NOTES AND REFERENCES


2. Ibid. p.1

3. Ibid. p. 10

4. Ibid. p. 10

5. Ibid. pp 18-19


7. Ibid. p. 404.

8. Ibid. p. 407


10. Ibid. p. 419


12. Ibid. p. 122.


18. Ibid. p. 47

19. Ibid. p. 52

20. Ibid. p. 169.
Several writers, critics and reviewers continue to describe Burroughs as the leader of the Beat Generation inspite of his express denial. Some writers are strongly of this opinion that due to his continuous attempt to expose the world of those inhabited by the beaten, tortured, sad, neglected, addicts of all kinds etc; all being controlled by the existing hypocritical institutions led by the decreed authorities or the 'virus' which encloses a very wider sense as stated by Burroughs. Before proceeding to discuss this term more elaborately, it is essential to remember that Burroughs belongs to the group of a very few writers identified and described as the Beat writers. Though Burroughs was also influenced by Jack Kerouac and Allen Ginsberg, the latter regarded him as his 'Greatest teacher'. Burroughs himself admits that they were friends and he introduced them to the classical writings and the writers like T.S. Eliot, Shakespeare, Rimbaud, Joyce, etc.
It is possible only for a writer like Burroughs (who, himself had been a drug-addict for fifteen years) to relate the experiences of a beaten underworld. He sounds very confessional when he exposes the addict's world through the narrator - 'I' in Naked Lunch: who is no other than him, but also disquises himself under the efficient use of verbal technique. His aim is not only to expose the underworld but to warn the addicts - caught in the various sorts of addiction and to educate them on the consequences. He fulfills his self-appointed task of a reformer.

The biographical accounts given by Jennie Skert also state that Burroughs was very keen in quest of a peaceful life, cut off from the existing and dominating society. As a child, he felt alienated inspite of his privileged upbringing and perhaps this experience enabled him to delineate the extreme boredom and alienation in his novels. He was unhappy with his youth which seemed to him dull, empty, lifeless, and vaguely hostile. In other words, he deprecated the upperclass suburban American Society that was a positive evil oppressing the lower classes. His first novel Junkie shows that he was in search of a reality that would form the basis of a vocation, a morality, and a life-style — all of which began to come together for him in his thirties. "He portrays the search for an absolute that will give peace
of mind and provide escape from a repulsive social world devoid of spiritual values. The quest is conducted through the non-rational means of drug addiction, which entails a withdrawal from the larger social world to an underground society with its own special terrain and terminology."

The years of his wanderings reveal an underlying spiritual quest which found its end in 1944 when he became a morphine-addict. In fact, he was first introduced to morphine by Herbert Huncke, a Times Square hustler and addict who also fascinated him with the amorality, sophistication, stories about the criminal underworld and his special language. Burroughs has termed this as the 'Carny-Knickerbocker.' The Carny world provided Burroughs with characters, images, settings - a whole alternative world to the dominant social order that fills Burroughs' fiction from his first novel to his current work.

In almost all his works, we find that the narrator's tale begins with an act of destruction, though on the imaginative basis. The archdestroyer in Naked Lunch is the narrator, who destroys our familiar world with his imagination. He writes of strange world, of people whose actions and feelings are disturbingly unfamiliar, sometimes frightening, sometimes disgusting . . . Hence,
Burroughs courageously shows the world by presenting before us the devil's view of the world—the world that is bent on destruction for whose purpose, the responsible agent is virus. He looks upon the war, hatred, power, police, etc., as virus due to their monotonous quality of controlling others. The same is the attitude toward the language (use of words and images) from the tyranny of which none is free. We are caught in the grip of only the familiar world for whose destruction Burroughs uses different ways.

The first is through the schizophrenic point of view where he addresses as a convert and thus draws us into his world. Even when he speaks with the voices of a junkie, he quickly sunders all connections with the world we know the familiar one.

