NOTES AND REFERENCES


2. Ibid., (P.6)

3. Ibid., (P.7)

4. Ibid., (P.9)

5. Ibid., (P.14)

6. Ibid., (P.20)


8. Ibid., (P.3)

9. Ibid., (P.3 & 4)

10. Ibid., (P.4 & 5)

11. Ibid., (P.6)


13. Ibid., (P.45)

14. Ibid., (P.48)

CHAPTER I

BURROUGHS'S THEORY OF THE NOVEL

William Burroughs is an experimental novelist of an extreme kind. He never believes in writing a novel that fits into the best-seller formula. From the very beginning he was interested in writing unconventional novels far different from even the most experimental novels like Virginia Woolf's The Waves or Mrs. Dalloway, To the Lighthouse, Orlando. He was also not satisfied enough with James Joyce's techniques and experiments in his Ulysses and Finnegans Wake. He holds in unmistakable contempt the run-on-mill conventional novels. To the oft repeated question what would lead him to write a book like Naked Lunch, he replies,

"One is slowly led along to write a book and this looked good, no trouble with the cost at all and that's half the battle when you can find your characters. The more far-out sex pieces I was just writing for my own amusement. I would put them away in an old attic trunk and
leave them for a distant boy to find

... 'why Ha this stuff is terrific —
and I thought he was just an old book-
of-the-month-club corn ball.¹

Burroughs was content with his own writing as
much as with the writings of others. He was sick of
the falsity of emotions expressed in novels. He
confesses:

the act of writing had become embarrassing
disgusting and above all false. It was
not the sex in the diary that embarrassed
me, it was the terrible falsity of the
emotions expressed . . . the sight of my
words written on a page hit me like the
sharp smell of carrion when you turn over
a dead dog with a stick.²

Burroughs' theory of the novel can be derived from his
interviews, letters, and his confessional writings,
confessional statements and critical estimates of other
novelists. The Adding Machine published in 1986 contains

1. W. Burroughs, The Adding Machine, Seaver Books,
   1986, (P.1)

2. Ibid, (P.3)
many clues, direct and oblique to his theory of the novel. Burroughs' theory is extremely complex and defies rational and analytical study. However, an attempt is made here to break-up his theory into its components or perspectives. The chief among them are: (a) the medium, (b) the source and (c) the technique.

(A) Medium: - Regarding the medium of a novel, Burroughs has some stimulating and thought provoking views. In common parlance, language in general is said to be the medium. Burroughs suspects that language has always a tendency to outreach itself and act as a tyrant on expression and thus control the speech. He believes that words are the medium through which the writers work:

Writers work with words and voices just as painters work with colors; and where do these words and voices come from? Many sources: conversations heard and overheard, movies and radio broadcasts, newspapers, magazines, yes, and other writers; a phrase comes into the mind from an old western story in a pulp magazine read years ago, can it
remember where or when. He looked at her 
eyes were old, unbluffed, unreadable.
There's one that I lifted.3

Burroughs believes that word is nobody's monopoly.
Every writer has a right to use words, and phrases used by earlier writers. But every subsequent writer puts the word to its creative use. No two writers use the same word in the same meaning. The writer can use verbatim some lines and paragraphs from other writers and transplant them in his own situations and episodes where they mean something very different. The writer cannot be accused of plagiarism.

"Words, colors, light, sounds, stone, wood, bronze belong to the living artist. They belong to any one who can use them. Lost the Louvre! A has l' originalite, the sterile and assertive ego that imprisons as it creates. Vive le vol - pure shameless, total. We are not responsible.
Steal anything in sight.4

3. Ibid (p.19)
4. Ibid (p.21)
In the chapter "Ten Years and a Billion Dollars" in *The Adding Machine*, Burroughs describes the word in the language and imagery of virus in the human organism (p. 48). He agrees with Korzybski, who is regarded as Father of modern semiotics, that the word must have a referent. Abstract words mean many things to many people. Burroughs refers to Korzybski's library in the following passage:

"Words in Korzybski's book *Science and Sanity*, is a great time save. The fact that a word is not the object it represents—that this desk, whatever it may be, is not the label 'desk'—fully realized, will save the student a lot of pointless verbal arguments. Look at abstract words that have no definite referent—words like communism, materialism, civilization, fascism, reductivism, mysticism. There are as many definitions as there are users of these words. According to Korzybski, a word that has no referent is a word that should be from the language, and I would say, certainly from the vocabulary of the writer."  

