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**CHAPTER II**

**NAKED LUNCH AND THE CUT-UP NOVEL.**

_Naked Lunch_ - which is a little more or less than a novel is a confessional account by William Burroughs. It is regarded as a factual record of experiences, hallucinations, nightmares, addictions of all sorts. The art depicts the twentieth century life and suburban America, through a series of essays, fantasies, prose poems, dramatic fragments, bitter-arguments, jokes, puns epigrams - all hovering on the central theme of drugs.

_Naked Lunch_ was one of the literary works to be subjected to a major censorship trial in U.S.A. and marked an end of an era that had begun with stricter obscenity laws.

In spite of its being declared as obscene, the Massachusetts Supreme Court could not deny the fact that the book also imparted a social value.

_Naked Lunch_ is Burroughs' most radical experimental novel in which several innovative techniques are used in order to create a vision of fantasy. He is of the opinion
that one should expand the range of vision." As "most people don't see what's going on around them," he suggests, "For God's sake, keep your eyes open. Notice what is going on around you." Similarly, he says in *Naked Lunch*, "There is only one thing a writer can write about: what is in front of his senses at the moment of writing" (Naked Lunch, P.174). That is how he has succeeded in portraying very skilfully, the modern life with bitter and obscene satirical sketches of the "carny world" with the prevalence of all sorts of perversion and degradation — a way possible through various drugs addiction. As Richard Kostelanetz says, "The Naked Lunch is a junky's confession, but it is also a sustained comment on and illustration of the fabrication of the twentieth century life." It records the author's own addiction to opiates, his apomorphine treatment and curvy. The 'Introduction' and the 'Atrophied Preface' frame the Novel in terms of the disjointed hallucinatory memories of withdrawal which makes easy for us to read the novel. In the 'Preface' Burroughs also offers several insights into his idea of the novel and the writer's role in composition. He implies that he has been possessed in the process of composition by alien agents. The first section of the book indicates that the narrator in Tangier has begun with the delineation of the junk world. The other sections of the book transform Tangier into the imaginary w
world of Interzone; using the experience of addiction and withdrawal as a basis for social satire.

The narrator is identified as William Lee, but since Burroughs used that name as his pseudonym for his first novel—Junkie (1953)—one can safely assume that Lee is Burroughs himself, a persona in his own dream world. The second version of Burroughs' earlier work—Naked Lunch—is in narrative form and hence it becomes necessary for him to convey his ideas satirically through characters, action and setting. No doubt, the characters do not exist for long as normal human beings but transform themselves into subhuman creatures or beasts. The setting also takes place in a mythical country Interzone which is the transformed version of Tangier. The action does imply that the book aims at imparting information for the addicts and preaching sermons to them to a certain extent which places Burroughs among social reformers. It is obvious that the narrator of the book (to whom we listen) is the author himself who has escaped from the strangle hold of the addict's world and has described accurately in a didactic tone conveying the moralistic message too. Apart from revealing the facts of the underworld of addicts Burroughs plans "To attack and destroy the foundations of Western Culture." The same is implied when he says in Naked Lunch, "America is not a young land; it is old and
dirty and evil before the settlers, before the Indians. The evil is there waiting. He is dead against the Westernized world's scheme of economic and social values:

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

His purpose of attacking satirically is served by expressing of the impressions and sensations formed by being an agent of the Nova Police in disguise of a homosexual heroin-addict; only that made it possible to encounter Nova criminals or all addicts of one sort or another. He has even termed homosexuality as a sexual addiction and above all a crime too, because any addiction dehumanizes its victims. A drug-addict can do anything to any extent in order to satisfy his craving. Junk becomes ultimately the need for a junkie and exercises control over him by dehumanizing him. Apart from the concept of need, the author has devised the concept of control, which seems to be the recurring central theme in his works. For instance, a human-being is never free from the control of language (word and image), various addictions, government, politics, bureaucracy, etc. All sorts of control have made him addicted to them. Hence, control in itself is evil but escape from control is mass
slaughter (or reduction to a state of proliferating cellular matter). In the context of the same, Burroughs rightly observes in *Naked Lunch*, "Junk yields a basic formula of "evil" virus: the face of evil is always the face of total need. A dope fiend is a man in total need of dope." Ciardi also expresses his view of *Naked Lunch*, that it "is a monumental descent into the hell of narcotic addiction."