The other way that he adopts for the destructive purpose is improvisation abrogating order and depending on building anew with each step. In order to achieve a literary effect of terror, he is capable of destroying the objective reality of the world by means of metamorphosis. This identity and separateness of things becomes the actual image of disintegration, which, in turn, is indeed the end of Burroughs' vision. The cut-up method used by him in *Naked Lunch* reveals that he has relied more heavily on the literary techniques of metamorphosis and
of hallucination, which serve the purpose of disintegration as well as emphasize the parasitic nature of his universe:

"Larval entities waiting for a live one."

(Naked Lunch, Paladin, 1986, p. 93)

The world of Burroughs is real. It is far from being a fantasy. But the reality is defined by Western Culture which is known for being insane, schizophrenic, extraordinarily fantastic along with the objective and mechanical environment. The machinery of this reality has come to life just like the kitchen gadgets that assault the housewife in Naked Lunch.

Burroughs' world consists of objects that "stir with a writing furitive life." The objects which have become so objective and so one-dimensional and thin, that they have dropped out of the words they are dressed in, leaving only those words as objects behind. In his works, the movable objects control the body, quite literally because they are junk which means both waste objects and heroin, collapsed into one symbol. To be controlled by a world of movable objects, of consumer-goods, is a very schizophrenic experience of the world that once again reflects upon the nature of society itself. There is the expression of the natural outgrowth of the addiction to material goods in his works. As it threatens
the addict, Burroughs sees it as a part of the politics of his world. In other words, the addiction to any material not only fulfills the need of an addict but it also succeeds in exercising its control over the consumer. The significance Burroughs invests in the material world is a paranoid one, objects spring to life and penetrate the body, the world exists as a threat.

Burroughs’ characters are also persecuted by the world of moveable objects, objects to pick up and touch, to count, to handle. The subject-object split which produces the external-internal structure of the body also produces a split between the hard edged objects of the world and the vulnerable, soft-body, a split which gives the world the continual character of attack, of bombardment.

The bombardment of objects in Burroughs’ novels is the visible manifestation of a world fragmenting and refining itself through the map of administration to the degree that it becomes total administration, and hence total clutter. Everything in Burroughs’ world is on the verge of achieving complete separation and complete autonomy. It appears to be in the state of explosion. Hence, "explosion" is finally and even paradoxically the most uniform quality of Burroughs’ novels, the polarity
(the two halves i.e., either or polarities) toward which his world most consistently gravitates.

His world is structured upon this either or polarities—the organic and the mechanical; consciousness and the body; the self and the other. This is most apparent in the image of the body in his novels. The body is variously seen as a machine (a tape recorder, a camera, a programmed computer, a robot, etc.); and as a soft, amorphous mass, transparent, wet, penetrable, and finally as a combination of the two, a "soft machine."

His world has also been termed as the Newtonian world of discrete objects and entities existing in objective space, confined to their own locations. It is this world carried to such an extreme that space explodes, and each object wraps its own space around itself. Or more accurately, space is polarized into the totally frozen mesospace of administration on the one hand (maps, punch-cards, bureaucracies), and the atomie space of objects overflouring their administration on the other. In any world, space always exists. As the relationships between objects are impenetrable, they can only stand outside each other, and this relationship of exclusive juxtaposition generates absolute, objective space—space as a container. The space of Burroughs' world encompasses at one polarity this Newtonian space; objects
are juxtaposed, they clash and bounce off each other, and penetration is impossible. But the space of Burroughs' world also shrinks to the skin of object and bodies themselves, and this is why, as we have seen, things don't always stand outside each other, they can merge. As a matter of whole, the space of Burroughs' world is the space of objectivity and subjectivity laid over each other, the juxtaposed experience of an external map space with its "intersection points", and of a mythic space by which bodies are not subject to the limitations of a map; and it is the mutually exclusive presence of both, "external" and of "mythic" space, that Merleau-Ponty calls the basis of schizophrenic.7

