined to the field of philosophy. This type of literature was adopted by Lucilius. Lucilius did not confine to the traditional subjects. He employed the metrical essays to describe the petty experiences of a trifling journey or to discuss the orthography of his native tongue. In particular he gave freer reign to vindictive attack on contemporaries. Such writing as C.W. Mendell writes "somewhat ill defined type of literature" and he further writes "the bitterness of the satire has led to the definition of satire as a Carmen Maledicum and to the assumption that the function of satire was bitter invective" (138).

One of the chief kinds of Greek satirical writing was philosophical criticism, which is supposed to have begun with Ionian Xenophanes. The lines below form his poem *Leers or Looking Askance* satirize the whole human race:

Now, if hands were possessed by oxen, by horses and lions,
and they could paint wither hands and carve themselves statues as men do,
Then they would picture the like themselves with similar bodies.
Horses would make them horses,
and oxen exactly like oxen. (qtd. In Hightet) (36)

Just at the moment when the verse was working away from the medley character that Lucilius had given to it, it received the name, which was to make it forever as a miscellany, satire. In his later hexameters Horace developed the intimate ethical satire, applying to it in his ripen art. In content it came to be once more popular philosophic essay; in form it received from Horace the artistic dialogue setting, which has characterized the work of Plato. Persius

followed Horace but a far off. Finally in the hands, of Juvenal, they took on the form in which primarily it was to survive middle Ages and exercise its first influence on English letters. But humanist could say that, as A.R. Heiserman writes:

Satire was a poetic genre in that it employed feigned matters and that unlike other poetic forms it taught virtue by attacking vice, perhaps by revealing the cause of vice. He would not have taken a satire for a homely, a romance, or a philosophic discourse, though he might have regarded it as a trifling means to teaching virtue, specially because its style was by tradition as “crabbed” or obscure as Juvenal’s and Persius. (163)

With the extension of humanitarian feelings even since the Renaissance, we consequently no longer laugh at such unfortunates as cripples and idiots. Earlier theories assumed that laughter is derisive or vindictive. On the counter of Hobbes, classic statement of mistaken theories of derisive laughter appears the triumphant modern theorist favoring innocent laughter and pure comic spirit, though comic spirit in satire is contaminated as Louis I. Bredvold notes: “Satire is pardonable because it may be the instrument of moral and social reform” (256). The cruelty is admitted but the application of whips and scorpions, it is added, is a necessary and wholesome corrective; like Hamlet, we must “be cruel only to be kind”. On this fundamental principle one may proceed to vindicate satire in two ways.

As Bradford explains the first is:

A correction may be effected in the victim of satire. This seems to be a very general hope, but a vague one, and plausible only if it is left vague [...] More credible is the second theory that satire is useful because it stirs up public opinion against Malefactors, and thus prepares the way for effective social action against evils. This may be called the publicist function of satire. (257)

It is already mentioned the satire is almost as old as literature itself. But in England in the eighteenth century, it was the basic form of literature. There was social, political and religious unrest among the people. People of the Augustan age wanted certain freedom and excellence in their constitution which resulted in the revolution. There were naturally different group of people holding different views and opinions demanding different kind of freedom. In this concern Halifax, a statesman, demands in his character of Trimmer (1688) an impartial law based on faith and healthy compromise between monarchy and republicanism. Though James II, a Catholic, threatened constitutional tradition, it was reduced by William III and he was praised by Locke calling him their great restorer. Anyhow conventional parliament was reinstated in 1668. Thus we see that the aim of politician of that age to deal with the need of normal man. It was not philosophical. The authors from 1668 to 1800 such as Samuel Butler, Dryden, Codwin, Burke and others were concerned more with current political practices that with philosophical principles. At that time, religion politics were intermingled with a party, business, election contests, foreign policy, church and state. The prevalence of corruption, perpetual agitation, pamphlets and news sheets and cries for liberation were the catchwords voiced by the people. Richard Sargged wrote in his "*Epistle to Sir Robber Walpole*": "From liberty cache nobler science spring bacon, brightened and a Spenser song; a clerk and Locke new threat of truth expose and Newton reaches heights unknown before" (176).

After various struggle among themselves, they (the people of the 18th century) got political liberty. As they got freedom they wanted "full freedom". There was sudden and speedy change among the people. They wanted to jump from one pole to another at once. Most of them, particularly aristocrats misutilized their rights and duty. They broke some conventions which were necessary for harmony in the society. Consequently there was a lack of social order. Flirtation of girl was very common. W.H. Hudson says that "the manner of

the Augustan Age were coarse; politics was scandalously corrupt. Dryden (comparatively) it would be better to quote Dr. Johnson's views as revealed in his *The Lives of Poets*. He says:

Dryden drew more of man in his general nature and Pope in his local manners. The notion of Dryden were formed by comprehensive speculation and these of Pope by minute attention there is more dignity in the knowledge of Dryden and more certainty than that of Pope. (123)

Jonathan Swift was a satirist of more rapid and sweeping type than Pope. His *Gulliver's Travels* (1726) is a bitter satire on the human race. Swift once said to Pope, "I hardly hope or detest that animal called man" (265). This remark is an elaboration of his cynical attitude. He is also considered as a misanthrope. All these aforesaid authors contributed in the amelioration of the 18th century society by their satirical writings.

Pope has a unique place among them. He does not write personal satires. For instance, most people would accept *The Rape of the Lock* as a true masterpiece of light satire that is to say, which is amazing and good tempered, yet not without an element of serious social criticisms. The poet has universalized the poem making Belinda, a symbol of the fashion of the 18th century.

In the 19th century, Mark Twain became the best known American satirist, publishing satires in a variety of forms, including 'news satire' and full-length books. In Britain, at roughly the same time W.S. Gilbert created seemingly harmless and unobjectionable comic operas that often tore apart the customs and institutions held so dear by the British public.

In the 20th century satire has been used by authors as Aldous Huxley and George Orwell to make serious even frightening commentaries on the dangers of the sweeping social changes taking place throughout Europe and America. The satirists of 20th century satirize all the follies, vices of human race and also charges on all the sectors of society that in the name of freedom, individuality, civilization as well as the development, the modern men

escaping away from humanism and human emotion and feeling and became totally materialistic. The film, *The Great Dictator* (1940) by Charlie Chaplin, is a satire on Adolf Hitler and his Nazi army. So satirists in 20th century satirizes both political and non-political field. T.S. Eliot's *The Waste Land* (1922) employs motifs from myth in a work can be considered as by and large a spiritual death in 20th century life. The greatest mummings of recent satirists, wrote satires in prose, and especially in novelistic form; for example Evelyn Waugh's *The Loved One*, Joseph Heller's *Catch-22* and Kurt Vonnegut, Jr.,s *Player Piano* and *Cat's Cradle*. Much of the current vogue of *black humor* occurs in satiric work whose butt is what the author conceived to be the widespread contemporary condition of social, cruelty, inanity, or chaos.

In satire, human or individual vices, follies, abuses or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony or other methods, ideally with the intent to bring about improvement. Although satire is usually meant to be funny, the purpose of satire is not primarily humor in itself so much as an attack on something of which the author strongly disapproves, using the weapon of wit. A very common almost defining feature of satire is its strong vein of irony or sarcasm, but parody, burlesque, exaggeration, juxtaposition, comparison and analogy are all frequently used in satirical speech and writing. C. High Holman defines satire "as a literary manner in which the follies and foibles or vices and crimes of a person, humankind, or a institution are held up to ridicule or scorn, with the intention of correcting them" (293).

New Encyclopedia Britannica defines satire as:

"artistic form, chiefly literary and dramatic in which human or individual vice, follies, or shortcomings are hold up to ensure by means of ridicule, derision, burlesque, irony or other method sometimes with an intent to bring about improvement". (467)

The satire therefore is mainly literary. It is fluent, witty and diverting: something and sometime stinging but rarely bitter.

Satire has usually has been justified as a corrective of human vice and folly. Satires are as jokes about serious things. Although satire is often comic, its objective is to evoke not more laughter but laughter for a corrective purpose. It always has a target such as pretense, falsity, deception, hierocracy, arrogance- which is held up to ridicule by the satirist's unmaking of it. The satirists cannot usually speak openly or does not wish to do as he chooses means that allow him to utter the unspeakable with impunity, with regards to a Satirist C.