Drug addiction is both a literal example of human imprisonment and thought control and a figurative representation of similar forces at work in human society at large.

It is both a means of control and the result of control and operates to debase and deceive. Drug addiction, like the Nova Mob, makes promises that only corrupt and destroy. In order to liberate human spontaneity, he states that the antidote to morphine addiction is apomorphine the regulator, but it's quite contrary to habit forming. Allegorically, apomorphine is the Nova Police, who search out the criminals of habit in order to relieve the host of habit's "criminal control." Then the Nova Police disappears, having put the host back in position of his authentic self, free for its survival (growth and development). But, here too, it cannot be denied that the morphine police cannot live without the criminal of habit. The existence of two independent units become essential to cope with the needs of the functioning participants of the unit.
In fact, Burroughs links the term "apomorphine" metaphorically to a "good policeman." For him, it has become a liberator freeing the addict from his body and later Burroughs used the term "apomorphine" as a metaphor for individual freedom. The implication of the narrator that the dope addict's picture though obscene and eccentric is his metaphor for the modern human condition attributing another quintessence.

Burroughs asserts that 'apomorphine' is practically a sure cure for addiction which has been stated false and misleading by a psychiatrist friend of Keith Fort who told "It has been thoroughly discredited." Jeannie Skerl discloses the secret and states that "the rejection of the apomorphine treatment by the Federal Narcotics Department, the American Medical Association, and the Press is attributed to conspiracy to spread the narcotics problem in the United States to control youth." Hence, we cannot agree with Stephen Koch, too, when he says, "Apomorphine is the fictitious drug that cures heroin addiction in Burroughs' novel." In the British Journal of Addiction, Burroughs states, "Apomorphine is certainly the best method of treating withdrawal that I have experienced." Apomorphine treatment and access to apomorphine in the event of relapse would certainly give a higher percentage of permanent cure than any programme of 'psychological rehabilitation.'
Burroughs' liberation through Apomorphine restored his normal self which enabled him to produce novels which reflect the horrific experiences of the addicts' world — the American Underworld.

The major theme that runs through his novels is the loss of freedom of human-beings who are under constant control of some external agents. Drug, sex, power and money, social-institutions and sometimes viruses from other planets exercise their power over man. The viruses are none other than the evils that are always waiting outside attracting the human-beings towards them. Burroughs' deliberate exaggeration of the helpless condition of man under the power of drugs or institutions transform reality into fantasy, and thus endow ordinary reality with a new dimension.

Like many of Burroughs' works Naked Lunch portrays the theme of obsession. He states in the Preface that it is a satire against capital punishment and the barbarities. The ugly methods of punishment used, are in fact not from the point view of moralizing but demoralizing and perverting the victims, culprits or criminals. War, bureaucracy, hatred, power, sex, lust, imprisonment, politics and conventional language has been the means of control used throughout the world.
Burroughs uses the satire to make the readers aware of their conventional way of life and provokes them to fight against all the control systems.

Critics of ton suggest that Burroughs writes not with the intention to reform but to attack the social order. But this view is tenable as the purpose of his writing is to relate the evils to the reader. It is a kind of dedication on the author's part to spread the net wide over the evil infested underworld and thus make us see through his work. In the end the reader is left free to understand, contemplate, examine, decide and react to it. In fact, the Beat writers have been more successful in exposing everything through the language with all its frankness. Author, is in fact a reformer, who exposes the prevalent evils in the society through his writing and succeeds in binding the readers by re-awakening and making them aware of their services. He is to be credited for his direct or indirect actions who is aplayer in the pass and parcel game. Hence, Burroughs should not be disregarded or discredited who has used his powerful and straightforward language to expose with great courage and candor the underworld of American society. He admits that Naked Lunch is a very obscene book but it also shows his strong wrath and outrage against the American Society. A language full of slam can be a powerful weapon to attack the meanness and
rottenness of the prevalent evils. The disgusting and hideous things are hard to be expressed in pleasant words. Only disgusting and obscene words are perfectly capable of revealing the obscenity and perversities. The only requirement is the frankness with which Burroughs has openly moulded his satiric work. His expression of firsthand experiences is very significant and enables us to understand the underworld and judge it ourselves without being involved or trapped in it. The author wants us not to be controlled by any kind of power i.e.; virus - as he asserts. He intends that the readers of his works should try to expand their consciousness by not being caught in the grip of the language that is conventional. The impressions that are laid by word and image must be expanded and with them the consciousness too. To achieve this, he uses the new innovative technique i.e.; juxtaposition of words and thus succeeds by influencing the readers who mentally prepare themselves to create the speedy and wide-ranged images.

