

Catholic boys in French boarding schools were educated by Jesuits and other celibate members of the clergy, who (though usually chaste) were often inclined to homoerotic sentiments. Colette recalled her schoolgirl lesbianism in a matter-of-fact way, while the German writer Christa Winsloe (in *The Child Manuela*, and its several film versions entitled *Mädchen in Uniform*) emphasized the conflicts stemming from an idealistic love affair between a teacher and her girl pupil.

*Conclusion.* The overall pattern of public school homosexuality is one of intense emotional bonds between adolescents, sometimes encouraged or facilitated by pederastic homosexuals or corophile lesbians on the staffs. For most these erotic attachments are transitory; for a few, they mark the onset of a homosexual career. In Britain especially, the collective experience does much to strengthen the kind of same-sex bonding that gives elite society its distinctive ethos and value system.

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## PUBLIC SEX

*See Impersonal Sex.*

## PUNK

In American prison and hobo usage this word has had (at least since the beginning of the twentieth century) the meaning of a young, usually smaller and heterosexual, male who is exploited as a

female surrogate by older, tougher, more powerful (and for the most part essentially heterosexual) males, or "jockers." Since less is known about hobo punks, the following discussion focuses on the jailhouse punk.

*Jail Punks.* A punk in this sense is involuntarily recruited to the role, usually through gang rape, though he is likely to adapt to it over time if he does not commit suicide; in the prison class structure, he stands apart from the "man" and the "queen," or effeminate homosexual. Often there is considerable tension between the two sexually passive classes, as the "queens" reinforce the feminizing process initiated by the "men," and the punks resist it. The "queens" also tend to look down on the punks as weak, while seeing themselves as doing what they want.

The process of converting someone into a punk is called "turning out" and its climactic point is the moment of sexual penetration, after which the punk is said to have "lost his manhood," considered by prisoners to be irreversible; hence "once a punk, always a punk."

Studies of prison sexual patterns indicate that considerable numbers of heterosexual young males are "turned out" in this manner. A careful sociological survey by Wayne Wooden and Jay Parker defined punk as "an inmate who has been forced into a sexually submissive role" and reported that at least nine percent of the heterosexual inmates (of all ages and ethnic groups) in a medium-security prison had been sexually assaulted in that prison. The frequency of "turning out" for youngsters in a big-city jail or high-security prison or many juvenile prisons is likely to be much higher, though never sufficient to meet the demand. Factors which raise the likelihood of a prisoner's becoming a punk, in addition to youth and small size, are lack of combat skills or experience, middle-class background, lack of familiarity with jail and criminal mores (first-timers), lack of gang membership, non-violent offenses as reason for incarceration, and adherence

to an ethnic group which is in an unfavorable power situation in that particular institution.

After being "turned out," a punk is usually paired off with a dominant male who "owns" him, providing protection from gang rape in return for sexual and other services (such as doing laundry, cellkeeping, and other tasks). Punks are comparable to slaves in that they are commonly sold, traded, and have no rights of their own; their social status in the jailhouse society derives from their owners, who tend to be high-ranking, since there is always a considerable amount of competition for the punks. They are frequently directed into prostitution for the profit of their owners. "Commissary punks," in contrast, voluntarily engage in prostitution in order to obtain goods from the prison store.

It is not, however, uncommon for emotional bonds to form over time between jockers and their punks, resulting in the distinctive situation of a sexual-emotional pair bonding between two heterosexual males. While very little research has been done on the psychology of punks (or of their jockers), investigation may throw considerable light on the nature of homosexual relationships as intensely experienced by the heterosexually oriented.

Punks do retain some fraction of their original masculine identity and usually revert to heterosexual or bisexual patterns after release, though their sexuality may be seriously warped by their experience and sense of compromised manhood. Punks characteristically exhibit the symptoms of male rape trauma syndrome, usually heightened if they are caught in the punk role for any length of time and are forced to adapt to it. Some punks seek to "reclaim their manhood" through rape or other acts of violence after release, in sharp contrast to the non-violent offenses which they committed before undergoing rape trauma.

In many ways, the punk role replicates or perpetuates into contemporary

times the tradition of the *pathic* as seen in ancient Roman and Viking cultures. A similar pattern prevails today in many **Mediterranean** cultures and in **Latin America**. Other terms used in prison slang for punks include "sweet boys," "kids," "fuck-boys," and "catchers."

*Other Senses of the Term.* The prison/hobo meaning, until recently unknown in the general society, may descend directly from the Elizabethan *punk* or *punck(e)*, a harlot or kept woman, though its usage in this sense is not documented in America. (The variant form, *punchetto*, suggests an origin from the Italian *panchetta*, a pallet on which the woman would lie.) An alternative derivation may come from the usage, which dates to at least the 1920s, of "punk" as "a juvenile delinquent, a young outlaw, a young hoodlum," since it was such persons who ended up in jails and as the youngest were particular targets for "turning out." Another possibly related usage is punk as "a person of no importance, someone worthless or inferior."

In the circus "punk" designated untrained animals, while in other usage the term could simply mean an inexperienced young man or novice, without sexual implications. To the ordinary middle-class person a faded adjectival meaning was all that was usually recognized: "poor, inferior"; thus someone who is under the weather might remark, "I feel punk today."

This situation changed in the middle 1970s with the appearance of the punk (rock) **subculture**, with its characteristic music, types of dress, and attitudes, bringing the term into wide currency with connotations of "rebellious youth."

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