High Holman comments:

His viewpoint is ultimately that of the cold eyed reality, why penetrates sham and pretense for a didactics purpose. The portrayals generally are at variance with outward appearances, but they contain recognizable truth, and it is this truth that gives the satirists his license to attack. (293)

Thus, satire is commenting on others' weakness in a humorous way to correct human vices, follies, and fobies. Sometime, it is used as a belly laughing in literature for correction of human beings.

Satire differs from the 'comic' though both are use laughter. Comedy evokes laughter making as amend in itself, while satire derides; that is, it uses laughter as "a weapon and against a butt that exists outside the work itself" (Abrams 275). That butt may be an individual, or a type of person, a class, an institution, a nation, or entire human race. Thus, a satirist attacks them with a motive of correcting human vice, folly, evils, hypocrisy etc. In this regard, Alexander Pope remarks, "those who are ashamed of nothing else are so of being ridiculous" (qtd.in Abrams 276). Its frequent claim has been to corrigible faults, excluding those for which a person is not responsible. As Swift said speaking of himself ironic verse on the Death of Dr. Swift (1739):

Yet malice never was his aim,
 He lashed the vice, but spared the name...
 His satire points at no defect,
 But what all mortals may correct...
 He spared a hump, or crooked nose,
 Whose owners set not up for beaux. (qtd in Abrams 276)

As we know, satire has usually been justified as a corrective of human vices, follies to correct entire human race or society. Satirists like ironist say one thing and means another. Wayne C. Booth introduces the term “stable irony” by which he means that once a reconstruction of meaning has been made, the readers are not then invited to undermine it with demolition and reconstructions. But irony to D.C Muecke is:

Way of writing to leave open the question of what the literal meaning might signify: there is a perpetual deferment of significances. The old definition of irony-saying one thing and giving to understand the contrary – is superseded; irony is saying something in a way that activates not one but an endless of subversive interpretation. (31)

Though there is a close connection between ironies and satires, all ironies are not satires. However satires are often stable ironies. Irony as dictionaries tell us is saying one thing and meaning the opposite. For its clarification quoting Wayne C. Booth, we have:

Irony is usually seen as something that undermines clarities, open up vistas of chaos and either liberates by destroying all dogma or destroys by revealing the inescapable canker of negation the heart of affirmation. It is thus a subject that arouses passions. (Preface: ix)

Similarly, Morton Gurewitsch in his PHD dissertation on European Romantic irony describes as only corrosive:

Irony, unlike satire, does not work in the interests of stability. Irony entails hypersensitivity to a universe permanently out of joint and unfailingly grotesque. The ironist does not pretend to cure such a universe or to solve its mysteries. It is satire that solves. The images of vanity, for example that world's satires are always satisfactorily deflated in the end, but vanity of vanities that informs the world's irony is behind liquidation. (qtd. In Booth 92)

We already knew that Irony is saying one thing and the meaning the opposite. For its clarification, quoting both, we have: Irony is usually seen as something that undermines clarities, opens up vistas of chaos, and either liberates by destroying all dogma or destroys by revealing the inescapable canker of negation at the heart of every affirmation. It is thus a subject that arouses passion.

Northrop Frye, in *Anatomy of Criticism* says the ironic fiction-writes, deprecates himself and, like Socrates, pretends to know nothing, even that he is ironic. Highet says; "Any author, therefore who often powerfully uses a number of typical weapons of satire- irony, paradox, antithesis, parody, colloquialism, anticlimax, topicality, obscenity, violence, vividness, exaggeration is likely to be writing satire" (18).

Pretense is an important part of satire. Satire like sarcasm, share the equality of derisive and unlike it satire typically comments on society rather than an individual. Like irony of fate, the goal of satire is to comment on a state of the world. Irony of fate is an explicit satire, however, accomplishes this commentary implicitly.

Satirists present one thing or situation under the grab of another, which may appear ridiculous on the surface. The combination of just and earnest is a permanent mark of satiric writing- the central method of device. A satirist, though he jokes and makes readers laugh, tries to reveal human vice and folly, which (to him) is the truth. Satirists declare that their truth is what people do not want to hear. While tracing the history of satire back to the

ancient time, we find two main conceptions of its purpose: one is to wound, to punish, to destroy, and the other is to warn and cure. The first type of satirists believes that the rascality is triumphant in the world, and is pessimistic. Jonathan Swift says that though he loves individual, he detests mankind. These misanthropic satirists look at life and find it, neither tragic nor comic, but ridiculously contemptible and nauseatingly hateful. Gilbert Highet draws the distinctions between pessimistic and optimistic satirists and their writings:

The misanthropic believes it (evil) is rooted in man's nature and the structure of society. Nothing can eliminate or cure it. Man, or the particular gang of miserable mankind who are under his scrutiny, deserves only scorn and hatred... The satirist is close to the tragedian (235). He (optimist) believes that folly and evil are not innate in humanity, or, if they are, they are mistakes which can be corrected... sinners are not devils, fallen forever. They are men self-blinded, and they can open their eyes. (236)

Horace and Juvenal were two most important satirists who represent pessimist and optimist respectively. Juvenal illustrates rhetorical or tragic satire of which he is at once the inventor and the most distinguished master. His satire attacks vices or abuses in a high-pitched strain of impassioned declamatory eloquence. Horace and his followers assail the enemies of common sense with the weapons of humor and sarcasm so that the wrong does will get dire of the wrongs. These types of satirists believe in the doctrines "No one errs willingly". The optimistic satirists were in order to heal and the pessimistic satirists in order to punish. In Horatian satire, according to Abrams (176) the character that the speaker manifests is a witty and tolerant man of the world, who is moved more often to wry amusement than to indignation at the spectacle of human folly, pretentiousness, and hypocrisy. But in Juvenalian satire the character of the speaker is that of a serious moralist who decries modes of vice and error in a dignified and public style.

Satire writing can be taken as an important sector of literary practice to show the upper classes voidness, hypocrisy and autocratic capitalistic behavior. In seventeenth and eighteenth century, many satiric essays, narratives and other literary arts can be adapted to the purpose of rebelling against political, social, economical and cultural areas which trend is continuing till now.

Types and Forms of Satire

Generally, satires are of two types: direct and indirect. Direct satire has persona who speaks out in the first person. This 'I' may address either the reader as in Pope's moral essays or a character within the work itself. Horatian satire and Juvenile satire are sub division of this satire. In Horatian satire, satire occurs through literary out which make audience laugh, out of their vices and follies. Speaker manifests the character of an urban witty and tolerant man of the world who is moved more often to war amusement than to indignation at the spectacle of human evoke from a wry smile at human failings and absurdities.

In Juvenile satire the character of the speaker is a serious moralist who uses a dignified public style of utterance of decries modes of vice and errors which are no less dangerous because they are ridiculous, and who undertakes to evoke from readers contempt, moral indignation or an unillusioned sadness at the aberrations of humanity.

Indirect satire is often come thorough fictional narratives in which the objects of satire are characters who make themselves and their opinions ridiculous by making their saying, thinking and doing more ridiculous by the authors comments and narratives. A major feature of indirect satire is a series of extended dialogue and debates in which a group of literary peoples serve to make ludicrous attitude. One type of indirect satire is *Menippean satire*, modeled on a Greek form developed by the cynic philosopher Menippus which is also sometimes called Varronian satire after a Roman imitator Varro.

Satirists always aim at revealing the bitter truth; no matter whatever motives they may have behind their works. Earlier experiences of life make the people view the world differently. In this regard Hightet says:

In fact most satirists seem to belong to one of two main classes. Either they were bitterly disappointed early in life and see the world as a permanent structure of justice; or they are happy men of overflowing energy and vitality, who see the rest of mankind as poor ridiculous puppets only half alive, flimsy fakes and meager scoundrels. (241)

A satire, at the surface, appears to be full of aesthetic feelings or like a romance, but its underlying intentions are attacking particular target in a disguise. Satire, according to Abrams, is "the literary art of diminishing or derogating a subject by making it ridiculous and evoking towards its attitudes of amusement, contempt, scorn, or indignation" (275).