Burroughs' novels are in result against the human state; against all those feelings that bind men to one another. Once again, the idea behind it is that of the control system. 'Each emotion is a disease, every urge has the driving, manic force of compulsion. Passion is the work of demon bacteria, "virus powers" that infect with love, or a craving for heroin, cruelty or power'.

Men are no more than the hosts of personality parasites; victims virus gods use for food. And the sex parasite is the most voracious. Burroughs writes of those lonely, homosexual men who are doomed to be tempted into sex by god of sexual frustration from the terminal sewers of Venus."

They tell of lust rolling into degradation and torture, of beautiful boys metamorphosing into slimy green newts, of the thousand monsters that ripple out of frustration. And as Burroughs politicized heroin addiction in Naked Lunch as the mode of all addictions — of governments to power, of men to cruelty — so in his later novels sex becomes the model for every kind of conflict and degradation. Burroughs' characters feel duped and used by lovers, by society and even by their own feelings. Life itself makes them feel bad. For just as desire springs at them from another planet, so every emotion is an alien invader bent on destruction. This alien invader is no other than the controller. In other words, the theme of Naked Lunch is manipulation through media, the verbal creation of desire and dependency, the scientific management of 'opinion'.

In Naked Lunch, Burroughs demonstrates how drugs, sex and religion have become the instruments of control of a vast parasitic bureaucracy served by demonic scientists like the ubiquitous Dr. Berway: "a manipulator and coordinator of symbol systems, an expert on all phases of interrogation, brainwashing and control (. . . in)
deliberate attack of an antihuman enemy on (the subject's) personal identity. The fabrication of artificial needs a production line item perfected by the advertising industry — results in the forced addiction of masses to drugs, sex or religion. The manipulation and debasement of the language used for advertising and describing these needs gradually destroys independent human will, power of understanding and consciousness as well as self-image.

Religion too is presented as an instrument of control wielded by Dr. Benway, an ubiquitous character in so many theatrical disguises: Christ the Carny Man, Buddha the Pusher, or Mohammed — the invention of an "Egyptian ad-man on the skids". Religion hooks to the same parasitic pattern as the economics of drugs and sex:

"When I leave the Wise Man I don't even feel like a human. He converting my live organs to dead bullshit."

Sexuality in Naked Lunch is also directed by the same politics of parasitic power. Burroughs' over-exposure of sexuality is intended as a kind of cure by infection, meant to immunize his readers against the control mechanisms of sexual shame, fabricated desire and arbitrary taboo.

Naked Lunch, with its description of violent eroticism, hits a sensitive cultural nerve more forcefully than other books which discuss sex explicitly. It deals
vividly with the inter-relationship of sex and violence, with sex and cannibalism, with bestiality, and with homosexual exploitation. Through his caricatures, of sexual motivation, Burroughs makes associations which are intolerable to a society which perceives sex as relation to affection. In the 1950s, Burroughs brought homosexuality into public speech apparently to exorcise it. For some, he is incapable of conceiving of any sexual love, "whether between different sexes or the same sex". The orgy scenes in Naked Lunch affirm that no sexuality offers independence or intimacy, freedom or community, beauty or poetry, transcendence or reliable ecstasy.