(p. 35)

That shows Burroughs' concern for his medium—the word. His theory is that writing is magical operation and that the written word is an image and is designed to produce
specific results.

(B) The Sources

The world created by most of the writers springs partly from the world which they observe and in which they live and partly from their fertile and creative imagination. Indeed the world of the writer is a stylized, distorted and modified version of the real world. This relationship between the worlds sums up the relationship between life and literature. Besides using the conventional sources like life and contemporary society William Burroughs draws heavily on unconventional and bizarre sources such as dreams, drug hallucinations and experiences of paranoid schizophrenics. Writing about the technology of writing, Burroughs admits the utility of conventional sources such as observation of life. He writes:

"In general the more observant a writer is the more he will find to write about. I recommend an exercise I have practised for years: when walking down any street, try to see every one on the street before he sees you — — — someone glimpsed in passing may be used as a character years later;
some door way or shop front may serve as a set. An absent-minded writer closes the doors of perception."

( The Adding Machine, P. 33)

Burroughs vital source of material and themes for writing come from dreams. Deeply influenced by John Dos Passos's An Experiment with Time published in 1924, Burroughs believes that dreams, if remembered and recorded correctly provide with the basic raw material for the creative writer. We may recall here that one of the best poems of Coleridge, "Kubla Khan" is spun out of a dream. The setting, the events, the characters in the poem and the things that befall them reflect an unmistakable atmosphere of a dream. But critics always believe that the poem has profound relevance to life and art. If dreams can be turned into poems, the novelist is free to churn novels and stories out of dreams. The best of Burroughs novels "are such stuff as dreams are made of," Burroughs says,

Dreams are a fertile source of material for writing... This got me into the habit of writing dreams down, and I have done this for about — thirty years. I began writing
dreams down long before I started to write. I have, over a period of years turned up a number of future references; but much more important is the number of characters and sets I have obtained directly from dreams, and at least forty percent of my material derives from dreams.

( The Adding Machine, P.36)

That is a large confusion for a writer. The characters seen in dreams are identified with characters in real life and with pictures and photographs in magazines. Burroughs calls this process "identikit" in which dreams and real life characters and photographs are merged into Burroughs characters. That is his way of characterisation. Burroughs confesses further on his creative process.

For me dreams are extremely useful professionally. I get perhaps half my sets and characters from dreams occasionally I find a book or paper in a dream and read a whole chapter or short story --- wake up make a five notes, sit down at the typewriter the next day, and copy from a dream book.

( The Adding Machine P.95)
It is an easy and a natural step from dreams to drug hallucinations. Most of Burroughs' characters, situations and episodes sound unreal and phantasmagoric to us because they are drawn from the hallucinations of drug addicts and schizophrenics.

Another important source material for Burroughs is from other writers. Characters, phrases, sentences whole dialogues and long pieces of description and are lifted verbatim from other writers. Burroughs makes no secret of it, nor is he ashamed of it. He has no qualms that he might be regarded as a plagiarist.

Lifting from others' writings is one thing and lifting from his own writings is another source. Burroughs does not hesitate transplanting the same characters and the same episodes in two or three of his own novels. His characters jump from one novel to another. Episodes and events get repeated in various novels. Even some of the stories are incorporated in the larger context of a novel. Burroughs makes a clear confusion of his mode of writing.

