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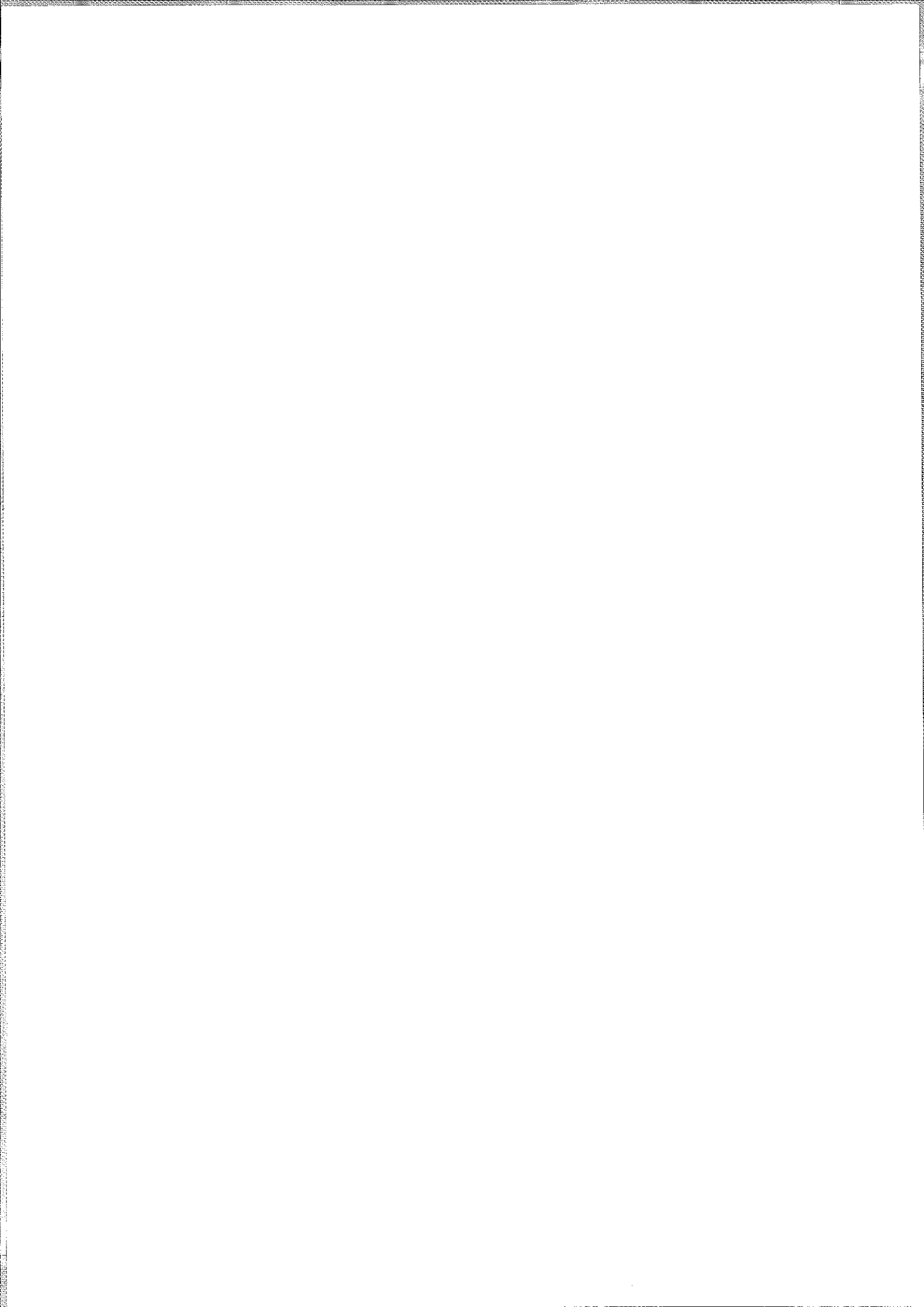
**COMPARISON OF TWO BEAT GENERATION NOVELS' ADAPTATIONS:
"ON THE ROAD" AND "NAKED LUNCH"**

**MASTER'S THESIS
Erdem Anil SOYCAN**

**Department of English Language and Literature
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Thesis Advisor: Assist. Prof. Dr. Öz ÖKTEM

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SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ

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Not: Öğrencinin Tez savunmasında **Başarılı** olması halinde bu form **imzalanacaktır**. Aksi halde geçersizdir.

In memory of Jack Kerouac and William Burroughs. You left fingerprints of grace
on our lives. You won't be forgotten.

FOREWORD

First, I would like to express my sincere gratitude to my supervisor Öz Öktem, for her advice, comments, and incredible support. Besides my supervisor, I would like to thank Gemma Lopez Sánchez, a professor of English Literature, who introduced me to adaptation studies at University of Barcelona. My sincere thanks also goes to my former thesis advisor, Assist. Prof. Dr. Gordon John Ross Marshall, for his guidance during his time at Istanbul Aydin University. Last but not least, I would like to thank my parents for supporting me during writing process of the thesis and my life in general as they always have been.

November 2015

Erdem Anıl SOYCAN

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**COMPARISON OF TWO BEAT GENERATION NOVELS' ADAPTATIONS:
*ON THE ROAD AND NAKED LUNCH***

ABSTRACT

Beat Generation novels, although they had a deep influence on both American literature and world literature, did not take the attention of filmmakers for adaptation for long years. People's interest increased towards Beat Novel soon after the release of the film adaptation of *On the Road* in 2012, however this increase in interest did not entail an increase in the number of Beat Novel adaptations. This study has two essential aims. First one is to investigate two Beat Novel adaptations, Jack Kerouac's *On the Road* and William Burroughs' *Naked Lunch*. Second one is to determine which elements of adaptation are more efficient in adaptation studies. The Beat Generation, Novel Adaptation and Desire in Adaptation and detailed analysis of two Beat Novel Adaptations: Walter Salles' *On the Road* and David Cronenberg's *Naked Lunch* were the main issues in this study. The first part deals with the Beat Generation: its background, pioneering members and reactions of critics and society towards the Beats and the Beat Movement. The second chapter lays out the theoretical dimensions of the research to help in expressing the gist of the main argument. Chapters three and four analyzed two Beat Novels and their film adaptations. Here I intend to determine whether adapters of *On the Road* and *Naked Lunch* succeeded to create a new and original work of art or not. The research shows that even though *Naked Lunch* was independent from the original work, it was defined as a more successful adaptation than *On the Road* in terms of loyalty to the spirit of the original work and creating visual equivalence of the letter. On the basis of the results of this research, it can be concluded that "a restoration of the essence of the letter and the spirit" was the most efficient element in adaptation of Beat Novels.

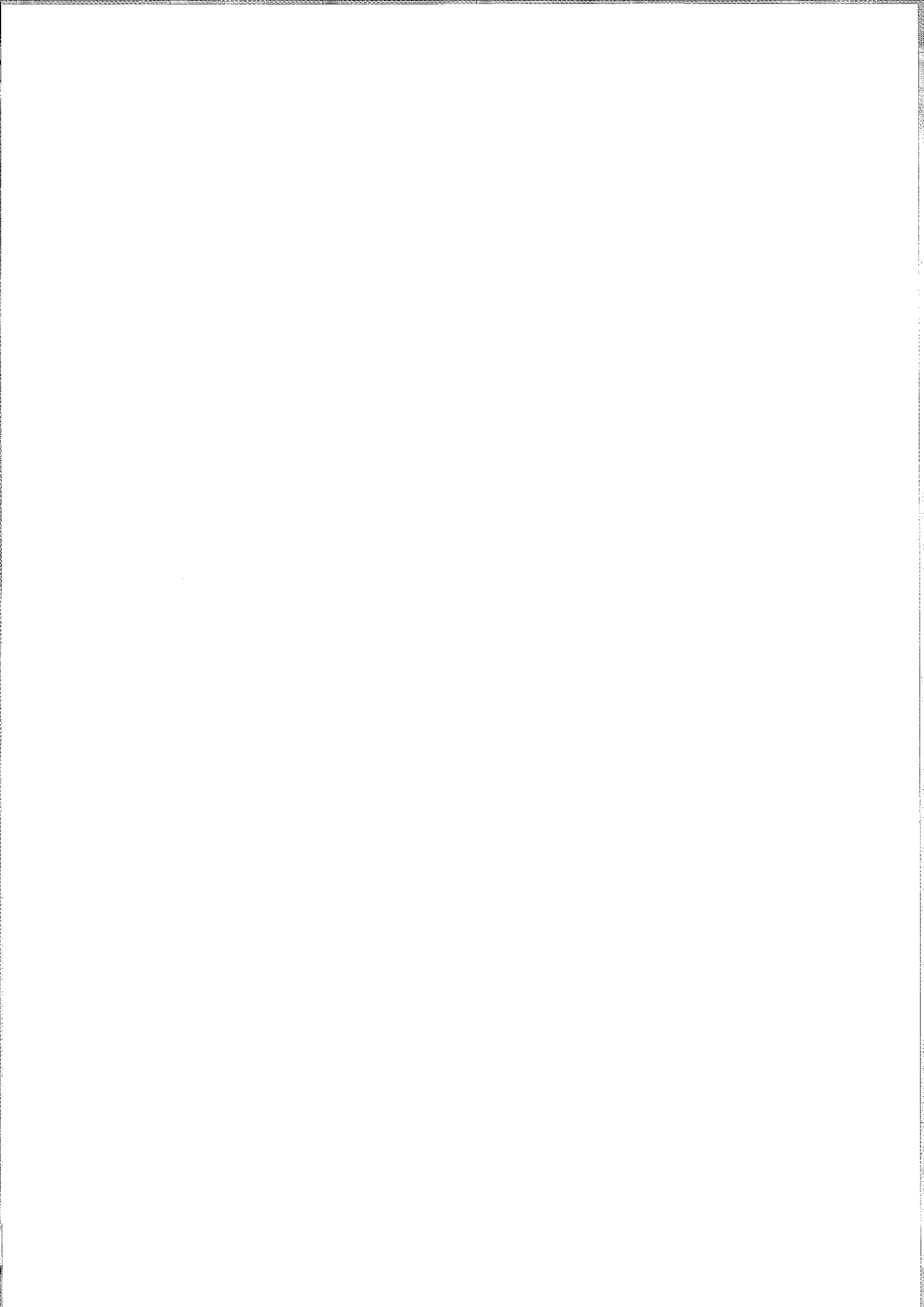
Key words: Adaptation Studies, Beat Generation, Jack Kerouac, Novel Adaptation, *Naked Lunch*, *On the Road*, William Burroughs

İKİ BEAT KUŞAĞI ROMAN ADAPTASYONUNUN KARŞILAŞTIRMASI: *YOLDA* VE *ÇIPLAK ŞÖLEN*

ÖZET

Hem Amerikan edebiyatını hem de dünya edebiyatını derinden sarsan Beat Kuşağı eserleri uzun yıllar sinemadan uzak kalmıştır. 2012 yılında *Yolda* romanının uyarlanmasının ardından Beat Kuşağına olan ilgi artsa da, uyarlanan eserlerin sayısında bir artış görülmemiştir. Bu çalışma iki ana amaç gütmektedir: İki Beat Kuşağı romanının sinema adaptasyonunu (Jack Kerouac'ın *Yolda* ve William Burroughs'un *Çıplak Şölen*) incelemek ve adaptasyonda hangi unsurların daha etkili olduğunu araştırmak. Çalışmada bahsedilen temel konular; Beat Kuşağı, Roman Adaptasyonu, Adaptasyonda Arzu Unsuru, Walter Salles'ın *Yolda* ve David Cronenberg'in *Çıplak Şölen* film uyarlamasının detaylı analizleridir. Birinci bölümde, bahsi geçen iki romanının film uyarlamalarını daha iyi değerlendirebilmek için Beat Kuşağının kökeni, öncüleri ve eleştirmenlerin/toplumun Beat Kuşağı ve üyeleri hakkındaki görüşleri anlatılmıştır. İkinci bölümde, ana argümanı daha iyi ifade edebilmek için çalışmanın teorik yönü ortaya konulmuştur. Bu bölümde Beat Kuşağı romanına, adaptasyon teorilerine ve adaptasyonda arzunun önemine odaklanılmıştır. Çalışmanın son iki bölümü *Yolda* ve *Çıplak Şölen*'in detaylı analizine ayrılmıştır. Tez çalışmasının son bölümü *Yolda* ve *Çıplak Şölen* uyarlamalarının yeni ve özgün bir sanat eseri yaratabilip yaratamadığını incelemeye adanmıştır. Çalışma sonucuna göre, *Çıplak Şölen*'in uyarlaması orijinal kaynağından daha bağımsız bir uyarlama olmasına rağmen *Yolda*'nın uyarlamasına göre daha başarılı bulunmuştur. Yönetmen Cronenberg'in, kitabın ruhuna sadık kalması ve roman yazarı Burroughs'un kitaptaki yazınsal üslubunun görsel karşılığını geliştirip filmde bunu gösterebilmesi *Çıplak Şölen*'in daha başarılı bulunmasının ana nedenidir. Bu çalışma, Beat romanı uyarlamasında başarının – ve genel olarak film uyarlamasında başarının- kaynağa körü körüne bağlı kalmaktan ziyade, kitabın özüne sadık olmaktan ve özgün bir sinemasal dil yaratabilmekten geçtiğini savunmaktadır.

Anahtar Kelimeler: Beat Kuşağı, *Çıplak Şölen*, Jack Kerouac, Roman Uyarlaması, William Burroughs, Uyarlama Çalışmaları, *Yolda*.



1. INTRODUCTION

THE BEAT GENERATION AND THE BEAT MOVEMENT

This thesis is a comparative analysis of movie adaptations of two Beat Novels; *On the Road* by Jack Kerouac and *Naked Lunch* by William Burroughs. The former was shot by renowned Brazilian director Walter Salles in 2012 and the latter was shot by genius Canadian director David Cronenberg in 1991. Cronenberg's *Naked Lunch* is a successful adaptation example of "inadaptable text" in terms of its capability of creating new kind of work of art and carrying the spirit of original work at the same time. On the other hand, even though it is more loyal to the original text, *On the Road* can be regarded as a less successful adaptation than Cronenberg's *Naked Lunch* as it is not able to reflect spirit of the novel. Most of the film critics and scholars that I mention in this study claim that some books are naturally open to visual translation with their plots, characters and narration styles. However, *On the Road* and *Naked Lunch* cannot be counted among those books.

The groundbreaking novel, *On the Road*, which was published in September 1957, made its author, Jack Kerouac, famous just after Gilbert Millstein wrote a review about it in *Times*. The writing process of *On the Road* which dated back to the late 40s, its numerous revisions and its evolution a "publishable novel" –in accordance with the norms of its time- can easily form a topic for another study. The original scroll of *On the Road* was written between April 2 and April 22 in 1951 by Jack Kerouac in a delirium. Kerouac's notes of travels through the United States of America and Mexico together with Neal Cassady back to the years 1947 and 1950. As a result of a collection of these materials, Kerouac revealed his novel project in August 1948. Kerouac states "which I keep thinking about: [is] two guys hitch-hiking to California in search of something they do not really find, and losing themselves on the road, and coming all the way back hopeful of something else" (Kerouac p.158 qtd in Cunnell 2007, p.3).

However, it was not easy to start for him since he wanted to find his own narration style. On October 17, 1949, Kerouac was still thinking that it was difficult to start this novel. Kerouac informed us he actually began *On the Road* in October 1948 but throughout a year he could not make any progress. He claims that the first year of the writing process was always slow and the novel would be “about to move” (Cunnell 2007, p.14).

On the Road's plot is very loose since Kerouac tried to avoid linear mood of conventional novel. Therefore, one may expect that the director would employ the similar technique for the movie but this time it would be difficult to follow, especially for the audiences that have not read the novel.

Sal Paradise ¹ who is the narrator and the protagonist of the novel meets Dean Moriarty after the breakup of his first marriage in the winter of 1947. Dean instantly fascinates Sal with his charisma and free spirit. In spring, Sal decides take the road but troubles start from the beginning: he misses the day of departure. A bus takes him to Chicago and he continues on hitching rides. After his long journey, Sal shows up in Denver where he gathers his friends Dean and Carlo. ² Meanwhile, Dean has relationships with two women: Camille, ³ his girlfriend and Marylou, ⁴ his young wife.

After his stay in Denver, Sal starts off again to accompany his friend, Remi in San Francisco. He begins working with Remi as a night watchman for a while. When Remi's girlfriend kicks Remi and Sal out of her apartment, Sal feels relief and takes the road again. Then, he meets Terry who is a pretty Mexican girl on the way of Los Angeles. Sal and Terry like each other and start living together in her hometown. They work together in cotton fields but when the weather gets cold Sal leaves her and crosses the country to reach back his home.

In December 1948, Dean and Marylou show up at Sal's brother's house in Virginia at Christmas dinner. Also, a couple of friends of Dean and Marylou come with them. (Dean has abandons his Camille who is new wife of him -and his baby Amy- to be with his ex-wife Marylou.)

¹ Jack Kerouac in real life.

² Dean is identified with Neal Cassady and Carflo is identified with Allen Ginsberg in real life.

³ Carolyn Cassady in real life.

⁴ Luanne Henderson, first wife of Neal Cassady.

In 1949, Dean, Marylou and Sal arrive in New Orleans; they stay in for a while with Old Bull Lee.⁵

Then, they go back to road and head toward California. Dean immediately turns back to his wife Camille by leaving alone Marylou with Sal Paradise, when they arrive in San Francisco. Next year, Sal goes back to Denver and works there. However, he does not feel happy since Dean is not there. Therefore, he heads to San Francisco to meet him. When they meet, he realizes that Dean has crippled his thumb. He works in railcars and lives with Camille. One night, Dean and Sal have fun with the girls in the town. Camille throws Dean out and he goes to Denver with Sal to find his father but they fail to find the old man.

Following year, Sal sets off again to go Mexico by passing through Denver. All of a sudden, Dean appears and desires to drive and take him to Mexico City. They take a very long journey and stop in a town where they go a brothel. Finally, they arrive in Mexico but Sal becomes too sick to enjoy the city. Sadly, Dean leaves Sal alone in his sickbed and goes away. After Sal heals and goes to New York, he goes out for a concert with his friend Remi. That night is the last time Sal faces with Dean. Dean unexpectedly appears and Sal says good bye to him. They never see each other again.

The second Beat Novel that I included in this study, namely *Naked Lunch*, is based on William Burroughs' autobiography. Actually, autobiographical elements are one of the main characteristics of the Beat Generation works. To understand better how *Naked Lunch* was written, we should look at the ten years of Burroughs' life before the book got published. Readers of *Naked Lunch* can detect traces of his past life in the South, his homosexuality, his drug addiction –using and selling drugs in New York-, escaping from cops, killing his “de facto” wife Joan by accident, his journey from Mexico to Panama, and his visit to South America, and finally his life in Tangier.

While Burroughs was writing *Naked Lunch*, he apparently wanted to shake the 1950s American Society and shock the western way of thinking and perception.

⁵ William Burroughs in real life.

Barry Miles and James Grauerholz (2013), editors of *Naked Lunch*'s restored text, states that this book evolved in nine years, which were the most turbulent years of William Burroughs' life. They informed us that this novel had not have a plan in advance before it appeared. *Naked Lunch* consisted of texts which were written during Burroughs' journeys which took almost ten years on four different continents.

Looking at the background of both Kerouac's and Boroughs' novels one can conclude that how mobility increases the performance and creativity of Beat writers. Burroughs' colleagues Allen Ginsberg and Jack Kerouac revised *Naked Lunch* many times and supported him during its publication process. Also, there were many stories about the title of the book. However, Burroughs insistently stresses that the title of the book was given by Jack Kerouac. William Burroughs himself declared that Kerouac was eponym of his novel. After toilsome writing and the publication process, *Naked Lunch* was exposed to smear campaign and censorship.⁶

Like *On the Road*, Burroughs' book was regarded as inadaptable to the screen by many critics and scholars. Moreover, the lack of plot in *Naked Lunch* makes the possibility of adaptation more difficult since *Naked Lunch* does not have a traditional plot and narrative style. *Naked Lunch*'s story is told by drug addict William Lee who escapes both the police and the puritanical culture of the United States. He starts from the United States and reaches to Mexico and beyond. Through his journey, he confronts his homosexuality and finds a chance to feed his drug need in Tangier, Morocco.

Lee meets the sadistic Dr. Benway in ministry of mental health and this character appears in several chapters throughout the novel.

⁶ In 1963, Boston police arrested a bookseller because of selling *Naked Lunch*. However, the trial came to the court two years later. During this period, the novel had been published in United Kingdom, Italy, and France (1964) Literary value of *Naked Lunch*'s Grove print was defended by Mailer, Ginsberg and poet John Ciardi in 1965, but the judge decreed the obscenity of the book. Even though book accused of being brutal, obscene and disgusting, the Massachusetts Supreme Judicial Court announced that *Naked Lunch* was not obscene (Karolides, Bald & Daw, Sova p.394-395). Final judgment of the court saved publisher Rosset from publishing new prints of the book and finished open literary censorship in America. By the year of 1974, Groves's print of *Naked Lunch* had sold over than 200.000 copies and it was published all around the world including Japan, Norway, Sweden, Denmark, Finland, Spain, and Netherlands. Moreover, when a restored version of *Naked Lunch* published; *Naked Lunch* had already printed in Portugal, Brazil, Croatia, China, Russia and Israel. Now, *Naked Lunch* has gained a seat in post-war American Literature by selling more than a million copies. (Ciplak Solen 2007, p.12)

Lee' journey takes places in three fictional locations: Annexia, Freeland and Interzone. Annexia has a system of random bureaucracy which oppresses its people by fear and punishment.

Freeland, which is ruled by Dr. Benway, is like a parody location of Welfare Scandinavian states. The last one, Interzone, is a drug-rich common market and also various sexual favors are on sale in the city. Most of Lee's travels take places in these imaginary zones. Real events and imaginative descriptions/hallucinations emerge as if the narrator of the story was in under the influence of drug. However, homosexual behaviors/acts and repressed sexual orientation surpasses drug addiction at many points of the novel.

To compare the film versions of Beat Novels, it was required to know main characteristics and plot of these two novels. The differences between David Cronenberg's *Naked Lunch* and Walter Salles' *On the Road* were highlighted in the last chapter of the thesis: I defend that Cronenberg's *Naked Lunch* succeeded to reach a new and authentic work of art in terms of keeping the spirit of the original work and creating cinematic equivalent of the letter. On the other hand, although *On the Road* was more faithful to its original text, it failed to restore essence of the letter and to keep the spirit of novel. This situation indicates that creativity, genius of filmmakers, and keeping the essence of the original work are prior elements in adaptation studies.

Concepts of Beat and Beatnik

Beat is a term which means "to make a rhythmical sound through being struck (by an instrument)" in the Oxford English Dictionary (p.95). As for our case, "beat" is the term of an alternative American literary movement, and this term may derive its name from their members' passionate bounds with jazz music. The etymology of the word "beat" also refers to 'jazz rhythm' (Rex 1975, p.329). Moreover, the term beat is used to define a particular human condition more than a hundred years ago. In John D Billings' book, called *Hard Tack and Coffee*, "beat" was used to describe a lazy man or shirk who would by hook or crook would get rid of military or fatigue duty if he could" during Civil War times (Billings 1887, p. 95 qtd in Leland 2004, p.131). On the other hand, John Clellon Holmes, in his famous article "This is Beat Generation" explains the origins of the word "beat" in detail.

According to him, even though the word beat is derived from obscure, the meaning of this word is very comprehensible for almost all Americans:

More than mere weariness, it implies the feeling of having been used, of being raw. It involves a sort of nakedness of mind, and, ultimately, of soul; a feeling of being reduced to the bedrock of consciousness. In short, it means being undramatically pushed up against the wall of oneself. (Holmes 1952, p.2)

After Jack Kerouac had been successful with his novel, *On the Road*, a journalist from San Francisco, Herb Caen, invented the term "Beatnik" and he mentioned this word in his column in *San Francisco Chronicle*. Beatnik is a combination of beat and the Yiddish suffix "nik" which means "person". This suffix was not randomly chosen or invented by chance.⁷ Although Herb Caen; the inventor of the term Beatnik, does not have intention to humiliate those people, Beatnik conveys negative connotations in the ordinary people's minds in society. Rex asserts that the Beats became associated with the Beat party held at the Beat pad, where liquor and drugs intensified an orgy. Columnist Herb Caen coined the term "beatnik," converting Beat artistry into a caricature of laziness and dirtiness (2005, p.xv).

The Background of the Beat Generation:

After World War II, the political atmosphere of the world evolved into a bipolar situation, because of the conflicting interests of two superpowers: the US and the USSR. Soviet expansionist communist policy and the strong reaction of the capitalist U.S. commenced the "Cold War" period. The Cold War was apparently influencing the political situation of other countries in the world especially from 1947 to 1963. Dimitris states that the Soviet "threat" should be defeated to protect western interest in Europe, Middle East and Asia. Therefore, the U.S. built a new foreign policy to restrict the Soviet Union's expansion and eventually to lead to its collapse. To that end, they formed organizations and created a network of multilateral or bilateral alliances such as NATO. Thus, the U.S. could confront the Soviet coalition effectively.