Burroughs' world is firmly anchored in the structures of classical Western thought. In other words, it is anchored in structures of control. His apprehension of the world is one of brightening relevance - a society organized and administered by the map structures of control is necessarily a sadistic one, since everything exists by virtue of the fact, that it is organized, that is, by virtue of being an object, something to be used. His world is the high degree of organization and control which carries with it the organization and control of people as consumers through product promotion and advertising, and as producers through absorption into large impersonal
corporations. In his world, the productive machinery and social organization have attained a high degree of efficiency and have thus tended to eliminate purely economic insecurity, and in which conflicts of values tend to be less between the mercantile and the Christian than between the collective and the existential or humanistic.

Apart from giving the fantastic nature to his novels, Burroughs participates in the structures of realism. Function of realism is to separate, and the primary separation it makes is between the self and the body; and the self and the world. Language is always invisible in a realism because the body, which is the anchor of language, has disappeared, in the sense that it is no longer the intersection of self and world.

Burroughs fastens upon the necessary fragmentation entailed by draining the cohesive force of the self out of the world of things, out of the body and out of the language.

He accomplishes with words what the Dadaists did with objects; he cuts them out of the context which defines their use and which consequently binds us to the "real" world. The cut-up, or more exactly being cut-up, accounts in part for the experience of time in the world of Burroughs' novels. Time, like other aspects
of that world exists at two polar extremos, the first of which is "explosion", being cut out of context, the experience of total transportation out of oneself, out of location, and out of materiality.

When time has been separated into schizophrenic polarities, as it has in Burroughs' world, then only a totally violent act can hold time together and that act is the "orgasm death", "the whole birth-death cycle of action." Burroughs' obsession with this image is a desperate attempt to overcome the frightening schizophrenic but also because it fragments time into islands of repetition, it separates time into purely exclusive moments, repeated orgasm deaths, which are "exclusive" in that they are related neither to the continuity of the past nor the becoming of the future.

Burroughs' world is most completely his world when it exists as pure repetition, that is, when it is cut-up. The cut-up world is the final condition of time, as we have already seen that it is of space, in Burroughs: it is atomistic time, time as a series of separate instantaneous flashes, time objectified and shattered into pieces, and hence no time at all.

Time in the cut-up world of Burroughs is the same as what Erwin Strauss calls manic time: "The manic
always does the same, experiences the same, and in the
medium of experimentally immanent time moves nowhere."
Burroughs' world is precisely this: a movement toward
immobility, toward frozen space . . . a "real world
which consists of words as physical entities on the
immobile space of a book's pages.

In so many ways, Burroughs' world represents
a direct attack upon the world of realism. He rages at
the world for not being a better place, and rages at it
again for not being more completely depraved. He destroys
the concept of the world as "identity" and of characters
as "identities" but he accomplishes the destruction of
reality with the very tools of reality: not only with
junk, but with scissors. The result is an object-world
whose pre-confusion and non-identity is its "identity",
and whose schizophrenia is precisely the accelerated
schizophrenia of the real world. There is no "plot" in
Burroughs' world but its frozen space is similar. The
sense of surrealistic contradiction in Burroughs, are
finally neutralized by a cut-up world, a world existing
in pieces which can't relate to each other enough to
contradict. The final condition of realism: schizophrenic
atomism, living in pieces, in world of pieces. His world
is the "real" world broken down into the components that
Democritus began 'reality' with, into atoms.
Like Cézanne, Burroughs also uses his world (that of the addict) as a metaphor for hell, the lowest level of human rejection and degradation. The world of the Junky is situated in cheap, filthy hotel rooms in the most hideously rundown sections of the city; here he agonizes over the difficulty of making a connection, is tormented with excruciating pain when the narcotic wears off, and finally settles into a stupor when the long awaited needle finds its way into his vein. The Junky's life is painful, unproductive, uneventful, yet even the horror of it is lost on the victim himself, who is oblivious of his surroundings and conscious of nothing but his physical need to ease the pain of his body. As his mind decays and his body rots, the junky becomes so much carrion to be devoured by the buzzards streaming out of the sewers of the contaminated city.