The Technique

It is in the technique of fictional writing that Burroughs deviates to a large extent from the conventional novelists on both sides of the Atlantic. It is true that
technique cannot be altogether separated from the medium and the sources discussed in the early part of this chapter. We are, indeed, aware of the overlapping areas among three aspects of Burroughs' theory of fiction. Yet we feel that the technique of Burroughs novels can be isolated and viewed as an aspect of his theory of fiction. Since it is the fictional technique that makes Burroughs stand out as the most prominent and admittedly the most difficult novelist, the technique of each novel is discussed at length in relevant chapters. To avoid making them appear redundant, we shall briefly mention here Burroughs' theory vis-a-vis the technique of fiction.

While making a brief assessment of Hemingway as a novelist, Burroughs makes a distinction between the traditional and the modern rather unconventional techniques of fiction, without using this terminology. He observes

In writing the old style novel, there was a more or less clear cut technology and aim. It had a beginning, a middle and an end. It had a plot, it had chapters that maintained a suspense situation which led to another chapter on a different
character, then back to the suspense situation, building to a climax. The aim was basically to entertain the readers and to sell books. Critics still criticise authors for not writing novels of this sort, even when the novelist is not attempting to do so. Now painting and writing are split into schools and movements. The technology and aim of one movement may be different from those of another — if you are doing mobiles, the silk screen technology of Pop Art is of no use. 9

( The Adding Machine p.66)

In the context of the fictional technique of Burroughs the terms "cut-up" and "fold-in" are often used. In fact these terms are used and propagated by Burroughs himself. The terms are purely descriptive of the special kind of technique invented by Burroughs. The terms are used by Burroughs and his critics almost synonymously. Basically it is a technique of superimposing texts upon one another. When two texts of different themes, modes and styles and modes are superimposed up or juxtaposed with each other, the resulting text is of the kind where when words are
chopped off at the beginnings or ends, or a noun is given a past tense suffix or a verb takes an abstract noun or an adjective sounds unheard or phrasal combinations and ungrammatical sentences. It can be compared, indeed as Burroughs has done it, to a situation where several tape-recorders are switched on simultaneously. The impact recorded on another tape is no better than a cacaphony of meaningless jumble of voices sounds, words and phrases. The technique is described at some length in chapter. It would suffice to here what Burroughs has to say about the impact of the experiment jointly made by himself and Brion Gysin in *Breakthrough* and *Minutes to Go* in 1959.

Burroughs says:

> Subsequently we cut up the Bible, Shakespeare, Rimbaud, our own writing, anything in sight when you cut and rearrange words change meaning. The word 'drafted' as into the army, moved into a context of blueprints or contracts; gives an altered meaning. New words and altered meanings are implicit in the process of cutting up, and could have been anticipated. Other results were not expected. When you experiment with cut ups over a period of time some of the cut and rearranged texts seem to refer to future events. I cut up an article
written by John Paul Getty and not: "it is a bad thing to see your own father." And a year later one of his sons did owe him. — — — 10.

The distortion of words out of their shape, function and meaning through the cut-up technique is understandable. Burroughs insistence on their prophetic value is not easily convincing.

Pivotal to Burroughs fictional technique is the montage technique. It was again who, in 1959, suggested to Burroughs "that writing is fifty years behind painting and applied the montage technique to writing — a technique which had been used in painting for fifty years. With the growing importance of photography. Painting lost its position and it was almost considered a dead art. In fact round turn of the present century the theme of many photography exhibitors in Europe and America was 'Photography — The Death of Painting' So when Painting was in a state of moribund, painters, determined to give it a new lease and a freshlease of life turned to montage.