⁷ In 1957, the first artificial Earth satellite which was named Sputnik was launched by Russia. It was stated that the term "beatnik" to associate the Beats with communism by applying the suffix "nik" to "beat," creating a verbal parallel to Sputnik, the Soviet satellite. (Lawlor p.65)

In addition, the U.S. executed a new economic system internationally which contained a range of treaties, aid programs to support economically their allies and held organizations such as, the Bretton Woods conference, and the Marshall Plan to reinforce western coalition (Dimitris 1998).

The Beat Movement was born under these circumstances. However, most of the Beat artists were not deeply involved in political debates of their time nor followed any political movement or a leader. They maintained a neutral attitude towards the social and political problems. Thus, Beats did not form their lives and artistic productions according to a specific political view. Instead, Beat artists strongly defended self-release, purification, and illumination through the heightened sensory awareness that might be induced by drugs, jazz, sex, or the disciplines of Zen Buddhism.

As a Post-war generation, the Beats found the solution in a different way from the rest of society or other post-war generations. They were not chasing after the “reasons” of the problems and trying to find a single, unique answer to solve them. Holmes points out that they were not asking the question “why”, they were interested in “how” (Holmes 1952, p.3).

Hayden Green asserts that Lost Generation which extremely suffered from the Great War, did not know anything except tragedies of the Great War. However, the Beats knew that there was an alternative way and that way was to go on living in this ruined world (2011, p.12). Therefore, Beat artists created one of the wisest ways to remove the bloody leftovers of the war and its maleficent consequences: “Move on and enjoy life till the last moment.” Maybe, Lost Generation members tried to find the answer to their existentialist questions by escaping Europe and creating their works in memory of shattered ideals. However, Beats were aware that praising the “good old days” and writing laments for their losses would bring nothing new to them.

The Beat Generation as a Literary Movement

It has been defined and explained numerous times and ways what the Beat Generation or in other words the Beat Movement is, and who they are, since they existed in the literature world. Basically, the Beat Movement, or in other words the Beat Generation, is a social and literary movement which dates back to the 1950s in the United States.

Ken Gelder asserts in his book called *Subcultures that*: “ Key Beat writers were Allen Ginsberg, Jack Kerouac, Gregory Corso and William Burroughs, the latter was usually taken as the Beat’s intellectual mentor – although the literary and cultural affiliations here are much broader” (Gelder 2007, p.77).

Actually, he was quite right in this statement since the Beat Movement rapidly grew among the bohemian artist communities in San Francisco’s North Beach, Los Angeles’ Venice West, and New York City’s Greenwich Village. Eugene Burdick remarks that San Francisco is seen as the Mecca of the Beat Movement: “The originals” have in many cases moved away from San Francisco, but there is a thick husk of bystanders, onlookers, and spectators” (Burdick 1959, p.554).

Burdick states that there is not literally a “generation” called “Beat”. In fact, there is an intensely private vision of a small group of creative, young and bohemian people (p. 555). On the other hand, Starr considered the Beat Generation as a counterculture movement which was raised against mainstream American culture of their time (2005, p.46). He argues that bohemianism transformed into the Beats after the Second World War and the Beats were a very prominent part of counterculture during the postwar era in the U.S.

Scholar Mel van Elteren defines the Beat Generation as a subculture which attacks the square, bourgeois culture in American society (2007, p.71). His approach to the Beat movement is in the frame of socio-historical perspective and he argues that the Beats are successors of Bohemians in some aspects. For example, the Beats named narrow minded people in the main stream society as “squares” whereas Bohemians called them “Philistines” and “Bourgeois” in the past years (Van Elteren 1999, p.71). Similar to Bohemians, the Beats were also an expressive social movement which depended on irregular communalism and group dynamic. However, the subculture of the Beats had a larger range of expression by means of excerpts from basic arts; such as literature, cinema, painting and music. The Beats gathered in coffee houses, shared jazz music and poetry. Apparently, all the members of Beat subculture were not involved in artistic creation but they were part of the sensation of the Beats. These happenings depended on performances, and these performances were one of the vital parts of the Beat counterculture. They found the chance to share and express their thoughts, philosophy and art via these performances.

John Clellon Holmes describes the Beat Generation as a vision not an idea in his famous cultural essay in *Esquire Magazine*. This was what Jack Kerouac believes and shares with him:

The Beat Generation, that was a vision that we had, John Clellon Holmes and I, and Allen Ginsberg in an even wilder way, in the late forties, of a generation of crazy, illuminated hipsters suddenly rising and roaming America, serious, bumming and hitchhiking everywhere, ragged, beatific, beautiful in an ugly graceful new way...It meant characters of a special spirituality who didn't gang up but were solitary Bartlebies staring out the dead wall window of our civilization—the subterranean heroes who'd finally turned from the "freedom" machine of the West and were taking drugs, digging bop, having flashes of insight, experiencing the 'derangement of the senses,' talking strange, being poor and glad, prophesying a new style for American culture[...] (Holmes 1958)

This speech of Jack Kerouac perfectly summarizes the unifying points of Beat Generation. Beat artists were so annoyed at the static and foretold ways of American life, that they expressed themselves in every possible rebellious way in the frame of art. Besides, as a part of Beat "holy trinity" Allen Ginsberg explained the Beatness in his own style: "Beatness means looking at society from the underside, beyond society's conceptions of good and evil" (1958, p.583). Besides, one of the few African American Beats, Amiri Baraka summarizes the movement: "The so-called Beat Generation was a whole bunch of people, of all different nationalities, who came to the conclusion that society sucked" (p.25).

The Beat Movement has core elements which hold the Beat Generation members together like all other movements. These common features both strengthened their bounds with each other and distinguished them from mainstream society of their time. As Amiri Baraka, one of the few African Americans among the Beats, argues: "Burroughs's addicts, Kerouac's mobile young voyeurs, my own Negroes, are literally not included in the mainstream of American life" (Baraka qtd in Leland 2004, p.129).

"The beat ethos was held together by some common element characteristics [...] including: alienation, that is, the sense of separation and place-bound estrangement from mainstream society; activism in the form of speed (sudden spasm of energy and information, mixed and flowing amorphously); angst, that is, a residual romanticism of the spirit of sacrifice—the "Beat" as in "Beaten" (Van Elteren 1999, p.72)

Even though the Beats were portrayed by mass media as careless, irresponsible and “bum” people, from Van Elteren’s argument one may conclude that they also made some sacrifices in their lives. Maybe Van Elteren does not mean this, but I believe being in self-exile and accepting voluntary poverty could be esteemed as a kind of sacrifice.

Besides, bold description of sexuality (including homosexuality), vulgar language, and spontaneous writing style without paying attention to the “qualified English” or grammar rules, as well as drug usage are the other unifying elements of their art.

Nevertheless, if we start to examine the unifying elements of the Beat Movement, individuality and non-conformism should be placed on the top. In the encyclopedia of Beat Culture, conformity is described as uniformity of behavior, goals, values, and attitudes associated with the post-World War II environment in the United States, particularly in suburban areas. Conformity brings oppression and restriction to the norms of work, dress, way of life, success and artistic expression (Lawlor 2005, p.67). Therefore, the notion of conformity evoked an irritation especially among hipsters. They rejected being a member of one of the families which lives in “monotype houses.” Namely, their expectations in life were quite different from that of the people of the main stream society.

Maybe others could be happy with a well-paid, regular job, living in a big house, having an excellent wife/husband. Kerouac described it as a domestic cycle of “work, produce, consume, work, produce, consume” in his novel *Dharma Bums*. No doubt, they knew that it would be easier to keep under control the settled down people with the power of society and the government. Beat writers frequently criticized conformity in their works. For instance, Jack Kerouac satirized American conformity in *Big Sur* by mocking American family’s well planned and mapped vacation which has no room for spontaneity. Similarly, William Burroughs indicates his rebellion against the conformist society in his famous novel *Junky*. After a series of events, the protagonist of the novel, William Lee realizes that he is more interested in jail than his monotonous middle class life in the suburbs.

While the end of the war led many citizens to seek fulfillment through family, career, and consumerism, the war's end also led to the Korean War, an arms race, the Cold War, the Red Scare, McCarthyism, the military-industrial complex, secret FBI files, and the ongoing threat of the nuclear termination of human civilization. What good were a house with a picket fence, a shiny car, and a washing machine if one had to dig a fallout shelter and be ready to enter it at a moment's notice? What good were a career and social status if society required conformity in dress, language, taste, and thought? What good was a family if divergence from expectations about marriage and parenthood meant that sons and daughters might be committed to institutions for mental health and under electroshock treatment? (Beat Culture 2005, p. xiv)

Moreover, since conformity rejects the importance of the "self", beat artists are the main opponents of it. This attitude helped them to get rid of social, political and religious pressure while they are creating a work of art and to explore their interiority.

William Lawlor remarks that the Beats resisted militarization, industrialization, and regimentation in order to promote individuality, spirituality, and respect for native people, wildlife, and the environment (2005, p. 203). As we refer from these lines Beats' non-conformist philosophy, thirst for adventure, and free spirituality brought us individualism and awareness. They established most of their works on their personal lives and perceptions. Therefore, individualism was one of the most important elements that unite the Beats. Moreover, instead of being ruled by orthodox society's artificial intuitions, political parties or formal organizations, they preferred to withdraw themselves. They believed that all institutions have the same mentality which demands ripping their "self" off.:

The hipster believes that the organization and institutions of our society have, beneath their confection-like façade, killing and senseless muscles. With unflinching precision these institutions ask an identical price for admission: the self. Modern man, dimly aware of the price that he has paid, is racked with anxiety, but seldom has the courage to do what is necessary. (Burdick 1959, p. 554)

Beat Generation's members lived in Atomic Era under the possible threat of end of the world. Therefore, Beats' works could be seen as a response to the nuclear danger. (Lawlor 2005, p.9) The world could be destroyed at any moment and all the things that they had endured so far might seem meaningless to them. The solution was to hold on to the experiences in life and live them in the strictest sense. Therefore the Beat artists devoted themselves to experience and satisfaction of living. The Beat poet Diane di Prima expresses the importance of experience for the

Beat generation in her poems and private life. Once, she explained to her daughter: "Honey, you see, we all thought experience itself was good. Any experience. That it could only be good to experience as much as possible" (Di prima qtd Leland 2004, p.133).

Also, in the *Beat Culture Encyclopedia*, it is stressed the importance of experience for the Beats: "One should travel, hear music, see nature's wonders, appreciate resourceful and inventive people, and take pleasure in intimacy. One should strive to find *It* before all striving becomes impossible" (2005, p. 9).

As the poet Alfred Lord Tennyson says in his famous poem "*Ulysses*", they –the Beats– "drink the life to the less". On that account, they lived on the edge all the time. Domestic, peaceful, and a monotonous way of life; a brand new car or big, comfortable houses did not mean anything to them. They just wanted to bless the moments of "experience" in life and reflect those experiences in their works. For instance, drug use is a crucial element of William Burroughs' works. At times, we witness his charming surrealist visions under the influence of drugs. His novels *Junky* and *Queer* are autobiographical novels, where he reveals his homosexuality and frequently mentions drug usage.

Actually, in their works the Beats fictionalize themselves and remain as immortal heroes in a world which is the under threat of disappearing any moment. Even though Jack Kerouac changes the names of characters, he depicts a charming picture of his friends and generation in a very brave way in his novel *On the Road*.

Scholar Mel Van Elteren claims that the Beats had wanderlust and a huge hunger for experience. However this desire of exploration was not only to satisfy themselves. They were fooling around, but at the same time they were in search of a "new vision" to get rid of "bourgeois" society's considerations (1999, p.90). Their art works, such as novels, poems, paintings and movies were the result or a part of their pursuit of new identity. Their drug use, liberal sexual life, passion of travel, and some religious rituals or even criminal experiences led them to find a new way of life which was free from bourgeois society's boundaries. Burdick reminds us that hipsters distrusted all "translations of experience" and all planned experiences (1959, p. 554). Therefore, they tried to quench their thirst for experience.

As members of the post-war generation, Beat artists had existentialist anxieties. Therefore, we could find an interaction between existentialism and the Beat Generation philosophy. Dostoyevsky, Nietzsche, Kafka, and Sartre were one of the few names that influenced them. Never-ending political crisis and the two great wars of the twentieth century caused alienation, liberation and nausea.

However, the Beats adopted these notions according to their perception: Never-ending enthusiasm for life. Similarly, Elteren states that because of the “existentialist” anxiety of the years following 1945, they looked back to the writers of sixty years earlier. (1999, p.81)

In post-World War II France the major bohemian movement was that of the Existentialists. Although the rather grim notions of their spiritual leader, the philosopher Jean-Paul Sartre, clash with the inherent optimism of the Beat Generation, the antiauthoritarian stance of the Existentialists, as well as their interest in jazz and colorful writing, suggest some striking similarities with the Beats. (Van der Bent 2005, p.100)

Even though Beat members were not in favor of mainstream existentialism, it was obvious that the movement’s works were reminiscent of existentialism. We could say that on the one hand, the Beats stand aloof from main stream existentialists, while on the other hand they borrowed some notions of the rest of the pioneers of existentialism. For example, the Beats were not supporters of Freud since they believed he had a conservative background and was part of bourgeois society (Burdick p.554). Moreover, the Beat Generation’s discredit towards the mainstream society could be associated with Nietzsche’s idea of rottenness of Western civilization. Nietzsche’s notion of nihilism, which means life is composed of subjective impressions instead of established truths was more reasonable for them. Nonetheless, this does not mean humans are victims of circumstance. Refusing the obligations and trying to move on instinctively, lead people make choices. These choices bring new experiences and as I’ve mentioned earlier, “experiences” are precious for the Beats. To sum up, since activity is more important than adaptation to one’s social and historical environment, the Beats easily adopted it. (Elteren 1999, p.81)

Acte gratuit is another existentialist notion which the Beats adopt. It means the action which is performed without a purpose. Also, *acte gratuit* is a term of humanistic existentialism which means “gratuitous act”.

This act is formed totally capriciously and there is no logical or illogical motivation behind it (Barnes 1959, p.261). The Beats regarded it as a way of escape from responsibility. Beat characters do what they do because they feel like doing it.

Beat Generation has been surrounded by criminals, outlaws and self-victims of their *acte graitute*. For example, Neal Cassady who was former juvenile delinquent, car thief, womanizer, and drifter was accepted as a one of the most memorable Beat Generation figures. Similarly, Elteren claims that Herbert Huncke who was a junkie, drug dealer and petty thief was another “rebel without a cause” persona of the Beats (1999, p.80).

Most probably, Beat Generation’s opponents gladly took advantage of Beat members’ connections with crime to create a “Beat notoriety” in the American society. Not only underclass members or less educated people were involved in crimes but also University of Columbia’s distinguished students, such as Lucien Carr and Jack Kerouac, got into trouble, too:

In the summer of 1944, shortly after the principal characters met at Columbia, Lucien Carr fatally stabbed a former teacher named David Kammerer who had stalked him around the country. Burroughs advised Carr to turn himself in; Carr turned instead to Kerouac, who helped him dispose of the knife and was eventually arrested as a material witness. Because Carr belonged to a prominent St. Louis family, the killing was front-page news. The headline in the *New York Times* ran: “Columbia Student Kills Friend and Sinks Body in Hudson River.” Seven years later, in the Mexico apartment of a friend named John Healy, Burroughs fatally shot his wife, Joan, in a wasted game of William Tell using a champagne glass and a .45. Charged with criminal imprudence, he jumped bail on the advice of his lawyer and went into mobile exile, eventually settling in a male whorehouse in Tangier. (Leland 2004, p.134)

It is claimed that Jack Kerouac was regretful because of the Beat members’ connection with delinquency and crime. He expresses that if the Beats had not involved crimes, people would not have been biased towards them and their art (Beat Culture 2005, p.164). Apart from these elements, music is the one of the most important sources of motivation for the Beat Movement. Music is always a key element for Beat artists, not only in their daily lives, but also during artistic creativity. Lawlor states that bebop, jazz and blues music were welcomed by Beat artists. “They appreciated the tradition, evolution, style and the phrasing of Jazz, Blues, and Bebop” (2005, p.244). Especially, the interaction between jazz and Beat literature is very easy to recognize. Jack Kerouac admired African American Jazz musicians such as Charlie Parker.

His sympathy towards the cultural and historical backgrounds of jazz artists led him to acknowledge them as source of coolness (Lawlor 2005, p.245). Admiration of jazz was not a fad for him. It can be observed traces of jazz music in his works. For example, Jack Kerouac's *On the Road* is one of the brilliant examples of this argument.

Slim Gaillard, a jazz musician, is appreciated in *On the Road* (176–177) for his musicianship and bongo playing, but also for “orooni” and “ovauti,” suffixes that he attaches to many words to stylize his speech. Similarly, Dizzy Gillespie makes scat sounds the basis for “Oop-Pop-A-Da” (on Rhino's *The Beat Generation* recordings) These expressive freedoms demonstrated by musicians perhaps influence Kerouac's experimentations with the music of language, as in the concluding sound poem for *Big Sur* (219–241) [...] I In *On the Road*, and in many other writings, Kerouac intentionally develops a jazz effect in his prose, with rhythm, pauses, syncopations, pops, and onomatopoeia. (2005, Lawlor p.245)

Lawlor notes that the Beats combined poetry with jazz during public readings of their poems (2005, p.246). I believe that this combination of arts rendered Beat poems alive. They liberated the poems which were imprisoned in books by means of music. The words of the poems were flying away in the air and getting through to the audiences minds during these performances.

Not only Jack Kerouac but also William Burroughs and Allen Ginsberg were also in contact with music world. Allen Ginsberg performed with numerous exclusive musicians and bands such as Bob Dylan, Jefferson Airplane, John Lennon, the Clash, John Hammond, Paul McCartney, Marianne Faithfull, the Fugs, Quicksilver Messenger Service, the Grateful Dead etc. Similarly, William Burroughs worked with Kurt Cobain, U2, Laurie Anderson, and Tom Waits. As we can refer from the musicians who worked with Burroughs, the Beats were inspiration for particularly for rock musicians. For example, Bob Dylan was friends with Allen Ginsberg and he stressed that his main source of inspiration was the Beats. Also, he commented about *On the Road*: “I read *On the Road* in maybe 1959. It changed my life like it changed everyone else's” (Heitmann p.161). Ellis Amburn, an American book editor and biographer, enlightens us about the connection between the Beats and Rock'n'Roll music in his book called “*Subterranean Kerouac: The Hidden Life of Jack Kerouac*”:⁸

⁸ The Beatles and The Doors were other important rock bands who were inspired from Beat rebellion. Jim Morrison, front man of The Doors, is known for his admiration of Kerouac. Ray Manzarek the keyboardist of the Doors states that Jim Morrison was reading a wide range of books as a typical

In the sixties, guitar gods replaced novelists as generational spokespersons, but it was increasingly obvious with each new release from Bob Dylan that Kerouac and Burroughs were the source of some rock's basic ideas and familiar lyrics. "It was Ginsberg and Kerouac inspired me at first" Dylan told Playboy. In a cover story, Time hailed rock as "the international anthem of a new and restless generation," but oddly neglected to identify its origins in Beat rebellion. (Amburn 1999, p.342)

Spontaneity was another common feature of the Beats. Bennet states that Beats' fondness of spontaneous art and spontaneous behavior could be an indication of their politic reaction to the "square" and oppressive atmosphere of the post-war the U.S. (Bennet 2005, p.340).

Individuality, experience, and spontaneity are closely linked to each other like the rings of a chain. The Beats needed spontaneity to satisfy their hunger for experience. These experiences accumulated in time and brought them creativity, confidence, and most importantly independence. They believe that planned and arranged actions restricted both their lives and artistic creation. One had to be independent to dive into the sea of unplanned actions.

Spontaneity played a particularly prominent role in the Beats' new cultural sensibilities because the Beats saw spontaneity as a kind of master key that would enable them to unlock doors and escape from the prevailing social and cultural conventions that prevented them from experiencing life to the fullest. (Bennet 2005, p.340)

The Beats recurrently professed their spontaneous vision of life and literature in their literary works and cultural manifestos. For example, in the "Essentials of Spontaneous Prose" and in Kerouac's the most known literary manifesto, "*Belief & Technique for Modern Prose*", spontaneity was described as the essence of great art:

hipster, particularly books of the Beats when he was student at UCLA. He stresses that they wanted to be Beatniks: "But we were too young. We came a little too late, but we were worshippers of the Beat Generation. All the Beat writers filled Morrison's shelves [...]" (Manzarek p.77) Likewise; John Lennon, front man of The Beatles reveals his admiration to Kerouac. It is commonly supposed that The Beatles took its name from the "Beat" generation. "John Lennon subsequently contacted Kerouac, revealing that the band's name was derived from "Beat". (Amburn 1999, p.342) Collaboration between William Burroughs and Kurt Cobain is another proof which indicates contemporary connections between rock and the Beat Movement. Moreover, Victor Bockris who is the writer of "Beat Punks" claims that Kurt Cobain was an updated version of Beat artists. Kurt Cobain wrote him a letter (See appendix iii) and then he visited Burroughs in Lawrence, Kansas. They recorded an E.P together, "Priest" They Called Him.

“Rejecting traditional notions of discipline, craft, and even grammatical correctness, Kerouac advocates instead, an alternative sense of writing as the wild and undisciplined expression of an artist’s most intimate and uninhibited thoughts” (Bennet 2005, p.340)

Pioneering Members of Beat Generation

During the time of the 1929 economic depression in the U.S., people who worked in railway construction had started to travel across America by train. They travelled as stowaways and their goal was finding a new job to survive. However, they could only find temporary jobs and worked with very meager wages.

They constantly travelled to find different jobs to survive. Although the Beats were generally not workers or members of the lower class, true stories of the workers inspired the Beat Generation artists and content of their works.

In this section, I will explain the pioneers of the Beat Generation and their works in brief. Holy trinity of Beat Generation, namely Jack Kerouac, Allen Ginsberg and William Burroughs, as they have been often called so, will be the focus of my argument as the representatives of the Beat Movement. I would like to begin with how they came together. Although Jack Kerouac, Allen Ginsberg, and William Burroughs came from quite different backgrounds, their paths crossed at Columbia University in 1944. Jean Luis Kerouac was a bright footballer from French-Canadian part of Lowell and he was rewarded a scholarship. He came to New York and studied at Horace Mann High School and then enrolled in Columbia University. It is known that he had the most conservative tendencies in comparison with the other members of the group since he was brought up in a religious Catholic family.

Allen Irwin Ginsberg who was the youngest member of the holy trinity came from Paterson New Jersey. He had a two hundred dollar scholarship from union offices of CIO in New Jersey. His father was also a poet and teacher of English. His mother, Naomi was a Russian immigrant who had suffered from mental illnesses for many years (Leland 2004, p.127-128).

As for William Burroughs, he was the eldest member of the holy trinity and belonged to an upper class family.

Leland states that “ His mother descended from Robert E. Lee; his paternal grandfather built and perfected the modern adding machine, starting the company that still bears the family name” (2004, p.128). He was like the mentor of his young colleagues.

Jack Kerouac was born on March 12, 1922 in Lowell, Massachusetts. He was the youngest child of the family. His parents, Leo and Gabrielle were French- Canadian. Therefore, he was a bilingual child who was better at French than English. He had one older brother, Gerard who deeply affected Jacks artistic creativity with his sudden death, and one older sister, Caroline.

Jack Kerouac is famous for his extraordinary novels which create sensation in 50s and 60s such as *On the Road*, *The Subterraneans*, *The Dharma Bums*, *Desolation Angels*, and *Triesta*. Also, his books of poetry drew attention from the public, such as *Mexico City Blues* and *Book of Haikus*. The main inspiration for Jack Kerouac was his own life. He blended his experiences with art and produced books like his role model Thomas Wolfe.

Matt Theado states that Kerouac’s background as an immigrant, his working class roots and family tragedies, such as loss of his brother Gerard and his father, shaped his literary style. Also, being one of the prominent members of the Beat Movement, his interest in Buddhism and Catholic mysticism, and finally his alcohol problems affected his art and style (2004, p.9). Thanks to his novels he became a cult figure of rebellious youth of his period in a short time:

In the movies, Marlon Brando’s leather-clad appearance on a motorcycle in *The Wild One* and James Dean’s image in *Rebel without a Cause* are surely prototypes—along with *On the Road*’s principal characters Sal Paradise and Dean Moriarty—of this disaffection with American life and culture in the mid-twentieth century. (Weinreich 2009, p.173)

Even though Jack Kerouac has been dubbed as the “Father” or “King” of the Beat Generation, I will avoid these kinds of definitions in my argument. Apparently, the word “father” or “king” is associated with superiority and authority; especially in the patriarchic societies. Therefore, this kind of definition can be seen as a betrayal to Beat spirit who fought against the authority and society’s norms. Similarly, the post-Beat poet and rock star, Jim Morrison remarks that “When you make your peace with authority you become authority” (Morrison qtd in Partridge 2013, p.67).