In this way, satirists wish to describe crime or ridicule folly, thus to aid in diminishing or removing it. Dryden says he who draws his pen for one party must expect to make enemies of the other. According to him, the true end of the satire is the amendments of vices by correction. He says he who writes honestly is no more an enemy to the offender than the physician to the patient, when he prescribes harsh remedy to an inveterate disease, for those are only present painful surgery.

Although the purpose of the satire has always been to correct the fault, weakness vices, follies, evils, criminality and hidden aspect of society as well as of entire human being, it has been expressed in various forms like: Humor, Invective, Burlesque, Parody and Mimicry.

Humor is a term that goes back to the ancient theory that the particular mixture of the humors determines each type of personality, and from the derivative application of the term "humorous" to one of the comically eccentric characters. As we know the word humor may

be ascribed either to a comic utterance or to a comic appearance of mode of behavior. It means humor is to arouse laughter or create comic situations. The origin of the word humor is Latin which is used for “liquid”, “fluid”, or moisture. In early western physiology, one of the four fluid of the body that was thought to determine a person’s temperament and features were four humors (fluids) of the body (yellow bile, black blood and phlegon) wore in proper proportion. When one fluid exceeds its normal amount, then disproportion occurred. These four fluids are to remain in balance otherwise, the normal temperament of a person happens to be misbalanced. It was believed that the individuals in whom this disproportion occurred would be in a choleric humor if yellow bile were predominant. There would be melancholy humor if blood were predominated and phlegmatic humor if phlegm were predominant. Whatever humor predominated, the lack of balance indicated a deviation from normal, an excess that requires correction.

As far as back as Plato and Aristotle, they took laughter as a proper corrective of the excessive. When we laugh there emerges excessive of one element. The objective of humor is to create laughter to satirize the event or situation. Humor is an artistic device to correct one’s excessiveness and to ridicule upon an incident and situation. The person who poses on excess of any humor becomes humorist. *The New Encyclopedia of Britannica* defines humor as “the only form of communication in which a stimulus on a high level of complexity produces a stereotyped predictable response on the psychological reflex level” (20:682). It means the response can be used as an indicator for the presence of the illusive quality that is called humor. The study of humor provides clues for the study of the creativity of in general.

Satire is activated through humor. In humor, both the creation of the subtle joke and the secretive act of the perceiving the joke involve the delightful mental movement of a sudden leap from one plane of associative context to another.

On other point should be made about humor and the comic. In the normal use the term “humor” refers to what is purely comic: it evokes, as it is sometimes said sympathetic laughter, or else laughter which is an end in itself. If we extend Freud’s distinction between harmless and tendency with, we can say that humor is a “harmless” form of the comic. There is another mode of comic that might be called “tendency comedy”, in which we are made to laugh at a person not merely: the laughter is derisive, with some element contempt or malice, and serves as a weapon against its subject. The tendency of contempt or malice serves as a weapon against its subject. Tendency comedy and tendency wit, rather than humor, are among the devices that a writer must exploit in *satire*, the literary art of derogating by deriding a subject. There is a bewildering variety of modes involved in different forms of humor including mixed or contradictory feelings. In the subtler types of humor, the aggressive tendency may be so taint that only careful analysis will detect it like the presence of the salt in a well-prepared dish.

An example of masochist is taken for the humorous state. A masochist is a person who likes a cold shower in the morning so he takes a hot one. It is a twisted matter. One does not believe that the masochist takes his shower as a punishment: he only pretends to be believed.

How the humor came to use in the western literature is a wide range of research, it goes back to the time of Plato and Aristotle in Greek literature. In Greek tragedy, the humorous characters were presented in plays, and later in Shakespearian comedy they appeared as successfully as in the Greek stages. In Aristotle’s view, laughter was intimately related to ugliness and debasement. Cicero held that the province of the ridiculous lay in a certain baseness and deformity. Rene Descartes believes that laughter was manifestation of joy mixed with surprise or hatred or both. In Francis Bacon’s list of what causes laughter, the first place is given to deformity. One of the most frequently quoted utterances on the subject

is this definition in Thomas Hobbes's *Leviathan* (1651): "The passion of laughter is nothing else but sudden glory arising from a sudden conception of some emerging in ourselves by comparison with the infirmity of others or with own formerly" (683). In laughter, we always find intention to humiliate and consequently to correct our neighbor. James Bergson says, "Laughter is the corrective punishment inflicted by upon the unsocial individual" (683).

Laughter provides relief from tension. Much of the theorists accept that the emotions discharged in laughter always contain an element of aggressiveness. Laughter also satirizes the situation considered to be opposite from the reality. In the mind of man, a vast amount of stored emotions exit derived from various, often unconsciousness, source: repressed sadism, unavowed fear and boredom. These are released by the help of humor. Louis Cazaminan says, "To endow a person with unconscious humor is simply a polite manner of saying that he conspicuously lacks a sense of it" (14).

Earlier theories of humor including even those of Bergson and Freud, treated humor it as an isolated phenomenon, without attempting to throw light on the intimate connections between comic and tragic, between laughter and crime between artistic inspiration, comic inventiveness and scientific discovery. Yet these three domains of creativity form a continuum with no sharp boundaries between wit and ingenuity, between discovery and art. It has been said where that scientific discovery consists in seeing an analogy where nobody has been one before. All the logical patterns of humor can enter the service of art. The confrontation between diverse codes of behavior may yield in comedy, tragedy or new psychological insights. Humor provides one of the eternal themes of literature.

The purpose of humor is to laugh at people to rectify their fault. People are literally poisoned by their adrenal humorous; it takes time to take a person out of a mood. Laughter is not acquired skill but a natural gift. But there are other outlets such as competitive sports or social criticism which are acquired skills.

The simplest direct form of satire is *invective*, which generally means rude language, and unpleasant remark that somebody shouts when they are very angry. According to Holman, “invective is forthright and abusive language, directed against a person, or a cause, marking a sudden harsh revelation of damaging truth” (274).

Satire is a literary genre may be defined as the expression in adequate terms of the sense of amusement or distinctly recognizable elements that the utterance is invested with literary form. Without humor satire becomes invective.

Parody can be interchangeably used with mimicry, is one of the most delightful, natural, satisfying and often the most effective forms of satire. A parody imitates the serious manner and characteristic features of a particular literary work, or the distinctive style of a particular author, or the typical stylistic and other feature of a serious literary genre, and deflates the original by applying the imitation to a lowly or comically inappropriate subject. In contemporary usage, a parody is a writing that imitates another work in order to ridicule, ironically comment on, or poke affectionate fun at the work itself, the subject of the work, the author or fictional voice of the parody or another subject. As literary theorist Linda Hutcheon puts it, “parody ... is imitation with a critical difference, not always at the expense of the parodied text” (6). Similarly, another critic Simon Denith defines parody as: “any cultural practices which provides a relatively polemical allusive initiation of another cultural production or practice” (9). In a broader sense, parody is one of the chief shapes which satire assumes. We may define it as initiation, which through distortion and exaggeration, evokes amusement, derision, and sometimes scorn.

The first English author to apply the word parody to narrative prose is Jonathon Swift, and it is perhaps because of misunderstanding of Swift’s definition of parody that the term since come to refer to a stylistic imitation that is intended to be little. Swift defines “parody is the imitation an author one wishes to expose” (4). In essence this makes parody a bit different

form of mockery and burlesque, and give Swift's attention to language, it is likely that be known this.

From the early 19th century to the present, parody has been the favorite form of burlesque. Among the gifted parodists of the present century has been Max Beerbohm in England and the American writers James Thurber, Phyllis McGinley and EB White. Artists have sought to connect with the past while registering differences brought by modernity. Major modernist examples of this recontextualizing parody include James Joyce's *Ulysses*, which incorporates elements of Homer's *Odyssey* in a twentieth century Irish context, and Eliot's *the Waste Land*, incorporates and recontextualizes elements of a vast range of prior text.