Montage is a kind of 'cut-up' or 'fold in' of visual pictures or paintings. It is an extension of the verbal and sonic cut-ups and fold-ins to the visual area of human experience. Thus painting has contributed this technique to Burroughs fictional writings. Burroughs explains the montage in the following terms:
Take a walk down a city street and put what you have just run down on canvas. You have seen half a person cut in two by a car, bits and pieces of street signs and advertisements, reflections from shop windows — a montage of fragments. And the same thing happens with words. Remember that the written word is an image. Brion Gysin's cut-up method consists of cutting up pages of text and rearranging them in montage combinations — Montage is an old device in painting. But if you apply the montage method to writing, you are accused by critics of promulgating a cult of unintelligibility. Writing is still confined in the sequential representational strait jacket of the novel, a form as arbitrary as the sonnet and as far removed from the actual facts of human perception and consciousness as that fifteenth century political form. Consciousness is a cut-up; life is a cut-up. Everytime you walk down a street or look out the window, your stream of consciousness is cut by random facts.  

(The Adding Machine p.62)
Thus what was basically a technique or a style in painting is superimposed on creative writing. This is one of Murrouache's contributions, though vague and obscure, to the theory of the novel.
Recent fiction and critical examinations of narrative theory have mobilized the spirit of contemporary literary expression against the most basic assumptions about written language and thought. The rules of logic and sequence, the legality of authorial ownership of the text, the hierarchical ownership of Western thought by meaning and mimesis, and the immovable philosophical frame of dualism are laid bare, disrupted and reversed in the radical contemporary text. Its poetics is essentially negative, aggressively distrustful of language and form, its effects destructive and deconstructive. The myths and metaphors created by the new aesthetic proclaim an anti-art which asserts random disorder, incoherence, impersonality and a longing for the purity of silence... The radicalism of these new works, however, is distinguished by their resistance to the traditional procedure of hierarchical displacement which characterizes the progress of literary history. Subversive, reversible, impersonal and infinitely expandable, the cut up text has no fixed origin or destination, and it forms a complex network of intersecting texts which suggests and approaches the fullness and anonymity of silence.
An attempt is being made to disrupt the conventions of narrative and logical sequence through cut-up prose and practicing in an extreme form the challenge to tradition which accompanies any innovative literary venture. Hence, the attempt, apart from disrupting language conventionality, is also to attain the expansion of consciousness through the means of endless and innumerable cut-up's of prose.

William Burroughs is one of the interesting and influential practitioners of the cut-up method in contemporary criticism and fiction. The theories of language control and social manipulation developed independently by him during the late fifties provide a rationale for the negative attitude towards language which pervades contemporary literature. The use of increasingly fragmented prose of Burroughs threatens to destroy the very fabric of language (which is a weapon of control) but also against the mechanics of social communication systems. In other words, his attack is against all "systems", which has worn the dress of reality. On the contrary, reality is also a mechanized system or bondage on human beings' consciousness which can be changed or altered.

"The deep distrust of language which pervades Burroughs' fiction anticipates recent efforts in
literary criticism to analyse the actual experience of the reader as he confronts a text. In his more radical vision, Burroughs views language as impersonal and mechanical, as a system of manipulation which alienates the individual from himself, usurping all individual integrity, will and self-image in the same manner as drug or sex addiction. The alien 'I' of the text is the voice of language itself.

In the words of Ihab Hassan, the aim of Burroughs is to "cut oneself out of language, cut oneself from language. The aim is to escape a world made by words and perhaps to discover another. Chance denies the order we have brought ourselves to accept, an order which Burroughs feels has viciously betrayed us." Language, for Burroughs, became dangerous when it lost its connections with visual referents and the verbal views replicated, and it now threatens to consume its human host. Burroughs' method is one of aggression as he attacks the instability and inaccuracy of language and attempts to explore new verbal dimensions.

Hence, Burroughs offers the cut-up and fold-in techniques as ways of weakening the tyranny of the controlling verbal system and destroying conventional syntactical patterns. Suggestions and hints of motifs
are allowed to recur, but through their arbitrary juxtapositions are intended to avoid controlling the reader's intellectual response. The penultimate goal is a totally democratic approach to verbal creativity.