Jack Kerouac adopts the idea that first thought is the best thought in his works. He rejects to revise his works since he believes that revision will kill the spontaneity and essence of his works. Weinreich claims that this can be seen as a rebellion to conventional literature. “As an artist, his quest was for language—pure, natural, unadulterated language, or the open heart, unobstructed by what Kerouac saw as the lying of revision” (2009, p.175). Another important notion about Kerouac is his spontaneous writing style.

Spontaneous prose is the idiosyncratic style of Jack Kerouac, which enabled him to distinguish himself from other authors and gave originality to his works. Lawlor remarks that Kerouac wrote of his most famous books in this technique.

On the grammatically irreverent sentences, Kerouac extolled “method” eschewing conventional punctuation in favor of dashes. In “The Essentials of Spontaneous Prose,” which is reproduced in *The Portable Jack Kerouac*, ed. Ann Charters (1995), Kerouac favored the “vigorous space dash separating rhetorical breathing (as jazz musician drawing breath between out blown phrases)” because the dash allowed Kerouac to deal differently with time, making time less prosaic and linear, more poetic. (Lawlor 2005, p.174)

As I mentioned above Kerouac was called by many scholars and critics as the “King of Beats”. The reason for this is that Kerouac coined the phrase “Beat Generation” and was regarded as the source of unity for the Beat artists. Kerouac was seen as the incarnation of the Beat spirit. However, Ann Charters declines this view and argues that Allen Ginsberg was the source of unity for the Beat Movement:

[...] Ginsberg “brought the whole Beat Generation into being with the strength of his vision of himself and his friends as a new beginning— as a new generation. He wove the threads that kept them together, just as he held together the threads that tied his life and his art to the generations of poets before him—Blake, Whitman, Mayakovsky, William Carlos Williams—and to his father and to the memory of his mother Naomi. . [...] Ginsberg was a master of communications and persuasion, and applying his early experience in marketing, he connected ideas with thinkers, books with readers, and performances with audiences. He was the charismatic person whose personal contacts and public oratory helped the Beats to emerge, flourish, and endure. (Beat Culture 2005, p. xiii)

Allen Ginsberg who was one of the founding members of the Beat Generation was born on 3 June 1926. He was not only a great Beat poet but also a peace maker and a prominent social and political activist of the twentieth century. Schumacher states that Allen Ginsberg’s fight for freedom of speech, gay liberation and contribution to the anti-war movement brought him extra fame as a political activist (2005, p. 117).

Even though he dedicated himself to teaching, photography, and keeping alive the legacy of the Beat Generation in his last years, he went on being a bold activist until his death. Allen Ginsberg's father, Louis Ginsberg was a lyric poet who had a modest reputation. He encouraged his son to write poems, even though Allen Ginsberg had a distinctly different style from classical poets. Allen's mother, Naomi Ginsberg was a Russian immigrant who was an active member of the communist party. His mother's mental illness affected both Allen Ginsberg's private life and career.

Lawlor argues that when Naomi was afflicted with mental illness, Allen was seriously affected, and his troubling experiences with his mother became the substance of "Kaddish," the poem which many readers consider Ginsberg's masterpiece (2005, p.136).

Ginsberg's ambivalent feelings toward his mother, along with the sense of guilt that he felt later, as an adult, when he authorized Naomi's lobotomy, haunted him throughout his life, provoking countless nightmares and inspiring some of his finest work. The conflicting emotions also evolved into an enormous empathy for the disenfranchised, the suffering, and the downtrodden of the world— an empathy that fueled his poetry and political proclamations. (Schumacher 2005, p.117-118)

Allen Ginsberg's primary aim to enroll at Columbia University was to become a labor lawyer. However, his school life caused his plans to change in an unexpected way. Allan met Lucien Carr who was a remarkable handsome young writer and intellectual senior. Ginsberg was instantly attracted to him and these two young men started to spend hours together to discuss the New Vision. Thanks to Lucien Carr, Allen Ginsberg met Jack Kerouac and William Burroughs who had profound impact on Ginsberg's intellectuality and art and became a prominent part of the New Vision.

The philosophy was about, and in response to, the decline of Western culture and civilization, and the limiting values that the West imposes on the concept of humanity. Many of the ideas which helped form the New Vision were from books not included in the Western canon, books which were very different in nature from those assigned by the Columbia professors. It was a very rich reading list, which we were not getting in college, just the opposite of college, because college was the American Empire, and this was the decline of Empire. The readings centered on the end of civilization, escape, and change. (Blank 1998, p.120-121)

Conservative and traditional critics had sour criticism for the New Vision and Beat literature. However, Kerouac, Ginsberg, and Burroughs stood firm against all the harsh criticism.

Allen Ginsberg states that his poetry was a graph of his mind (who he was and what he was seeing and thinking). The graph he mentioned consisted of his conscious and subconscious state of mind (Schumacher 2005, p.125). While Kerouac was trying to compose spontaneous prose for his fiction, Ginsberg was trying to implement it to his poetry. Ginsberg merged his secret feelings, dreams and visions with art by following the Jack Kerouac's advice about spontaneous writing and created the groundbreaking poetry book *Howl*.

Even though it was not directly mentioned, there were special lines in this book for his mother and close friends such as Carl Solomon, Herbert Huncke, and Bill Cannasta. This massive work of Allen Ginsberg's scared even himself at the beginning. Even though *Howl* was one of the best examples of spontaneous writing and brave emotional expression, he believed that it was too private to be published.

Howl is, however, a devastating assault on American society, a delirious, hallucinatory and hyperbolic stream of complaint and invective that absolutely distinguishes it from the otherwise polite and restrained realm of American letters, 'the mannered tradition of Henry James, the perspective that carefully applied fineness of sensibility and discrimination of feeling as a source of illumination about character and culture' (Mellon 1999: 9 quoted in Gelder 2007, p.75)

On October 7, 1955, the historic reading of *Howl*'s first part held at San Francisco's Six Gallery. Ginsberg enthusiastically performed it in a half drunk situation and the audience particularly Jack Kerouac, participated in the reading with exclamations of enthusiasm. Later, Ginsberg revealed the motivation behind his writing:

I thought I wouldn't write a poem, but just write what I wanted to without fear. Let my imagination go, open secrecy, and scribble magic lines from my real mind ... writ for my own soul's ear and a few other golden ears." The whole first section of *Howl* was typed out madly in one afternoon. (Ginsberg p.415)

The reactions to the *Howl* were quite unusual. Some critics defend that *Howl* was precursor of new type of poem. On the other hand, more traditionalist critics blamed Ginsberg for *Howl*'s "filthy" and "vulgar" language, striking depiction of sex; including homosexuality and dissident stance:

who let themselves be fucked in the ass
by saintly motorcyclists, and screamed
with joy,
who blew and were blown by those human
seraphim, the sailors, caresses of Atlantic
and Caribbean love,
who balled in the morning in the evenings
in rose gardens and the grass of public
parks and cemeteries scattering their semen
freely to whomever come who may,
who hiccupped endlessly trying to giggle but
wound up with a sob behind a partition in a
Turkish Bath when the blond & naked
angel came to pierce them with a sword. (*Howl* I p.36-39)

Although Allen Ginsberg's best known and one of the most delirious works *Howl* impressed all the members of his generation, including other poets, musicians, activists and even ordinary people, these kinds of brave lines like I quoted from *Howl* above, caused an obscenity trial in the following years.

In 1957, Ferlinghetti the owner of the City Lights Bookstore, and his clerk Shig Murao were arrested for selling the book. Trial drew the attention of public and until they were acquitted, *Howl* had sold 10.000 copies.

Similarly, Ginsberg's intellectual mentor, William Burroughs was struggling with censorship and obscenity issues and fought against square minds most of the time.

William Seward Burroughs was born on the February 5, 1914 in the central West End of St. Louis. He was the youngest boy of a higher class American family and the eldest founding member of the Beat Movement. William Burroughs was the one who introduced other Beats with crime and drugs as Leland states: "Burroughs introduced the others to the criminal and queer byways of Times Square" (2004, p.129). Apart from this, Burroughs was the intellectual mentor to his younger colleagues. Lawlor states that since Burroughs was older than Kerouac and Ginsberg and had a superior education, he directed them intellectually. Oswald Spengler's *Decline of the West* and Wilhelm Reich's *The Function of the Orgasm* were introduced by Burroughs to other Beats. By doing this, he led the younger Beat writers to reassess themselves and expand their horizon.

Burroughs left the Cold War U.S for twenty five years because of his criminal past and self-exile passion. Therefore, his young colleagues Jack Kerouac and Allen Ginsberg promoted his fame on behalf of Burroughs during his absence.

William Burroughs first moved to Mexico -where it was a drug heaven for him- and then South America, North Africa and eventually Europe.

[...] Burroughs unlike Ginsberg and Kerouac created a reputation and a body of work that lost any meaningful relation to the history and features of a Beat identity. Burroughs now exists through the circulation of a whole series of defining images and iconic cult figures, as the "Holy Monster" of the Beat Generation (Cook p.165) was succeeded by the eminence rise of 1960s counterculture, the avant-garde mapmaker of inner space, the guerrilla leader of the electronic revolution, the shaman of queer magic, and the godfather of cyberpunk. (Lawlor 2005, p.29)

The effort to write a biography of William Burroughs did not yield very fruitful results. Lawlor states that it was difficult to write an accurate biography of William Burroughs since his personal life and fictional world were undetectably intertwined (2005, p.30). Likewise, Skerl claims that "William Burroughs, Jack Kerouac and Allen Ginsberg fictionalized their lives in their art and thus created an autobiographical myth" (2004, p.56).

Jack Kerouac played a considerable role in constructing Burroughs as a fictional character. He first portrayed Burroughs in his first novel, *City and Town*. Then we see Burroughs as a fictional character Kerouac's novel, *On the Road*. Kerouac named him Old Bull Lee. Old Bull Lee was portrayed as a mysterious drug addict who has seven personalities and married to a Russian countess. Burroughs states in his interview in 1976 that he recognized himself in the novel but there was no Russian countess in his life. "It's his (Kerouac's) fictional portrait, and that's a writer's privilege. But it should be certainly recognized as fiction. I recognize that it may have been the way Jack Kerouac saw me" (Hibbard 2001, p.103).

As for Burroughs literary technique, we can remark that even though he did not invent the cut-up technique in prose, this technique has been identified with William Burroughs. Brion Gysin who was a painter, poet, novelist, and conceptual artist, which was deeply affected by Beat artists such as William Burroughs and Allen Ginsberg, was the inventor of the cut-up. While Brion was staying with Beat artists including Burroughs, he sliced ready-made texts and created something meaningful or absurd prose by rearranging them. Banash remarks that Burroughs was captivated by the technique and used it as the technical basis of his groundbreaking *Nova Trilogy* (p.142). I assert that cut-up technique and life is quite similar. Life does not always consist of straight lines and sharp corners. Professionally structured sentences or a well composed prose may not represent life.

Life is generally uncanny and full of surprises. It may be interrupted at any moment by unexpected events or people. Therefore, Burroughs states that life is cut up: "Every time you walk down the street look out the window of your consciousness, it is cut by random factors. We simply made the random factor explicit with a pair of scissors" (Hibbard 2001, p.92-93).

However, Corso and Ginsberg were skeptical about the cut-up technique. They were afraid that this technique would weaken the writer, but then Burroughs proved the contrary, thanks to the success of *Nova Trilogy* and *Naked Lunch*.

[...] if I were on a desert island and knew nobody would ever see what I wrote, would I go on writing. I would go on writing for company. Because I'm creating an imaginary—it's always imaginary—world in which I would like to live. (Andersen 2009 p.103 qtd in Lotringer p. 81)

Even though Neal Cassady was not a Beat writer, he was the most inspiring Beat figure for Jack Kerouac and Allen Ginsberg. Therefore, while I am closing the prominent Beat writers' section, I would like to mention Cassady and his influence on Beat Movement. Neal Cassady was born February 8, 1926 in Salt Lake City. He was the son of divorced parents and he had a troubled childhood since he remained with his alcoholic father. Neal had been surrounded with conmen, hustlers, and alcoholics in Denver, Colorado. He claims that by the time he turned 21, he had stolen 500 cars and spent 15 months in reform schools (Leland 2004, p.129). Despite his troubled life, he naively hoped to be a great writer one day.

Cassady met Hal Chase, a student from Columbia University and they became friends in a short time. Hal Chase showed Cassady's letters to Beat artists such as Jack Kerouac, Allen Ginsberg and William Burroughs. Although he was portrayed as irresponsible, unfaithful and a delinquent person, Neal Cassady got in contact with Jack Kerouac and Allen Ginsberg in a short time. Kerouac was cautious towards Cassady at first, but in the following years, Cassady became an inseparable part of the Beats. Cassady came to New York City where Kerouac lived and asked Kerouac to teach him how to write. Meanwhile, Allen Ginsberg had a major crush on Neal and he had sexual intercourse several times with him.

Jack Kerouac was impressed by Neal Cassady's writing style in his letters. Knights states that Cassady's uninhibited, free flowing, and explicit writing profoundly influenced Jack Kerouac.

He is inspired by Neal's letters since he found the "free spirit" which was the most required element for his spontaneous prose (2005, p.49). Besides, Leland (2004, p.130) indicates that Neal Cassady was perceived by Jack Kerouac as an untamed, primitive version of himself. "He admired Neal and joined in his holy goofs, but always returned to "Memere" (mother) to write." Not only Kerouac but also many other Beat artist were affected by his charisma, which is reminiscent of James Dean in *Rebel without a Cause*.

[...] Cassady is immortal as a member of the Beat Generation because he is the real-life model for the mythic figure developed in *Go* by John Clellon Holmes; *On the Road*, *Visions of Cody*, *Big Sur*, and other works by Jack Kerouac; *The Green Automobile*, *Howl*, and *Elegy for Neal Cassady* by Allen Ginsberg; *The Electric Kool-Aid Acid Test* by Tom Wolfe; and *Over the Border* and *The Day after Superman Died* by Ken Kesey. (Knight 2005, p.48)

Criticism of the Beat Generation:

Throughout the history of mankind, numerous social, political, and literary movements occurred and inescapably faded away. Only few of them left their traces on the progress of humanity. I argue that the Beat Generation was one of those movements and it was not a fad. Beat was an influential movement which affected next generations' music, cinema, literature and life style. What is important here is to recognize how the Beats have succeeded to expand their movement. I am inclined to believe that it is easier to create a counterculture in a third world or developing countries because of the social injustices, poverty, or an oppressive regime. As for a superpower, such as the USA, it was more difficult to inhabit a counterculture. Generally, citizens of superpowers are expected to be satisfied with what they have, since the circumstances are far better than other countries.

Not only in the US, in every country of the world, the people who are in easy circumstances and have a regular life generally do not want to step out of line. Unfortunately, this situation is the result of conformity and it brought a stereotypical way of life for all people in society. However, life is not that simple and there is not one single way of life. Therefore, people who do not feel that they belong to mainstream society, who are restricted them in terms of religion, morality and tradition, may start the innovative movements to express themselves and demonstrate their existence, such as the Beats. However, to start a new and unusual movement was not so easy to handle. Mainstream society and its traditional critics gave instant, negative reaction to the Beats.

The notion of Beat and its artists were denied, underestimated, insulted, and angrily attacked. Although the Beats were constructively criticized by some critics, they also became the target of harsh and sour criticism.

[Beatniks] are talkers, loafers, passive little con men, lonely eccentrics, mom-haters, cop-haters, exhibitionists with abused smiles and second mortgages on a bongo drum--writers who cannot write, painters who cannot paint, dancers with unfortunate malfunction of the fetlocks. (Davidson 1959, p. 61)

This hostile and subversive analysis of the Beats which is shown above was published in 1959 by *Life Magazine*. The writer of the article, Paul O'Neil defended that Beats were a bunch of incompetent losers who initiated a fad movement. Like the sensationalized publicity, literary criticism was initially sour. Similarly, a considerable number of critics -even in some leftist magazines- were against the Beats. Their main accusation was that the Beats were anti-intellectual, and they defended primitivism and had lack of activism (Gair 2007, p. 40).

For example, Norman Podhoretz harshly criticized the Beats in his famous article "*The Know-Nothing Bohemians*":

I think it is legitimate to say, then, that the Beat Generation's worship of primitivism and spontaneity is more than a cover for hostility to intelligence; it arises from a pathetic poverty of feeling as well. The hipsters and hipster-lovers of the Beat Generation are rebels, all right, but not against anything so sociological and historical as the middle class or capitalism or even respectability. (Podhoretz 1958)

Although there were positive reviews from Richard Eberhart in the *New York Times Book Review* and Gilbert Millstein in the *New York Times*, most of the critics had negative attitudes towards them; such as Norman Podhoretz -which was shown above-, John Ciardi, John Hollander, Diana Trilling, Herbert Gold, Ernest van den Haag, and George Will. Lawlor states that most of these critics believed the Beats had no talent and had no idea of what they were doing. (2005, p.xv) Not only critics, but also political actors of the time were against the Beats. Peters states that Republican Convention FBI director, J. Edgar Hoover announced the Beats as one of the greatest enemies of the US along with communists and eggheads (p.209). On the other hand, there were important names of the time who were aware of the fact that the Beat Movement was not fad. For example, Gilbert Millstein who was critic of *New York Times* extolled Jack Kerouac's novel, *On the Road* by announcing its publication as a "historic occasion" in his article "Book of Times" (See Appendix i).

"*On the Road*" is the most beautifully executed the clearest and the most important utterance yet made by the generation Kerouac himself named years ago as "beat," and whose principal avatar he is. Just as, more than any other novel of the Twenties, "the Sun Also Rises" came to be regarded as the testament of the "Lost Generation," so it seems certain that "*On the Road*" will come to be known as that of the Beat Generation. (Millstein p.1957)

Richard Eberhart in his article, titled "*West Coast Rhythms*" drew the readers' attention to the poets of the Beats; particularly, L. Ferlinghetti, A. Ginsberg, G. Snyder, P. Whalen (See appendix ii). Eberhart stresses that [these poets] are finely alive; they believe something new can be done with art of poetry.

They are hostile to gloomy critics, and the reader is invited to look into and enjoy their work as it appears (Eberhart 1957). According to Huddleston, Beat artists were not "Beatniks" but "Hipsters". She reminds us of Writer John Clellon Holmes' view on hipsters. Holmes argues that hipsters could not be utterly identified with violence because Beat artists had more spiritual and affirming personal individualities than they were reflected.

[...] the Beats were older and more mature (born between 1914 and mid-1920s), and actually tried to distance themselves from the adolescent imitators that became part of the beatnik fad of the early 1960s. The Beats were literary. Beatniks were an adolescent fad (Huddleston 2012 p. 8).

Historian Allen Matusow who wrote about the 1960s claims that Beats can be evaluated as the precursors of the Hippies. Actually, the Beat Generation was not a revolutionary movement but their relation to literature, music, language, drugs and religion inspired the next generation. Besides, Huddleston states in her article that "Hippies were alienated from American values because they rejected materialism, hygiene, sexual repression and lived in voluntary poverty" (2012, p.15).

Beat Movement triumphed as the next generation of readers and critics began appreciating their writings and message. The movement had prepped the soil of change that grew into the Hippy Movement and the New Left of the 1960s. These groups gave added momentum to the existing fight for Black civil rights, revamped the women's movement, protested against Vietnam and the arms race, and brought about an ecological consciousness. Their writings inspired new artists and musicians. (Huddleston 2012, p.15)

William E. Schmidt included Abbie Hoffman's arguments in his article in New York Times in 1982: "We couldn't have had the 60s, the decade of social revolution, without the 50s. And the fifties were the Beats."

Even though, the Beats were mercilessly criticized, underestimated and excluded; they went like the wind through the 50s by leaving their permanent marks. They changed everyone and everywhere they touch like as it is stated by Beat Museum founder, Jerry Cimino: "I see the Beat Generation as an enlightening movement. Because they followed their dreams they changed the world."

2. BEAT NOVEL AND ADAPTATION

Beat Novel is an innovative type of novel in terms of its content, language and philosophy. It was developed by the authors of the Beat Movement in the beginning of the 1950s. Beat novel represents the separation from traditional American novel of the 50s. Instead of creating imaginary truths, fiction, and plot, it centralizes on the life of its author and what they feel and experience. Autobiographical elements are not employed randomly or by chance in Beat Novels. In contrast, they are crucial elements of it. Beat novels are semi-fictional and feature Beat movement characters such as Neal Cassady, William S. Burroughs, Allen Ginsberg and inevitably Jack Kerouac. However, formation and development of events and characters depend on the authors' creativity.

In 1958, Norman Podhoretz blamed Beat writers of praising ignorance and destroying American literature by removing the difference between reality and fiction in their works (p. 29-41). However, Allen Ginsberg denied this accusation. Responding to Podhoretz's harsh criticism he said: "Novel is not an imaginary situation of imaginary truths – it is an expression of what one feels" (Ginsberg qtd in Cottrell p. 51).

If we look into Beat Novel, two authors become our focal point: Jack Kerouac and William Burroughs. Even though they have very different styles and feature different topics in their novels, their paths cross at one inclusive point: Beat Culture. Beat Culture gathers all the Beat writers who have different backgrounds and narrative styles under the same roof. In fact, these writers look for the same thing but use different tools and languages. For example, both Kerouac and Burroughs reflect their discontent with mainstream American culture. "Search for a new identity" and "self-discovery" are important elements in their novels but they use different metaphors to stress the importance of these elements.

Kerouac highlights his desire of adventure in his unique, spontaneous prose style which positively supports the non-conformist notion of the Beat movement.

The roads, alcohol, sex, and constant mobility are used as metaphors to demonstrate his discontent with mainstream American life. We can observe all of these elements in *On the Road*.

Freeman Champney noted that in the novel there was plenty of speed, alcohol, sex and marijuana. Young characters were children who were spoiled and rejected the consumer society and hated everything. Champney remarks that Kerouac argues with American culture. The middle - class life is pointless and stupid. People should live more spontaneous and free lives. (Champney 1959 p. 114 121 qtd UK Essays 2013)

William Burroughs shows his discontents with main stream culture of the United States by acting as a “bad boy” of the society. Even though he comes from a high class American family, he does not hesitate to reveal the dark and brave side of his art. For example, he frequently reflects his drug experiences in his novels, such as *Junkie* and *Naked Lunch*. Whereas Kerouac looks for a solution on the roads and mobility, Burroughs seeks the salvation in drug experiences. Moreover, he breaks the homosexuality taboo by revealing his sexual orientation in his private life and works of art. Therefore, it is fair to remark that Beat Novel becomes voice of minorities, dissenters, and rebels in the society.

Beat Novel is also different from traditional American novel in terms of its content and technique. Jack Kerouac is profoundly inspired by Thomas Wolfe and emulates Wolfe especially in his first novels until he finds his own style. Danova states *On the Road* deliberately starts like a Wolfe’s novel. Nevertheless, its style changes page by page and Kerouac finds his unique form of novel. The main character of novel, Sal Paradise, becomes the symbol of Kerouac’s Beat style prose:

The whole novel as an experimentation with his own style – began the book as a conscious imitation of Thomas Wolfe; then added more joyous style, adopted from other beat writers and a new method similar to the jazz improvisations, which critics call “bebop prose”. This style of his best suits the search for truth and identity of the main character, Sal Paradise. (Danova 2002, p. 154-155 qtd UK Essays 2013)

Even though Jack Kerouac and William Burroughs’ novels are known as the first Beat Novels, Holmes’ *Go*⁹ is accepted as first published Beat Novel.

⁹ Holmes placed himself as protagonist of the novel who was named Paul Hobbes. Other characters were also familiar faces of the Beats such as J. Kerouac (Gene Pasternak), A. Ginsberg (David Stofsky), W. S. Burroughs (Will Dennison), N. Cassady (Hart Kennedy) etc. Novel took place in the underworld of New York City and the story was narrated from the point of view of Paul Hobbes. Hobbes introduced us with to the underground world of Manhattan through drug parties, night life, spontaneous; free love. He depicted Beat characters from his point of view. Also, we witnessed his

Go is a semi-autobiographical novel like most of its successor Beat Novels such as *On the Road*, *Junkie*, *Queer*, *And Hippos were Boiled in Their Tanks* etc.