Parody is closely related to satire and often used in connection with it to make social, political as well as cultural points. Jonathon Swift's *Modest Proposal*, which satirizes English neglect of Ireland by parodying emotionally disengaged political tracts, and in contemporary culture, the Colbert report, which parody a news broadcast and talk show, respectively to satirize conservatism and other political, social and cultural trends.

As Holman describes, "parody can be taught as imitation intended to ridicule or to criticize" (102). Hight considers that "Burlesque is a form of parody" (Hight 1962). Therefore it may be helpful to evaluate parody in terms of ironic features – like satire. Parody does not expose ignorance rather it flatters or criticizes. Unlike of fate, and like satire, parody is an implicit commentary. Both parody and satire require the reader to construct multiple mental representations. In parody, the audience does not need to go beyond the boundaries of the original work to consider societal implication as they do in satire.

Burlesque has been succinctly defined as incongruous imitation that imitates the manner and the subject matter of a serious literary work or as literary genre, in verse or in

prose, but makes the imitation amusing by a ridiculous disparity between the manner and the matter. *Encyclopedia Britannica* defines burlesque:

Burlesque the serious treated lightly and the frivolous seriously; genuine emotion is mentalized and trivial emotions are elevated to a dignified plane. Burlesque is closely related to parody, in which the language and style of a particular author, poem or other work is mimicked, although burlesque is generally broader and coarser. (655)

The burlesque may be written for the sheer fun of it; however, it is a form of *satire*. The butt of the satiric ridicule may be the particular work or the genre that is being imitated or the subject matter to which the imitation is incongruously applied. Burlesque, parody and travesty are sometimes applied interchangeably.

It is better to follow the critics who use “burlesque” as the generic name and use the other terms to discriminate species of burlesque. The application of these terms will be clear if we make two preliminary distinctions: (i) in a burlesque imitation, the form and style may be either lower or higher in level and dignity than the subject to which it is incongruously applied. If the form and style are high and dignified but the subject is low or trivial, we have “high burlesque”; if the subject is high in status and dignity but the style and manner of treatment are low and undignified we have “low burlesque”. (ii) A burlesque may also be distinguished according to whether it imitates a general literary type or genre, or a particular work or author.

Another satirical form of burlesque is *lampoon*: a short satirical work or passage in a longer work which describes the appearance and character of a particular person in a way that makes the person ridiculous. It typically employs caricature, which in a verbal description exaggerates or distorts, for comic effects, a person’s distinctive physical features or

personality traits. John Dryden's *Absalom and Achitophel* (1681) includes a famed twenty-five line lampoon.

The long history of burlesque includes such early examples in Greece as an anonymous burlesque of Homer, and the comedies of Aristophanes. The long winded medical romance is satirized in Chaucer's fourteenth century *Tale of Sir Thomas*. Italian burlesque of the fifteenth century attacked the concept of chivalry as an aristocratic notion lacking sense. English burlesque is chiefly dramatic, notable exceptions being Samuel Bulter's satiric poem *Hudibras* (1663), an indictment of puritan hypocrisy and the prose burlesques of Swift and Fielding. George Villiers, Dryden's *Thomas Otway's*, John Gay's and Richard Brinsely's works are some of the outstanding survivals from an age when burlesque was cruelly satirical and often defamatory.

The modern sense of "burlesque" as a theater form derives, historically from plays which mocked serious types of drama by an incongruous imitation. John Gay's *Beggar's Opera* (1728) - which in turn became the model for the German *Threepenny Opera* by Bertolt Brecht and Kurt Weill (1928) - was a high burlesque of Italian opera, applying its dignified formulas to a company of beggars and thieves.

III. Satire in William S. Burroughs *Naked Lunch*

Naked Lunch exposes the bitter truth of the society during and after World War II. People after World War II always engage in addiction, homosexuality and the other criminal activities because of the capitalistic mode of society. Burroughs satirizes the westerners by exposing all the vices, follies and the criminalities of the society. The westerners want to show peace, harmony, prosperity, and unity in the society just for controlling the rest. Lee, the narrator in final part of the novel, states, " Americans have a special horror of giving up control, of letting things happen in their own way without interference" (107). Control and rule is the slogan of westerners, especially of Americans. This control theory of west has created various marginal spaces which latter on engage in various illegal activities. The novel uses most of the characters from lower class to show how the created marginal groups are being burden and threat for the west.

Burroughs openly presents all vices, follies and criminalities of post war western society in humorous way by echoing and parodying popular American writing of the time such as hard – boiled detective stories and science fiction. In *Naked Lunch* Dr. Benway's discussing medical efficiency is full blown parody, a parody of the discourse of scientific behaviorist human experiment (66), becomes pseudo scientific experiment. The experiment not only tortures the victim but also shows the vicious experiment of the scientists to indicate how the so called power elite as Dr Benway and Dr Schafer impose their power upon the marginalized and the powerless.

The non linear narrative of *Naked Lunch* begins with the adventure of William Lee, the narrator, who is Burroughs's alter ego in the novel. Lee's journey starts from United States to Texas and reaches to Interzone, an imaginary city, in search of drug. Interzone in the novel is a combination of Southern United State, South America, Tangier, New York and Panama.

It is the main setting of novel where the inhabitants spend their time by taking drug, having pornographic sex, and engaging in sleazy commerce. There are political and economic conspiracies everywhere. During his trip, Lee talks about drug addicts, addiction, pushers, homosexuals, sex, American cities, the police, narcotics agents and the drag of life in suburban America where all neighborhood were all the same and the people all dull and boring. Lee also concentrates on the terrible agony of need that the drug addicts suffer. In this way, the novel brings all the prohibited activities in discussion to correct individuals as well as whole society. Because of the discussion of prohibited subject matter and activities, *Naked Lunch* book was even banished to publish in America in 1959.

Through the stories narrated by Lee and other, we come to know drug addiction is far more incurable, far more tragic to its victims, and is spreading like a moral and physical scourge. Most of the day light robberies, daring holdups, cruel murders and similar crimes of violence are known to be committed chiefly by drug addicts, who constitute the primary causes of our alarming crime wave. Drug addiction is more communicable and less curable. Upon the issue hangs the perpetuation of civilization, the destiny of the world, and the future of the human race. Burroughs situates the problem of addiction squarely within the province of medical science. He emphatically likens addiction to smallpox and asserts, "The junk virus is public health problem number one of the world today" (5). An addict is permanent back brain depression and a state much like terminal schizophrenia. The effect, mentioned here is that, "the addict can spend eight hours looking at a wall" (22).

The novel is directed at the rhetoric that is used to render drug use monstrous. In a much-examined scene early in the novel, Lee uses two description of a particular techniques for taking heroin to show the imitating nature of junkies:

You know how this pin and dropper routine is put down: " She seized a safety pin caked with blood and rust, gouged a great hole in her leg which seemed to

hang open like an obscene, festering mouth waiting for unspeakable congress with the dropper which she now plunges out of sight in to the gaping wound. But her hideous galvanized need... has brooked the dropper off deep in the flesh of her ravaged thigh... But what does she care? She does not even bother to remove the splintered glass, looking down at her bloody haunch with the cold blank eyes of a meat trader what does she care for the atom bomb, the bed bugs, the cancer rent...."

The real scene you pinch up some leg flesh and a quick stab hole with a pin. Then fit the dropper over, not in the hole and feed the solution slow and careful so it does not squirt out the sides... (12)

The exaggerative first description, drawing the need of junk of the period eroticizes the procedure and elicits to the monstrous horror, need and the way of using the drug. The addict is reduced to a figure of inhuman need, impervious to both her own bodily disintegration and the larger concern appropriate to the human community from which she has fallen. The second, in contrast, offers a plain account of the technique of using heroin, a drug. In spite of monstrous nature of drug, the imitation of using drug in the society is increasing in post war western society.

Not that such matter of fact description sufficiently explains addiction. Despite the tautological explanation that addiction is bought on by repeated use, the important causes of addiction are to be found in the organization of culture. The culture, rooted in a human society, is responsible for up growing drug use. Drug culture chains an individual, and the addict needs more and more drug in course of his addiction when he is chained once. In "Deposition" of the novel, we see how the political and economic dynamic is producing the addiction:

I have seen the exact manner in which the junk virus operates through fifteen years of addiction. The pyramid of junk, one level eating the level below... right upto the top or tops since there are many junk pyramid feeding on peoples of the world and all built on basic principles of monopoly:

1- Never give anything for nothing.