Hence, Burroughs' most frequent goal is to use the cut-up and fold-in to free his reader from the verbal controls which chain him to time. Here, his theory of time is also of great relevance and importance. The spoken word involves the human flesh (tongue) and the time into it. But, nowhere Burroughs has been able to develop the time theory which is also the target of word-trap process. He believes that the tyranny of the word traps humanity in mortality, time and flesh. For him, the 'word' is both image and cause of human deficiencies and limitations. It has saddled human beings with a verbal program which perpetuates falseness in all aspects of life. To combat this verbal control and manipulation, Burroughs engages in the disintegration of the word and of patterns of words, employing such traditional devices as word play, malapropisms, typographical errors, verbal excision, fragmentation and allusions.

In fact, "Burroughs is acting like an underground resistance group in a country occupied by foreign
The human consciousness is regulated by the language which locks them to limited range of images and thus deprives them of expanding consciousness. Therefore, Burroughs maintains that to escape from control of consciousness, arrangement or disarrangement of images through juxtaposition of words effect liberation. The 'Word' is the chief controller and regulator of the physical, mental and all other aspects of human life. In his work, Burroughs expresses his strong hatred and disgust against any controlling agency like time, money, junk, etc. The controlling agencies act as viruses manipulating the human beings through evil means to which they are attracted or submissive.

Perhaps, Burroughs means that the juxtaposition of words would not only expand consciousness but also liberate us from the obsessed ideas, images and impressions formed by conventional form of language. He propagates against any kind of dependency whether social, physical, economic or linguistic. Human beings are the superior beings who should never be submissive to any factor for its existence. Being submissive is also sort of addiction.
It is relevant to quote Tony Tanner here:

"The question we should examine is, why does Burroughs think that the cut-up method of writing is a major way to combat the dangerous human subservience to 'the word'? We could put it this way. Burroughs found that apomorphine ended his drug addiction and consequently made it into a general metaphor for the cure from all external control; can cut ups similarly similarly 'cure' us of our addiction to the images and words which are beamed at us continually? Burroughs answers this question in his essay on 'Cut-Up Method'. As already stated, he suggests the use of the cut-up method by demonstrating the two principles: firstly, to use a pair of scissors for introducing the unpredictable spontaneous factor that cannot be willed; and secondly, he exhorts that the method can be applied to fields other than writing. For instance, in game and military, the opponents will gain no advantage as they won't be able to predict the future by knowing the strategy. The main suggestive point that lies behind is that the invaders, enemy, virus, etc should not be familiar with our means. The present situation of the modern world is such that its inhabitants are controlled in one or the other repressive way against which liberation is yearned. Perhaps, not only against language but
against all repressive, controlling, evil viruses, cut-up is suggested by Burroughs. Random association is advocated for any sort of contact; only then the bondage of image formation through particular words can be broken down. Here, the resulting attitude of the author is revealed. His suggestion is to change the whole system. The cut-up method serves the purpose of altering the sense and consciousness by random association of words. While he attempts to create new sense of consciousness through juxtaposition and random association of words, the composition also produces the chaotic impression on the reader's mind. In fact, it's the chaos that throws us into the world of silence the ultimate goal for which Burroughs yearns. The deliberate uncertainty in composition is valued by Burroughs in the cut-up; 'It introduces the unknown with such sharp clarity that anyone has the opportunity of having his habits blown away like dust.' Word dust is an image used by Burroughs.

To escape from words into silence and from mud and metal into space is Burroughs' version of a well-established American dream of freedom from conditioning forces. He exhorts us to shed all verbalizations and leave the body behind in order to "undergo biologic
alterations; ultimately, if we are to survive at all...

Burroughs also develops the science fantasy in his fiction. He wants to liberate the human consciousness from the obsession and awareness of physical (bodily) presence. The sense that he maintains is perhaps the freedom of the soul and consciousness which should be free from any sort of bondage. Burroughs deliberately uses the destructive language formed by cut up technique to ensure the distorted images. The new distorted images when associated expand the range of thought process and enables to mould the word-language instead of moulding our impressions. Burroughs disagrees to accept the reality formed by conventional language, for him 'word' is a virus who is gradually surviving on human—the host. We will simply have to use our intelligence to plan mutations, rather than letting them occur at random. The writer maintains again that everyone is being controlled by one's own body or physical needs, shaped and termed by the 'word'.

