

THE WORKS OF WILLIAM SEWARD BURROUGHS – A STUDY

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ABSTRACT

William Seward Burroughs is an American novelist, short-story writer, satirist, essayist, painter, and spoken word performer. An essential figure of the Beat Generation and a significant postmodernist creator who wrote in the neurotic fiction sort, he is viewed as quite possibly the most politically abrasive, socially persuasive, and imaginative craftsmen of the twentieth century. His impact is considered to have influenced a scope of mainstream society just as writing. His influence is considered to have affected a range of popular culture as well as literature.

The present study looks into the apocalyptic path of Burroughs - the man, the age he belongs to and his prominent works. In his works, Burroughs creates an individual style which showcases his own characteristic aesthetic demands like imagery and structure. . It is a record of the Beat age, and Burroughs' inclusion in it. It additionally follows the pertinence of the post-war

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time frame and its effect upon the contemporary essayists of the time and the scholarly structure picked, the novel specifically.

KEYWORDS:

Beat generation, Feminism, style, male, Social, Identity, life, Culture, relationship.

INTRODUCTION

The psyche of William Seward Burroughs is an agonizing encounter normal to numerous a young people of the Beat Generation specifically and the cutting edge age all in all. A diagramming of the prophetically calamitous psyche of Burroughs is conceivable simply by diving profound into his personal record. Burroughs can be concentrated as both the free subject noticing the world from a good ways and simultaneously as an item with a schizoid brain. The distraction with dream in the 20th century writing prompts an assessment of 'reality' too, and both have prompted an assessment of that culture which goes against dream and reality, which characterizes each by the avoidance of the other. How dream contrasts from the truth is contained in the brand of that culture which frames the western human progress. It expects that the two methods of being, dream and reality, consume two totally unrelated spaces. As the limit line drawn between these spaces is outright, it is obvious that 'reality' in this culture, is a selective term, saved for specific methods of being, it's anything but a term of recommendation.

The writing of imagination in this century from Franz Kafka and the surrealists toward the start, to Alain Robbe-Grillet, John Barth, William S. Burroughs, Theodore Roethke and others in the subsequent half, can be understood uniquely as far as this change in perspective. An assessment of this writing is an interpretative investigation as far as the social shift from which it is indistinguishable. By 'social examination's it is proposed to make an investigation of those hidden constructions that round out a culture to make it what it is. These designs are available not just in the ancient rarities or writing of a culture, yet in addition in the major connections between all creatures in that culture among individuals and individuals, and among things and things.

A culture is the most plaguing association of involvement for everybody; it is the thing that, after adolescence, makes the impression of a couple available to the many, and furthermore what oppresses individuals to those discernments. This oppression is so emphatically established

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in one's way of life that the individuals who get away from it are normally called 'crazy,' a term that is accordingly more a political or social name than a clinical one. Consequently an assessment of imagination prompts an assessment of frantiness, for it is the very culture that makes the supreme reality-dream division, and an outright mental soundness frenzy division. Then, at that point 'reality' and 'mental stability' are terms of recommendation, held for socially endorsed methods of being.

The truth of the matter is that the way of life that has designed such classes of being as 'dream' and 'frantiness' is distraught. Hence, frenzy in this sense isn't just a deviation of engine marvels, however an essential modification of one's being on the planet. It is the modification which detaches one's being from the world, which distances oneself by dividing it. Brain science has delivered the conventional portrayals of schizophrenia. However, this brain research itself depends on a schizophrenia split. As Roland Laing brings up in *The Divided Self*, "the essential split in schizophrenia is between a typified self and unembodied self (66). This is absolutely the perspective on the individual expected by old style brain research. The degree to which this view has created instead of relieved schizophrenia must be speculated. "The 'reason for' 'schizophrenia' says Laing, *The Divided Self*, is to be found by the assessment, not of the imminent analyze alone, but rather of the entire social setting wherein the mental stylized is being directed. (103). This setting is endless supply of clinical science: the patient is a body whose conduct is noted and recorded from the standardizing perspective of an onlooker.

The world Burroughs is to compose is basically a world in which the natural and the mechanical, just as the emotional and the target, have each been made abnormal and startling by ideals of their schizophrenic partition. The heartfelt picture of the craftsman as thoughtless crazy person becomes with Burroughs, the truth of the careless lunatic as craftsman. In the event that the properties of this present reality are viewed appropriately enough, there is something basically crazy about the world.