2- Never give away more than you have to give (always catch the buyer hunger and always make him waits).

3-Always take everything if you possible can.

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

Junk is the mold of monopoly and possession. (3)

From this, it is clear that there are many junk pyramids expand junk from a synonym for opiate to a term covering all commodities in a monopolistic system that lead to possession. This broadened frame of reference indicates that addiction in the novel is a metaphor for larger societal ills, vices and follies. The addiction is a state of manufactured dependency created to advance the interests of the network of suppliers and the antinarcotics establishment. Physical addiction is ultimately precipitated by social causes. Society itself gives birth and prosperity for addiction that it results from and contributes to political and economic phenomena that themselves are addiction.

Further, the novel exposes addiction gradually leads toward unnatural activities in sex as homosexual and unwilled forceful sex. The vicious nature of addiction draws the Post War Western society in the trap of outrageous acts. People forget human norms and value of sexuality. Instead of questing opposite sex for intercourse, people have been attracted with same sex in uncontrolled intoxicated mood. In "Hassan's Rumpus Room", the narrator tells

the story of the Mugwump and a boy where he exposes the forceful and immoral act which put the boy to his death:

The Mugwump pulls the boy back onto his cock. 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, stated Polp. (42)

The act of Mugwump clearly picturizes sexual exploitation, occurring in Western society, that is going to be the challenging issue. Passion and desires are going to be fulfilled at any cost, no matter, if any body loses his life. The boy is victimized to fulfill the passion of the Mugwump. Many innocents are losing their lives like that of the boy in the novel. Thus, it is very clear that the text of Burroughs directly- indirectly satirizes on the human nature of modern world.

Drug addiction is badly rooted in Western society. Drug passion is becoming incurable; as a result an addict can commit any type of vicious act to fulfill desire. In the novel Burroughs notes the nature of junkie to fulfill his desire. He notes, "If he had died on the spot I would have sat there looking at my shoe waiting to go through his pocked" (4). A druggist even does not leave the dead if he knows he has junk. Junky has no any humanistic and moral feeling. Morality and humanity is totally collapsed in junkie world. Lee further states: "He forces me to commit all kinda awful sex act in return for junk" (11). Thus, in the novel, Burroughs depicts: "Junkies are like that most of them they don't want to know ... and you can't tell them anything ... A smoker does not want to know anything but smoke ... And a heroin junky same way" (110). Thus, a drug user always forgets about the society and culture. He even forgets about himself rather he is always in quest for drug.

Similarly, in *Naked Lunch* A. J. is identified as an undercover agent who disguised as a play boy and a practical joker, and also the notorious merchant of sex who "scandalized international society" (73). He engages in disgusting behavior at restaurant, Chez Robert, where the food menus as: "The Clear Piss Soup with boiled Earth worms, /the filet of Sun-Ripened Sting Ray/basted with Eau do Cologne and garnished with nettles, /.... The Limburger Cheese sugar cured in diabetic urine / doused in Canned Heat Flamboyant..." (75), represents humorous and satirical scene of restaurant what the men eat. On the other hand, at A.J.'s Annual Party, he shows pornographic movie to the audience of depraved sexual perverts who engage in bizarre acts of sadomasochism. On screen:

Red-haired, green-eyed boy white skin with a few freckles... kissing a thin brunette girl in slacks. Clothes and hair- do suggest existentialist bars of all the world cities. They are seated on low bed covered in white silk. The girl opens his pants with gentle fingers and pulls out his cock which is small and very hard. A drop of lubricant gleams at its tip like a pearl. She caresses the crown gently: "Strip, Johnny". She makes a motion for him to turn around and he pirouettes across the floor parodying a model, hand on hip. (47)

Western society is not only threatened by addiction and outrageous sex but also being threatened by blue movie tradition like of A.J's Annual Party. Taking drug, drink and watching blue movie is simple mater in gathering. Even the TV screens are infected by blue-movie. Violence and murders are simple in intoxication and passion. However, westerners claims to be superior and civilized, but Lee state, "America is not a young land: it is old and dirty and evil before the settlers, before the Indians " (3). The history of infection is rooted from ancient time. Burroughs here conflates sex and language against society's controlling definition of sexuality and includes within its narrative the infamous blue movie.

Laws, orders, norms and values of society is violated everywhere in *Naked Lunch*. Money and entertainment plays major role in society. A.J. plays major role for breaking the order of society. "He opened a sex shop in Yokohama" (78). One can do anything for the sake of money. Similarly, the line, "A friend of mind found himself naked in a Marrakech hotel room second floor" (110) indicates the nakedness of society. Cultural and traditional norms and values are violated. Dead culture occupies the world. Nakedness is seen everywhere:

[Naked Mr. America] plummets from the eyeless light house kissing and jacking off in face of the black mirror, glides oblique down with cryptic condoms and mosaic of 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 export. He waits the slow striptease of erosion with fossil loins. (41)

In this vision Mr. America who has just proclaimed that "I fart ambrosia and shit pour gold turds" (41) replaces the Rube, Lee's one time junky partner and thus heightens the satiric identification of main stream society with its criminal counterparts.

One the other hand, the narrator of *Naked Lunch* raises the issue of criminality. Interzone of the novel is depicted as the junction place of criminality. Criminal world in the novel threatens the rest of the world. The delegates and the speaker are tortured and put to death in Interzone. Sex, drug, murder and violence are simple matter for the people of Interzone. The city has been drowned under the mist of violence, murder, anarchy and disorder. The noxious activities of men in city have been haunted to all. Human society in city is totally running in disorder. As a result:

The post of President is always forced on some particularly noxious and unpopular citizens. To be elected President is 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. The Expeditor had once been President and served the full five years of his term. Subsequently he changed his name and underwent plastic surgery, to blot out, as far as possible, the memory of his disgrace. (90)

Thus, to show the miserable condition of the world during and after World War II, the novel presents Interzone as a city of disorder and anarchy. Not only people in Interzone feel unsecured, but also the elected representatives are under threats as president. The security is very loose that anybody loses his life anywhere at any time. Instead of capability, the incapable candidate can be elected as the representative because of criminal or underworld threat.

The city is also depicted as the place for gathering of different criminals from different parts of the world. In "Hospital" Lee states: "Dope peddlers from the Aleppo...Slunk traffickers from Buenos Aires? Illegal diamond buyer From Johannesburg?...Slave traders from Somaliland? Collaborators at the very least..." (320). In this way, the text exposes corrupted and polluted people gathering in Interzone. Even the people of city themselves pass their times in sexual activities and talking unnecessarily. Thus, *Naked Lunch* here ridicules upon the social and cultural structure of the city Interzone.

Naked Lunch also clarifies that not only the ordinary people or the representatives of people are violated but also the security force officers are murdered in course of their duty hour. In chapter entitled "Hauser and O'Brien" in *Naked Lunch*, Lee confesses he has murdered two narcotic officers who have been sent there to arrest Lee. He further accepts:

I am right handed but I shoot with left, I felt the concussion of Hauser's shot before I heard it. His slug slammed into the wall behind me. Shooting from the floor, I snapped to quick shots into Hauser's belly where his vest has pulled up showing an inch of white shirt. He grunted in a way I could feel and doubled forward. Stiff with panic, O'Brien's hand was tearing at the gun in his shoulders holster. I clamped my other hand around my gun wrist to steady it for the long pull... and shot him in the middle of his red fore head about to inches below the silver hair line. (106)

The criminal impact upon the society is so heavy that it is being irremovable and untreated; any body can be violated and murdered like of the officers at any time. Lee's acceptance of murdered of two narcotic officers indicates how the criminals cleverly commit the crime and manages to escape. Lee easily manages to kill two narcotic officers and escapes. The security network is weakened by the criminal world, punishment and compensation of crime is being secondary.