As it has already been mentioned Burroughs wandered in quest of a reality to provide the basis for his life. As a result he succeeded in 1944; when he become a morphone addict. The life-style and values of the addict fulfilled his aim to identify himself with an outlaw group of men whose actions opposed the bourgeois social order. This enabled him to turn his life into art.
In his first novel — *Junkie*, a portrait of the addict underworld of the 1940s, reveals the true source of hipsterism. The terms 'addict' and 'hipster' are interchangeable terms. The addict's special angle of vision and way of life are the subject of the book. Seeing and living are one; the hipster's consciousness created by drugs. That is how Burroughs' ways can be termed as both of an addict and the hipster. To some extent, his adoption of hipsterism meant to involve himself to study deeply the underlying values of such a life. Despite his comfortable and economically well-established life, he had an insatiable attitude and was never satisfied with the knowledge that he attained.

Burroughs' quest is strikingly outstanding because it led him away from the bourgeois society and it developed his deep and wide range of vision which resulted in the 'beat' literature. He observes the values of social life and order from the viewpoint of an obsessed person for whom the "evil is waiting" always. The description of the horrific and the grotesque scenes — is the alternative world. In other words, the 'carny world' that he delineates in his works is a further developed version of underground world of American society. He hates 'America' which "is not a
The satirical sketches in his work are enough to express and reveal his rage against it. The message that he imparts, if wisely understood—is moralistic and reformatory for which the author has used the ironic expressions in his works. He revolts and reveals the evil acts performed by the society under various disguises.

On the whole, the author wants everyone to be free and independent from all sorts of control and bondage. Let the body and mind be free in each and every aspect. One should be alert from the 'inner' and 'outer' elements of control, i.e., "viruses." Bourgeois insists on the radical way of life and thinking instead of being imposed by any conventionality. He believes in the liberation of human beings physically, psychologically and hence wants them to be the supreme being instead of subhuman or dehumanized persons. He exhorts us to expand the consciousness in order to be more than what we are.

The obscene language that he has used to depict the world, in fact, succeeds in expressing and exposing.
the dark aspect of this world as well as the cut-up
technique aims at showing the fragmentary aspects of
the world and its underground society. Burroughs is even
aware of the unseen and unconscious powers from 'outer
space' too that are hovering over the people inhabiting
the 'inner space'.

The sense of liberation and consciousness,
therefore reveals when Burroughs says eagerly:

"Keep your eyes open and
see what is around you."


3. Ibid., (Pp.21-22)


7. Ibid., (P.111)


One cannot deny with Junnie Skerl when she says that the evaluation of a living writer's achievement is always difficult. Especially, in case of William Burroughs - who is a constant innovator; any contemporary assessment would mean to risk arousing the critical controversy. No doubt, he has received extreme responses either in the form of credit or discredit to his work. He has been either known to be "possessed by genius" or discredited by the term "Ugh", since the publication of *Naked Lunch* in 1959, critics have almost unanimously praised or blamed Burroughs for the "newness" of his message and style. Marshall McLuhan also hailed him as the novelist of the Electronic Age, and the very word 'new' pervades the articles on Burroughs written in the 1960s. William Phillips placed Burroughs and Genet at the head of "The New Immoralists" who "have broken almost completely with the past"; Tony Tanner further explored "The New Demonology", in *Naked Lunch*, in Burroughs' work, contending that "he has been creating a mythology appropriate to the new age and environment which has been brought about by modern inventions."
In a BBC interview with Eric Mottram, Burroughs himself called his work, "a new mythology for the space age," while in *William Burroughs: The Algebra of Need*, Mottram summed up Burroughs' message as a rejection of the nodes of the past finally aiming at "freedom from mythology"—what Edward Dahlberg calls 'freedom from living mythologically.'