In fact, Burroughs' method is designedly self-destructive; the goal is to destroy the tyranny of the word through manipulation of the word. Burroughs regards the cut up technique as the means toward discovering the role of language in our emotional lives. Words create
Images which in turn produce associative patterns controlling both our thought processes and our nervous systems. This nervous system forms the foundation of our lives because it is here that reality makes its impression upon us, and here too that we respond to it.

Hence, Burroughs also makes use of metamorphosis which achieves more than a literary effect of terror. It destroys the objective reality of the world, the identity and separateness of things and therefore is the actual image of disintegration. Disintegration is in fact, the end of Burroughs' vision.

"Burroughs' vision is the most impersonal of all the Beat writers. As early as 1948, Burroughs announced in a letter to Allen Ginsberg, a philosophy he termed "factualism":

All arguments, all nonsensical condemnations as to what people 'should do' are irrelevant. Ultimately there is only fact on all levels, and the more one argues, verbalizes, moralizes, the less he will see and feel of fact. Needless to say I will not write any formal statement on the subject. Talk is incompatible with factualism."
Burroughs continues with the new experimental tradition in fiction in order to free it from the confining boundaries of the conventional novel. The chaotic nature of the work shows Burroughs' belief of the chaotic world. The novels reveal his disinterest in conducting the search for meaning. But the vivid and chaotic description of the experiences and scenes affirms his eager and curious desire to explore the new way of life. He departs from the traditional pattern of language which has trapped the human organism. Just like a chronicle, the contents of his novels is a collection of various episodes unifying the experiences of living. The modern experimental novels written by the avant-garde novelists lack any story; though no doubt, the stories also unify experience. Most of the artistic conventions are neglected or ignored by these writers since they have determined to destruct and destroy the linguistic and syntactical devices. So far, it seems only language is suffering in the hands of these writers as they cannot manage to write novels without language. But it cannot be denied with the strong power and hold of language over the human beings and hence 'the other Half.' Burroughs insists on devising and advocating such means which would bring silence - the only remedy
for all sorts of bondage.

He asserts that one perceive reality as reality due to narrow consciousness but it is in fact a fantasy. For him, imagination can also take the reality form. Therefore, the experimental novel is devoted to working working on an assumption of chaos which grants no meaning at all to life. It has become a non-representational experience operating within its closed system, where it has freed itself from obligations to reality, morality, philosophy and psychology. Henceforth, one should not expect for glimpse of any traditional aspect of the fictional structure in Burroughs' work. Experimental novel is in itself trying to demonstrate the experiments of new innovative techniques and they.

The experimentalists like Burroughs are of the view that the dreams are the source of demonstrating the absolute freedom of the imagination. There is no need for them to use it for expressing vision as the dream liberates or sets free the imagination in time and space and also allows for a highly personal symbolic. system. So long as the imagination plays with different images, sensations and experiences, the mind is at rest without working along with it.
In his cut-up novels, none of the characters stay long and if they reappear, their identity is changed. This indicates the appearance and disappearance of the human organism due to the birth and death control system being operated by the sex machine. The sense of reincarnation is also suggested here. The concept of pain and pleasure is the point of obsessive thought with Burroughs. "The relationship of savage torture and sensuous pleasure is integral to Burroughs' fiction."31

'Obviously, Burroughs' death machine operates on obscenity, junk and money. It is the diabolic metaphor of control. Metaphor, however is the root of language, the very principle of its life. It is natural, therefore, that the language of Burroughs should reflect the quality of the metaphor which animates it. The language is desiccated, automatic. Its final aim is self-abolition. It presupposes the fact of extinction, cooling of novae and abandonment of the earth. The language of testimony testifies even against itself. This is perhaps the most original aspect of Burroughs' work."32.