2.1 Written and Visual Narration

Throughout history, each branch of art has a close relationship with other forms of art. All of them feed and enrich each other from certain aspects. For example, a picture may inspire a composer and he/she can compose a beautiful song based on that picture. Similarly, poetry and painting are accepted as sister arts by many critics. In eighteenth century England, picturesque which was deeply influenced by landscape paintings and aestheticism was very popular among British poets. This kind of poetry gives reading pleasure to the reader with its style and content and also it provides visual satisfaction by creating an image in the minds. In the same way, Joseph Conrad reminds us the aim of writing his novels: "My task which I am trying to achieve is, by the powers of the written word, to make you hear, to make you feel-it is, before all, to make to see" (Conrad qtd in Hamner 1990, p.174). This statement by Conrad indicates us art is always prone to satisfy our different senses. In our case, verbal stimuli can be processed in the readers' minds and an image may occur. However, mental images in our minds and processed images of the words can be quite different from each other. McFarlane explains this difference in a detailed way with the help of Bluestone's study which entitled "*The Two Ways of Seeing*":

George Bluestone's all-but-pioneering work in the film-literature field, *Novels into Film*, draws attention to the similarity of the remarks at the start of his study of 'The Two Ways of Seeing', claiming that 'between the percept of the visual image and the concept of the mental image lies the root difference between the two media?'. In this way he acknowledges the connecting link of 'seeing' in his use of the word 'image'. At the same time, he points to the fundamental difference between the way images are produced in the two media and how they are received. Finally, though, he claims that 'conceptual images evoked by verbal stimuli can scarcely be distinguished in the end from those evoked by non-verbal stimuli', and, in this respect, he shares common ground with several other writers concerned to establish links between the two media. (McFarlane 1996, p.4)

dilemma between choosing stable family life with his wife, Kathryn and fooling around with his Beat friends. Similarly, we can observe this issue between Dean Moriarty and his wife, Camille in *On the Road*. Christopher Gair states that even though it was the first novel which mentioned the Beat Generation, it was just a representation of the Beats from outside: As a self-styled alienated intellectual, trapped in a marriage that gives little satisfaction to Hobbess or his wife, Kathryn, he is fascinated by the antics of group of acquaintances that includes fictional representations of Kerouac (Gene Pasternak) and Ginsberg (David Stofsky) Nevertheless, Hobbess is too much of a 'square' to behave like they do [...] Where Pasternak can travel around the country, Hobbess lies about a plan to go Mexico; while he professes the desire for an open marriage, he finds it hard to accept Kathryn's relationship with Pasternak [...] (Gair 2007 p.41-42).

“The book is always better than film” cliché comes from these two ways of seeing which I have explained above. The image in the mind of the reader is always constant and quite personal. Therefore, the adaptor’s image which is reflected on screen, tend not to be liked by audiences who have read original text. Moreover, film and novel have idiosyncratic narration styles. Thus, we should independently evaluate each of them. Word is the essential element to narrate the story, create a character and compose the ideas. As for films, main elements are image and action. On the one hand these different mediums resist each other; on the other hand they collaborate at some points (Seger 1992, p.27). For example, Cahir claims that cinematic form and literary form have certain closeness. Therefore, we can find aesthetical equivalence between them in their methods and styles: “Much like literature, a film achieves its distinct style through its organizing and editing methods; its particular rhythms, tones and syntax; and its genre and subject matter” (2006, p.45). Both film and work of literature can be seen as a process of combination. To build structure of a novel or film, one should put together all the essential pieces coherently.

A work of literature and film are formed by perpetually changing images/words. Cahir states that “both novel and film are whole works of art which are created from the splicing together of a sequence of smaller units” (2006, p.46). For example, a shot in the film can be seen as equivalence of stanza in a poem or paragraph in a novel. She continues her argument which demonstrates us the similarities between film and novel by drawing our attention to their structuring principles. She claims that they do have the same principles after all:

In film jargon, a shot sequence is frequently referred to as a “chapter”[...] They are separate parts into which the film or book is divided, numbered, and often given a title; and they are unified according to a specific set of dramatic, aesthetic, or ideological values. (Cahir 2006, p.47)

Similarly, the length of a paragraph in novel and the duration of a shot in movie have similar functions. Longer shots are similar to complex sentences in lengthy paragraphs to produce slower rhythms whereas shorter shots are used to create rapid rhythms in the movie. Another similarity between film and novel is their openness to close readings:

Film like literature, lends itself to close readings, i.e., the scrutiny of the various details and elements of the work, the practice of which sharpens and clarifies our capacity to see the film or literary text more fully” (Cahir 2006, p.49).

In addition, editing is a vital part, both in the final part and composition process in literature and cinema products. For example, during shooting a movie, several takes are recorded and then the best one is chosen by the director. Edited take is added into the movie. Transitions in the movie and literature are provided by numerous editing methods:

Transitions are created through edits that join shots together in a film or paragraphs together in literature. There are two methods by which the writer or filmmaker edits together, or arranges, as it were, the smaller units that form the complete work. In film these editing practices are called continuity editing and montage editing, but the same, basic essential editing principles operate in literature, also. (Cahir 2006, p.50)

Despite these similarities between literature and film, as many critics and scholars argue, there are remarkable differences between these two mediums. Linda Seger states that the experience of reading a novel and watching a film is quite different activities from each other. When we read a book, we have the power of controlling and time management. Besides, since reading book is usually not a single-sitting experience, the reader has the opportunity to read the text over and over, to think about it and criticize it. Another important difference between film and novel is the function of the theme. Seger claims that novel, unlike the film, not only uses story, events, images and characters, but also expresses ideas. Generally, best novels do not merely consist of a story. They try to convince the reader of an idea. In these novels the idea of the novel as important as story line of it:

“the best films have strong themes; but in a film, the theme serves the story. It’s there to reinforce and dimensionalize the story, not to replace it. In a novel, the story often serves as the theme” (1992, p.14).

Another difference between novel and film is the speed. Author’s telling the story can take a hundred pages and too much time. However, we can see all those actions or events in a couple of minutes in a film. Apparently, film is much faster than novel since it involves dimensional effects by means of camera. Moreover, in novel our perception is limited with what the narrator tells us and stresses in a particular moment. For example, when the author puts emphasis on feelings, we focus on emotional states or reactions of characters.

If the author describes an action, we start to follow that action. Therefore, we can state that novels give information only sequentially. On the other hand, film is dimensional. Story, characters, ideas and all the images are introduced at the same time in film (Seger 1992, p.15).

One other notable difference between novel and film is the concept of "Point of View". Narrators of novels present a subjective experience whereas film demonstrates an objective view by means of its visual feature. For example, the voice over tells us a story or someone's feeling in the film but we can interpret the truth by observing actor's/actress' body languages or mimics. When we find out a contrast between voice over and actor's/actress' attitudes, we can trust what we see, not the words we hear (Seger 1992, p.15).

2.2 Elements and Kinds of Adaptation

Apart from giving inspiration to each other, works of art can be transformed from one to other. To explain this transition, I would like to explain what adaptation is and how can film adaptation be executed. *Oxford English Dictionary* defines adaptation as "an altered or amended version of a text, musical composition, etc., (now *esp.*) one adapted for filming, broadcasting, or production on the stage from a novel or similar literary source" (p. 14). The definition of adaptation in *Longman* dictionary serves better our purpose: "A film, television drama, or stage play that has been adapted from a written work" (p.14). Except from its lexical meanings, novel adaptation has been studied and defined by many scholars such as Sarah Cardwell, Linda Hutcheon, Kamilla Elliott, Thomas Leitch, Brian McFarlane. For example, Hutcheon describes adaptation as "A work of art's revisited version in an announced, extended and deliberate way (Hutcheon p.170 qtd in Leitch p.87). Besides, Sarah Cardwell explains the adaptation as a film or television program which is explicitly based on a book. She explains what based on a book means, saying:

[...] To call something an adaptation of another text is to highlight the conscious, complex process of implementing changes necessary to re-present the source text under new conditions (in new medium) ; to call something a version does not suggest the same, but implies a presentation of a familiar story within the framework of a separate, 'independent' text. (Cardwell 2002, p.21)

Similarly, McFarlane reasserts Billy Budd's idea which supports Cardwell's expressions about adaptation: "Adapting literary works to film is, without a doubt, a creative undertaking, but the task requires a kind of selective interpretation, along with the ability to recreate and sustain an established mood" (1996, p.7). Taking into consideration these arguments, we could say that changes are essential to make transition into the new medium and create an original, separate work. Hortense Powdermaker who was renowned for his anthropological studies on Hollywood reminds us that:

The original source may be a novel or play the studio has purchased, and the writer is employed to do an adaptation from it. He makes the changes for dramatic effect in another medium, those required to conform to the producer's personal fantasies and his notion of what the public wants, and to meet the taboos of the actors who will play the star roles. Sometimes only title of the original novel or play is left. (Powdermaker p.153 qtd in Whelehan 1999, p.7)

As it is understood from these lines, adaptation is creating an independent, new work of art which has still bounds with the original work. However, similarities and differences between the book and the film version can vary, depending on the desire and expectations of producers, directors, or scriptwriters.

Scholars of adaptation studies have identified certain kinds of adaptation. Wagner can be accepted as one of the first important commenters in the field. He divides adaptation into three types: Transposition, Commentary, and Analogy.¹⁰

Also, the fidelity issue is seen as one of the most challenging parts in adaptation studies. As Cahir states, literature still has a superior position to cinema, adapted movies can be regarded more valuable in comparison to original screenplays. However, McFarlane argues that fidelity to the original text should not be the main goal in adaptation studies. For him, fidelity criticism is just not illuminating. Also, audience's reading and filmmaker's reading of the original text can be quite different from each other.

¹⁰ **Transposition:** a novel 'directly given on screen. **Commentary:** Where an original is taken and either purposely or inadvertently altered in some respect. **Analogy:** A film that shifts the action of the fiction forward in time or otherwise changes its essential context; analogy goes further than shifting a scene or playing with the end, and must transplant the whole scenario so that little of the original is identifiable. (Whelehan 1999, p.8)

Fidelity criticism depends on a notion of the text as having and rendering up to the (intelligent) reader a single, correct 'meaning' which the filmmaker has either adhered to or in some sense violated or tampered with. There will often be a distinction between being faithful to the 'letter', an approach which the more sophisticated writer may suggest is no way to ensure a 'successful' adaptation, and to the 'spirit' or 'essence' of the work. (McFarlane 1996, p.8-9)

For example, Jack Kerouac's novel, *On the Road* can be seen as a group of non-conformist fellas' road story who choose mobility as resistance. However, the screenwriter or director can describe it as a purposeless travel story of a bunch of losers across the United States. Since there is not only a single reading of the novel, we cannot decide or dictate either one is right and successful reading. Concordantly, McFarlane states that critics who are supporter of fidelity issue just can say this: "This reading of the original does not tally with mine in these and these ways" (1996, p.9). Therefore, instead of being insistent on fidelity issues, an adaptor can focus on translation and interpretation elements in adaptation studies. Cahir claims that complex process of adaptation can be better understood by accepting the adaptation as "translation." She defines the translation as changing the language from one to another. During translation, source text's literal letter, its sound, rhythm and structure can be changed according to translator's will (2006, p.8 14 15).

Film theorists put forth a lot of categories about translation of literature. For example, one of the oldest and effective categories belongs to John Dryden. He classifies the translation into three: Line by line, paraphrasing and imitation (Dryden qtd in Cahir 2006, p.222 223).

Also, Cahir suggests three translation modes which are similar to John Dryden's classification: Literary Translation, Radical Translation, and Traditional Translation.¹¹

Besides, adaptation is seen as interpretation by some critics and scholars.

¹¹ **Literary Translation:** A translation type which plot and all other components of novel are reproduced as closely as original text.

Traditional Translation: Plot, settings and stylistic features of books are preserved in a considerable extent. However, filmmakers can make arrangements on novel and change its distinct details.

Radical Translation: A translation mode which changes the book on a vast scale. Filmmakers make revolutionary arrangements on it by way of interpreting the literature. Thus, film becomes fully independent work from the novel. (Cahir 2006, p.16-17)

For example, Marciniak states that novels are assessed superior to film by many critics since it is believed that film loses many of the symbols and details of the book. However, adaptation does not have to include all the details in the book. It is an independent work as long as it preserves spirit of the book. Adaptations should make themselves understood with their own subtleties in a coherent and convincing way. According to Marciniak, the term of “good adaptation” is one of the most relative concepts in the adaptation studies. She asserts that it is very difficult to state “finite and ultimate truths about a book’s identity” (2007, p.60-61). I agree with Marciniak who defends that we should forgive all the alterations in an adapted work, when our reading of the film contradicts with that of the filmmakers:

Even if the filmmakers’ reading of a given literary text clashes with our reading, we are willing to forgive all the alterations when they spring from a well thought-out scheme and can lend a persuasive new sense to the text. (Marciniak 2007, p.61)

I believe only on one condition alterations cannot be forgiven: When the filmmaker cannot create an authentic language and misses the essence of the original work.

2.3 Desire and Adaptability

Cinema gives screenwriters, directors, and adapters a place where they can test their freedom of artistic expression. Apart from this, cinema is an industry in which many people work for living. Therefore, to sustain the cinema industry, we need all kinds of films such as mainstream, independent, or art-house. To exclude all commercial films with an elitist attitude will be a fruitless approach in terms of adaptation studies.

Seger states that the word “commercial” is accepted as a dirty word for many cinema authorities since it turns the movie into a “consumer product”. For example, to draw more audience, a car chase or sex scene may be added into a film. However, these kinds of changes may lead to corruption and ruin the integrity of adapted work. Seger asserts that making a film more commercial means to simplify, clarify, and spell out the story line. These attempts aim to eradicate the ambiguity of characters. Also, it has been given clearer structure to the story. Thus, mass audience can easily follow the film. (1992, p.7)

Besides, being strengthened by the story and make it a viable, commercial cinema needs heroes and heroines that the audience can identify themselves with:

Strengthening the story line is a first step for audiences, like a well told story. A good story has movement and focus and engages the audiences from beginning to end. Most successful American films have main characters that are likeable, sympathetic, and identifiable. (Seger 1992, p.5)

In mainstream films, generally predictable stories are portrayed and characteristic aspects of film repeat itself. Therefore, audience is delighted with repetitions like a little child's desire of repetition. Audience is seen as passive receivers of the movie's stimulus. Curiosity and desire of look are absent here. Making the adapted work commercial, independent, or art-house film, generally depends on its producer's mentality. I believe that the adaptor should make changes on the book only to make the film more "viable" not commercial.

Desire has a pivotal role in film adaptation. However, when we discuss desire in adaptation, it would be fair to state which desire is coming into play: The director has a major role in a film, but producers sometimes have a lot more to say (money makes the world go round), and there is also the desire of the audience. I would like to discuss the notion of desire in adaptation based on the arguments of Slavoj Žižek and Andre Bazin.

Slovenian philosopher Slavoj Žižek argues that we could see a thing 'as it really is' when we look at that thing straight on. However, if desire and anxiety puzzles our gaze, we will have a distorted and blurred image in our minds. Žižek describes this process as "looking awry". Also, he adds that the relation between straight and awry look is completely different on the level of second metaphor:

If we look at a thing straight on, i.e., matter-of-factly, disinterestedly, objectively, we see nothing but a formless spot; the object assumes clear and distinctive features only if we look at it "at an angle," i.e., with an "interested" view, supported, permeated, and "distorted" by desire." (Žižek 1992, p.14)

According to Žižek, "objet petit a" or objet- cause of desire cannot be defined better than this, since he argues that an object is determined by desire itself, in a sense. Also, he tries to clarify the paradox of desire which determines its own cause retroactively:

[...] the object is an object that can be perceived only by a gaze "distorted" by desire, an object that does not exist for an "objective" gaze. In other words, the object is always, by definition, perceived in a distorted way, because outside this distortion, "in itself," it does not exist, since it is nothing but the embodiment, the materialization of this very distortion, of this surplus of confusion and perturbation introduced by desire into so-called "objective reality." The object is "objectively" nothing, though, viewed from a certain perspective; it assumes the shape of "something." (Žižek 1992, p.14)

Also, Žižek remarks that the art of cinema results from prompting desire to play with it. However, when cinema domesticates and palpably renders the desire, it keeps the desire at a safe distance. If we assess his arguments in aspect of adaptation, we can conclude that as audiences, we are limited to see what the camera shows or wants to show us. Therefore, director's and screenwriter's point of view directs, and even diverts, audience's desire.

While we, spectators are sitting in a movie theatre, looking at the screen. [...] at the very beginning, before the picture is on, it's a black, dark screen, and then light thrown on. Are we basically not staring into a toilet bowl and waiting for things to reappear out of the toilet? And is the entire magic of a spectacle shown on the screen not a kind of a deceptive lure, trying to conceal the fact that we are basically watching shit, as it were. (Žižek 2006)

Andre Bazin, a well-known, influential, French film critic and theorist of the twentieth century asserts that adaptation for the public is inseparable from adaptation for the cinema, insofar as the cinema is more "public" than the novel (1967, p.49). Bazin's main argument depends on "objective reality". For him, whatever is outside of the frame does not exist. He is in favor of particular techniques in cinema such as using deep focus, wide shots and shot-in-depth. Bazin believes that to reach the "true continuity", one must be aware of "mise en scène," which is superior to editing and visual effects experiments.

Moreover, he is against the 1920s and 1930s popular view that cinema manipulates the reality. His objective reality term derives from the idea that a scene's or whole movie's interpretation should be left to its spectator. ¹²

¹² In terms of my argument, I will concentrate on Bazin's articles "*Adaptation, or Cinema as Digest*" and "*Theater and Cinema Part 1 and Part 2*" and sum up the main points.

Bazin advocates that a film forces the audiences to have an active role. By giving examples from films of Orson Welles and William Wyler, Bazin emphasizes the significance of using cinematic techniques such as depth of focus or fixed camera which enable the audience to have an active role.

The importance of depth of focus and the fixed camera in the films of Orson Welles and William Wyler springs from a reluctance to fragment things arbitrarily and a desire instead to show an image that is uniformly understandable and that compels the spectator to make his own choice. These factors originating in the affective order are not the only ones that argue against passive identification; films like *L'Espoir* or *Citizen Kane* require in the spectator an intellectual alertness incompatible with passivity. (Bazin 1967, p.112-113)

Even though adaptation of novel into film has been regarded as an unsolvable problem or an unattainable ideal since the invention of cinema, many film makers and artists have made great contributions to the field. For example Bazin claims that fidelity is not a prior element in adaptation. For him, the key element of adaptation is "good translation". Also, he adds that word by word translation of the text with concerns of fidelity will end up with failure. On the other way around, if one implements too loose and disconnected translation, he/she will have to face failure in adaptation, again. Therefore, as Bazin emphasizes that "a good adaptation results in a restoration of the essence of the letter and the spirit. But one knows how intimate a possession of a language and of the genius proper to it is required for a good translation (1967, p.67). Bazin gives Malraux's *Man's Hope*, Jean Renoir's *A Day in Country*, a short film version of Maupassant's short story, and Steinbeck's *Grapes of Wrath*, directed by John Ford as incontestable examples of this argument. According to Bazin, if filmmakers have enough visual imagination and ability to create cinematic equivalent of style and spirit of the work, there is no need to blind obedience to the original text:

The style of Malraux's film is completely identical to that of his book, even though we are dealing with two different artistic forms, cinema on the one hand, literature on the other. The case of *A Day in the Country* is subtler: it is faithful to the spirit of Maupassant's short story at the same time that it benefits from the full extent of Renoir's genius. This is the reaction of one work in another creator's consciousness. And there is not a person who will deny the beauty of the result. (Bazin 1967, p.20)

Bazin also indicates that there is another way to solve adaptation problem: filmmakers accept the original work as an inspiration source, a method which Bazin calls "free adaptation of books":

The original is just a source of inspiration. Fidelity is here the temperamental affinity between film-maker and novelist, a deeply sympathetic understanding. Instead of presenting itself as a substitute, the film is intended to take its place alongside the book-to make a pair with it, like twin stars. This assumption, applicable only where there is genius, does not exclude the possibility that the film is a greater achievement than its literary model, as in the case of Renoir's *The River*. (Bazin 1967, p.141)

Bazin gives Renoir's movies such as *The River*, *Une Partie de Campagne* and *Madame Bovary* as examples of this method. He also mentions Robert Bresson's *Le Journal d'un Curé de Campagne*, which he considers a different kind of adaptation than Renoir's: "its dialectic between fidelity and creation is reducible, in the last analysis, to dialectic between the cinema and literature" (1967, p.141).

There is no question here of a translation, no matter how faithful or intelligent. Still less is it a question of free inspiration with the intention of making a duplicate. It is a question of building a secondary work with the novel as foundation. In no sense is the film "comparable" to the novel or "worthy" of it. It is a new aesthetic creation, the novel so to speak multiplied by the cinema. (Bazin 1967, p.142)

According to Bazin even though critics tend to refuse borrowings from literature to cinema, the interaction between the two arts has eventually been accepted. Moreover, throughout history of art, there have been evolutions of art forms, mixtures of genres and fruitful cross-breedings. For example it is a widely accepted view that novel, specifically American novel, is under the influence of the cinema.¹³

Bazin argues that cinema will never substitute literature, especially novel, or vice versa. He claims that adaptation of novel serves literature. For example, when *Hamlet* was released, the number of the play's readers increased and more people became aware of it. Similarly, after Bresson's *Le Journal d'un Cure de Campagne* came to the theaters, Robert Bresson was read by more and more people.

"The truth is there is here no competition or substitution, rather the adding of a new dimension that the arts had gradually lost from the time of the Reformation on: namely a public. Who will complain of that?" (1967, p.75)

¹³ This information which reflects reality of post-world war II period is important in terms of my argument since I will analyze *On the Road* and *Naked Lunch* which was one of the finest American literature works of the relevant period.

3. ANALYSIS OF *ON THE ROAD*, THE NOVEL AND THE MOVIE

3.1 Content and Structural Analysis of the Novel, *On the Road*

In this chapter, it will be analyzed the important components of *On the Road* and its movie adaptation, in terms of their “content” and “structure.” I will begin with analyzing the book and then continue with its movie version. In terms of novel’s content, I will focus on the “road image” and “meaning of mobility” which dominate the entire novel. Afterwards, I will examine gender and racial issues and image of Dean Moriarty / Neal Cassady, the main inspiration of Kerouac. In terms of structure I will discuss Kerouac’s sketching technique and spontaneous prose and the reader-text relation. Finally, I will analyze the movie version of *On the Road* in consideration of audience-adaptation relation and fidelity.

Neal Cassady not only had a great impact on *On the Road*’s content but also gave inspiration to Kerouac for his idea about writing spontaneous prose. Even though Kerouac was affected by the sincerity of Burroughs’ first person narration, he was more interested in Cassady’s letters which were sent to him and Ginsberg. These letters were full of “spirit” and this was what Kerouac had been looking for. In particular, he was impressed by Neal’s long, passionate, lively letter which told his adventures with his girlfriend, Cherry Mary in December 1950. (These letters were collected and published many years later as a book titled *The First Third*) On December 27, 1950 Jack Kerouac and his wife Joan Haverty showed admiration towards Cassady’s writing style.

Cassady had begun writing letters to Jack that stunned both him and his new wife, Joan, with their loose, rambling sentences and meticulously detailed observations. [...] Thinking Cassady’s letters ‘among the best things ever written in America,’ as well as being inspired by the honesty of Burroughs’ first-person narratives of his drug addiction, Kerouac finally found the catalyst he needed to break with his earlier literary models, making the decision to ‘write it as it happened. (Charters, 1995 vii-xxviii)

On the Road includes a lot of American characters who reflect the spirit of their times.

Kupetz asserts that *On the Road* and its original manuscript, the scroll, inform us a lot about post-war era's American social structure, if we read it in terms of cultural context. However, the literary value of *On the Road* is superior to its importance as a historical document.