This is underestimated by Burroughs in his books in particular, *Cities of the Red Night* (1981), *The Place of Dead Roads* (1983), *The Western Lands* (1987) and *The Ticket That Exploded* (1962). Burroughs' reality will be reality; there can be no uncertainty about that. What is genuine about Burroughs is correctly the picture of the world as apparatus. Be that as it may, this truth is

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so all out as to be fabulous, crazy, and abnormal. It's anything but a reality during the time spent detonating. *The Ticket That Exploded* incorporates its own book of activity for the peruser to help himself break out of the control framework which carries on with his life for him. *The Ticket That Exploded* is additionally a burning critique on the dehumanizing impacts of auto interesting correspondence procedures upon present day culture.

The entry attempts to uncover those realities of the general public that are essentially severe, profane and disturbing, as per Burroughs. Aside from the feeling of disclosure, he embraces the sarcastic tone that delivers his works the most awful of figurative parodies. Every one of his parodies are coordinated toward the men dependent on delight or force in countless structures assuming control over those men intrigued and accommodating to satisfy their cravings.

Burroughs depicts this thought as "variable based math of need". The recipe of the 'variable based math of need' is the reason for the blast of the ticket – the body, the machine. As such, the blast of the ticket is by all accounts the emblematic understanding of the annihilation of the body which is dependent on different control organizations and attacked by infections. In *The Ticket That Exploded*, the expressly prevailing subject is mind control through language. In this manner, Burroughs, in the second novel of the science has utilized cut ups and fostered the Nova Mythology to a more prominent length than in *The Soft Machine* (1961). *The Ticket That Exploded* (1962) - however not free structure the abnormal satire is a novel that closes hopefully by switching back and forth between the specialized babble and graceful mental trip. In *The Ticket That Exploded*, Burroughs displays a specialized control that isn't accomplished in the past novel.

Clearly, the cut-ups have gotten important because of its significant nature and have assisted with improving the Nova Mythology alongside its solid account plot. However, it doesn't imply that the past novel *The Soft Machine* has no importance by any means. *The Ticket That Exploded* develops from *The Soft Machine* and contains a significant part of similar materials, yet makes its own anecdotal world through various topical accentuations. Though *The Soft Machine* focuses on an examination of past control of humankind through sexuality, *The Ticket That Exploded* focuses on mind control in the present through word and picture frameworks.

The topic of brain control is related principally with symbolism of hardware, innovation, science and space travel. This mechanical and logical symbolism incorporates the portrayal of the

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movies and the contents, metamorphosed animals, recording device and the tape, planets, space travel, radio, research facility, activities, infections, fixation and apomorphine, and such others. Character-pictures related with the language control machine are the Nova Mob, Bradly and Lykin the twin space travelers, and film maker and his doormat, and the old specialist. The relationship of the Nova Police is with destroying the machine. Notwithstanding it are the sectarians, battle troops, assessor – J. Lee, professionals, and so on Moroccan characters - Hassan I Sabbah and Arab Street young men - are related with freedom from word and picture control and are connected to space travel dreams.

Symbolism of Moroccan scene (mountains, blue sky, wind, fog) is connected to the freedom symbolism of the Nova Police (woodwinds, quiet deterioration) and at times to the force symbolism of Minraud - the hot desert place. For Burroughs, the body is related with time and the brain with space, so the psyche control subject directs cutting edge space travel imager in *The Ticket That Exploded*. The sexual symbolism has not been abundantly underscored in it however the Venusians sexual pictures are at times present. Different pictures utilized in *The Ticket That Exploded* are the carnival, Garden of Delights, to make space dreams. Brief stories and a couple of broad slice up collections are committed to the sexual subject.

The superior characters related with the sexual subject are Bradly as movement casualty and the ruthless tempters, Johnny Yen and Orchid-Girls. In *The Ticket That Exploded*, Burroughs centers around mind control than on the subordinate topics of sex, force or medications. That is the reason the cut-ups have gotten more significant in the second novel which fosters the Nova Myth and the topic of revolt turns into the more certain than the Theme of Liberation. Burroughs is stringently against this idea and doesn't have faith in the westernized design of language for example either or thinking. He attests that it's anything but an exact deduction as the two alternate extremes can never get one regardless of the craving for solidarity with the exception of irritating the contentions. In *The Ticket That Exploded*, the focus that repeats is word and picture control which can be annihilated by the cut-up weapon. Henceforth, Burroughs can play with the words and simultaneously makes numerous new real factors out of juxtaposition of words. Consequently, every reality can be changed into one ought not utilize the regular sentence structure yet utilize the words through the extension cognizance.