The same is the opinion held by the beat writers.19

The action of the Naked Lunch, takes place in the consciousness of One Man, William Lee, who is a drug case—Bill Lee. Burroughs' vision as addict writer is another 'character', who barely exists except for his voice and his actions. The persona is even more of a cipher than before, appearing at the beginning and end as the withdrawing addict and factualist Agent. Lee's voice is that of the hipster-addict, telling stories about his adventures. He has the tone and the vocabulary of the carnival barker, the street hustler, or the conman. Lee's actions are those of the factualist Agent: he infiltrates enemy organizations, reveals their plots, and
thereby 'murders' evil. His unpunished murder of officers Hauser and O'Brien in the last episode is a metaphor for dialectic liberation. Because the police are seeking to confiscate his manuscripts as well as his drugs, his gun and his person. Agent Lee is also the writer of the Naked Lunch, who destroys evil by writing about it.

The title 'Naked Lunch' itself refers to the author's intention to reveal the facts, though it was suggested by Jack Kerouac. The Naked Lunch means both the act of seeing and what is seen. Use of the title in the 'Introduction' and the 'Preface' establishes it as seeing and particularly seeing the naked lunch itself "on the end of every fork" or "on end of that long newspaper spoon." Within the body of the book, the naked lunch of human life is portrayed as cannibalism, oral-sex, orgasm death and coprophagy. "To lunch" is to see the vision but also to be a part of it, for no one can escape the human condition. Only a kind of mental freedom is implied by the act of seeing clearly.

The principal characters besides Lee, and his friend, Bill Gains (who momentarily turn into a woman called Jane), various members of the Narcotic Squad, especially Bradly the Buyer, Dr. Benway, a charlatan Medico who treats Lee; two vandевillians, Clem and Jody; A.J., a
Carnival Connan, the last of the Big Sonders; a sailor on arab called Ahmed, an archetypal Southern Druggist, Doc Parker ("a man don't have no secrets from God and his druggist"); and various boys with whining voices.

Among the minor characters are a number of automobiles, each with its specific complaint, like the oil-burning Ford B-8, a film-executive, the Party-Leader, the Vigilante, John and Mary, the sex acrobats; and a puzzled American housewife who is heard complaining because the Mixmaster keeps trying to climb up under her dress.

The scene keeps shifting from one place to another. For instance; from New York to Chicago; Chicago to St. Louis; St. Louis to New Orleans; New Orleans to Mexico; Mexico to Molmo; Molmo to Tangier, and Tangier to Venice. The shifting of the human identities is also noticed as all these modern places and modern individuals have interchangeable parts.

Burroughs is fond of the word "ectoplasm" and the being that surround Lee, particularly the inimical ones, seem ectoplasmic phantoms projected on the wide screen of his consciousness from a mass seance. But the haunting is less visual than auditory. These characters in the colloquial sense, are ventriloquial voices produced,
who have become their dummy passages. Dialogue and description keep recurring in different contexts with slight variations, as though they possessed ubiquity.

The action keeps shifting between mythical states called Freeland, Annexia and Interzone, which bears a parodic relationship to the actual world. Interzone — the chief setting is an imaginary dystopia described as the "Composite City". It is a composite of all the places mentioned above, where Burroughs wandered for his drug quest. 'Interzone' recalls the Canal Zone of Panama which 'In Search of Yage' described as a city of cheap hustlers, sleazy sex, and petty officials: "The Panamanians are about the crummiest people in the Hemisphere." Interzone also refers to Tangier which was an international zone governed until 1956 by a group of European powers called the Board of Control. The natives are mostly Arabs and South-Americans. The Southern redneck Country Clerk governs the town on the frontier, and the Colonized Island opposite the zone is a parody of Gibraltar. The settings are reminiscent of the shifting, amorphous and decaying junk neighbourhood of Junkie.

Interzone is a modern city like Wasteland, in which all the cities, peoples and governments of the world are combined into one huge beehive of commerce, sex, addiction, political, manipulation and rivalry. Interzone is also
described as a single building consisting of bedrooms and a polyglot Market "where all human potentials are spread out". Inhabitants spend their time copulating, shooting up and making deals in a parody of Western Capitalist - consumer societies. Sexuality is on the level of pornography, particularly the 'blue-movie', all inhabitants are addicted to drugs, sex or power, and all commerce is on the level of vice and confidence tricks.