As narratives, they are integral parts of a continuum of American prose fiction, luminal structures that in retrospect bridge the modern and the postmodern. Although any description of such a continuum should be understood as contingent and subjective—for no one objectively decides which texts matter in a tradition and which do not—the act of locating a literary text in a particular historical context can reveal its structures, processes, and ideological conventions. (Kupetz 2007, p.83)

Howard Cunnell explains why Jack Kerouac's characters in *On the Road* need back stories and histories and how Kerouac created his two characters based on himself and Neal Cassady: "They are to be half-brothers in blood, searching for a lost inheritance, for fathers, for family, for home, even for America. Maybe they'll be part Comanche to better illustrate what they have lost". (2007, p.4) Cunnell also reminds about Kerouac's attitude towards mono-logical and fearful cold war culture which directs the Americans to self-control in every possible way. While Kerouac feels this pressure and also works on his novel, he frequently visits literary critic John Clellon Holmes in 1949 to talk about his work and show his progress:

John Clellon Holmes astutely noted that the "the breakup of [Kerouac's] Lowell-home, the chaos of the war years and the death of his father, had left him disrupted, anchorless, a deeply traditional nature thrown out of kilter, and thus enormously sensitive to anything uprooted, bereft, helpless or persevering. (Cunnell 2007, p.7)

Another important feature about the content of *On the Road* is the changes in real names. In the novel, Kerouac changes the real names of characters which exist in the scroll to avoid possible libel suits. We could see that Kerouac renamed even himself as Sal Paradise. In *On the Road*, Neal Cassady is called as Dean Moriarty, Allen Ginsberg as Carlo Marx, William Burroughs as Old Bull Lee, John Clellon Holmes as Tomb Saybrook, and Herbert Huncke as Elmo Hassel. Kerouac also eliminated references about the loss of his father, some sexual contents, (especially homosexual scenes) and depictions of his first wife Edie from the scroll. ¹⁴

¹⁴ The second return trip to San Francisco was cut by Kerouac to streamline the story, while the Detroit section of the novel, in which Edie is represented as fat and wearing overalls, drinking beer, and munching candy, was among a number of scenes also cut by Kerouac on the recommendation of Cowley and Nathaniel Whitehorn, who were fearful of libel suits. Despite Kerouac's deletion of much of the sexual material and language, in particular the homosexual content, as part of the redrafting

Having mentioned the general content of *On the Road* and differences between the published novel and the scroll, now I would like to focus on the specific images and symbols in the novel, such as road, the meaning of mobility, issues of gender and race, and the image of Neal Cassady. Apparently, road and movement are the two prominent themes of *On the Road*. Infact, the original manuscript of the novel indeed looked like a road. After Kerouac finished the novel which consisted of 125,000 words, he sent a letter to one of his colleagues and stated that the “whole thing on a strip of paper 120 foot long. Just rolled it through the typewriter and in fact no paragraphs . . . rolled it out on floor and it looks like a road.” (Kerouac qtd in Cunnell p.7) Cunnell indicates that the road theme in Kerouac’s works did not first appear in *On the Road*, Kerouac employed this theme in his works from the beginning of his career as an author until the end of his life:

In 1940 he wrote a four-page short story called “Where the Road Begins” that explored the contending attractions of the open road and the joy of returning home again. *The Town and the City* is in part a road narrative, as Joe Martin, intoxicated by the perfume of spring flowers and “the sharp pungent smell of exhaust fumes on the highway, and the heat of the highway itself cooling under the stars,” and embodying and anticipating a new American generation’s questing need to *go*, feels himself fated and driven to take a “wild wonderful trip out West, anywhere, everywhere.” In the month of his death Kerouac submitted reworked and previously discarded material from *On the Road* to his agent Sterling Lord as the novel *Pic*. (Cunnell 2007, p.7-8)

In the novel the road image should not simply be associated with geographical conditions and regarded as an element which provides Beat character’s needs and enthusiasm for adventure. Apart from this road also refers to a route for the characters’ inner journeys:

What is life? What does it mean to be alive when death, the shrouded stranger, is gaining at your heels? Will God ever show his face? Can joy kick darkness? This quest is interior, but the lessons of the road, the apprehended magic of the American landscape described like a poem, are applied to illuminate and amplify the spiritual journey. Kerouac writes to be understood; the road is the path of life and life is a road. (Cunnell 2007, p.25)

Road renders us free as a human being through the options which it offers to us. It gives us freedom to make our own choices in life. We take a road, then we come to a crossroads, we decide which direction we need to choose, then we go that direction.

process, other scenes that survived into the 347-page draft, includes the story of a sodomizing monkey in an LA whorehouse, were later cut for obscenity. (Cunnell 2007, p.28)

All is up to us. Namely, life changes according to our preferences. Kerouac asks in his novel which road should an individual take through questioning life. The following well-known passage proves the search for identity in *On the Road*:

You spend a whole life of non-interference with the wishes of others including politicians and the rich and nobody bothers you and you cut along and make it your own way. I agreed with him. He was reaching his mature decisions in the simplest direct way. What's your road, man? Holy boy road, madman road, rainbow road, guppy road, any road. It's an anywhere road for anybody anyhow. Where body how? (On the Road 2007, p.352)

The motif of movement or mobility in "*On the Road*" is another essential element that triggers the novel's dynamism. Road and movement are intertwined notions of the novel. In a general sense, everything moves, changes, transforms, replaces, progresses or regresses in nature. Earth's rotation which causes day and night, a caterpillar's transformation to a butterfly, and shedding skins of snakes are examples of continuous movements and changes in nature. As human beings, we are also part of this mad cycle. In this cycle, Kerouac and his colleagues look for "the thing" which is never found. Jack Kerouac refers to the quest for "the thing which is never found", with the word "it" throughout the journey:

The journey from New York to San Francisco in the hope of finding "IT" through the pursuit of "kicks" is the significant event in the relationship between Kerouac and Cassady's narration counterparts. Highlighting the importance of the movement and fluidity of the search itself, aptly, they listen to Dexter Gordon's "The Hunt" before setting off: "We were all delighted, we all realized we were leaving confusion and nonsense behind and performing our one and noble function of the time, move." (Kupetz 2007, p.76)

Kerouac emphasizes and repeats "it" many times in various part of *On the Road*. Most dialogs of Sal and Dean contain this quest. Also, their continuous mobility and praising of the "moment" could be regarded as a method to reach "it".

[...] the search for the beckoning "pearl" handed to the traveler on the road, the promised "paradise" at the end of the journey: "the pearl was there, the pearl was there," as "Jack Kerouac"/Sal Paradise states, but always just out of reach. The attainability is all built on Jack/Sal's faith, and his movement driven by it, rather than any *knowledge* of its imminent realization. With the pursuit of the imponderable "IT" the only way to go is in a decentralized fashion, to go "every direction" and never be "hung up." However, we see that Jack/Sal is indeed hung up. "Neal Cassady"/Dean Moriarty's refrain of "We know time" is a call to spontaneity, to living totally subjectively in and for the moment. In so doing, he suspends the authority of Time over the individual: "Now is that time" (Mouratidis 2007, p.74)

Kerouac had a great role in formation of the Beat Generation, which constituted the main part of counter culture of the 50s United States. Cresswell argues that *On the Road* also left its mark on youth rebellion of the era with its success and popularity. However, Kerouac was not satisfied with “King of the Beats” image.

Still, it would be wrong to read *On the Road* as the manifesto of a generational spokesperson. After the book’s overnight success, Kerouac found himself having to rescue the idea of the Beat Generation and to rid himself of the “King of the Beats” title. At the end of his life, constantly called upon to define his politics and his relationship to the burgeoning counterculture, he explained that *On the Road* was “hardly an agitational propaganda account.” He did not want the responsibility of helming an entire generation that, in fact, he barely understood. (Vlagopoulos 2007, p.56-57)

Cresswell indicates that even though mobility is a central element for mainstream North American culture, Kerouac’s implementation of mobility differs from his predecessors since he uses frantic directionless mobility in the novel. As Cresswell states the people who are rejected from society such as; junkies, hobos, and dropouts are the characters who are the most enthusiastically described ones by Kerouac in the novel. These characters are generally homeless (Cresswell 1993, p.249). They always travel from somewhere to anywhere or everywhere and become happy with it. Cresswell states that Sal Paradise meets a nice hitchhiker, who is named Mississippi Gene in Part I, Chapter Four.

Maybe he envies him and remarks that “... and only because he had no place he could stay without getting tired of it and because there was nowhere to go but everywhere...” (*On the Road* 2007, p.130)

Tim Cresswell also claims that the theme of mobility is created again and again as a part of socio cultural progress of the United States. *On the Road* is part of this progress.

[...] Kerouac uses the road to express frustration with and resistance to the ‘American Dream’. Simultaneously, however, Kerouac uses mobility as part of a search of his own, reconstructed, America. His writing displays a great empathy with the country –nearly every page contains the word American and America. Sal and Dean are ‘American Angels’, ‘travelers of American road’ and new American saints’. [...] Mobility represents a search for an American essence; haunted by the spirit of outlaw, the hobo and pioneer rather than the settlers, the farmers and the townspeople. (Cresswell 1993, p.259-260)

On the other hand despite this resistance, Kerouac had a longing for home and family life somewhere deep down in his heart.

Maybe, his domestic feelings and Neal's free spirit completed each other. We could explain it as opposite poles attract each other. In other words; like part of a puzzle, Neal's free and independent spirit matched with Jack's longing for home and family life as it is shown in this passage:

Baltimore and up to Philadelphia on a winding country road and talked. "I want to marry a girl" I told them "so I can rest my soul with her till we both get old. This can't go on all the time... all this franticness and jumping around. We've got to go someplace, find something." "Ah now man" said Neal "I've been digging you for years about the HOME and marriage and all those fine wonderful things about your soul." (*On the Road* 2007, p.218 219)

Also, in the novel the protagonist sometimes feels that he needs home and to turn around from the road. He knows that he has a home somewhere in this country and knowing this truth relieves him:

It was dusk. Where was Hunkey? I dug the Square for Hunkey; he wasn't there, he was in Riker's Island behind bars. Where Neal?- -where Bill? Where everybody? Where life? I had my home to go to, my place to lie my head down and recoup the losses I had suffered, and figure the gain that I knew was in there somewhere too. (*On the Road* 2007, p. 211)

Besides, Sal regards the United States as his home and he feels safe and secure inside the country. He is accustomed to its people, town and cities and culture:

Furthermore we know America, we're at home; I can go anywhere in America and get what I want because it's the same in every corner, I know the people, I know what they do. We give and take and go in the incredibly complicated sweetness zigzagging every side. (*On the Road* 2007, p. 222)

Emphasis is on "movement" rather than "objective" in *On the Road*. As Dean says in the novel, "We Sal, we gotta go and never stop going till we get there." "Where we going, man?" "I don't know but we gotta go" (2007, p.334).

In *On the Road*, mobility is used as an expression of discontent with the hegemonic American culture of 1950s which introduced the American Dream. Settling down with family, home ownership and a regular job can be seen as the main elements of it. However, there is inequality between the male and female characters both in the novel and in the movie. Female characters are poorly portrayed whereas male characters have three dimensional features. Apparently, Kerouac did not care much about female characters. Female characters are generally two dimensional characters and their function is merely to drive the plot or fill out the story.

They do not exist as individuals. They are the acquaintances or relatives of the male characters, such as wives, girlfriends, mothers etc. Obviously, Kerouac did not like them. They are also presented as objects of desire for men and after sexual intercourse they generally disappear. Though it is a counter culture product against the American dream, *On the Road* imprisons women in the house. Only Marylou accompanies Sal and Dean when they travel. Other than her, women are generally identified with domestic areas and home in the novel:

Women are supposedly left sewing socks and waiting for their men to settle down with them. In *On the Road*, travel in space is connected with masculinity while place and home are feminine. Such images are firmly rooted in the dominant ideology of the United States which connects the woman to the home and the men with the public arena outside the home. Paradoxically it rebels against another value in the American Dream. The totally male world of the road presented in all these sources has no 'future'. The sense of goallessness emphasized in spontaneous movement is underlined by the lack of prospect in a totally male world. (Cresswell 1993, p.258)

In fact, the scene where Neal and Sal meet with Walter, a "colored guy" who invites them home for a bottle of beer exemplifies the novel's misogyny well. Kerouac's perception of woman in *On the Road* can be understood in this specific statement:

Walter's wife smiled and smiled as we repeated the thing all over again. She never said a word. Out on the dawn street Neal said: Now you see, man, there's a REAL woman for you. Never a harsh word, never a complaint, her old man can come in any hour of the night with anybody and have talks in the kitchen and drink the beer and leave any old time. This is a man, and that's his castle. (*On the Road* 2007, p.302)

Surely, Kerouac was aware of the gender inequality in society. Yet, his behaviors and perception of women was not so different from the mainstream American culture of the time. However, the passage below may be seen as a sign of sincere regret:

My mother once said the world would never find peace until men fell at their women's feet and asked for forgiveness. This is true. All over the world, in the jungles of Mexico, in backstreets of Shanghai, in New York cocktail bars, husbands are getting drunk while the women stay home with the babies of the ever darkening future. If these men stop the machine and come home---and get on their knees---and ask for forgiveness---and the women bless them---peace will suddenly descend on the earth with a great silence like the inherent silence of the Apocalypse. (*On the Road* 2007, p. 223)

In *On the Road*; Dean's lover, Marylou is the only woman who becomes a part of the journey and mobility. She is also the only rebellious female figure, who has an active sexual life.

Vlagopoulos claims that both in the original scroll and in the published novel, she is not central to the plot, but she witnesses many events and has a prominent part in the novel. Also, she uses men like they use her:

Dean's lover is on the road for a good part of the novel and seems an even stronger presence in the scroll. She never gets much of a voice in either version, but she is the witness, using the men as much as they use her, siphoning their energy and road wisdom without accountability. (Vlagopoulos p.61)

Stimpson states that male characters of the Beats are engaged not only in movement but also in acts of misogyny:

Man can move on, go on the road, and abandon women. In a more subtle form of separation men can exchange women. Offering Kerouac his wives, Cassady could be generous and communal with a man, in control of a woman. Imagining Kerouac with his wives, he could have joys voyeurism and narcissism. In any situations men speak a sexual grammar in which women are subjects of two kinds of sentence: passive, in which they are screwed, taken, burrowed into; or copulative, in which they become vessels, Madonna's, Chicks or other static complements. (Stimpson 1983, p.379 380)

Like Kerouac's point of view on woman, his point of view on homosexuality is a little different from the mainstream American society. He was more liberal in comparison to his contemporaries, since he could talk about homosexuality and featured homosexual characters in the novel. Kerouac and other heterosexual Beats were comfortable with homosexuality as long as homosexuality did not break their private sphere. Stimpson indicates us Beats' perception of homosexuality:

Male homosexuals could also deploy that sexual grammar in which one lover is male and active, the other female, passive. In Beat writing, sodomy vividly emblemizes such a coupling. The sodomizer is dominant, powerful, potentially cruel, and masculine; the sodomized submissive, powerless, potentially a victim and feminine. (Stimpson 1983, p.380)

Stimpson also states that the Beats reconstructed the male bonds in literature and helped to abolish the fear of men together, as we witness in *On the Road*. They proved that men can stay together, support each other, create sensation and take politic and artistic action. It doesn't important whether they are gay or straight. People realized that the fear of being labeled as "Queer" created repression and oppression in society. According to Stimpson, the Beats offered an alternative way to perceive homosexuality from the mainstream society's assumptions.

Thanks to their works which featured homosexual characters and homosexuality as theme, homosexuality came to be spoken publicly.

[The Beats] brought those materials into the public speech; and cheered what public previously reviled – when it had been public at all. Even Kerouac, who could not say all that we knew, or wanted or feared, what was vital to this bold enterprise. (Stimpson 1983, p.391)

Stimpson states that the Beats help us to understand value of free speech through violating cultural, social, psychic, and political constrictions and breaking the taboos in their works. In this regard *On the Road* – especially the original scroll- with its elements such as free love, unsettled down lives, and homoerotic relations can be seen as a weapon which is pointed against the main stream society's taboos.

In *On the Road*, racial issues are also important but they seem undercover in comparison with mobility and gender issues. Women, blacks and homosexuals and also foreigners are seen as possible threat towards postwar America has advanced as a capitalist society.

Kerouac revisited ethnicity and class in sampling and crafting what he saw as real Americans, but he also challenged the confines of gender and sexuality. In the postwar period, fear of infiltration by a foreign enemy spread to include anyone who did not fit white, heteronormative standards.(Vlagopoulos p.61)

We can refer from Vlagopoulos' statement that gender, class and racial discriminations are quite interwoven issues. Especially, Sal's and Dean's observations in Mexico and their perceptions of Mexicans, particularly of Mexican women, as well as Sal's admiration which is beyond identification with African Americans are the best examples of this. While Kerouac praises Mexicans and African Americans, and their ways of life, he unintentionally dehumanizes and alienates them. For example, during their travel in Mexico, Sal states that even the villager's sweat in Moctezuma is different from theirs:

Notice the beads of sweat on her brow, Neal pointed out "It's not the kind of sweat we have, it's oily and it's ALWAYS THERE because it's ALWAYS hot the year round and she knows nothing of non-sweat, she was born with sweat and dies with sweat." The sweat on her little brow was heavy, sluggish, it didn't run, it just stood there and gleamed like a fine olive oil. What that must do to their souls? How different they must be in their evaluations and wishes! (*On the Road*, 2007 p. 396)

Also, he expresses the differences between them, the Americans and the Mexican villagers with a great passion and excitement:

So the Mexican brothers began talking about us in low voices and commenting, while Neal Frank and I commented on them. "Will you d-i-g that weird brother in the back." "Yes, and the one to my left here, he's like a gawddamn Egyptian king. These guys are real CATS. Ain't never seen anything like it. And they're talking and wondering about us just like we are but with a difference of their own, their interest probably resolving around how we're dressed---same as ours---but the strangeness of the things we have in the car and the strange ways that WE laugh so different from them, and maybe even the way we smell compared to them. Nevertheless I'd give my eye-teeth to know what they're saying about us." (*On the Road*, 2007, p.384)

Sal and Neal's over-excitement about the Mexican way of life, personal characteristics and physical appearances continue throughout their travel:

Look at those eyes! breathed Neal. They were like the eyes of the Virgin Mother must have been when she was a child. We saw in them the tender and forgiving gaze of Jesus. And they stared unflinching into ours. We rubbed our nervous blue eyes and looked again. Still they penetrated us with sorrowful and hypnotic gleam. When they talked they suddenly became frantic and almost silly. In their silence they were themselves. (*On the Road*, 2007, p. 385)

These excitements towards "the others" originate from a search for a new identity which released them from the mainstream American society's restrictions. They know who they are as Americans but Sal wishes to be one of them.

I wished I were a Denver Mexican, or even a poor overworked Jap, anything but what I was so drearily, a 'white man' disillusioned." Critics have rightly pointed to the racial primitivism expressed in this passage, which can have the effect of obscuring the actual lived experience of people of color during this period. For Kerouac, however, these oppressed minorities were the most honest evocation of what an "American underground" might really mean. It is no coincidence that the "magic land at the end of the road" is in Mexico. (Vlagopoulos 2007, p.59)

As we can infer from the passage above, Sal escapes from himself in search of an identity and he knows that the main stream society's essential values such as marriage and raising children will not help him to find himself. (Sal has a romantic notion that peasants are different. In *On the Road*, Sal idealizes them in every possible way).

In *On the Road*, Neal or Dean represents most of the things that Kerouac is not. Also, Neal's otherness which derives from his rejected childhood and car theft days create sympathy over Kerouac. In the novel, Sal covers himself and acts as the narrator of everyone. He observes everyone's souls, experiences and narrates to us. To Kerouac, every character represents a characteristic of American society.

For example, whereas William Burroughs represents chaos and addiction, Dean represents the “real America”. Kerouac is in search of a new identity, like Sal in the novel, and Neal Cassady would become an instrument to reach that new identity. At least, he is the main inspiration of it. In an entry to a journal on August 23, 1948 Jack Kerouac says: “Shit on the Russians, shit on the Americans, shit on them all. I’m going to live life my own ‘lazy-no-good’ way, *that’s* what I’m going to do” (Kerouac qtd. in Mouratidis 2007, p.72).

On the Road, would be about “two guys” who journey “in search of something they don’t really find,” the central thematic and structural motif that would remain constant throughout the novel’s development and one which would also come to characterize the relationship between Kerouac and Cassady, especially its depiction in Kerouac’s prose. (Mouratidis 2007, p.72)

Cassady is like an alpha male. He is super masculine and the only male character that has children among the nucleus of the Beat characters in the novel such as Sal and Marx. Stimpson states that “some of Cassady’s irresistibility as a phallic symbol is with his fertility. He enthralls men and fathered children. He stimulates men, and is a driving satyr” (1983, p.381). However, when Sal realizes Dean’s weaknesses and humanly side of his presence, his image of Dean commences collapsing:

Kerouac makes this imminent separation explicit in the scroll manuscript right at the advent of this pivotal journey: “You always expect some kind of magic at the end of the road. Strangely enough Neal and I were going to find it, *alone*, before we finished with it [...] Only after he is doubted does Neal/Dean become “great”—a greatness that separates him from the absolute zenith of physicality and vitality he represented as the commanding, rhapsodizing, mad mystic behind the wheel. It is when Neal/Dean is seen as *human* that Jack/ Sal’s ideals shift. The more he is reminded that Neal/Dean is not impervious to time, age, and mortality, the *higher*, distant, and less humanly accessible the representative image. [...] By the end of the novel, a burned-out Neal/Dean “couldn’t talk anymore” fading away around the corner and slinking back across the country. It is here that Kerouac’s vision of Cassady in the *Road* novels begins to take on a more complex, deeper form. (Mouratidis 2007, p.75-76)

At end of the novel, Neal/Dean’s burned-out condition disenables him to talk. As Mouratidis states that “he fades away around the corner and slinking back across the country” (2007, p.72).

After this scene, Kerouac’s vision of Neal Cassady evolved more complex than Holy Goof.¹⁵ *On the Road* is one of the most brave and innovative novels of American literature in terms of both its content and techniques.

¹⁵ A nickname which is given to Neal Cassady by Jack Kerouac.

Now, I would like to focus on Kerouac's writing techniques which had never been attempted in American novel till he did. First of all, I will explain what sketching technique is. Kerouac stated that sketching came to him in full force on October 25, 1951 and he continued:

[...] it didn't matter about Carl's offer and I began sketching everything in sight, so that *On the Road* took its turn from conventional narrative survey of road trips etc. into a big multi-dimensional conscious and subconscious character invocation of Neal in his whirlwinds. Sketching (Ed White casually mentioned it in 124 the Chinese restaurant near Columbia, "Why don't you just sketch in the street like a painter but with words") which I did . . . everything activates in front of you in myriad confusion, you just have to purify your mind and let it pour the words (which effortless angels of the vision fly when you stand in front of reality) and write with 100% personal honesty both psychic and social etc. and slap it all down shameless, willy-nilly, rapidly until sometimes I got so inspired I lost consciousness I was writing. (Kerouac qtd. in Vlagopoulos 2007, p.64)

Vlagopoulos states that particularly in the scroll of *On the Road*, Kerouac employed more clearly the innovative literary technique that he developed. Kerouac used the term sketching in a letter to Ginsberg and he said it was a method suggested by his friend Ed White. It is described as "a writing that wavered between lunatic confessionals and brilliant prose" (Kerouac qtd. in Vlagopoulos 2007, p.64). Kerouac also used this style when composing *Visions of Cody* which can be considered as another version of *On the Road*. Except from this technique, Kerouac developed a new style, called "spontaneous prose" in *On the Road*. It is clear that also the jazz music of the period had a great impact on this style. Vlagopoulos explains the heavy influence of jazz music in Kerouac's prose:

[...] in the sense of a, say, tenor man drawing a breath, and blowing a phrase on his saxophone, till he runs out of breath, and when he does, his sentence, his statement's been made . . . that's how I therefore separate my sentences, as breath separations of the mind." In 1950, he writes in his journal, "I wish to evoke that indescribable sad music of the night in America—for reasons which are never deeper than the music. Bop only begins to express that American music. It is the actual inner sound of a country. (Vlagopoulos 2007, p.65)

Kerouac considered *On the Road* as a complete departure from his first novel, *Town & City* and other previous American novels.

In parallel with Roland Barthes' arguments, Kerouac put the emphasis on the reader rather than the text itself. According to Kerouac readers are in the center of the "reading act" and they give the meaning to the text that they read.

Therefore, relation with the text and the readers is more important and reasonable for Kerouac as an author.

As a series of deflections, Kerouac's prose narratives anticipate reader-oriented theories that establish the reader, not the text, as the site of meaning. However, contemporary theory cannot prove that meaning definitely occurs inside the reader, either, so a text's meaning is often considered an effect of the interaction between text and reader. Instead of functioning as works with meanings trapped inside hermetically sealed structures, Kerouac's narratives involve the reader in the process of discovering meaning by encountering unfamiliar structures. (Kupetz 2007, p.91)

Spontaneous prose and the notion of movement suited perfectly to the novel. *On the Road* tried to explore mobility with its structure and it did the same with its content, too: "*On the Road* takes Jazz music as its central structural metaphor and Kerouac's writing techniques move the reader across the pages at a fast pace as the central characters race across the land" (Cresswell p. 256).

Since Kerouac wanted to avoid using traditional novel structure, he did not use a linear plot in *On the Road*. According to Cresswell, *On the Road* tried to explore whether it was possible to break the chains of a linear mode of a novel while depending on linear plot structure at the same time. Therefore, he used Jazz as a structural metaphor. Kerouac wrote passages of the novel according to a particular rhythm and cadence which created an internal sound system. This system derives from Jazz and it has the same manner of prose-poetry. It serves the main goal of Kerouac in the novel: "fluctuation" and emphasis on "movement". Cresswell claims that time and space are freed from traditional linear mode throughout the exploration of experience via movement:

We wheeled through the sultry old light of Algiers, back on the ferry, back towards the muddy-splashed crabbed old ships across the river, back on Canal, and out; on a two-lane highway to Baton Rouge in purple darkness; swung west there, crossed the Mississippi at a place called Port Allen and tore across the state of Louisiana in a matter of three hours. (*On the Road* 2007, p.256)

Cresswell asserts that construction of the passage above is one of the best examples which demonstrate Kerouac's style since his prose moves in the same direction with the action which is described. Also, he draws our attention to the length of the sentences. To maintain continuity, sentences are long and they do not interrupt flow of images. Besides, the word "wheeled" is the core element of this passage. Concept of wheeling is emphasized with the rest of the sentence.

Also, the word “back” is used three times to create a momentum and increase the feeling of movement of the text. Cresswell considers the preposition usage such as “on”, “toward” and “out” as assistant components to strengthen movement in terms of prose and structure content (1993, p.242). Cresswell likens Jack Kerouac’s narration of experience with a jazz solo which floats all directions without taking a pause:

The air was so sweet in New Orleans it seemed to come in soft bandanas; and you could smell the river, and really smell the people, and muds, and molasses and every kind of tropical exfoliation with your nose suddenly removed from the dry-ices of a northern winter. We bounced in our seats. “And dig her!” yelled Neal pointing at another woman. (*On the Road* 2007, p.242)

The passage above is a kaleidoscopic description of Kerouac in *On the Road* which appeals to various senses such as sight, sound, smells, taste and interpretation. Even though this description tells nothing about the general features of New Orleans, it gives us a factual feeling about how a person perceives New Orleans during his/her journey/mobility in this city (Cresswell 1993, p.257). Cresswell emphasizes that Kerouac tries to create an atmosphere which contains a nonstop experience. Therefore, he has to break conventional sentence form by using a new kind of language that has energy and dynamism.