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Burroughs has effectively proliferated either protection from language. He is by all accounts is an admirer of harmony however when he doesn't wind up to be so; he seethes against the anxious world saying that garrulous can never stay silent or quiet for some time on the grounds that there's an infection living being inside them constraining to talk. They flop because of that organic entity. In *The Ticket That Exploded*, different understandings can be made with the Nova Mythology at the middle. Countless nova clashes are portrayed spinning around the essential illustration. Every single extra perusing of this novel gives new sense and data, elaborations increasing in number. It has been appropriately commented by Jennie Skerl in *William S. Burroughs (1986)*, "The tale is accordingly a structure open to unending elaboration: its current content is nevertheless a discretionary piece that can be changed in resulting releases" (62). He has utilized it to separate the customary nature and construction of the language. He proposes the utilization of his inventive strategy - the wellspring of freeing oneself from the subjugations of language. It is kept up that the language is a subordinate perspective to any remaining fields of life and subsequently all parts of culture can be recognized phonetically and emblematically having the some design as language. That makes clear that Burroughs assaults the customariness of the language as well as the bourgeoisie type of the general public. He accepts that the general public holds the view that salvation lies in killing the machine (the ticket) and detonating the falsehood (the ticket once more). Burroughs is worried about the effect of broad communications bringing about the method advanced by him. Overall, it is discovered that Burroughs has just examined and developed the nova procedure to stay away from the different control frameworks

Burroughs' characters are mistreated by a universe of mobile items, objects to get and contact, to deal with. They resemble a schizophrenic patient who dreaded approaching discipline by a framework called the "buildup governmental issues." The subject-object split that creates the outside inward construction of the body likewise delivers a split between the hard-edged objects of the world and the defenseless, delicate body, a split that gives the world the nonstop person of assault, of barrage. This assault of articles in Burroughs' books is, the apparent sign of a world dividing itself, refining itself through the guide of organization to the extent that it becomes absolute organization, thus all out mess.

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In Burroughs' reality, everything is nearly accomplishing total partition and complete self-rule. It's anything but a world in the condition of blast. "Blast" is at last and amazingly, the most uniform nature of Burroughs' books, the extremity toward which the world most reliably floats. Indeed, even authoritative control and guide space can't at last assist objects with sticking, since organization and guides have their own different space. This is the reason setting and scene in Burroughs consistently exist in unadulterated states; they are the ground out of which articles fly and detonate, yet they are still and ideal, closed from those items. There is the scene of the City, a mechanical maze, and the scene of Nature, *the Garden of Delights*, a marsh, or a mud level. There are less conditions in which activities happen as they are unadulterated spaces for themselves. Activities and episodes that have any congruity generally happen in not well characterized rooms or on a poorly characterized plain. Between these, which become less regular with every novel, the wanderings of cognizance portray objects in a consistent condition of stage and blast, objects denied of their unique situation, everyone with regards to itself, in its own select space.

Burroughs' answer for the oppressive control is that the picture of reality forces is to part it and combine it as one, to eradicate all lines between things. In the event that the truth is a film, one slackens its hold by submitting it's anything but a condition of blast, by cutting it up and grafting all spaces and times arbitrarily together. Burroughs' blast of the truth picture is a blast of language as well, the very language he uses to portray that blast. The level space of the target world exists as a page just as a film. To break its regimental power over cognizance, one must "Shift lingual - Cut word lines," two expressions that happen again and again in the later books, *Nova Express* and *The Ticket that Exploded*. The component of Burroughs' books that has won him a lot of consideration, the cut-up technique for composing, by which a book is stopped into expressions of six or seven words, rearranged around and stuck together.

CONCLUSION

Burroughs asserts that he utilized this strategy unwittingly in *Naked Lunch*, and later had it drawn out into the open by Brion Gysin. Burroughs' books resulting to *Minutes to Go* have all shown a mood of attachment and discontinuity made conceivable by cutting up entries and printing the cut-up text after the first. With every novel the lines between firm composition and cut-ups have been progressively obscured, and Burroughs has rearranged cut-up paper articles and cut-up

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writing too. From numerous points of view, Burroughs' schizophrenic world addresses an immediate assault upon the universe of authenticity. Yet, Burroughs' annihilation of the truth is cultivated with the actual instruments of the real world, with garbage as well as with scissors. The outcome is an item world where its disarray, its non-personality, ends up being its character and in similar way its schizophrenia is definitely the sped up schizophrenia of this present reality.

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