Themes that blossom in Interzone, particularly the erotic basis of theories of political power, first appear here in a more intimate form: it is the saddest course of Naked Lunch. A secret few conspire to manipulate and control the many. The political parties of Interzone seek to rule the world through total physical and mental control of the human race; they are all "control-addicts" who oppose individualism and non-conformity. The basic carnal social relationship of common and mark, controller and victim, is the basis of Burroughs' pop analysis of power and the social order.

The action of the myth consists of a battle between the forces of good and evil for control of the human individual and the human race. The three conspiratorial parties of Interzone - The liquefactionists, the Divisionists, and the Senders - seek to rule the world
through parasitic possession. They are all "control-addicts." All the three parties attempt to make all men conform to a single image reflecting the person or force in control. The liquefactionists — the party of the far right, plan to liquidate everyone but themselves. Carried to its logical conclusion, liquidation would ultimately eliminate everyone except one man. This party is a parody of modern totalitarianism and racism. Sexually, it is associated with Sadomasochism. The Divisionists, the modern party, plan to take over by flooding the world with their own replicas, or clones. Again the goal is domination by one man or one sex through eliminating everyone except one set of replicas. This party is a parody of the Biblical creation of man, homosexuality, and the conspiracy theory of politics.

The totalitarian party of the left is the Senders, whose members attempt to control everyone through mental telepathy, the greatest evil of all according to Broughs. Again, sending must lead to only one man in control of a brainwashed subhuman population. The ultimate Sender or villain of the myth is Salvador Hassan O'Leary, who plays all the villainous roles in the novel under various pseudonyms. Senders are associated with addiction, the totalitarian Mayan Civilization, the downward metamorphosis of man to insect, and the use of science for evil purposes.
all of which constitutes some of Burroughs' major themes.

In fact, the Senders are identified as the ultimate enemy, and sending seems to underlie all the evils of control. Sending is called as addiction, a cancer and is finally identified as the Human Virus. 23

The only force fighting these evil parasites is the factualist Party, the fourth party of Interzone. The factualists are a radical group that represents anarchic individualism, as Eric Mottram first pointed out. Factualist agents attempt to foil the plots of the villains simply by revealing them. In a way the entire novel can be seen as such revelation, and the two factualists in the book — Lee — the agent and A.J. — are Burroughs' alter egos. Factualist revelation is equated with the murder of a villain and with the apomorphine as cure for addiction. There is a flaw in the factualist program, however. Since all the agents are human, they are all potential addicts who may succumb at any moment: "all Agents defect and all Registers sell out," 24 Thus the situation is never resolved; the cosmic battle between good and evil goes on and on, like the continuing plot of a comic-strip adventure.

Salvador Hassan O'Leary and A.J., mortal enemies representing the controllers and the liberators, are very
much alike, as characters in that neither have any permanent personality nor identity and both assume many similar roles. This is shown most clearly in two sections, "Hassan’s Rumpus Room", and "A.J.’s Annual Party", in which each character sponsors a similar sex orgy. Only the results of their action reveal that Hassan uses tricks to expose and liberate. Hassan and A.J. are not characters, but opposing forces that assume many shapes. In *Junkie*, Burroughs began to portray characters as the locus of impersonal forces in the mythic world of *Naked Lunch*.

Burroughs also enters into the realm of popular literature to create popular mythology. He has widely used the popular literary resources like newsmedia, advertising and popular fiction in the forms of magazines, paperbacks, comics, movies, radio, t.v. serials etc; in *NJ*. From all of these and from his own contact with the underworld, Burroughs gains his enviable command of popular speech—vocabulary, idioms and rhythms. He adopts the goal of writing to change consciousness: "*Naked Lunch* is a blueprint, a How-To-Book ... How-To-Extend levels of experience."25

Burroughs derives his plot, characters and many characteristic images from the various forms of popular
fiction. *Naked Lunch* draws from the detective story, the gothic tale, older science fiction of the mad doctor variety, and pornography. The popular motifs from these fictions include the secret agent, the alienated private eye, the mobster boss and his gang. The mad doctor and amoral scientific experimenter, monsters, gnomes, vampires, body snatchers, space time travel, secret plots, secret formulas or weapons, intelligent non-human beings, nearly inhuman villains, sadomasochistic fantasies, and other perversions. What all these popular forms have in common is a paranoid view of the world that Burroughs accepts as valid. Popular art like pseudoscience, reveals what society would like to repress. As Benway remarks at one point in the novel, "there's always a space between, in popular songs and Grade B movies, giving away the basic American rottenness." 26