“Even in the edited version we can see this energy. The sentences reflect the blowing and breathing of a saxophone solo. Kerouac called this style ‘Spontaneous Bop Prosody’ acknowledging the influence of Jazz” (Cresswell 1993, p. 256).

3.2 Content and Structural Analysis of the Movie, *On the Road*

Jack Kerouac’s iconic novel *On the Road* was adapted to the screen by prominent Brazilian director Walter Salles in 2012. The cast of adaptation included Garrett Hedlund, Sam Riley, Kristen Stewart, Kirsten Dunst, Viggo Mortensen, Amy Adams, Elisabeth Moss, Alice Braga, Tom Sturridge, Terrence Howard, and Steve Buscemi. For over five decades, many filmmakers attempted to turn the novel into a moving picture but it was not so easy a job to handle since the book became a cult and sacred book for millions of people around the world. To reflect Sal’s and Neal’s nomadic lives, their hunger for new experiences and describe unique people around them such as William Burroughs and Allen Ginsberg in a satisfying way in a nonstop physical and spiritual journey seemed impossible for many critics.

[...] filmmakers have tried to secure the screen rights and figure out how to make a satisfying picture out of Kerouac's postcards from the edge, the middle and the bottom of his nomadic experiences knocking around with drifter Neal Cassidy; his young wife, LuAnne Henderson, hungry for whatever's around the bend; the dubious but colorful mentor William S. Burroughs; the poet and provocateur Allen Ginsberg; and other strays at odds with post-World War II America. (Phillips 2013)

Jack Kerouac stated that he wrote *On the Road* in three weeks but it was known that it took almost seven years to complete it, since materials had been collected throughout his journeys and then he made multiple revisions and changes on them. Similarly, it was not surprising that the film version of this unique novel passed from hand to hand of producers; also there were written many scripts for it but finally Walter Salles made it happen in 2012.

Gerald Nicosia states that writer Martin Duberman wanted to obtain rights of the *On the Road* for his play in late seventies. However, Jack Kerouac's widow Stella Sampas rejected him. Actually, they agreed in 1975 Duberman's optioning dramatic rights of Kerouac's works including *On the Road*. Moreover, Duberman published his play which entitled *Visions of Kerouac* by using these rights in 1977. However, a disagreement occurred between Stella and Duberman in 1978 and 1980. Therefore, he could not adapt the story of *On the Road*. In 1980, American Zoetrope which belonged to distinguished film director Francis Ford Coppola obtained the rights of *On the Road*. Thus, *On the Road*'s long adventure of movie adaptation began:

Over a period of 25 years, Coppola hired (and paid) a long succession of writers to try their hand at writing a film script of *On the Road* – the list included such distinguished names as Michael Herr, Russell Banks, Barry Gifford, and even his own son Roman Coppola. Every script that was turned in landed quickly in the garbage can, and by 2004 Coppola had pretty much concluded that *On the Road* could not be adapted to film. (Nicosia 2013, p.20)

Also, film critic Joanne O'Connor claims that Coppola asked heavyweight directors for this adaptation including Gus Van Sant and Jean-Luc Godard and an ever-changing lineup of leading men, from Brad Pitt to Sean Penn (O'Connor 2012). In fact, before Coppola, Kerouac himself wanted to turn his novel into a movie. In 1957, Jack Kerouac wrote a letter to Marlon Brando to convince him to buy his novel *On the Road* and make a movie version of it together. Kerouac wanted Brando in the role of Dean and himself as Sal Paradise.

I'm praying that you'll buy *ON THE ROAD* and make a movie of it. Don't worry about the structure, I know to compress and re-arrange the plot a bit to give a perfectly acceptable movie-type structure: making it into one all-inclusive trip instead of the several voyages coast-to-coast in the book, one vast round trip from New York to Denver to Frisco to Mexico to New Orleans to New York again. (See appendix IV to read whole content of the letter)

Regina Weinreich asserts that Kerouac's characters Sal and particularly Dean represents the zeitgeist of the era in American society. Therefore, one can suppose that there would be rivalry among filmmakers to adapt *On the Road* to the screen. However, the reality was quite different. As Weinreich stresses, that movie version of *On the Road*, would be open to misinterpretations just as its novel. This issue was also Kerouac's one of worries about the adaptation. In his letter which was written to Carroll Brown in 1961, he stated that he was worried that *On the Road* would be labeled as a hoodlum bluejacket story because of the scenes of criminality in the novel. This would be a complete misinterpretation of the novel, which quite deviated from Kerouac's message to express:

In part 1, chapter 1, of the novel, he explains "criminality" as pertains to Dean: "not something that sulked and sneered; it was a wild yea-saying over burst of American joy; it was Western, the west wind, an ode from the Plains, something new, long prophesied, long a-coming (he only stole cars for joy rides) (Weinreich 2009, p.192)

After 55 years of Kerouac's letter to Marlon Brando, his dream to make his novel a movie came true. We saw Sam Riley as Sal Paradise and Garrett Hedlund as Dean Moriarty.

If we turn back to beginning of the adaptation process, Coppola saw the award winning movie of Walter Salles, *Motorcycle Diaries* in Cannes Film Festival in January 2004. As soon as he watched the movie, an idea came to mind about the adaptation of *On the Road*. "If he can do motorcycles, he can do cars, too". Afterwards, he gave the movie rights of *On the Road* to Walter Salles.

Before I start to analyze Walter Salles' *On the Road*, I would like to return to Regina Weinreich's arguments about "upcoming" movie version of *On the Road*. As I stated initially, she was quite supportive and hopeful about adaptation of the "inadaptable" before the movie existed. She asserts that novels had key scenes that were suitable for film structure such as moving American landscape, amusing moments in a jazz club and an interesting visit to Old Bull Lee's house.

In terms of a film, the key scenes on the road in a moving American landscape, in a jazz club, at Old Bull Lee's, would have to be made visual in an extended narrative. The novel resolved those aesthetic issues in its language, in its use of repetition, of key phrases triggering verbal riffs, in Kerouac's expansion of language as a storytelling medium. In film, viewers are accustomed to cuts, sometimes well-thought-out transitions, sometimes jarring and abrupt jumps. To use the genre of film as an exploration of storytelling possibilities, new idioms would have to be explored. (Weinreich 2009, p.195)

In the adaptation of *On the Road*, the most vital element is to be loyal to the spirit of the book and at the same time saying new things to the audience of the movie. Therefore, adapters should avoid the blind obedience to source material and should be bold about his/her version. Film critic James Rocchi claims this situation in his review on *On the Road*: "The film's difficulty is that 'after a while the film feels like any other road trip' and by the end you will "find yourself wishing for a little less literary fidelity and a little more cinematic storytelling" (Rocchi 2012).

Weinreich stresses that the road motif was readymade for the movie. Filmmakers had already successfully dealt with this motif:

"Two guys against the world, *Butch Cassidy and the Sundance Kid*, two girls, *Thelma and Louise*, heading over the cliff in a shiny car, two guys on motorcycles silhouetted against the landscape: *Easy Rider*, *Motorcycle Diaries*" (2009, p.195). Film critic Mick LaSalle informs us the scriptwriter, Jose Rivera, was fed from three main sources when he wrote the scenario to create authentic Beat atmosphere and increase the movie's persuasiveness:

The screenplay, by Jose Rivera, comes from three main sources. The principal one is Kerouac's original novel, published in 1957. The second is the unedited draft of "*On the Road*" - Kerouac's "original scroll" - which was published decades later. And the third source is the true history of Kerouac, Neal Cassady and LuAnne Henderson, the prototypes of Sal Paradise, Dean Moriarty and Marylou, respectively. In some places, the truth was even more extreme than anything Kerouac set down. (La Salle 2013)

Jose Rivera also declared that his script would be based on search for father before the film being shot:

Playwright Jose Rivera said he has based his script upon the search for the father, an idea derived from taped interviews the director Walter Salles conducted with key surviving Beat figures in researching his work. The script begins with "Papa Paradise" on his deathbed and ends with Sal Paradise, having returned from the road, visiting Papa's grave. (Weinreich 2009, p.189)

In the movie, content of the novel is reflected to a large extent. Moreover, the director and scriptwriter benefited from the original scroll and different Beat sources such as true histories of Kerouac, Neal Cassady, and LuAnne Henderson.

Director Walter Salles stated that while he was doing preparation for the adaptation he noticed something important in the original scroll. In his interview with journalist Tom Hawker, he explained that he was struck by the fact that even the first line of the scroll started differently than the novel, which was published in 1957. The scroll started with this sentence: "I first met met Neal not long after my father died," while the published novel started with this sentence: "I first met Dean not long after my wife and I split up." Therefore, director Salles and screenwriter Rivera together decided to unite these two main characters, Sal and Dean, at the same point: the missing father leitmotif. Tom Hawker asserts that the missing father theme was used as backbone for the structure of the movie. "In the film, when [Sal Paradise and Dean Moriarty] first meet they have a long conversation about their lost fathers. This is the common ground on which that friendship will be based" (Hawker 2012).

In the opening of the movie, we see Sal Paradise walking and crooning on the road and hitchhiking. Then, a flashback scene comes which shows five months earlier. We see Sal, his mother, their friends and relatives in the funeral of "Papa Paradise". Just after the funeral scene, the New York-based Sal Paradise and Carlo Marx visit Dean Moriarty (Garrett Hedlund) in 1947 upon one of Sal's friends' (Chad King) offer. Then, they meet with Dean and his sixteen year old, enthusiastic lover Marylou (Kristen Stewart). Eric Kohn states that after this meeting, Sal finds himself increasingly drawn over the course of the movie (Kohn 2012).

The problem of the movie is not related to its content. It is related to inadequate interpretation of the spirit of the novel. The movie runs slowly and its characters' energy is very low in comparison with the novel. The novel, *On the Road* has exuberant characters that burn like "Roman candles", and spontaneous adventures stress the mobility and resistance at the same time. Therefore, the adaptation of the novel should have arisen an electrifying feeling and create a desire of taking the road in audiences.

Film critic Peter Bradshaw from *The Guardian*, asserts parallel arguments with mine in his review: “*On the Road* was an explosion of literary energy, an intensely American grabbing of possibilities, but the movie insists too much on its elegiac past tense” (Bradshaw 2012).

In addition, movie’s storyline is more concentrated than the book and the characters are more spleenful and shallow. The adaptation of *On the Road* looks a like collection of the best parts of the novel instead of a coherent and riveting visual work of art. Important scenes perfunctory pass one by one and the filmmakers squeeze the scenes from the novel as much as they can for the sake of fidelity to the novel. Therefore, the director cannot fully focus on any character and audiences cannot sympathize with characters.

In the novel, emphasis is on “movement” rather than the objective or result of mobility. However, in the movie, the point of arrival at the end of the road is seen more important than the “road” or “movement” itself. Sal and Neal’s meeting after a long time from their Mexico trip can be shown as example. Sal is portrayed as a successful, promising young author who has settled down after wandering across the country with Neal. On the other hand, Neal is still on the roads, “dead beat” and in an exhausted condition. Being on the road is presented as a fad, juvenile mistake instead of a resistance or search for identity. The movie’s last scene is more impressive and powerful than the road scenes. Criticizing the movie’s weaknesses, film critic Simon Gallagher in his review of *On the Road* states that:

Indeed, the speed of the narrative, and the way it jumps about gives sparse opportunity for any of the peripheral characters to jostle for focus, and as a result it is impossible to care about any of them. Crucially and rather fatally, Salles never invites the audience in: no characters are particularly engaging, so we journey on their adventure as removed voyeurs, as opposed to fellow travelers (which should have been the case) He seems far more concerned with congratulating himself on how well he is adapting the unadaptable, ironically unaware of how far from reality he is. (Gallagher 2012)

It is obvious that *On the Road* is not the novel of a bunch of regular adventurers who are only searching for their next kick. Also, Brad Brevet claims similar argument in his review. Kerouac’s characters escape from mainstream society’s norms and they search for a new identity. Especially, Sal looks for the bliss in life and he has a “beatific” state of mind. However, Salles and Rivera’s version shows the Beat characters over the surface:

Ending of the movie presents an image of Sal, grown out of his wild and jealous ways, leaving those parts of his life behind him for a "normal" life something Marylou hinted at earlier in the film. He found an outlet for his demons in his writing and that allowed him to find peace and normalcy in life. (Brevet 2012)

Similar to the original work, Rivera and Salles have the same passive female figures in the movie. Women are again almost invisible out of the house. In other words, they are generally locked in the house and they do not have a social life. The traditional way of looking to women which is quite sexist and domestic is not different from the novel. Probably, with the concern of fidelity to original source, filmmakers did not attempt any feminist reading for the female characters of *On the Road*. LaSalle resembles the Beats romantic poets of the nineteenth century. He propounds that the Beats lived a bohemian life with the glamour of freedom but their freedom caused their women's misery:

Like the Romantic poets, the Beats led lives of bohemian glamour and freedom, but also like those Romantic poets, their freedom was made possible by the misery of their women, who were used and abandoned - in San Francisco, in Camille's case, and who raised their children while they snorted Benzadrine and patted each other on the back. (LaSalle 2013)

It is clear that both in the novel and movie, women exist only in relation with men. In the movie, only once we witness a conversation among the female characters: Marylou, Jane / Joan Vollmer, Galatea Dunkel / Helen Hinkle and it is about how women give sexual pleasure to their men.

Another problem is the rhythm of the movie. It is too slow to reflect the Beat spirit. Film critic Peter Howell claims that *On the Road* has manic energy which is viable from page to screen in theory but Salles' adaptation fails in practice, especially in terms of reflecting the spirit of the book to the screen:

A moving picture of *On the Road* should theoretically be able to lift the manic energy from the page to the screen, yet it paradoxically fails to do so: "We hear some of Kerouac's famous phrases — such as the invocation that begins, The only people for me are the mad ones, the ones who are mad to live" — but they only serve to make us want to return to the book, not to see the movie through to its anticlimactic ending. (Howell 2013)

Even though there was a kind of consensus among film critics and scholars about the inadaptability of *On the Road* because of its unique spontaneous writing style and loose plot, Regina Weinreich was quite hopeful about the upcoming adaptation of *On the Road* in her article entitled "Can *On the Road* Go on Screen?" She claimed that *On the Road* had already a plot which contained a persuasive journey on spectacular American landscape. She argued that this adaptation could bring us new visual vocabulary such as David Lynch's *Lost Highway* or *Inland Empire*. Director Walter Salles' approach would be different from conventional Hollywood cinema since his aim was associated with indie-filmmaking.

In contrast to Kerouac's vision, the director had offered a linear plot for the adaptation but Weinreich claims that the director distills from Kerouac's spontaneous prose episodes of sex and adventure more in keeping with the American western. (p.199) Besides, while the director Walter Salles was working on his adaptation he wrote that Road movies were also related with internal transformation of characters.

[...] he is forging a film grammar to incorporate Kerouac's spontaneity with his own assertion that "the most interesting road movies are those in which the identity crisis of the protagonist mirrors the identity crisis of the culture itself." (32) His filmic concerns bring his methodology close to Kerouac's aesthetic and the Beat political agenda for prophesy as exemplified by Beat road literature, including Ginsberg's "Green Automobile" and "Wichita Vortex Sutra," at least in theory. (Weinreich 2009, p.199)

Weinreich raised the following questions: Can the language of Kerouac be filmed? What kind of filmic language should be used / invented by filmmakers to convey internal journey and transformation feelings to the audiences? Weinreich claimed that the director Salles and the scriptwriter Rivera would be loyal to Kerouac's intentions in the novel. To support her argument she stated that "road starts with 'father' and leads back to father (2009, p.199). The father never found in other words the "quest of father" was open to different readings including Freudian interpretations:

"Father represents institution of stability, establishment, tradition, formality, authority by extrapolation, as object of that quest" (2009, p.189). Weinreich's final question about the upcoming adaptation was how authentic and metaphoric layers of the novel would be harmonized and visually translated. She was hopeful that the adaptation of the novel, *On the Road*, would have transcendent values as artful as its original source.

After the release of the movie, many critics responded to Weinreich's questions. For example *Film Journal International* argued that director Salles failed to create visual equivalence of Kerouac's writing style:

On the Road feels overlong; how many ways can you show a car bombing down the highway? Though the film is an honorable, informed attempt to transcribe an American classic and capture youthful frenzy, Salles fails to find a visual correlative for Kerouac's poetry and celebration of the "purity of the road." This baggy monster overrides the mark. (*Film Journal International* 2012)

Besides, film critic Stephen Whitty made harsh criticism of the movie, especially in terms of the spirit of the book: "...there's no madness here, no burning, no desperate search for transcendence, no sense of characters on a heroic, continent-crossing quest. Just another sticky, stinky story of boys, being boys. And refusing to become men" (Whitty 2012).

I assert that Salles and Rivera could not reach Bazin's good adaptation notion which defends that "good adaptation should restore of the essence of the letter and the spirit" (1967, p.67). Mazmanian supports my argument in his review of *On the Road*: "...But the breathless, immediate language of the novel does not translate as well as the setting. The result is a film that, for all its sex, drugs and be-bop, is oddly labored" (Mazmanian 2013).

Film critics at Cannes Film Festival in 2012, had the same arguments after the screening of *On the Road*. For example, Richard Corliss remarks that despite the strong cast, powerful soundtrack, and beautiful cinematography of the movie, filmmakers could not imply a visual equivalent of the novel:

Wouldn't you want to see a movie whose images and emotions matched that rush of words? See this film and keep wanting and waiting. [...] Though there's plenty of cool jazz in the background, the movie lacks the novel's exuberant syncopation — it misses the beat as well as the Beat. Someday someone may make a movie worthy of *On the Road*, but Salles wasn't the one to try. This trip goes nowhere. (Corliss 2012)

The adaptation had positive reviews as well. For example, according to many critics, the adaptation's most prominent scenes were Mary Lou and Dean's dance scene in a New York City apartment on New Year's Eve 1949, Mexican Brothel scenes, and the last scene which two best friends, Sal and Dean's separation.

For example, Sal and Dean's free spirited adventure which includes marijuana, sex, dance, and the brothel scene in Mexico can be regarded as the closest scenes to spontaneous style and continuous, fluent narration of the novel. However, this attempt was too late and too short to dominate the whole adaptation with Beat spirit. In brief, Salles and Rivera did great job in terms of cinematography. However, they failed at creating a cinematic equivalent of *On the Road* which has the original work's style and spirit. Even though expectation of audience is important for filmmakers in adaptation, the gist of a good adaptation depends on the scriptwriter and the director who can perceive the spirit of original work and are competent to create a visual equivalence of the written work. As Bazin remarks, filmmakers should be both faithful to the spirit of original work and at the same time they should use their genius to recreate new and authentic work of art.

4. ANALYSIS OF *NAKED LUNCH*, THE NOVEL AND THE MOVIE

4.1 The Content and Structural Analysis of the Novel, *Naked Lunch*

Naked Lunch has a wide range of grotesque characters who gave their names to several chapters in the novel, such as The Vigilante, The Rube, Lee the Agent, A. J., Clem and Jody the Ergot Twins, Hassan O'Leary the After Birth Tycoon, The Sailor, The Exterminator, Andrew Keif, "Fats" Terminal, Doc Benway etc. According to William Burroughs, *Naked Lunch* is a "how to book which demands silence from its readers" (2009, p.257) We can infer from this statement that *Naked Lunch* opens different doors to enlarge readers' horizon with its nightmarish atmosphere. As Burroughs states:

Abstract concepts, bare as algebra, narrow down to a black turd or a pair of aging cohunes ... How-To extend levels of experience by opening the door at the end of a long hall ... Doors that only open in Silence ... *Naked Lunch* demands Silence from The Reader. Otherwise he is taking his own pulse. (MacFadyen 2009, p.111)

I want to argue that one of the important features that form the content of *Naked Lunch* is satire. *Naked Lunch* has lots of passages which contain satiric sentences, events and situations. Burroughs informs us that specific passages, which can be labeled as pornographic, were written in the spirit of *Modest Proposal* of Jonathan Swift to maintain a stance against capital punishment. According to Burroughs, there is no room for capital punishment which evokes barbarism in the civilized/modern world:

These sections are intended to reveal capital punishment as the obscene, barbaric and disgusting anachronism that it is. As always the lunch is naked. If civilized countries want to return to Druid Hanging Rites in the Sacred Grove or to drink blood with the Aztecs and feed their Gods with blood of human sacrifice, let them see what they actually eat and drink. (Burroughs qtd in Michelson p.78)

The oppression of the American State, the rotten image of America, gender issue, drug and addiction elements in *Naked Lunch* should be examined in detail to better grasp the gist of the novel. *Naked Lunch* was written in the post-World War II period, which was one of the most critical points of American history.

Appetite for consumption became the dominant feature of the American life after the great depression and World War II. Even though *Naked Lunch* was written in a surreal manner, it was totally aware of postwar American society's norms, conditions and its insatiable appetite for consumption. Therefore, we can state that "consumption and control" were the most important elements in *Naked Lunch* as A. D. Parkinson explained in his article entitled "*Giving Away the Basic American Rottenness*". According to him, one could notice harsh criticism of consumer society in *Naked Lunch*. Burroughs presents us postwar capitalist society as anti-humanistic and an unethical community which degraded human life. Besides, Parkinson argues that postwar consumer culture created a control mechanism. He also states that government and status quo supporters used mass media and its manipulative feature to maintain control over people.

Burroughs' world in *Naked Lunch* presents us as a savage and apathic society which escapes its inner self by using material goods and technology. Parkinson regards *Naked Lunch* as an attack against that kind of barbaric authority and society which hides its repressive manner under the cover of rationality and a reality that is deviated by mass media. Burroughs believes that people find self-fulfillment in material goods and gadgets in consumer society. Therefore, Dr. Benway stresses that "Western man is externalizing himself in the form of gadgets" in *Naked Lunch*. "Benway's voice is echoed by Herbert Marcuse, of the Frankfurt School, who asserts that "People recognize themselves in their commodities; they find their soul in their automobile, hi-fi set, split-level home, kitchen equipment. Consumer culture alienates man from his true identity" (Herbert qtd in Parkinson 2013).

Zita claims that in the section of "Ordinary Men and Women", characters are familiar to Americans and can be regarded as ordinary but they are presented in quite a ridiculous way and in a non-familiar setting. Besides, parts of "Islam Incorporated and the Parties of Interzone" and "Meeting of International Conference of Technological Psychiatry" are open to many satirical readings which render *Naked Lunch* a satirical work.

Another important satirical metaphor which irritates and shocks 60s American readers is "talking asshole". Talking asshole routine is highly humorous and has satirical overtones just like many other parts of *Naked Lunch*. Talking asshole routine can be summarized this way:

Did I ever tell you about the man who taught his asshole to talk? His whole abdomen would move up and down you dig farting out the words. It was unlike anything I ever heard. The man becomes something of a vaudeville carnival performer, doing some novelty ventriloquist act, [...] after a while the ass started talking on its own... [It] would ad-lib and toss his gags back at him... Finally it talked all the time day and night; you could hear him for blocks screaming at it to shut up. [...] Eventually, the man's mouth is sealed over, and only the eyes remain: nerve connections blocked and infiltrated and atrophied so the brain couldn't give orders any more... For a while you could see the silent, helpless suffering of the brain behind the eyes, then finally the brain must have died, because the eyes went out. (*Naked Lunch*, 2000 p.66)

Zita argues that one could regard the whole talking asshole part as an allegory on bureaucracy. Apart from these satirical lines, Burroughs also shows his criticism of America's corrupted system in a direct and serious tone in this part:

Democracy is cancerous, and bureaus are its cancer. A bureau takes root anywhere in the state, turns malignant like the Narcotics Bureau, and grows and grows, always reproducing more of its own kind, until it chokes the host if not controlled or excised. Bureaus cannot live without a host, being true parasitic organisms. [...] Bureaucracy is wrong as a cancer, a turning away from the human evolutionary direction of infinite potentials and differentiation and independent spontaneous action to the complete parasitism of a virus. (*Naked Lunch*, 2000 p.67)

Based on these satirical and critical lines of *Naked Lunch*, it is easy to conclude that control mechanisms of authority in America severely annoy Burroughs. Therefore, we can see the criticism of "control mania" in *Naked Lunch*. Burroughs frankly expresses his assessment about control mania in American society where he says: "Americans have a special horror of giving up control, of letting things happen in their own way without interference. They would like to jump down into their stomachs and digest the food and shovel the shit out" (2007, p.179).

Also, there are some Orwellian elements which are related with control issues in *Naked Lunch*. For example, Parkinson argues that in "Interzone" chapter "the senders" refers to mass media. According to him, "senders" appear as just regular elements of technology which can be used in bad faith or in good faith. Nonetheless, their conclusive desire is to "control" the society. Burroughs writes in *Naked Lunch* "Control can never be a means to any practical end...