The central metaphor of his universe is science-fiction, which is the nightmare that our
machines dream when they dream of history. The myth of technology in Burroughs' work, is the dreadful reality of a world in which man makes a last effort to resist non-being. Burroughs renders through science-fiction the cold apocalypse of the race. The machine always sounds the rhythm of death. The rhythm of the social mechanism is simple: first mendacity, then control, finally death.23

We get the utopian sense in the work of Burroughs because reader's total concentration and participation is essential which is not found with most of his readers. Their outrage shows the effectiveness of the language; enabling only a few readers to change the consciousness but only temporarily. The language or in other words, its no harm in calling it a destructive language formed out of new innovative techniques and nova mythology which constitutes the aesthetic theory of Burroughs. He continues with this theory in his work and is constantly aware of the modern world and the science age. All this contributes to his science fiction fantasy struggling hard to build a new way of life. He believes that in near future the scientists would cultivate better creativity power and the artists, produce artistic creations scientifically with expanded visions. His attempt seems to mingle art and science and put
on end to its distinction. It is obvious that Burroughs' outrageous attitude against the control of language, (say word and image) has provoked him 'something to do' and his partial failure compels him to destroy the language — the only possible remedy. Hence, he breaks down all the traditional devices and tries to reform the society through the change in language. 'Shit' is the only four letter word applicable to all disgusting things binding the people to narrow consciousness. Images formed through words produce the needs, sought physically and thought mentally which obstructs the expansion of consciousness. That is the reason why Burroughs chooses the metaphorical terms for the controlling agents as well as the controlled. For him, a body is a 'soft machine', and at the same time 'blob of jelly' too. It also suggests that one should liberate oneself from the sense of dualism each seeking and longing for the Other Half'. The absorption of one by another ultimately results into 'nothingness' or 'zero'. The obscene language brought into use to describe the sexual control and degradation is shocking despite its aim to attack and criticize satirically the set-up of the society.

Burroughs has in fact tried to expose all the evil backgrounds and serve his purpose of changing the
whole conception by the means of alternative linguistic system. The American political associations and organizations also have not been spared by Burroughs:

'The end result of complete cellular representation is cancer. Democracy is cancerous, and bureaus are its cancer. A bureau takes root anywhere in the state, turns malignant like the Narcotic Bureau, and grows and grows, always reproducing more of its kind, until it chokes the host if not controlled or excised. Bureaus cannot live without a host, being true parasitic organisms. (A cooperative on the other hand can live without the state. That is the road to follow. The building up of independent units to meet needs of the people who participate in the functioning of the unit. A bureau operates on opposite principle of inventing needs to justify its existence.) 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.
"(It is thought that the virus is a degeneration from more complex life form. It may at one time have been capable of independent life. Now has fallen to the borderline between living and dead matter. It can exhibit living qualities only in a host, by using the life of another — the renunciation, of life itself, a falling towards inorganic, inflexible machine, towards dead matter.)" Burroughs die when the structure of the state collapses. They are as helpless and unfit for independent existence as a displaced tapeworm, or a virus that has killed the host."

The above passage states the interdependency of the units of the same organization or functioning machine at the expense of any malignity. Hence, Burroughs tries to seek the interdependency of the words (which are generally not always the same) too, propagated by his own technique. The multiplying sense in his work is a source of expanding consciousness. Through the same, he manages to describe horrible images comparing the life of human organism to an insect more or less a parasite. In fact, his analysis of the control or traps observe that the repressive deeds of
the human beings are just like an animal. Specially, as far as sex control is concerned, people are no less than beasts. The inner conflict of Burroughs here reveals that the 'word' has narrowed the thought process and stimulated their action and therefore have placed them in the world of animals and beasts - the non-thinking creatures. The 'word' is held responsible by Burroughs for all the evil deeds taking place.