At the end of the episode "Ordinary Men and Women," Benway points-out the moral and originally published as a short story but subsequently incorporated in *Naked Lunch* puts forth Burroughs' own views about "the basic American rottenness" revealed by popular culture, and the dangers of bureaucracies, which are like cancers or viruses." 27 Burroughs idea of a virus eating out the independent life of a human host is a further exploration in peculiarly modern terms, of an old theme." 28
As a matter of whole, Burroughs depicts successfully the state of human beings who are not aware of the forces controlling them. They accept the conventionality in all the aspects of life without any complaint against which Burroughs outrages in his work.

It is no exaggeration when he boasts of his innovative technique — which has in fact brought him fame; and above all, it is a successful mode of expanding consciousness and means of freeing oneself from all sorts of bondages.

As any experimental novelist — William Burroughs (author of the Naked Lunch (1959) and the trilogy is; the Soft Machine (1961); the Ticket The Exploded (1962) and Nova Express (1964) represents the Beat fiction on its avantgarde and surrealist edge.

Burroughs adopted a new mode of presentation for his novels known as the 'cut-up', 'fold-in', method of Brion Gysin. In fact, this mode was first made use of by the French Surrealists in the 1920s and 1930s allying collage presentation with hallucinatory and fantastic systems, and drawing on 'junk' in two senses of drugs and cultural rubbishness. Burroughs' works reflect the contemporary life, hallucinatory sense of exposure, withdrawal from objects that follow drug
dependence, all sorts of control systems, the commanding power of media system, the fantasies of popular science-fiction etc.

The technique is perhaps best described in a letter he wrote to Allen Ginsberg in 1960, shortly after Brion Gysin had introduced him to cut-ups. "Take the enclosed copy of this letter. Cut along the lines. Rearrange putting section one by section three and section two by section four. Now read aloud and you will hear My Voice. Whose voice? Listen. Cut and rearrange in any combination... Don't think about it. Don't theorize. Try it!... with any poems any prose."39

Thus the cut-up and fold-in method is not only designed to destroy any coherent statement, but to dissolve the line between personality, society and politics in a jarring music. Burroughs thinks that the cut-up method of writing is a major way to combat the dangerous human subservience to the word. He also sees this method as a way of reviving and refreshing and expanding consciousness. "Cut-ups establish new connections between images and one's range of vision consequently expands."30

His intention as a writer beginning with Naked Lunch has been to show how certain word combinations produce specific effects on the nervous system. Burroughs believes that the future events can be predicted by "cutting the
word lines". *Naked Lunch* — the cut-up novel achieves the overall spatial form that justifies its author's boast, "You can cut into *Naked Lunch* at any intersection point." The disorder in the novel symbolises the essential part of a picture of the world. Along with the disorderly state, the technique also gives the book — a chaotic form which reinforces the picture of a world materialistic on the one hand and illusory on the other. The descriptive language of the physical and social sciences only seems to represent actuality; but there is, in fact, nothing that is not subjective or illusory. The Parties of Interzone are thus trying in vain to create out of a subjective world-stuff, some kind of social life or general will.

Burroughs' prose, designed to reflect this unpleasant situation, is the prose of satirist, who as he speaks, parodies the styles characteristic of the objects of his satire. He parodies most of the modern sociological, psychological and scientific writing.

As it has already been stated, for Burroughs, cut-ups destroy old constructs of reality as well as help us to develop a new mode of consciousness, a way of responding which has little to do with the causal unilinear structure of western thought. But it has more
in common with "hieroglyphic systems" and the "Chinese ideographs", and most revealingly, random photographs of street scenes. Burroughs is interested in 'blocks of associations' rather than lines of thought. In fact, his battle is mainly with the old use of words. "Cut-ups can induce resistant-silence, and then expedite a release into a totally new state of awareness presumably will make us invulnerable to the hostile forces with their lumbering old-fashioned weapons for invading, and subduing the human consciousness." The experimental form adopted in Naked Lunch has been derived from painting, photography, film and jazz.

