

# MEMORIES OF ADDICTION BY WILLIAM BURROUGH

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## ABSTRACT

*William Burroughs's world consists of objects that stir with a writing furtive 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 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 fulfils the need of an addict but it also succeeds in exercising its control over the consumer.*

**KEYWORDS:** *transparent, wet, penetrable, and finally discontented and restless, uncovers, peace Feminism, male, Social, Identity, life, character, etc.,*

## INTRODUCTION

Burroughs's world has also been termed as the Newtonian world of discrete objects and entities existing in objectives 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 map space of administration on the one hand (maps, punch-cards, bureaucracies), and the atomic 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's world encompasses at one polarity this Newtonians space: objects are sustained, they clash and bounce off each other, and penetration is impossible. But the space of Burroughs's world also shrinks to the skin of object and bodies themselves, and this is why, things do not always stand outside each other, they can merge. As a matter of whole, the space of Burroughs's 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 Merlean-penty calls the basis of schizophrenic.

Burroughs 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 extremes, 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's obsession with this image is a desperate attempt to overcome the frightening schizophrenic but also because it fragments time into inlands of repetition, it separates time into purely exclusive moments repeated orgasms 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 it has 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 that 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.

Like Conet, Burroughs also uses his world (that of the addict) as a metaphor for hell, the lowest level of human objection 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 canonizes over the difficulty of making a connection is moment 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 became a morphine 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 Burroughs 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 intangible terms. The addict's special angle of vision and way of life are the subject of the book. Seeing and living is one: the hipster's consciousness created by drugs. That is how Burroughs's 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 is never satisfied with the knowledge that he attained.

Burroughs hates America which is not a young land: it is old and dirty and evil before the settlers, before the Indians. The evil is there waiting. He exhorts to expand the consciousness in order to be more than what it is.

In the words of Burroughs, *The Soft Machine* is an expansion of his South American experiences with surreal extensions. He sees *The Soft Machine* as being a sequel to *Naked Lunch* a mathematical extension of the algebra of need beyond the junk virus. In fact while the focus in *Naked Lunch* is on drug-addiction - the attention shifts in *The Soft Machine* to a vague and pervasive evil which can still be identified by its perverted and experimental character the world depicted here is no less internal than hell. It accounts for the author's recollection of various kinds of addiction and fantasia of adolescent and homosexual experiences, travels and wanderings in quest.

## CONCLUSION

In "William Burroughs" Donald Palumbo states, "in *Naked Lunch*, *Nova Express*, *The Soft Machine* and *Ticket That Exploded*, William Burroughs weaves an intricate and horrible allegory of human needs, corruption and debasement" (321). Each work is a single need volume with a single plot. But the quartet constitutes the different sections of one large work. The development of the author's thought is seen through the gradual progress of his bizarre novels which clarify the concept and message from the viewpoints of the world of controllers and controlled. Burroughs suggests measures to attain complete freedom from addiction. For him, any sort of habit, necessity or need is addiction which in turn dehumanizes its victim.

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