In addition to it, he exhorts us to manipulate all the linguistic communicative systems. He applies the cut up and fold-in technique not only to the language but also to the tape-recorders and tapes. He suggests, let the tape-recorders talk and argue instead of us. But to make them do so, a pair of scissors is required. It indicates his satirical attack against the technological world which is being destroyed by its own technology based discoveries. In the modern world of technology, continuous discoveries are being made which are leading the unconscious men to the path of destruction by its own mechanism control.

Hence, all the reasons stand on the way, why Burroughs do not adopt the conventional fictional devices. He believes the manipulation and juxtaposition of words
can solve all the problems on an international level. His optimistic attitude attracts the attention of the readers to see into his work and analyse its relevance. Perhaps, it would be hard to accept his work as novels since he neglects all the fictional conventions and traditions. Burroughs, in fact humorously parodies all the 'systems' but linguistically assisted by grotesque and obscene terms as well as scenes. It cannot be denied with Alvin J. Seltzer that, "shock treatments are necessary to awaken us from our numbed existences, and the deeper the shock penetrates, the more of ourselves will spring back to responsive life." Burroughs' distortion of reality through imagination is into something demonic and loathsome. He transforms the world not through romanticism, but through surrealism. In spite of the surrealist touch in his work, the world depicted seems to be the replica of the existing world with all sorts of perversion in it. Burroughs' imaginary world does not look very different from the real world.

The junky becomes the supreme metaphor for a society utterly deadened intellectually, psychologically, politically, and sensorily to the forces working to undermine it; and Burroughs makes it clear that all systems disposed to control word and image associations in our
minds finally control our emotions too, and are therefore detrimental to living organisms.\textsuperscript{26}

You see control can never be a means to any practical end... It can never be a means to anything but more control...

Like junk.\textsuperscript{27}

'Burroughs' use of cut-up insures an artistic integrity now defined by the extent to which it is willing to forgo all authority, and cater to the chaotic world. He wants to render language useless except as it can be exploited for its own annihilation. Burroughs wants to vandalize the novel, rip from its frame the machinery he feels has enslaved us so that he can free us from forms that block perception and kill life. While the intentions are certainly noble, the novel, an Exercise-for-freedom book, at best, a piece of propaganda at worst.\textsuperscript{28}

Burroughs' technique of improvisation is also very much assisted by metamorphosis which is used in his novels. The metamorphosis of each and every unidentified character presents all facets of life and moral values. The multiplication of statements or the
repetition of words represent the obsessed and recurring thoughts of the author. He does not agree with the use of the dominant trends in the novel. Such trends not only tie the body of the novel but also the thought processes of the writer and the reader.

However, Burroughs’ cut-up of many writers’ work has laid a chaotic impression on the readers and now whose attempts are to liberate themselves from the state of ‘unconsciousness’ or ‘ignorance’, or ‘confusion’; otherwise it would be accepted that, ‘confusion Hath Fuck His Masterpiece’.

The entire theory of Burroughs consists of aesthetic element but is also not free from the facts and hence has been put in the category of science-fiction fantasy. The portions of pop-art and pop-culture are mingled in it. Perhaps its an indicative suggestion of the author that such a mingling is only the way to cut oneself from the cultural and other bondages. No doubt, he is at war against the traditional civilization and is attempting to put them down for a proper way of life. His struggle to cut down the multi-media communicative systems is, in fact, a multi-media step to achieve the omni-freedom for all in omni-aspects. Burroughs’ yearn for a society - free from all sorts of bondage hints
the American Society which represent the whole world in some or the other way.

An Experimentalist like Burroughs has evolved a new theory not only intentionally but tentatively so as to undergo radical changes, both for the fictional as well as the real world.
NOTES AND REFERENCES

2. Ibid., (p.8)
3. Ibid., (p. 19)
4. Ibid., (p. 21)
5. Ibid., (p.35)
6. Ibid., (p.33)
7. Ibid., (p.95)
8. Ibid., (p.36)
9. Ibid., (p.66)
10. Ibid., (p.53)
13. Ibid., (pp.420-421)
16. Ibid., (p.125)