The basic technique that Burroughs has used is juxtaposition which has been termed as collage or montage that enables the reader to read the novel in any order. This serves the aim of Burroughs to be free from the control or grip of the words.

The whole structure of the Naked Lunch is a montage of 'routines' each of which is independent to the other. Except the first routine which is not entitled, all the remaining pieces are introduced by a little indicating subject or theme. Burroughs' technique is jazzlike improvisation within these routines which consists of monologues, dialogues, plot-episodes, scene descriptions and collage passages of associative imagery - all of which
are the realized fantasies. Burroughs begins with a person, a conversation or an event that is factual or credible and improvises on this theme in a fantastic and satiric vein. The routines in *Naked Lunch* vary in length from two or three pages to twenty-five pages consisting of shorter ones with two or three episodes and the longer ones with several episodes. Structure within routines is based on a rhythm of expansion and contraction: statement of theme, improvisation, climax, sometimes return to theme, and then a new improvisation. Burroughs often carries along with the improvisation, the narrative to a violent, chaotic conclusion with an "all hell breaking loose" effect. For example: The riots at the end of *Berway* and *Ordinary Men and Women* build up to an explosive climax. The juxtaposed images are built around a single theme due to the cut-up passages formed by improvisation. The 'Atrophied Preface' approves the same. The effect of the descriptive and repetitive cut-up passages is contemplative.

The novel begins with the factual and autobiographical introduction and moves into fantasies of addiction and apomorphine cure or in other terms control which later develops into the central and major routines delineating the mythical country —
Interzone and its inhabitants; the mythical plot and above all Burroughs' most wide ranging social satire. The themes of escape and rebellion emerge in addiction to the themes of addiction and control. The novel ends with an autobiographical epilogue that discusses quite directly the novel's technique and metaphors and a clinical appendix that lists and discusses drugs mentioned in the novel.

Burroughs chose a montage and improvisational structure for Naked Lunch for three reasons:

(i) it is a way to present the flow of consciousness,
(ii) it is a way to expand the reader's consciousness; and
(iii) it is an effective satirical technique.

As the Naked Lunch is a confessional and factual record of William Burroughs' consciousness, everything depicted in it are not very far from being true and first-hand experiences. Burroughs says, "There's only one thing a writer can write about, what is in front of his senses at the moment of writing . . . I am a recording instrument . . . I do not presume to impose 'story', 'plot', 'continuity', . . . In so far as I succeed in direct recording of certain areas of psychic process I may have
Thus, "the mythic content is autobiographical, the characters are Burroughs' alter egos; the plot, his inner conflicts; the structure, that of his actual experience; the texture, that of his individual perceptions; the themes, his own spiritual quest and discovery."35

The composition of random collection of notes seems to be Burroughs' brand of stream of consciousness. These notes which were being taken down during withdrawal sickness of a drug case, later came out in the form of a novel. The book describes the surrealist visions of the author and reveals the disgusting and distasteful intimacies. But there are a very few writers who accept or reveal such things without any hesitation. Burroughs' openness and outrageousness is immensely seen in his works. His works show not only his experiences but also his wideranged vision — formed by the new innovative technique.

However, the new technique ie, montage has got a wider effect as it help the readers to expand their consciousness and range of vision. The reader is asked to set the connections among the different elements and thus form some meaning out of it. Such new consciousness
or meanings formed are said to be wide-ranged new mental associations without being conventionally biased by linguistic bondages that give powerful impact to the images.

Thus, Naked Lunch is presented as 'revelation and prophecy', It is not only a record of one individual's vision, but an attempt to recreate that vision in the reader.