It can never be a means to anything but more control... Like junk..." (p.81) He also talks about the concept of "bio control" which contains Orwellian elements that I have mentioned above:

[...] biocontrol... control of physical movement, mental processes, emotional reactions and apparent sensory impressions by means of bioelectric signals injected into the nervous system of the subject. This reads like a blueprint for the mechanisms of postwar control society; physical movement controlled through constant supervision, mental processes instrumentalized so that thought becomes but a tool for the processes of capital, the sensory impressions coming from the mass media, chiefly television. (Parkinson 2013)

Moreover, he claims that medical intervention can be implemented by the authority to control thoughts of people. At this point the “gadgets” become part of the thought control process.

[...] a surgeon could install connections in the brain. A miniature radio receiver could be plugged in and the subject controlled from State-controlled transmitters.... The biocontrol apparatus is prototype of one-way telepathic control [sic]. The subject could be rendered susceptible to the transmitter by drugs or other processing without installing any apparatus.... Now one sender could control the planet. (*Naked Lunch* 2000, p.163–64)

Burroughs also mentions the “Freeland Republic” which could be regarded as a parody of Scandinavian Welfare States. Parkinson asserts that Burroughs finds similar elements between those welfare states and the developing United States of America, which seriously fears him:

Burroughs feared that America was becoming what was termed a Welfare State, and that this would mean decreased liberties and freedoms and an unprecedented level of state intervention in the lives of individuals. Through the routines involving the Freeland Republic, which will be examined here, Burroughs articulates his fears with regards a process which he sees occurring in 1950s America, whereby Freeland is a Scandinavia of the mind, and an extrapolation of trends in contemporary America. (Parkinson 2013)

Besides, Burroughs has a pessimistic vision of America. Burroughs’ perception of rottenness of the American system is not just restricted with social, cultural and political institutions. He also has a malicious image of America as continent which derives from history of this old continent. He states that “America is not a young land: it is old and dirty and evil before the settlers, before the Indians. The evil is there waiting” (*Naked Lunch* 2000, p.13).

After he narrates his devilish perception of America to the readers, he mentions more contemporary problematic elements of the United States of that period such as, police state, control mania, and every possible way of oppression which irritates him:

And always cops: smooth college-trained state cops, practiced, apologetic patter, electronic eyes weigh your car and luggage, clothes and face; snarling big city dicks, soft-spoken country sheriffs with something black and menacing in old eyes color of a faded grey flannel shirt [...] But there is no drag like U.S. drag. You can't see it; you don't know where it comes from. [...] A functioning police state needs no police. (*Naked Lunch* 2000, p.13 23)

Gender issue is another important element which is worthy to analyze in *Naked Lunch*. The representation of women and repressed sexual orientation occupy important place in the novel. Burroughs questions stereotype gender roles which are accepted by mainstream society.

Instead of declaring his concerns directly, he implicates his thoughts about gender and sexuality through parodies in *Naked Lunch*. Parkinson asserts that the movie industry, namely Hollywood, and mass media in the US are apparent products of consumption and they are severely parodied in *Naked Lunch*. For example, in the part of "Ordinary Men and Women" there is homosexual relationship which is impossible to reflect on screen in that period of time. This relationship is demonstrated in very Hollywood style to refer to romance clichés of film industry of United States.

Burroughs could not escape from the same failure with his other Beat colleagues, in terms of representing women in *Naked Lunch*. There are several misogynistic lines in the novel just like in Kerouacs' "On the Road". "Women are 'cunts' or 'gashes', and there are repeated outlandish denigrations of their sexuality: 'nameless female substances, enough to pollute a continent'; 'cunt stagnant cooked in kotex papillon'" (*Naked Lunch* 2000, p.62 130).

Also, female genitalia are represented as scary figures which threaten men:

Women's vaginal pressure is a threat, even to Steely Dan, and a related and recurrent element, the lynching of a black man, is fused with the ancient theme of vaginal teeth: "whimpering women catch his sperm in vaginal teeth. (*Naked Lunch* 2000, p.85)

In *Naked Lunch*, “sex” is quite degraded. Catherine Stimpson informs us Burroughs’ oppressed sexual orientation could lead this kind of hideous representation since there was still a lack of awareness about it and there was repression of sexuality and particularly homosexuality.¹⁶ Ahearn states that in the first pages of *Naked Lunch*, there are many slangs and words which are related with male homosexuality such as “fag”, “fruit”, “queer,” and “A real asshole” (*Naked Lunch* 2000, p.1 3).

Also, we can observe many homoerotic activities and homosexual characters in the book. For example, Lee (page 7, page 68-73), Benway (page 28), Carl (in the Examination section), Clem (page 158). In The Examination chapter, homosexuality is described as “sexual deviation” which government should take a precaution about it. Like in welfare states, government can interfere in the private lives of its citizens “for the benefit of them”. In the Examination chapter of *Naked Lunch*, Doctor Benway appears as a psychoanalyst. Benway interviews and makes tests to a young man, Carl, who has doubts of his sexual orientation.

[...] We regard it as a misfortune... a sickness... certainly nothing to be censured or uh sanctioned any more than, says tuberculosis. Although the tone is one of understanding and sympathy, the fact of the matter is that Benway is equating a mere sexual orientation with a life threatening disease. [...] Carl is being asked to recognize his own abnormality and through supporting the corrective process and recognizing an “obligation” for the state to “cure” him, he is condemning it as wrong and immoral. (Parkinson 2013)

Parkinson also remarks that this chapter is an example of an absurd style of Burroughs which depends on the reality of 1950s US. In 50s America, government was investigating the citizens and concerning their sexuality under the name of national security. There were committees which interrogated sexual orientation of civil servants and teachers since they assessed homosexuality as a “security risk”.

¹⁶ Homosexuality discussion between the judge and Allen Ginsberg during then obscenity trial of *Naked Lunch*: Ginsberg states that one day in future a political party could represent homosexuals. I claim that Ginsberg was one of the first people who fights against censorship in court and defends LGBT rights in the frame of that obscenity trial. He foreseeing defends that homosexual elements in *Naked Lunch* are not related with obscenity and homosexuality, but is another sexual orientation that must be accepted. History verified Ginsberg argument in the US and many other developed countries. Moreover, the United States Supreme Court ruled that same-sex marriage in the United States would be legal nationwide in June 2015. At the time Ginsberg thought it likely, and history has certainly moved in that direction. The sexual is indeed political, as is much else in Burroughs's book: not only government, nation, and law but also religion, medicine, and the media of communication. It is political--and prophetically historical, with simultaneous emphasis on America and the world. (Ahearn, 1997)

Especially, Doctor Benway's great curiosity to learn the sexual orientation of Carl and his pressure could be regarded as parody of this situation.

Drugs are central to the plot of *Naked Lunch* and it is easy to find elements of drug addiction, in line with the main characteristics of Beat literature. Burroughs wrote his novel, after spending many years as a junky.

We could observe his highly imaginative descriptions in a dreamlike atmosphere and some deviations from content integrity in the novel. He frequently mentions drug names, types, and affects throughout the novel. Burroughs also examines another aspect of drugs: Drug pushing and addiction. Since he used to be an addict of heroin, he knows well how it affects the body and how difficult it is to stop using it. Therefore, we could observe detailed descriptions of junk, junkies and the psychological state of drug addicts.

Burroughs conspicuously portrays the psychological state of drug addicts. He describes junk as a devilish virus which depends on "the algebra of need". According to him, the feeling of total need is the other face of evil. The feeling of need does not know any limits and has no control. Therefore, Burroughs remarks that an addict would do anything to satisfy his/her need. In "Wouldn't you?" part, he explains the situation of addicts' who are in the phase of total need.

Burroughs claims that brutal, obscene and disgusting elements in *Naked Lunch's* content are used on purpose to treat a "health problem". He explains this health problem as an evil virus of junk which creates "total need of dope." In the part which is entitled "Wouldn't you?" Burroughs mentions how addiction reigns over free will of people.

Yes you would. You would lie, cheat, inform on your friends, steal, do anything to satisfy total need. Because you would be in a state of total sickness, total possession, and not in a position to act in any other way. Dope fiends are sick people who cannot act other than they do. A rabid dog cannot choose but bite. The junk virus is public health problem number one of the world today. (*Naked Lunch* 2000, p.4)

Burroughs also continues to explain behaviors of junkies like what they do and what they do not and why they behave like that:

Junkies are like that most of them they don't want to know... and you can't tell them anything.... A smoker doesn't want to know anything but smoke.... And a heroin junky same way.... Strictly the spike and any other route is Farina" (*Naked Lunch* 2000, p.110).

Naked Lunch does not have a traditional plot and narrative style. For example, it does not have either circle plot or triangle plot which has exposition, rising action, climax and falling action. *Naked Lunch*'s plot is too loose and Burroughs' main concern is not the story or continuity in this book. Burroughs explains his attitude in Atrophied Preface of *Naked Lunch*:

"I am a recording instrument, I do not presume to impose 'story', 'plot', 'continuity'. Insofar as I succeed in direct recording of certain areas of psychic process I may have a limited function... I am not an entertainer" (*Naked Lunch* p.110).

Besides, Burroughs remarks the advantage of his text in terms of its readers "you can cut into *Naked Lunch* at any intersection point" (p.209). Then he commences to explain anti-novelistic notion of *Naked Lunch* in humorous way:

[...] Burroughs continues the anti-novelistic tradition, humorously formulated in his explanation of the absence of notations of travel in the book: "I am not American Express" (218). As opposed to novelistic linearity, *Naked Lunch*, as the preface also claims, "spill" off the page in all directions, kaleidoscope of vistas, medley of tunes and street noises, farts and riot yipes and the slamming steel shutters of commerce. (Ahearn 1996)

Lydenberg states that there are significant differences between traditional texts and contemporary texts. For example, texts are composed of dominant western doctrines such as logic and sequence rules and author's ownership of the text. He also informs us that contemporary texts are close to anti-art notions such as "disorder, incoherence, impersonality and a longing for the purity of silence," notions many of which are related to *Naked Lunch*. Lydenberg claims that poetics of contemporary texts -in our case, *Naked Lunch*- has mainly negative, aggressively distrustful language and form and their features can be described as destructive and deconstructive (1978, p.414). According to Lydenberg, cut up technique reflects these negative aesthetics:

The cut-up technique in fiction (the selection and rearrangement of already existing texts) and decoupage in recent, particularly structuralism, criticism (the isolation and categorizing of segments or strains of a given text) practice the iconoclastic destructiveness of the new aesthetic. By disrupting the conventions of narrative and logical sequence through cut-up prose, the fiction writer and the critic are merely practicing in an extreme form the challenge to tradition which accompanies any innovative literary venture. (Lydenberg 1978, p.414)

Lydenberg informs that Roland Barthes and William Burroughs are two important practitioners of cut up method. Also, he claims that these two writers independently developed this method from each other in the late fifties.

From early works like Barthes' *Mythologies* and Burroughs' *Naked Lunch* to later developments of the cut-up in Barthes' analyses in *Sade /Fourier /Loyola and S/Z* and in Burroughs' science fiction narrative. *The Ticket That Exploded*, *Nova Express* and *The Soft Machine*, both writers have produced an increasingly fragmented, convoluted and abstruse prose which threatens to destroy the very fabric of language. [...] While Burroughs' fiction may serve as an illustration of Barthes' theory and Barthes' theory may illuminate the motivation behind Burroughs' fiction, neither writer may be granted ascendancy or priority. [...] a cut-up of texts by Barthes and Burroughs which will demonstrate and explore the major characteristics of their radical aesthetic: reversibility, expansion, impersonality and the plurality of intersections of a textual network (Lydenberg 1978, p.414- 415)

What really matters for Burroughs and Barthes is the text not its reader. Both of them believe that words use the reader as a means of communication with an external world.

Both Barthes and Burroughs are engaged in a terroristic enterprise, a violent challenge to traditional expectations and assumptions. The cut-up texts they produce attempt to counteract the parasitism and the numbing lubricity of conventional language with open structures of meaning which permit reversibility, expansion, anonymity and ultimately silence. (Lydenberg 1978, p.424)

Harris informs us about *Naked Lunch*'s creation process and states how Burroughs creates a perfect symmetry in his novel:

When he first drafted it in February 1955, Burroughs had seen "Hauser and O'Brien" as "one beginning" to his novel (Letters p.267) between 1957 and 1959, it was located –suspended like a junkie's fantasy between two "Habit Notes" – in the "Hospital" section, which always appeared towards the end of his manuscript, never beginning, even when the running order changed. At some point, he cut the second half (published separately as "The Conspiracy" in 1960) and he wrote a new two page conclusion. His decision in July 1959 to move "Hauser and O'Brien" to the end gave *Naked Lunch* a coherent, first person, narrative frame, because the lines – "The Heat was off me from here on out" – now seemed to return the very first line – "I can feel the heat closing in". At the last minute, Burroughs had created a perfect symmetry and apparent teleology, giving support to claims for the deliberate architectural design of *Naked Lunch* as a whole- but only by concealing the multiple and contradictory genetic histories of his manuscript. (Harris 2009, p.23)

Harris also remarks that there are many *Naked Lunches* that were matched by multiple, different versions. For example, the first section "And Start West" was published in three different magazines with little changes and revisions. Harris emphasizes that "And Start West" had an extra importance since it provided the book a stunning opening and memorable first line.

The constant changes across future editions are a material extension of that original instability and a true measure of unbound, perverse, and inexhaustible vitality of Burroughs' creation "This novel is happening," he wrote in October 1957 - and still is. And so it's ironic to note that the first and last words of Paris Olympia edition falsified the "endless" history predicted by Ginsberg, mysteriously adding a definite article to Burroughs' title -*The Naked Lunch*- and, on the final page, bringing it to a false closure with "THE END". (Harris 2009, p.24)

According to Burroughs, the pronoun "I" which he sometimes uses in *Naked Lunch* is an alien and it is the voice of language itself. Burroughs reaches this assumption since he regards language as impersonal and mechanical. Moreover, Burroughs claims that language is a manipulation system, such as drug and sex addictions, which takes away one's free will, personal integrity, appearance, and personality by force: "By a confusion of shifting pronouns Burroughs' narrative "I" continually and arbitrarily fades in and out of an infinite variety of first person disguises" (Lydenberg 1978, p.420, 421)

4.2 Content and Structural Analysis of the Movie, *Naked Lunch*

Naked Lunch was categorized as an "inadaptable" work of art to the screen by many critics, just like other Beat Generation books such as *On the Road*, which was analyzed in the previous chapter. However, Canadian film director David Cronenberg proved that these arguments were invalid, at least for *Naked Lunch*.

Naked Lunch was filmed thirty one years after it had been published. In 1990, David Cronenberg directed the movie in cooperation with Japanese, British and Canadian producers. Judy Davis, Peter Weller, Roy Scheider, Ian Holm, and Monique Mercure were the leading actors and actresses of the movie.

In the movie, Peter Weller is featured as William Lee, the protagonist representing William Burroughs. Roy Scheider is the quack doctor and drug dealer whom we read as Doctor Benway in the novel. Ian Holm and Julian Sands are the inhabitants of Interzone, which is an important intersection point of the movie. Award winning actress Judy Davis plays both the wife of William Lee, "Joan Lee", and the mysterious woman writer, "Joan Frost" in Interzone. Film critic Roger Ebert states that Peter Weller (Bill Lee) showed a notable performance and it is obvious that he studied Burroughs and probably met him.

His low, flat graveled voice, dead eyes, and clothing style perfectly matches with William Burroughs. Roger Ebert states that he did not like the character but he adored Peter Weller's acting talent.

As for the movie's structure I will take into consideration the plot of the film, Cronenberg's narrative style and how he adapted an "unfilmable text". Regina Weinreich asserts that *Naked Lunch* was successfully adapted on the screen from many perspectives. At this point, we can detect Bazin's argument on "meeting of two geniuses" to create a successful adaptation as in *Naked Lunch*:

William Burroughs's *Naked Lunch* refashioned as David Cronenberg's *Naked Lunch* (1991) The tropes of *Naked Lunch* were simpatico with Cronenberg's own preoccupations. [...] Burroughs's idea of the body as a "soft machine," his fantastic drug-induced images, and the characters in his routines ignited the filmmaker's imagination. Cronenberg created humanoid Mugwumps, talking typewriters, even a talking asshole, giant centipedes (their meat made a heavy hallucinogen)—all extrapolations of Burroughs's text. (Weinreich 2009, p.187)

In *Naked Lunch*, we can clearly observe Burroughs's annoyance with post-World War II American society's norms and conditions. To reflect this annoyance, he uses satire which is difficult to understand by most of mainstream society's citizens. Also, his language is quite vulgar to raise awareness. Therefore, it has been considered as a "dangerous" work of art for many years. Since it lacks a plot and has an "anti-novel" form, many scholars and critics assess this book as an inadaptable text. *Naked Lunch* is considered as an inadaptable book not only because of its structure, but also because of its content. It consists of many controversial issues including homosexuality, drug addiction, and oppressive American governments, which are still difficult to be accepted nowadays in many countries. To reflect *Naked Lunch* on screen requires both cinematic qualification and a kind of courage which is inherent in real artists.

Fortunately, *Naked Lunch*'s path crossed with director Cronenberg and now we have a fruitful novel adaptation to analyze. Before analyzing the movie, I would like to mention the main differences between the novel and the movie version of *Naked Lunch*. In the first place the novel does not have a fluent narration, whereas the film does. Since it has not a traditional plot and coherent text, *Naked Lunch* has been considered as one of the most difficult books to read in American literature.

However, in the movie, even though there are events between reality and illusion in a nightmarish atmosphere, there is a strong and coherent plot, which makes the movie easy to follow. Weinreich explains how *Naked Lunch's* text changes into a coherent form and what the film adaptation of *Naked Lunch* about is:

Several key texts were optioned and employed by Cronenberg in crafting a coherent script: the novel itself, another Burroughs work, *Exterminator*, and the author's introduction to the first edition of Burroughs's *Queer*, written in 1951 but not published until 1986. This collection of texts gave Cronenberg the source material for the special amalgamation of *Naked Lunch* routines, characters, vignettes. "The film is about writing," said the director. "Typewriters come to life and insist upon being heard. (Weinreich 2009, p.188)

Second important difference is between the novel and the film is about the treatment of gender. In the novel, we have predominantly male characters, but in the movie female characters, such as Joan Lee and Fadela, play a great role. Cronenberg does not limit female characters to certain behaviors. Two important female characters, Fadela and Joan surprise the audiences throughout the movie. For example, Fadela appears as a sinister housekeeper in the American literary couple Tom and Joan Frost's house and then we see her as a mystic character that bewitches other women. Finally, we learn that she is not a woman. Fadela turns out to be sadistic Dr. Benway in the end.

Bill then visits Tom and exchanges the Mugwriter for his old Clark-Nova, which tells him that Fadela is based at Hans' old factory, which is a warehouse filled with chained-up Mugwumps. Bill finds Joan captive there as part of Fadela's lesbian work force, but Fadela herself turns out to be Dr Benway in disguise. (Thompson 1992)

Also, Joan (Judy Davis) is portrayed as an independent woman who makes love to his husband's best friend, Hank and tells his husband that it is not a serious relationship. Even though, some critics claim that *Naked Lunch* has misogynistic elements, David Cronenberg states that the book of *Naked Lunch* is not a misogynous work of art. He says his work represents the essence of struggling with misogyny without the fear of the dark side. "The incident has represented in the film, as the occasion of Joan's death, is the central experience of his life, you see" (p.5). In an interview Karen Jaehne asks the director why Bill kills Joan twice in the movie. Cronenberg explains that it is not related to misogyny. He just wants to highlight the most important event in Burroughs life:

It was the central event of his life, and every-thing began from that point, again and again. There was no way to erase it or forget it or pay for it. He has to relive that trauma repeatedly, and it's meant to be about his suffering, not about him getting rid of the woman in his life so he could be creative. It was only after he came to terms with her loss that he began to write seriously again. (Jaehne 1992, p.5)

Regina Weinreich also states that Burrough's accidental killing of his wife Joan has been endlessly mythologized:

Cronenberg incorporates this cataclysmic act as myth and enlarges it by including other myths. The resulting *Naked Lunch* script is paradoxically the most astute reading of the original text as well as a big cop-out. Less *Naked Lunch* per se, and more about "the writer writing *Naked Lunch*, it is about how a writer comes to write a book like *Naked Lunch*."4 Like many readers of the novel, the screenplay preferred to reflect on the author's own story rather than take up the difficulties inherent in the work. In so doing, Cronenberg remained Beat myth by focusing on the central act of Burroughs biography: the accidental shooting of his wife, Joan. (Weinreich 2009, p.188)

The movie version of *Naked Lunch* begins with two important quotes. The first one belongs to Hassan-i Sabbah:

"Nothing is true; everything is permitted."

This contradictory and ambiguous statement can be read in many different aspects. One assumption is related with agnosticism. Throughout history, humanity has tried to find "the truth" and follow it. However, there is a possibility that nothing is true. Also, society, morality and law limited people. However, there is a possibility that everything is permitted. One can refer from this assumption that if everything is permitted, then we are free to do whatever we want but we are responsible from our actions and their consequences. Since it is an Arabic saying, we have various translations and assumptions about it. Another assumption is "Nothing is certain, everything is possible". In any case, this statement can be identified with "Interzone" where it is dominated by a dreamlike/nightmarish atmosphere in the movie. Interzone looks like an exotic Arabic town where William Lee confronts his mental, sexual and emotional conflicts. (I believe that Interzone is a bolt hole for William Lee who shot his wife). After William Burroughs shoots his wife by accident, he escaped to South America like William Lee in the movie.

The town setting in this part is most probably inspired by Tangier in Morocco, where Burroughs has lived for years, and completed his novel *Naked Lunch*. Here in Tangier, Hasan-i Sabbah's mystic quote comes into play.

William Lee questions his environment and himself. What is he doing there, what has he done so far? Who are all those people around him and what are they doing? William is not sure whether everything that he has seen is “real” or all of these are “what he wants to see”. Interzone which I relate to Hasan-i Sabbah’s quote becomes a place that triggers Lee’s creativeness as a writer. His inner struggles and conflicts with others continue till the end of the movie and finally he finds what he wants. His report which he has written as an “agent” in Interzone transforms into an uncensored novel, *“Naked Lunch”* which is a paragon of bravery for American literature. In William Burroughs’ own words, *Naked Lunch* is a “how to book” which demands silence from its reader. Similarly, Cronenberg’s movie is “a how to film” which shows “how to write” as Regina Weinreich explains (2009, p.188). The second quote which appears on screen before movie starts is from William S. Burroughs:

“Hustlers of the world, there is one mark you cannot beat: the mark inside.”

We can infer from this quote that people cannot escape from themselves and their reality. Namely, you cannot deceive yourself and escape from your nature and your way of existence. This quote is directly related to William Burrough’s sexuality. Burrough’s projection of William Lee’s paranoia and anxiety about his sexual orientation in the movie is simply summarized with this quote.

We witness that director Cronenberg uses physical horror components to reflect Lee’s annoyance of his indisputable homosexuality. William Lee spends long time with alien-like creatures called Mugwumps. They have phallic physical features on their body which reminds us of male genitalia. Also, they try to direct and manipulate William Lee. For example, a Mugwump talks with Lee in a bar and directs him to Doctor Benway: “I’d like you to meet a friend of mine”. Bill is told upon encountering his first cigarette-smoking Mugwump on a bar stool in Interzone. He specializes in sexual ambivalence.”

Dialogs between Carl and Doctor Benway in The Examination part of novel turn into a dialog between William Lee and Doctor Benway in the movie. Similar to the novel, Doctor Benway in the movie tries to learn sexual orientation of his patient and disturbingly questions him.

In *Interzone*, agents seem aware of William Lee's sexual orientation and interestingly care about his "health" and "sexuality". As an audience, we have a feeling that the agents try to make him accept his own sexual orientation. One of the creatures' words (Mugwump) in a bar scene "Now, repeat after me: Homosexuality is the best all-round cover an agent ever had" remind us the quote of Burroughs and "inner mark" of Bill Lee.

In addition, William Lee kills his wife, Joan by accident and then he kills again doppelganger Joan at the end of movie. Enemy agent Tom points out this issue and claims that Lee gladly kills his wife in his subconscious. According to him, he repeats this action subconsciously to get rid of his borrowed straight identity.

Apart from sexual repression, state oppression, and control mania of government there are two more important elements of novel's content: Heroin addiction and homosexuality. However, in the movie, emphasis is not on these issues. Moreover, these themes are erased in the movie. Instead of these two, there are heterosexual love story between Bill and Joan, and bug powder addiction of this couple (Lee and his wife Joan) which are safer to show on screen. Marjorie Baumgarten claims that even though all these elements are not peculiar to Burroughs; these arrangements of director Cronenberg make the film commercially more viewable. For the movie, the important thing is what the director wants to demonstrate in his movie:

I started to think about what I didn't want to do with *Naked Lunch*. I didn't want it to be a movie about drugs... I wanted it to be about writing... I wanted the movie to have characters...I wanted a woman to have an important character... I wanted it to have narrative cohesiveness. (Zurbrugg p.102 quoted [Cronenberg qtd in Silverberg p.164-5])

The scene where Hank and Martin¹⁷ show up in *Interzone* demonstrates the audiences the protagonist William Lee's addiction. Hank and Martin come to *Interzone* to check on Lee, in other words, their mentor.