Resistance to Effeminacy

The effeminate paradigm dominated western discourses on homosexuality throughout the first half of the twentieth century. With regard to homosexuality, there was a general acceptance of the fact that any given gay male subject's gender identity could be ultra-masculine, ultra-feminine, or some point in between. The suggested effeminacy of gays was a forceful social strategy that marginalized homosexual desires and thus prevented the development of gay identities. In postwar America the turning produced by the suggestion that gay men could ever be masculine was a radical challenge to gender stereotypes that had held sway since the end of the nineteenth century.

Naked Lunch is a savagely satirical attack on the dominant that produces the marginal spaces. The main aspect of this attack is concerned with homosexuality and in particular the

state's creation of a homosexual identity that is schizophrenic. Burroughs, here, seeks to expose in order to undermine the creation of gender-schizoid gay subject. Although, the novel emphasis is on the role of socio-political power in the regulation of identity and marginal sexualities. The novel concerns addiction and an addicting virus that is passed from one person to another in sexual contacts.

The novel explicitly links schizophrenia with the state's deployment of the effeminate paradigm of homosexuality. The main conspirators in the novel are the group of scientist, psychiatrists, and surgeons headed by Dr. Berger and Dr. Benway, whose overriding aim is the creation of a technique by which the population can be regulated and controlled. Sexuality emerges as the key to total state control. Dr Benway, a colleague of Dr Berger, is also shown to be interested in regulating sexuality. His goal is the complete eradication of his patient's antonymous identities. It is made clear in his interview with Carl in *Naked Lunch*. Summoned to the doctor's office, Carl is tacitly accused of being homosexual. His fearful reaction indicates that in a repressive society, even the mere threat of being branded a homosexual is an effective means of regulation. Carl's desire to ignore the interview as a mistake is tempered by his belief in the absolute omniscience of the state. "But he know they didn't mistakes....Certainly not mistakes of identity" (92).

Carl's recognition of the state's power leads him to confess everything to Benway with very little prompting. The examination is as physical as it is physical. Benway simultaneously plays the role of psychoanalyst, policeman, and a priest. He accepts Carl's admission of hustling while in the army (95-96) but warns against the supposed eugenic crisis that will emerge from latent homosexuals marrying and procreating. His aim is total exposure. The categorization of the individual by the state allows identity to be fixed, frequently reducing it to its lowest common denominator. Allowing it to be forced into predefined pigeon holes limit and restrict the individual's choice of self expression.

Regulation of sexuality in *Naked Lunch* leads only to gender confusion since the dominant always deploys the effeminate paradigm. Even the authorities themselves seem uncertain about the reality of gender and sexuality, having been duped by their own propaganda. Narcotics agents tracking Lee burst into a room he has long moved out of, surprising a newlywed couple: "[They shout] 'All right, Lee!! Come out from behind that strap- on! We know you, and pull the man's prick off straightway'" (11). Since Lee is known homosexual, the police consider him a "Fag", his body signified as female and hence without a penis.

Such gender confusion continues throughout the novel. It is repeated by shown to be the end result of social regulation. The state regulation makes the most heterosexual masculine man loss his gender identity as he is castrated by the police. The power of state is such that, as Benway remarks, agents can be made to be like their own cover story:

An agent is trained to deny his agent identity by asserting his cover story. So why not use psychic jiu-jitsu and go along with him? Suggest that his cover story is his identity and that he has no other. His agent identity becomes unconscious, that is, out of his control; and you can dig it with drugs and hypnosis. You can make a sequence heterosex citizen queer with this angle... that is , reinforce and second his rejection of normally latent homosexual trends- at the same time depriving him of cunt and subjection him to homosexual situation. Then drugs, hypnosis and-"Benway flipped a limp wrist. (19)

This creation of experimental schizophrenia illustrates Burroughs fear that identity is a malleable attribute that can be altered with alarming ease. Further more, Benway's comments indicate the way in which the effeminate paradigm as a strategy of negotiating male-to- male relation is likely to be told that is actually his only identity. His agent identity, masculine

identification, becomes unconscious and can be eradicated at will, leaving the agent to continue believing the cover story of effeminacy that he adopted only temporarily and out of necessity.

Similarly, the dangers of the loss of the self through mimicry of impersonation are given a nightmarish gloss in the most of famous passage of the novel. It is very obvious morality tale that warns against the mimicry of the feminine that is the basis of the effeminate paradigm and camp. The hideously comic image of an anus talking on its own makes it easy to overlook the fact the anus starts to talk independently only late on constituting the logical conclusion:

After a while the ass started talking on its own. He would go in without anything prepared and his ass would ad-lib and toss the gags back at him every time.... Then it developed sort of teeth-lime little raspy incurving hooks and started eating. He through this was cute at first and builds an act around it, but the assole would eat its way through his pants and start talking on the street, shouting out it wanted equal rights. It would get drunk and have crying jags nobody loved it and it wanted to be kissed same as any other mouth. Fine blocks screaming at it to shut up, and beating it any good and the assole said to him: "It is you who will shut up in the end. Not me because we don't need you around here any more. I can talk and eat and shit". (66-67).

Like the agent who is made to believe his cover story, the man's Ventriloquey leaves him in a compromised situation of psychic disintegration in which his original identity is overwhelmed by secondary identity he assumes. Allowing the anus to speak is to fine until it begins to talk of its own accord, shifting from Ventriloquey to independence.

Autonomous control of the self becomes the key to queer project design to ensure that the fate of Vigilante in *Naked Lunch*; who "copped out as a schizo possession case" after

hanging several of the "fags in Lincoln Park" (9), is not repeated. The feminine anus needs to be regulated to avoid the disastrous collapse of the self; the story of the Arab boy "who could play a flute with his ass" (67) that follows the talking asshole routine exemplifies exactly this. By maintaining control over this anus unlike the autonomous "ventriloquey" possession in the carny man's story, the Arab boy metaphorically phallicizes his orifice through the use of the flute, masculinizing the anus and actualizing its erotic power. As a result, he is able to dominate the fairies, manipulating their bodies through his tunes hitting the most erogenous sensitive spots.

The paranoid vision of effeminacy and regulation suggests that if the subject plays the effeminate role he risks losing his original identity and accepts the state-regulating identity of the 'fag'. Benway draws a somewhat veiled link between the routine and state censorship:

That's the sex that passes the censor, squeezes through between bureaus,
because there's always a space between, in popular songs and Grade B movies,
giving away the basic American rottenness, spurting and like breaking boils,
throwing out globs of that un. D.T. to fall anywhere and grow into some
degenerate cancerous life.-form, reproducing a hideous random image. (67)

The asshole that talks the regulated identity of the fag is exactly this sex that the censor allows to pass uncut. The only tolerated face of making homosexuality in popular culture was the effeminate gay man. That the image of effeminacy is real as a degenerate cancerous life-form which, like the asshole takes over its environment with disastrous consequences.

The political desirability of reducing a minority group such as homo-sexual to passivity is clearly undermined in Burroughs' satirical engagement. Ignoring the different strategies to which homosexuality was put to use by the animal communities emphasizes one specific example of monkey behaviour in order to support that homosexuality equals

effeminacy. Burroughs effectively satirizes this in *Naked Lunch*. Faced with a park of marauding students armed with switchblades the professor of Interzone University tries:

to disguise himself as an old woman with high blackshoes and umbrella...."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 hrump fanny I believe is the word, gentlemen, heh, heh for passive intercourse or (b) if his is a different type of baboon more extrovert and well-adjusted, lead an attack on an even weaker baboon if he can find one. (46)

Acutely aware of the relationship between the individual and the state, Burroughs effectively satirizes the medical establishment's role in the deployment of the effeminate stereotype.

Such regulation is as the text illustrates an assault on individual autonomy, by attempting to fulfill the role as a strong. The distrust of the regulation is imposed upon the subject by the dominant through the medical discourse of psychoanalysis is thus quite clear. Indeed, Burroughs was always scornful of the Freudian school of analysis. In the text *Naked Lunch* the marginal discourses are pitted in direct opposition to the dominant meta-narrative of American psychoanalysis.