In fact, to a large extent, this obsessive novelty is enough to prove him a novelist for a new age. Before we proceed further to state him as an Experimentalist as well as an Innovator, let us not forget to mention his urge:

> What I want to do is to learn to see more of what’s out there, to look outside, to achieve as far as possible a complete awareness of surroundings. Beckett wants to go inward. First he was in a bottle and now he is in the mud. I am aimed in the other direction: Outward.

In fact, Burroughs was in search of some secret which could again access to his "basic knowledge." Indeed he succeeded in his aim by means of his addiction to drugs and various experiments and experiences that he had during its withdrawal.
As a result of his search, he became more experimental, less conventional and wilder in his fantasies. One can agree with Lionel Abel when he says that Burroughs belongs to the "cult of utterness," which lies outside of literature. The descriptions in his novels are enough to state the extroversion and outrageousness of the author.

Since his maiden attempt to introduce new techniques and new subject matter into the novel, he has continually grown and changed as an artist, producing a number of important novels that revise his central vision and expand his technical repertoire. As an artist, he has created a new kind of pop-art novel which presents a powerful critique of the structures of consciousness and a vision of an alternative reality. His avantgarde art form tries to dismiss the traditional and conventional literary genre and propagates the new unconventional form imparting the message of liberation from all sort of bondages at the same time. Burroughs' books reveal an optimistic attitude towards the future. In other words, his books point to some new time when communication will occur through combination of intense sensory but non-verbal experience, where we may wander through existence like neutrinos, unhampered in our flight and connecting only in silence.
Throughout the thesis, the emphasis has been laid on the means to liberate oneself from language (i.e., words and images) in order to achieve complete silence. The study of selected novels attempted to observe the themes and techniques from different angles. Apart from Junkie, his very first autobiographical novel written in a naturalistic style documents of a drug-addict’s life. It reveals the author’s obsession with sexual guilt and his fear and hatred of authority. In other words, his hatred for such powers that exercise control over human beings in Naked Lunch — his next unified work through the central Metaphor — addiction — on the universal basis. The image of the organism of the hanged man is a satirical term used by Burroughs for the sexual basis of power. He uses obscenity and pornography ironically, to attack behaviour and attitudes he feels are based on sexual hypocrisy. The cut-up method has been adopted in Naked Lunch but comparatively, it has been widely used in Soft Machine. He has established the new ‘Nova Mythology’. The new mythology that he has created for the new generation reflects vividly Burroughs myth-making imagination which is sadly lacking in most other novelists of the present century. He maintains that the Nova Mob are like viruses invading the earth from outer space. They exercise control over the inhabitants of the earth
by means of addiction to drugs, language, sexual
behaviour and time. The Nova Mob on the contrary
are opposed by the Nova Police led by the Inspector-
Lee—a transformation of the addict in Junkie.
Again irony lies behind the fact that Nova Police
also need the Nova mob for its existence. In its
absence, their services would not be rendered. The
novel further introduces us into the thematic preo-
cupation with identity into the cut up passages of
the Ticket That Exploded. Elements of detective story
like sexual guilt and violence as well as hatred of
authority figures appear frequently in his novels.
The author manages to maintain the distance between
the conscious mind and suppressed painful emotions by
means of coarse humour and parody in Nova Express.
He depicts the campy not intentionally to propagate
the evil deeds but to undertake the reformatory steps
against the underworld of the narcotics as well as the
degraded westernized society. In Wild Boys, Burroughs
expresses his view that freedom can be achieved through
fantasy by means of various film tools like-film
imagery, film metaphors etc. The cut-up has been used
extensively but with sequential narratives imparting
more or less the same thematic message.