In Naked Lunch, both the juxtaposition and improvisational fantasy fulfill a satirical function. These techniques are the only weapons that Burroughs thought fit to attack the social order. Burroughs' satire goes deeper than this, however, he attacks not only the men, but also the structure of the culture that enables their practices to continue. He attacks the fiction and the myths that imprison the men, that limit thought and action through invisible stone walls of patriotism and religion while distracting body and mind through dreams of romantic love. He demands that men free themselves from these "word and image" addiction. Hence, one of Burrough's most frequent goals is to use the cut-up and fold-in to free his reader from the verbal controls which chain him to time. The passages which appear in the earlier chapter and then in the subsequent ones are subjected to his techniques: "For example, I take page one and fold it into page one hundred - I insert the resulting composite as page ten - when the
reader reads page ten he is flashing forwards in time to page one — The deja vu phenomena can so be produced to order.38 Burroughs goes far away from the language that is conventional and produces the fantastic effects through the cut-up passages of different magazines, books, tape-records, etc. These fantastically produced sections of the book result into surrealistic visions.

The montage technique used extensively increases the disorder of a composition which has been counteracted very factually by Burroughs using several unifying and ordering techniques. One is the order of the routines designed to instruct the reader psychologically. The mythology also ties the routines together by providing an underlying narrative of which each fragment is a part. Burroughs describes his book as a blueprint which ranges from insects to planetary landscapes, from abstractions to turds, and this suggests the sort of expansions and contractions of episodes in this book replace linear narrative. And the episodes themselves are experienced as a distribution of fragments rather than as internally organized structures; the most common form of punctuation is simply a row of dots separating image from image, voice from voice, and the book gives us a world beneath or beyond syntax and all
that implies. Burroughs says that his book shows
'How-To-Extend levels of experience by opening the
door at the end of a long hall... Doors that only
open in silence, and that door, among other things,
is the barrier of conventional language' as already
stated.

The technique adopted also reveals the
metaphor of control systems that recur throughout the
novel - Naked Lunch. Burroughs clearly depicts the
pessimistic attitude of contemporary man as he is
conditioned by several forces, and has lost freedom by
the over-powering political and social systems. Along
with such external controls, man's body and mind are
also constantly regulated and conditioned by unseen
forces which Burroughs describes as virus from other
stars and the "nova". Naked Lunch, apart from its porno-
graphic, satiric, and experimental bias, is deeply
concerned with the theme of the plight of man. It shows
the gradual degeneration of man being conquered by outside
forces, a process in which he has lost his humanity.
Writers always characterize this phenomenon as dehumaniza-
tion in which human beings, most often, retain their
human shape without any feeling for humanity; but
Burroughs does more than that. In his novel there is
complete transformation of human beings into some sort of subhuman-creatures. This process of transformation can be called as subhumanization of man who is reduced to the elemental status of a "blob of jelly".

Naked Lunch is not, of course, a cheap, sentimental novel, or a balderdash. It is not all about junkie or addiction. Burroughs' vision in the book is quite large. He analyses diseases of modern civilization, not of the human body alone. He discusses various aspects of modern civilization such as addiction, control, and loss of freedom, as already has been stated. Also he exposes the "sick hurry and divided aims" of modern man. The ills of democracy and bureaucracy (called as viruses and cancers) are nakedly caricatured in this novel. All these things present a realistic account of contemporary life, but the novel is by no means realistic in technique because Burroughs employs the method which makes it a fantasy.

Naked Lunch is rather radical presentation; far from being traditional work.

Despite the obscenity with all the exaggeration and the censorship trials, Naked Lunch attracted publicity and the same has given the author place and recognition in literary history tremendously. In fact, Naked Lunch is a beat masterpiece which has been widely reviewed all
over the states and England. The book has been praised highly by Norman Mailer and Mary McCarthy at the Edinburgh International Writers' Conference in 1962. Many reviewers have also compared Burroughs to other avant garde writers in the modernist tradition. No doubt, the book has also received serious negative reviews, but above all, it needs the wise step and effort to be read continually and re-evaluated without being biased by any personal tastes and attitudes.

Let the readers be conscious of the message that Burroughs imparts and that is to open the doors of our mind and expand the consciousness without being locked by the existing words and images. As a matter of fact, the author means to beat down the use of conventional language and begin the use of the most radical language that is free from any sort of bondages and leaves the human beings independent too.
NOTES AND REFERENCES


2. Ibid., (P.156)


7. Ibid., (Introduction - P.10)

8. Ibid., (Introduction - P.10)