Bitter Reflection of Contemporary Society

The Post War western, especially American society, and the condition of the people have been depicted in Burroughs's *Naked Lunch*. Burroughs exposes bitter reality of Western society and portrays a Junky Bill Lee, the narrator, of the time who is Burroughs's alter ego in the novel, and begins his travel in search of drug. The narrator goes from one place to another place and narrates the story of visit he has experienced and the people he has seen. The title of the book itself refers to making readers see what is on the end of American culture and also makes readers see the lies being fed to the public by those in power. Thus, the novel

exposes truth indirectly in the novel through the story of drug addiction, sex or power. *Naked Lunch* also exposes the hypocrisy and the destructiveness of American society. Exposing the truth, narrating the bitter story of junkies and their sexual orientation, the novel satirizes whole western society who thinks superior.

One of the major satirical bent in the novel is the presentation of western dead culture. The valuable ancient cultures, traditions and religion of society are being disappeared. *Naked Lunch* exposes Rube, Lee's junkie partner, kept a little boy in his control. Rube's intolerable torture and exploitation forces the boy to escape from his control. The boy wants emancipation from the consuming nature of Rube and attempts for suicide. Thus, the Rube chases his escaping boy:

running through empty automats and sub-way station, screaming: 'Come back, kid!! Come back!! and follows his boy right into the East River, down through condoms and orange peels, mosaic of floating newspaper, down into the silent black ooze with gangsters in concrete, and pistols pounded flat to avoid the probing fingers of prurient ballistic export.(10)

In chase of the boy, Rube follows through the river which appears as the dump. So-called civilized people of the world manage their rubbish in the river as a result the river is filled with wastes produced by people. Throwing of wastes every where of the novel indicates, how the dead culture's product of the westerners occupies the nature and damages whole environment. Pollution seems everywhere in western civilization which is challenging whole human civilization.

Traveling to Interzone Lee meets Dr. Benway who is depicted as a representative of power elite in the novel. Lee finds, Dr. Benway creates healthy man by torturing and brainwashing. He finds very controversial nature in Benway's character that Benway himself

says to avoid torture on the one hand, but himself tortures his patients on the other. Once he says to Lee:

While in general I avoid torture- torture locates the opponent and mobilizes resistance the threat of torture is useful to induce in the subject the appropriate feeling of helplessness and gratitude to the interrogator for withholding it. And torture can be employed to advantage as a penalty when the subject is far enough along with the treatment to accept punishment as deserved. (18)

The controversial nature of contemporary westerners is ironically depicted in the character of Benway. Benway manipulates the masses by torturing but at the same time he avoids torture while he talks with Lee. Thus, Burroughs presents the ambiguous nature of American. Americans always talk about freedom, human right and democracy but they themselves violate what they say. Saying is different than doing in western culture and society.

Similarly, Lee describes Interzone, the city, and the monstrous nature of people. Merchants of cafes sell Black Meat, the addictive flesh of giant centipede (31). Black meat is compared to "Junk" here. Men and women satisfy in going cafes and taking drug. In meat cafe: "Several meat Eaters lay in vomit, too weak to move. (The Black Meat is like a tainted cheese, overpoweringly delicious and nauseating so that the eaters eat and vomit and eat again until they fall exhausted.)(31), this description clarifies all people are drowned in addiction, and even forget the effect of drug. In description of "The Market" place of Interzone, Lee further satirically presents the situation of city: "The city is visited by epidemic of violence, and the unintended dead are eaten by vulture in the street....Boys sit in trees, languidly masturbate. People eaten by unknown diseases watch the passerby with evil, knowing eyes" (56).

Similarly, various parties, the Divisionists, Liquefactionists, and the Senders compete for control of the people in Interzone. Indeed, in *Naked Lunch* politics articulates and

inscribes the body as object, while the range of bodies constitutes the range of political subjects or agents at the same time. The best example of this dialectic can be seen in the exposition of the political Parties of Interzone, all of which are based on incompatible totalitarian project. The Liquefactionists program involves protein cleavage and reduction to liquid which is absorbed into someone else's protoplasmic being. "It will be immediately clear that the Liquefaction Party is, except for one man, entirely composed of dupes, it not being clear until the final absorption who is whose dupe....The Liquefactionists are much given to every form of perversion, specially sado-masochistic practices...." (80). Burroughs, here, links the Liquefactionists method to Fascism especially to the liquidation policies.

Alternately, the Divisionists: "cut of tiny bits of their flesh and grow exact replicas of themselves in embryo jelly. It seems probable, unless the process of division is halted, that eventually there will be only one replica of one sex on the planet: that is one person in the world with millions of separate bodies..." (81). The third party is sender who makes use of one-way telepathic control of their subjects, "one -way telepathic broadcasts instructing the workers what to feel and when...A telepathic sender has to send all the time" (81), All these three parties attempt to eliminate difference and impose absolute uniformity upon society controlling the people.

Correlatively, society itself is often presented as a diseased body. Dr Benway points out the cancerous nature of social institution in his discussion of bureaucratic structure in democratic states. He suggests that:

The end result of complete cellular representation is cancer. Democracy is cancerous, and bureaus are its cancer. A bureau takes root anywhere in the state, turns malignant like the Narcotic Bureau, and grows and grows, always reproducing more of its own kind, until it chokes the host if not controlled or excised. Bureaus can't lie without a host, being true parasitic organism....

Bureaucracy is wrong as a cancer, or turning away from the human evolutionary direction of infinite potentials and differentiation and independent spontaneous action to be the complete parasitism of virus. (67)

This understanding recalls the bureaucratic planning and calculation effectively mapped onto the physical living spaces of the everyday environment. Though the trap of these encroaching social and economic forces suggests that there is any way to get free of controlling, systematized need. The description of it in term of disease in fact shows the unwilling and uncontrolled nature of growth. In *Naked Lunch* to its conclusion in which Lee finds himself "occluded from space –time like an ell's ass occludes when he stops eating on the way to Sargasso". In his final allegorical hallucination he is "clawing at a non-yet of Telepathic Bureaucracies, Time Monopolies Control Drug, and Heavy Fluid Addicts" (108), a vision of political and bodily control that go beyond even the frightening images of addiction and manipulation that are presented in the novel.

Dr Benway's description of the carnival man's act and its repercussion is simultaneously humorous, funny and frightening. The joke of a taking anus lies an ominous tale of control and domination and a tale of the struggle between body and mind. The central weapon of that struggle is identified as language itself. The immediate frame for the humorous story is a conversation in which Dr Benway and Dr Schafer discuss the possibilities for surgical improvement of the body: "We could seal up nose and mouth, fill in the stomach, make an air hole direct to the lungs where it should have been in the first place" (66). This impulse if the scientific mind is to improve or correct physical nature of man. The improvement is intellectual rather than physical. In acquiring language: This ass talk had a sort of gut frequency.... After a while the ass started talking on its own (66), the anus is raised to the superior rational sphere of the human body. But in teaching the anus to imitate a

mouth, the man produces a kind of humiliation of nature, like the degrading performances of monkeys of dogs dressed in human.

Beneath the specific abuse of politics, science, or personal relations, Burroughs traces the violence of domination and control to its insidious origin in the binary pattern of Western discourse. As he warns the reader some what belatedly at the end of *Naked Lunch*, "Gentle Reader, The Word will leap on you with leopard man iron claws, it will cut off fingers and toes like an opportunist 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 glass of rancid ectoplasm" (114). All binary structure and all relationship lead to dismemberment; amputation, death of the organism, Images of amputation and death haunt the reader throughout the novel:

I woke up with the taste of metal in my mouth back from the dead
trailing the colorless death smell
afterbirth of a withered grey monkey
Phantom twinges of amputation... (115)

On the other hand, the haze of language is portrayed geographically in *Naked Lunch* in the narrative's cross-country itinerary through the maze of garbage, boredom, and decay that Burroughs calls, " U. S. drag" : " You can't see it you don't know where it comes from" (13), The character's aimless and dazed wandering come into focus unexpectedly in movements of intense clarity:

Something fall off you when you cross the border into Mexico, and suddenly
the landscape hits you straight with nothing between you and it, desert and
mountains and vultures; little wheeling speak and others so close you can hear
wings cut the air (a dry husking sound), and when thy spot something they
pour out of the blue sky that shattering bloody blue sky of Mexico, down in a

black funnel ... Drove all night , came at dawn to a warm misty place, barking dogs and the sound of running water. (14)

Here is the direct naked seeing to which Burroughs's prose aspires, and what it sees in no comforting vision of transcendence but a harsh and ugly mosaic of aggression, violence, life feeding off life, and life falling to icy death through air clear as glycerin. The modern man has been destination less where as a man wonders from place to place to fulfill drug passion. Passion has overcome a man as a result he does not care whether it is hot or cold, desert or mountain, danger or safety. The aimless journey of characters for drug is presented in *Naked Lunch* satirizes the whole contemporary American.