Hence, this brief attempt to analyse his
novels again enable us to consider Burroughs' influence
as a romantic outlaw and independent thinker. His examples are extreme and amusing but the basic idea behind them is valid and important: desensitized society must be reawakened to life. To achieve this purpose, Burroughs played with jumbled words by using the new innovative technique. For this reason, he can be known as our theoretician of language, cabalist of the word. Burroughs' achievement in his experiment with creative language is no less than his experiments in the other elements of the novel such as narration, characterization and plot construction. Indeed his new theory of language provides a background and perspective to the new vision of life projected in his works.

The creation of the new novel genre and technique is a specific contribution to the history of literary genre.

Burroughs' pop-art and surreal vision has been the source of his many technical innovations i.e., use of improvisation and juxtaposition, destruction of traditional and conventional generic categories, use of collaborative methods, metamorphosis of characters and multi-media techniques. Thus Burroughs' various technical experiments in the novel create new forms of authorship, of the text, of the book, as well as
corresponding new concepts of consciousness and reality, self and society. The experimentalism is unified by a vision and a purpose sustained throughout his works.

As far as novel genre is concerned, Burroughs' contribution is highly praiseworthy. Since he is a major innovator he carries on the tradition of the modern novel with great and emphatic originality and power. He emphasizes on the manifestation of new consciousness and its expansion by means of new innovative technical devices. His works need the wider outlook and expanded consciousness for which he himself demands from a reader. One should learn to bind oneself to his linguistic technique in order to liberate oneself from the grip of the language.

In other words, an active participation of the reader is demanded to understand his artwork, which constitutes the fragmentary series of work. He succeeds in achieving his purpose to alter the consciousness and hence the life style. Burroughs has already stated that the goal of his artwork is to change consciousness and thus to change society. So Burroughs, admitted by different and tantalizing as a novelist, cannot be dismissed as an artist without social responsibility and commitment. In a way, his novels are social and
responsible because they try to bring about a change in a segment (narcotics and drug addicts) of the American society. Though the change in society has neither been visualized nor achieved by his artwork but as a legendary leader of the Beat movement, had an effect upon contemporary society. Even if his works are not widely read by a large audience, but still the praise received by a limited, qualified audience is an obvious evidence of Burroughs' success of the literary talent that reveals through the texts. This was the evaluation of the author based on the success and responses of the critics toward his work.

In addition to it, Burroughs' achievement can be estimated by taking into consideration the moralistic message that he conveys through his work. He does not depart from the puritanical views. Added to them are the aesthetic values too. His works have considerable significance for the values of truthful perception or vision, honesty, sincerity, courage, persistence, patience and spontaneity. On the other hand, power (energy), innovation and humour finds their place in his work.

Since Burroughs has succeeded in creating an individual style which, at his hands is continuously growing; he has been recognized as an independent innovator. Technically the works require skilful
improvisation, collage, and collaboration within expressive forms and this has been made possible only by Burroughs. Still he continues to vary his style and techniques which is evident from his previous and the recent novels. His recent novels like Cities of the Red Night and The Place of Dead Roads is quite different from the Naked Lunch of 1959.

As a matter of fact, Burroughs has achieved success in attaining his artistic goal created by his own work. A careful study of his novels compels us to formulate another unique definition and theory of art or novel genre. Far from being traditional and conventional is his style and technique. He believes in the continuous alteration and spontaneous growth of the stylistic and technical form of the novel.

Though he can be compared to T.S. Eliot who also wrote in fragments but Burroughs has made his place and position among the avant-garde writers. No doubt, apart from T.S. Eliot, he was influenced by Ezra Pound, Allen Ginsberg and so on. Some critics regard his novels - less novelistic and more of painting. In other words, his work does not seem to be any sort of prose. Hence, comparison with the other avant-garde writers would enable to conclude his superiority over others in this field.
Above all, it cannot be denied that William S. Burroughs has really succeeded in gaining attention of the critics due to his innovative and experimental technique. He has received extreme responses only because of his highly challenging artistic form and its continuous growth which makes difficult for the critics to cope with the study. It can be said that his unconventional form would hopefully become traditional some time later.
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