When they find him he is unconsciously sleeping in dirt probably because of drugs. After Bill awakes from sleep, Martin asks what is inside of the pillow case. In the previous scene, we have seen that there are pieces of Tom's typewriter's in it. Lee says that "these are the remains of my last writing machine. It's been a big problem for me."

¹⁷ They are best friends of William Lee, they must be Jack Kerouac and Allen Ginsberg in real life.

However, when Hank and Martin take a look inside the pillow case, they see a wide array of pill bottles, drugs and syringes. This scene is the only scene that we see real drugs in the movie.

In the movie, writing can be seen as another type of addiction. Type-writers direct and manipulate their users. One can clearly conclude that typewriters are important “characters” in the movie, for example Clark nova frequently informs Bill Lee and gives advices to him. Typewriters in the movie are so influential in the writing process that each writer has his own typewriter and they feel insecure as a writer without them. I claim that the obvious emphasis on typewriters demonstrates us what really matters is the text, not the readers or author. Director Cronenberg says, “The typewriter is really the writer's unconscious. It's the writer talking to himself. It pushes him around. Your unconscious pushes you around, and aggravates, and provokes you” (Pinewood Dialogs, 1992).

Adapting the Inadaptable

Naked Lunch seemed impossible to adapt with its incoherent narrative, disconnected episodes, and bizarre creatures of Burroughs' imagination. Also, it was accepted that making an adaptation of *Naked Lunch* was more difficult than other Beat novels because it lacked a plot. Therefore, most critics and scholars used the phrase “adapting the inadaptable” for *Naked Lunch* before it was shot by Cronenberg. Regina Weinreich informs us Cronenberg found the solution by throwing the book away.

Considering the need in traditional films for plot, Cronenberg found an answer: Throw the book away, he said and offered the following explanation: A movie of the book *Naked Lunch* would cost 400 million dollars and would be banned in every country in the world. (Weinreich 2009, p.189).

Cronenberg created a plot for his film by using Burroughs' other novels and his private life within the frame of *Naked Lunch*. Disconnected episodes of *Naked Lunch* and all other texts which I stated before such as the *Exterminator* story, and the *William Tell* incident presented to the audience in a logical order. Film critic Roger Ebert states that Cronenberg eliminated most of the pornographic scenes of *Naked Lunch* because of censorship concerns. However, he did not ruin the content integrity and flow of the movie.

Film critic Baumgarten remarks that *Naked Lunch* was for its inadaptability for years, but Cronenberg overcame this prejudice.

For years, it's held a reputation as one of the great unfilmable projects never to be hatched. Enter Cronenberg, director of *The Brood*, *Videodrome*, *The Fly*, and *Dead Ringers*, a filmmaker whose fascination with science fiction, insects and visceral horror made him the candidate "most likely to succeed" at the project of filming the great unfilmable. Cronenberg's adaptation is not slavishly literal toward the letter of the book, but neither does it betray the spirit. (Baumgarten 1992)

Karen Jaehne states that the plot was always secondary in *Naked Lunch* but the director established a plot by getting inspired by the private life of Burroughs.

In *Naked Lunch*, Cronenberg uses Burroughs' life and art as a reason to explore the writer as an addict. The film is a nightmare set in Interzone (the International Zone of Tangier, a sort of Berlin of North Africa), where typewriters talk when they're not turning into giant insects, and life, like writing, is boring or repulsive. (Jaehne 1992, p.2)

Janet Maslin evaluates the adaptation of *Naked Lunch* as a "remarkable meeting of the minds" reminding us Andre Bazin's formula for successful adaptations. She also asserts that Cronenberg achieved both creating his authentic monstrous movie and deeply internalizing William Burroughs' monstrousness vision. According to Maslin, Cronenberg's skillful way of approach to the source material coincided with William Burroughs' natural predisposition to grotesque:

Instead of attempting the impossible task of adapting "*Naked Lunch*" literally, Mr. Cronenberg has treated this disjointed, hallucinatory book as a secondary source. Concentrating instead on Mr. Burroughs himself, the drug experience that colors his writing and the agonies of the creative process, Mr. Cronenberg also devises purely metaphorical versions of the author's wild and violent sexual scenarios. The result, by turns bracing, brilliant and vile, is a screen style as audacious as Mr. Burroughs's is on the page. (Maslin 1991)

Cronenberg's adaptation is between "commentary" and an "analogous" type of adaptation according to Wagner (Wagner qtd in Whelehan 1999, p.8). *Naked Lunch*'s original text was taken as the main text and it was purposefully altered in some respects. Cronenberg changed some of the essential contexts, added scenes and characters which did not exist in the original source.

According to Cahir's type of translation to screen, Cronenberg made a radical translation since the book's plot, settings and other features such as characters and actions changed on a vast scale.

The film became an independent work of art from the novel (2006, p.16-17). I need to remark that whereas the original text of novel deals with the notion of addiction, the movie version of *Naked Lunch*'s content is more about the act of writing and Bill's creation process of his report, namely, *Naked Lunch*.

All these arguments taken into consideration, Cronenberg's *Naked Lunch* proves that adaptation is a new kind of work of art instead of just an imitation of the source material. Cronenberg is not only faithful to the spirit of the novel, but also he adds his characteristic cinematic components to the movie. As for the audience reactions, the critics and audiences commented quite positively. As it can be observed from prominent online cinema sites, most of the audiences give high points and leave positive comments for the film. As of August 2015, *Naked Lunch* has been voted by 32,296 users and got 7.1 on a ten point scale on imbd.com which is essential and the oldest website of online database for movies, television, and video games. Moreover, the movie is deemed worthy of being categorized as a select release for Criterion Collection, an organization which puts into market high quality DVDs of prominent classics and contemporary movies. Also, the movie holds %71 rating on "Rotten Tomatoes". Similarly, on metacritic.com, which was launched in 1999 and includes reviews on music albums, games, movies, *Naked Lunch* reached 67/100 score and had predominantly positive reviews from 16 critics.

Comparing the criticism and audiences' evaluation of the two movies analyzed in this study, it can be seen that *On the Road* which is more loyal to original source is behind *Naked Lunch*. *On the Road* holds only %43 rating on "Rotten Tomatoes". Besides, on metacritic.com, *On the Road* has reached 56/100 score and has predominantly positive reviews from 32 critics. As of August 2015, *On the Road* has been voted by 30,540 users and got 6 on a ten point scale on imbd.com.

It is beyond doubt that each filmmaker, (including Beat Novel adapters) who turns a work of literature into a movie, wants to share his/her movie with audiences. When it is considered from psychological point of view, winning audience's approval provides ego satisfaction for filmmakers. However, the desire of audience is not the only factor in the adaptation as it has been explained in the second chapter of this thesis. Desire of the director, the screenwriter, and the producer, who holds the economic power, are also essential factors in adaptation.

Also, audiences are not monotype people and each audience has a different expectation from the movie version of the source material. They shoot their own film version of the book in their minds. Therefore, even though filmmakers have one book in their hands, there are millions of visual versions of the book. As can be expected, it is not possible to satisfy each audience with an adapted work of art. For this reason, filmmakers start their works with this huge disadvantage.

The results of this research support the idea that filmmakers should use their genius and creativity without losing the spirit of the original text to compensate this disadvantage. As Bazin states, only meeting of two equal minds and loyalty to the spirit of the original work bring us a successful adaptation. In our case, we have adaptations of two the Beat Generation novels, *On the Road* and *Naked Lunch*.

According to the data that we have examined so far, *Naked Lunch* can be assessed as a successful adaptation of a Beat novel. As for *On the Road*, one cannot conclude the same result because of its anxiety for fidelity. With the concern for fidelity, filmmakers tried to include everything in the book with a literal translation which creates a kind of chaos and makes the adaptation not completely successful.

5. CONCLUSION

This study consisted of four chapters which included a wide range of information about the Beat Generation, film studies, and particularly, the importance of the original text's spirit in adaptation. In the first chapter, I explained the terms the Beat and Beatnik. Then, I described the Beat Generation as a literary movement against the conformist mainstream society, within the framework of post-World War II American society.

I gave information on the common characteristics of the Beat members, in particular the holy trinity of the Beat Generation, namely Jack Kerouac, William Burroughs, and Allen Ginsberg, as well as their lives and their works.

In the second chapter of this thesis, I explained Beat Novel and its characteristics in detail. In the remaining section of the second chapter I was concerned with adaptation and adaptation theories including literal, traditional, and radical adaptations. Here, I also included a discussion on desire in adaptation and the adaptability of the text, with references to Slavoj Žižek and Andre Bazin.

The third chapter began with an analysis of Jack Kerouac's novel, *On the Road*. After presenting several arguments on how a Beat novel can be turned into a movie I continued with the structural and content analysis of the movie version of *On the Road*.

In the final chapter I analyzed the novel and the movie version of William Burroughs's *Naked Lunch*. My conclusions in this chapter indicate that *Naked Lunch* could be assessed as an example of successful adaptation of a Beat Novel, whereas *On the Road* was a less successful one. Since Beat Novel adapters create a new kind of work of art, they should set themselves free from the thoughts of others just like the Beat Generation members did. It should not be forgotten that, Beat artists were independent from the society and they dared to challenge others. Their texts do not have only one reading and are open to different assumptions. Filmmakers can read them in numerous different ways and aspects. Beat texts are alive forever. They move, evolve and transform and they are very open to innovative and brave adaptations.

All in all, this study shows that “keeping the spirit of novel” and “meeting two geniuses”¹⁸ are more efficient in creating successful film adaptations of Beat Novels than “place of audiences” and “fidelity to the original text” as we have seen in Cronenberg’s *Naked Lunch*.

Suggestions for Further Studies

Even though the conclusion of this study is clear, more research is needed to understand how filmmakers create fruitful Beat novel adaptations. Further research can be on how the Beat Generation has been reflected on the screen. There are several movies to obtain a general image of the Beats on the white screen such as *Heart Beat* (1980), *Beat* (2000) *The Life and Times of Allen Ginsberg* (1994), *The Last Time I Committed Suicide* (Movie about Neal Cassady, 1997), *Corso: The Last Beat* (Documentary, 2009), and *Kill Your Darlings* (2013). One of the newest movies of the Beat Generation, *Kill Your Darlings* focuses on the murder of David Kammerer.¹⁹

According to critics, Daniel Radcliffe shows a spectacular performance as Allen Ginsberg in this movie. Also, *Howl* is an American experimental film which demonstrates us Six Gallery debut of Allen Ginsberg’s most famous poem, *Howl* and its obscenity trial. Rob Epstein wrote and directed the film and James Franco appeared as Allen Ginsberg.

Apart from these Beat themed films, there are two more adaptations: Jack Kerouac’s *Big Sur* which was shot in 2013 by Michael Polish and *Pull My Daisy*. *Pull My Daisy* is based on Jack Kerouac’s poem which has the same name and it is directed by Robert Frank and Alfred Leslie. It has improvised narration and its cast consists of Beat artists: Allen Ginsberg, Peter Orlovsky, and Gregory Corso etc.

The scope of this study is limited in terms of the number of adapted Beat Novels but it is expected that more Beat Novels will be turned into movie in the near future. For example, William Burroughs’ novel *Queer* has still been in development since 15th of May 2010.

¹⁸ Filmmaker and writer of original text.

¹⁹ A teacher in St. Louis and friend of William Burroughs.

Although, not yet certain, probably Steve Buscemi will direct the film adaption of the book in 2016. Screenplay of the movie was written by Oren Moverman and *Queer's* first reading was made at the Sarasota Film Festival in 2010.

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APPENDICES

Appendix I

Books of The Times

By GILBERT MILLSTEIN

New York Times (1857-Current file); Sep 5, 1957; ProQuest Historical Newspapers The New York Times (1851 - 2003)
pg. 27

Books of The Times

By GILBERT MILLSTEIN

"ON THE ROAD"* is the second novel by Jack Kerouac, and its publication is a historic occasion in so far as the exposure of an authentic work of art is of any great moment in an age in which the attention is fragmented and the sensibilities are blunted by the superlatives of fashion (multiplied a millionfold by the speed and pound of communications).

This book requires exegesis and a detailing of background. It is possible that it will be condescended to by, or make uneasy, the neo-academicians and the "official" avant-garde critics, and that it will be dealt with superficially elsewhere as merely "absorbing" or "intriguing" or "picaresque" or any of a dozen convenient banalities, not excluding "off-beat." But the fact is that "On the Road" is the most beautifully executed, the clearest and the most important utterance yet made by the generation Kerouac himself named years ago as "beat," and whose principal avatar he is.

Just as, more than any other novel of the Twenties, "The Sun Also Rises" came to be regarded as the testament of the "Lost Generation," so it seems certain that "On the Road" will come to be known as that of the "Beat Generation." There is, otherwise, no similarity between the two; technically and philosophically, Hemingway and Kerouac are, at the very least, a depression and a world war apart.



Jack Kerouac

fine the generation Kerouac had labeled. In doing so, he carried Aldridge's premise further. He said, among many other pertinent

eration," so it seems certain that *On the Road* will come to be known as that of the "Beat Generation." There is, otherwise, no similarity between the two; technically and philosophically. Hemingway and Kerouac are, at the very least, a depression and a world war apart.

The 'Beat' Bear Stigmata

Much has been made of the phenomenon that a good deal of the writing, the poetry and the painting of this generation (to say nothing of its deep interest in modern jazz) has emerged in the so-called "San Francisco Renaissance," which, while true, is irrelevant. It cannot be localized. (Many of the San Francisco group, a highly mobile lot in any case, are no longer resident in that benign city, or only intermittently.) The "Beat Generation" and its artists display readily recognizable stigmata.

Outwardly, these may be summed up as the frenzied pursuit of every possible sensory impression, an extreme exacerbation of the nerves, a constant outraging of the body. (One gets "kicks"; one "digs" everything, whether it be drink, drugs, sexual promiscuity, driving at high speeds or absorbing Zen Buddhism.)

Inwardly, these excesses are made to serve a spiritual purpose, the purpose of an affirmation still unfocused, still to be defined, unsystematic. It is markedly distinct from the protest of the "Lost Generation" or the political protest of the "Depression Generation."

The "Beat Generation" was born disillusioned; it takes for granted the imminence of war, the barrenness of politics and the hostility of the rest of society. It is not even impressed by (although it never pretends to scorn) material well-being (as distinguished from materialism). It does not know what refuge it is seeking, but it is seeking.

As John Aldridge has put it in his critical work, "After the Lost Generation," there were four choices open to the post-war writer: novelistic journalism or journalistic novel-writing; what little subject-matter that had not been fully exploited already (homosexuality, racial conflict), pure technique (for lack of something to say), or the course I feel Kerouac has taken—assertion "of the need for belief even though it is upon a background in which belief is impossible and in which the symbols are lacking" for a genuine affirmation in genuine terms."

Five years ago, in the *Sunday* magazine of this newspaper, a young novelist, Clellon Holmes, the author of a book called "Go," and a friend of Kerouac's, attempted to de-

Jack Kerouac

fine the generation Kerouac had labeled. In doing so, he carried Aldridge's premise further. He said, among many other pertinent things, that to his kind "the absence of personal and social values * * * is not a revelation shaking the ground beneath them, but a problem demanding a day-to-day solution. *How to live* seems to them much more crucial than *why*." He added that the difference between the "Lost" and the "Beat" may lie in the latter's "will to believe even in the face of an inability to do so in conventional terms"; that they exhibited "on every side and in a bewildering number of facets a perfect craving to believe."

Those Who Burn, Burn, Burn

That is the meaning of "On the Road." What does its narrator, Sal Paradise, say? * * * The only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous yellow roman candles. * * *

And what does Dean Moriarty, Sal's American hero-saint say? "And of course no one can tell us that there is no God. We've passed through all forms. * * * Everything is fine, God exists, we know time. * * * God exists without qualms. As we roll along this way I am positive beyond doubt that everything will be taken care of for us—that even you, as you drive, fearful of the wheel * * * the thing will go along of itself and you won't go off the road and I can sleep."

This search for affirmation takes Sal on the road to Denver and San Francisco; Los Angeles and Texas; and Mexico; sometimes with Dean, sometimes without; sometimes in the company of other beat individuals whose ties vary, but whose search is very much the same (not infrequently ending in death or derangement; the search for belief is very likely the most violent known to man).

There are sections of "On the Road" in which the writing is of a beauty almost breathtaking. There is a description of a cross-country automobile ride fully the equal, for example, of the train ride told by Thomas Wolfe in "Of Time and the River." There are the details of a trip to Mexico (and an interlude in a Mexican bordello) that are, by turns, awesome, tender and funny. And, finally, there is some writing on jazz that has never been equaled in American fiction, either for insight, style or technical virtuosity. "On the Road" is a major novel.

*ON THE ROAD. By Jack Kerouac. 316 pages. Viking. \$3.95.

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Appendix II

West Coast Rhythms

(Continued from Page 7)

Ginsberg, a poet known to newspaper readers in the East. Ginsberg comes from Brooklyn; he studied at Columbia; after years of apprenticeship to usual forms, he developed his brave new medium. This poem has created a furor of praise or abuse whenever read or heard. It is a powerful work, cutting through to dynamic meaning. Ginsberg thinks he is going forward by going back to the methods of Whitman.

My first reaction was that it is based on destructive violence. It is profoundly Jewish in temper. It is Biblical in its repetitive grammatical build-up. It is a howl against everything in our mechanistic civilization which kills the spirit, assuming that the louder you shout the more likely you are to be heard. It lays bare the nerves of suffering and spiritual struggle. Its positive force and energy come from a redemptive quality of love, although it destructively catalogues evils of our time from physical deprivation to madness.

In other poems, Ginsberg shows a crucial sense of humor. It shows up principally in his poem "America," which has lines "Asia is rising against me, I haven't got a Chinaman's chance." Humor is also present in "Supermarket in California." His "Sunflower Sutra" is a lyric poem marked by pathos.

Lawrence Ferlinghetti is the publisher of the Pocket Poet Series from his bookshop in San Francisco, the City Lights Pocket Bookshop. Small, inexpensive paper books have already appeared by Rexroth, Patchen, W. C. Williams, with Ginsberg, Denise Levertov and Marie Perle, scheduled to follow. Rexroth's "Thirty Spanish Poems of Love and Exile" has efficient translations of Guillen, Alberti, Lorca, Machado and others.

In this series Ferlinghetti's "Pictures of the Gone World" offers his own poetry in a flowing variety of open-running lines. He develops a personal, ritual anecdote as a fresh type of recognition, with acute visual perceptions. He seems to have

learned something from James Laughlin. His work measures a racy young maturity of experience.

Most of the young poets have not yet published books, but two others who have should be mentioned. They are: James Harmon and Paul Dreyfus. Harmon's "In Praise of Eponymous Jahu" (Bern Porter) is struggling between a traditional, mellifluous type of lyric like "Song" and realistic poetry in the manner of "Hawk Diet." "Stone and Pulse," by Dreyfus (Porpoise Book Shop) has esthetic poems like "Light on Two Canvases," about Miro, and a realistic one "For Observation," about "An angerfleshed man."

Of the still bookless poets, Philip Whalen has somewhat Poundian poems and a highly successful refrain "Love You" in a direct and forceful poem entitled "3 Variations: All About Love." Gary Snyder's poetry is most like Rexroth's, not due so much to direct influence as to identity of sources. Both owe much to Far Eastern verse and philosophy, both are deeply bound into the natural world of stars, birds, mountains and flowers. Michael McClure writes with grace and charm on "For the Death of 100 Whales" and "Point Lobos: Animism," striving for "The rising, the exuberance, when the mystery is unveiled."

Surrounding this young Bay region group are older poets like Josephine Miles, Yvor Winters, Robert Horan, James Schevill (whose verse drama about Roger Williams was recently produced in Providence), Anthony Ostroff, Leonard Wolf, Thomas Parkinson, Albert Cook and others.

The young group is marked naturally by volatility. It seems to be a group today, but nobody knows whether it will survive as a group and make a mark on the national poetic consciousness. Poetry being a highly individualistic expression of mind, soul and personality, it would seem that the idea of a group at all is a misnaming. It may be so. These poets all differ one from another. It may be that one or more individualists will survive the current group manifestation.

It is certain that there is a new, vital group consciousness now among young poets in the Bay region. However unpublished they may be, many of these young poets have a numerous and enthusiastic audience. They acquire this audience by their own efforts. Through their many readings they have in some cases a larger audience than more cautiously presented poets in the East.

They are finely alive, they believe something new can be done with the art of poetry, they are hostile to gloomy critics, and the reader is invited to look into and enjoy their work as it appears. They have exuberance and a young will to kick down the doors of older consciousness and established practice in favor of what they think is vital and new.

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Appendix III

August 2, 1993

Mr. William Burroughs
WILLIAM BURROUGHS COMMUNICATIONS

Dear William:

It's a bit odd writing someone whom I've never met but with whom I've already recorded a record. I really enjoyed the opportunity to do the record -- it's a great honor to be pictured alongside you on the back cover. I am writing you now regarding the possibility of your appearing alongside my band (Nirvana) in the first video from our new album, "In Utero."

While I know that Michael Meisel from Gold Mountain Entertainment (my management company) has been speaking to James Grauerholz, I wanted the opportunity to personally let you know why I wanted you to appear in the video.

Most importantly, I wanted you to know that this request is not based on a desire to exploit you in any way. I realize that stories in the press regarding my drug use may make you think that this request comes from a desire to parallel our lives. Let me assure you that this is not the case. As a fan and student of your work, I would cherish the opportunity to work directly with you. To the extent that you may want to avoid any direct use of your image (thus avoiding the aforementioned link for the press to devour), I would be happy to have my director look into make-up techniques that could conceal your identity. While I would be proud to have William Burroughs appear as himself in my video, I am more concerned with getting the opportunity to work with you than I am with letting the public know (should that be your wish).

Having said that, let me reiterate how much I would like to make this happen. While I am comfortable letting Michael and James discuss this further, I am available to discuss this with you at your convenience.

Thank you very much for your consideration.

Best regards,



Kurt Cobain

Appendix IV

Jack Kerouac
1204 Avenue St
Orlando, Fla

Dear Marjorie:

I'm praying that you'll buy *ON THE ROAD* and make a review of it. Don't worry about structure, I know how to compress and re-arrange the plot a bit to give perfectly acceptable movie-type structure; making it into one all-inclusive trip instead of the several separate coast-to-coast in the back, one east round trip from New York to Denver to Mexico to Mexico to New Orleans to New York again. I visualize the beautiful shots could be made with the camera on the front seat of the car showing the road (day and night) winding into the windshield, as Sal and Dean jive. I wanted you to play the part because Dean (as you know) is an dopey hotrodner but a real intelligent (in fact smart) Irishman. You play Dean and I'll play Sal (Charles Jones mentioned I play Sal) and I'll show you how Dean acts in real life, you couldn't possibly imagine it without seeing a good imitation. Next, we can go visit him in Mexico, or have him come down to L.A. still a real frantic cat but nowadays settled down with his final wife saying the Lord's Prayer with his kiddies at night...as you'll seen when you read the play *BEAT GENERATION*. All I want out of this is to be able to establish myself and my mother a trust fund for life, so I can really go roving around the world writing about Japan, India, France etc. ...I want to be free to write what comes out of my head & free to feed my kiddies when they're hungry & not worry about my mother.

Incidentally, my next novel is *THE SUBMERGENTS* coming out in N.Y. next March and is about a love affair between a white guy and a colored girl and very hip story. Some of the characters in it you know in the *Wings* (Stanley Gould) etc. It easily could be turned into a play, easier than *ON THE ROAD*.

What I want to do is re-do the theater and the cinema in America, give it a spontaneous dash, remove pre-conceptions of "artistic" and let people have on as they do in real life. That's what the play is; no plot in particular, no "meaning" in particular, just the way people are. Everything I write I do in the spirit where I imagine myself an angel returned to the earth seeing it with and eyes as it is. I know you approve of these ideas, & incidentally the new French cinema show is based on "spontaneous" too, which is the only way to come on screen, whether in show business or life. The French movies of the 30's are still far superior to ours because the French really let their actors come on and the writers didn't quibble with some pre-conceived notion of how intelligent the movie audience is, the talked and free soul and everybody understood at once. I want to make great French movies in America, finally, when it's rich...American Theater & Cinema at present is an outmoded dinosaur that isn't suited along with the best in American literature.

If you really want to go ahead, make arrangements to see me in New York when next you come, or if you're going to Florida here I am, but what we should do is talk about this because I prophesy that it's going to be the beginning of something real great. I'm bored nowadays and I'm looking around for something to do in the void, anyway--writing novels is getting too easy, same with plays, I wrote the play in 24 hours.

Done on now, Marjorie, put up your dimes and write!

Sincerely, later,
Jack Kerouac

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