Naked Lunch also exposes the hypocritical nature of men living in Interzone to compare with the nature of contemporary Americans. Most of the westerners talk about civil right, individual freedom, morality and human right, but the talking about these all is just for the means to control the rest. The men who make laws, teach moral lesson, and talk about vices and virtues, are the first responsible in order to break the established norms. Violation of human norms and values are seen every where. Similarly, in the novel:

Aztec priests strip blue feather robe from the Naked Youth. They bend him back over a limestone altar; fit a crystal skull over his head, securing the two hemispheres back and front with crystal screws. A waterfall pours over the skull snapping the boy's neck. (43)

From the activities of the Aztec priests, the novel brings out the bitterness of people who are living in Interzone. Even the socially high position priests have outrageous sex with boys and with one another. The text also points out that the morality and purity of the priests has totally disappeared from western society, violation of moral law is seen everywhere like that of Interzone.

Similarly, in narration to the travel to Mexico Lee finds: "In Mexico the gimmick is to find a local junky with a government script whereby they are allowed a certain quantity every month. Lee states "Our Man was Old Ike who had spent most of his life in the states" (15). Here, we know Old Ike, a local junky, receives a monthly drug allowance from the government. The government itself is responsible for flourishing the junk merchandise and drug addiction. On the other hand, while Lee reaches in Interzone, he finds even the socially high position persons are drawn under the junky world. He says:

The President is a junk but can't take it direct because of his position. So he gets fixed me.... From time to time we make contact, and I recharge him
And the President pays a high price for the Oblique Habit. He has sacrificed all control, and is dependent as an unborn child. The Oblique Addict suffers a whole spectrum of subjective horror silent protoplasmic frenzy, hideous agony of the bones. (36-37)

Like the Aztec priests, even the politically as well as socially high position President is drawn under junky world. The double standardized nature of president indicates hypocrisy, one the one hand he is a junky and needs junk but at the same time he is afraid of his position which is more harmful and dangerous nature in society than that of the ordinary junkie. The novel exposes the junky like President who has to control addiction, himself is an addict.

The novel also characterizes the contemporary society by violence, desperation, confusion and suffering. The vision of freedom which is being offered to America is one which is continually relegated people to consumption, passivity and spectatorship. The world of unprecedented freedom and opportunity, corporation is generating a mode of existence which is increasingly regimented and authoritarian. The contemporary movement involves a distinct reaction to reactionary politics, reactionary life style of American ruling class and section of the middle class and reaction to conservation.

In the Introduction to *Naked Lunch* Burroughs establishes an interpretation of economic relation that resounds in contemporary society. Here the structure of the many junk pyramids feeding people of the world and all build on basic principles of monopoly. All the economic interaction is profane and quantitative like money. Burroughs basic principles of monopoly are simple and straight forward: "(1) Never give anything 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" (3). Ironically these lines indicate there is monopoly in junk merchandise as a result whole economy of contemporary depends upon junk because it is only one merchandize that gains more and more profit than other. Profit is the main slogan in capitalism.

The economic theory of capitalism is always degrading and junk, the ideal product, points to the inevitable decadence resulting from system of supply and demand. Junk is:

the ideal product...the ultimate merchandise. No sales talk necessary. The client will crawl through a sewer and beg to buy... The junk merchant does not sell his product of the consumer; h sells the consumer to his product. He does not improve and simplify his merchandise. He degrades and simplifies the client. He pays his staff in junk. (3-4)

Thus, in the name of gaining more and more profit in capitalism, the junk merchandise has been one of the ideal product where as there is no competition, not necessary of any advertisement. The buyers come and buy without bargaining, and pay whatever the sellers demand. It represents the fullest achievement of the created need that we see as dominating society. It therefore suggests the degradation faced by individuals caught in this sort of need-centered web.

IV. Conclusion

Through this research, the researcher comes to the conclusion that producing a series of interrelated literal caricatures, humor, and parodies, the research text *Naked Lunch* appears as a bitter satire to the contemporary capitalistic society. The capitalist's slogan of earning as much as you can, prosperity, freedom and individuality create addicts, homosexuals, social anarchy and disorder in the society. *Naked Lunch* thus, a frozen moment when every one sees what is on the end of every forke, relates to nakedness of seeing, to being able to see clearly without any confusing disguises. Burroughs's method, surrealistic exaggeration, forms part of traditional repertoire of the political satirist, but this goal of nakedness of seeing emphasis on the disturbing revelation of obscured truth though that truth may turn out to be paradoxical or ambiguous .

It comes to light that there are political and economic conspiracies everywhere, usually made up of groups who are involved in struggle for power and control over the consumers. The control the conspirator exercise is based on the consumer's need for drug, sex and power. Through the many satirical hallucinatory scenes, the research text apparently exposes the hypocrisy, vices, follies, criminalities, abuses and destructiveness of American society. Doctors, bureaucrats, and politicians are chief examples of power elite who manipulate the masses. For example, Dr. Benway and Dr. Berger in the novel create the healthy men by torturing and brainwashing them. The three main political parties are like parasites, setting to gain control over Interzone through demoniac possession. Presenting the problem of identity of homosexual, creation of marginalized group, abuses of power, showing destructiveness of society through vices follies, evils and criminalities, the novel clearly satirizes to the so called civilized and modern western society. The novel is written to reveal the junk virus, the manner in which it operates, and the manner in which it can be bought under control.

In the novel the narrator, William Lee, is presented as a drug addict and homosexual who travels from United States to Texas and reaches to Interzone in search of drug, and narrates the events, places and people he has seen and visited. The novel *Naked Lunch* depicts the truth behind the underground which is hidden in the main stream American society. In the travel, the narrator narrates the story of junkies, homosexual, people and political parties of Interzone, and about his own experiences through a number of comic sketches, sexual fantasies, and stories that to appear from nowhere and often abruptly.

In course of revealing the bitter experiences of homosexual, the novel finds that homosexuals have lost their real identity and got secondary identity of 'fag' that is provided by the power elite who are in exercise of power. Thus, the research text challenges the myths of gender and sexuality, and satirizes them who manipulate the marginalized group and provide secondary identity. Creating the confusion and fear on marginalized groups, the power elites of the state always rule and dominate the rest. Dr. Benway, the colleague of Dr. Berger, always has the goal of complete eradication of his patient's autonomous identity.

Similarly, through the story of Bill Lee, A. J, Doc Parker, Mugumps, prostitutes, drug addiction and homosexuals, we come to know; the novel *Naked Lunch* has presented most of the characters from lower class to expose the miserable and bitter truth of lower class people of the so called civilized and advanced American society. Mugumps' forceful sex to the boy, Dr. Benway's and Dr. Berger's control over masses, Dr. Benway's description of democracy and its bureaucracy, A. J's showing of blue movies in his annual parties, priest's homosexual acts, president's use of drug, Lee's murder of two narcotic officers, and unhealthy competition of political parties in Interzone to control over the ordinary people satirically exposes the destructiveness and hypocritical nature of post World War II American society.

Thus, Burroughs in the novel makes unspeakable to speakable, unrepresentable to presentable to expose the hidden – but bitter – truth of the society in order to correct all the

vices, follies, hypocrisy, criminalities and evils of human society. The research text explores that there is destruction, disorder, violence, murder and anarchy in human society. So, the novelist presents the novel *Naked Lunch* is as an absolute satire to the structure and nature of contemporary society which seems more different in surface than in its reality. The animalistic behavior of the druggists and homosexuals are indirectly presented in humorous way to show the human nature of the post war western world, and to show how entire western society is culturally, economically as well as politically corrupted and polluted in the name of modernity, freedom and prosperity.

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