



Ф И Л О Л О Г

часопис за језик, књижевност и културу
VI 2015 12
универзитет у бањој луци
филолошки факултет



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UDK 821.111(73).09BurroughsW.
DOI 10.7251/fil1512164m

THE PRIEST THEY CALLED HIM: THE EXPERIMENTAL WORK OF WILLIAM BURROUGHS

Abstract: *This paper centres on William Burroughs' writing and ideas, which changed the course of literature, and his multi-media collaborations, which generated new directions in music and film. Although primarily known for his involvement with the Beat Generation, he is one of the most prominent figures in the emergence of the postwar counterculture, a transgressive author with an absolute dedication to experimentation in narrative form and structure. He defines a literary evolution of the self in his rejection of American conservative society. Introducing the cut-up and fold-in techniques, he produces unexpected conjunctions and challenges a common understanding of the world. Much of his narratives are a working through of his thesis that the word – language – is a virus. The virus notion is accompanied by the concept of power and control defined in terms of drug addiction. Burroughs claims that dominating systems degrade us and reduce us to a level of totally repressed human beings that do not question the existing sociopolitical order and live in the accepted constructs of reality. These hidden mechanisms are also present in contemporary mass media. For this reason, he creates a new world, which liberates readers from the dominance of the established society, allowing them to form all their perception anew. His truly revolutionary ideas have inspired and creatively exhilarated many writers, musicians and artists who undertook a variety of collaborative multi-media ventures with him. These collaborations were, again, attempts to escape from authorial constraints and shape art production towards "making the words talk on their own." They alter the complex interweave of creativity in the (post)modern age.*

Key words: *Burroughs, control, cut-up, fold-in, media, reality, virus.*

We are living in the era of the blip, as Alvin Toffler described the blip culture (Toffler 1981: 165). He wrote of our bombardment by "short, modular blips of information" (Toffler 1981: 166) in the form of ads, news and features about various events, videos, music and so forth. The human subject has become a blip: ephemeral, electronically processed, unreal (Kroker and Cook 1986: 279) and the reality was seen as a simulation within technologically advanced postmodern societies. The rise of a new type of society, a new realm of experience, can be experienced through McLuhan and Baudrillard's provocative theses on the role of new technology in constituting the contemporary world. Being the most influential media theorists, they provide concepts that help us grasp the revolutionary effects of the computer

culture and the immensity of the transition and transformation going on. McLuhan claims the (post)modern technological communication functions as "the extensions of the man," signifying that they result in the amplification or modification of some other extensions. "During the mechanical ages we had extended our bodies in space," nowadays, "we have extended our central nervous system in a global embrace, abolishing both time and space as far as our planet is concerned" (McLuhan 2003: 5). Considering McLuhan's expression, "the medium is the message," "the key formula of the age of simulation" (Baudrillard, on-line), Baudrillard indicates that there is not only an implosion of the message in the medium, there is, in the same movement, the implosion of the medium itself in the real, the implosion of the medium and of the real in a sort of

hyper real nebula... (Baudrillard, on-line). He shares McLuhan's ideas about technological change but he also points out the concept of reification, arguing that human power has itself become a simulation; in the imploded universe, technological forces control and keep humanity enslaved. Language is, in various aspects, a controller of the self, "locking" us into conventional patterns of perceiving, thinking and speaking. Numerous writers, William Burroughs as the most prominent among them, have noted this demolition of communication, "the passage of experiential reality into the grids, matrices and pulses of the electronic information age" (Bukatan 1990: 196).

William Burroughs, a primary figure of the Beat Generation and a major postmodern author, instigates the literary movement surrounding the digital culture in the 1980s through his own mythology of the space age. Like Baudrillard, he understands the force of language, the danger it poses to everyday life, and goes further than Baudrillard towards the destruction of words. He obliterates the linear coherence of the text, using the cut-up and fold-in techniques that he develops with his friend Brion Gysin,¹ constituting his most notable contribution to the fragmentary approach to the contemporary narratives – from the cyberpunk novel to the computer mediated hypertext. He acknowledges not only Gysin's impact on the development of the cut-up narratives but also his earlier predecessors. He mentions, for example, the striking, iconoclastic gesture of Tristan Tzara, "At a surrealist rally in the 1920s Tristan Tzara the man from nowhere proposed to create a poem on the spot by pulling words out of a hat. A riot ensued wrecked the theatre" (Burroughs, on-line). Among his literal precedents, he refers to Eliot's *The Waste Land* and Dos Passos' passages from *USA*. "Appropriately, a phrase from Eliot's poem

¹ Brion Gysin was a painter who rediscovered the Surrealist cut-up method, a technique that anticipates the Internet's impact on the way we collect information and ascribe a meaning to a word and symbol. Also, he developed the Dreamachine, a device, which produces visual stimuli; he believed that his Dreamachine would eclipse television.

– 'Who is the third who walks always beside you?' – [is] adopted by Burroughs and Gysin to designate the collaborative consciousness which [can] be generated by the cut-up method: a third mind free of the restrictions of context, culture and subjectivity" (Lydenberg 1987: 45). Throughout his exploration of the cut-up writing, Burroughs claims that all literature presents a network of many texts intersected and merged. For him, relations between signifiers are lost, information becomes an agent of mutation ("memes are to a human's behaviour what our genes are to our body: internal representations of knowledge that result in outward effects on the world" (Brodie 2009: 7)), and the cut-up becomes the most important element of immunisation against the invasive language virus.

Burroughs begins experimenting with the cut-up technique in his novel *Naked Lunch* (1959) and later implements it in his famous trilogy *The Soft Machine* (1961), *The Ticket that Exploded* (1962) and *Nova Express* (1964). He combines fragments of texts in remarkable juxtapositions, which integrate low and high culture, and for this reason, he refers to himself as "a map maker, an explorer of psychic areas." Describing the reading experience as one of invading a multidirectional web of different ideas, he reveals the narrative strategies of multimedia storytelling long before their time. His intent is to deploy language in order to destroy it, he opposes language to itself, and thus, neutralises its power of social control. Many critics cast Burroughs as a deconstructionist, emphasising that the meaning of the text is the un-making of meaning and the discovery of the dual nature of language. For instance, Robin Lydenberg notes, "In the cacophony of the intertext which is constantly swirling around us, we are liberated from the sentence, from grammar and logic, from our roles as speakers or listeners, from the opposition of inside and outside" (Lydenberg 1987: 47). Burroughs perceives the world as a constant cut-up in which we participate subliminally and simultaneously much more than our conscious part reveals,

Somebody is reading a newspaper, and his eye follows the column in the proper Aristotelian manner, one

idea and sentence at a time. But subliminally he is reading the columns on either side and is aware of the person sitting next to him. That's a cut-up. I was sitting in a lunch room in New York having my doughnuts and coffee. I was thinking that one *does* feel a little boxed in in New York, like living in a series of boxes. I looked out the window and there was a great big Yale truck. That's a cut-up – a juxtaposition of what's happening outside and what you're thinking of (Interviews, Burroughs, on-line).

He describes the text as the activity of associations that produce a serial movement of disconnections, overlappings and variations. These associations can migrate like parasites, from one host to another. He addresses the notion of the word virus both as a linguistic mechanism, which controls and destroys the subject and a possibility of liberation through the binary qualities of language.

The idea of linguistic parasitism can be seen through the repeatability, or iterability, of the utterance, as Derrida puts it, which is already impure. The parasitical utterance is a fictional or "hollow" utterance and it is devoid of performative power (i.e. an actor repeating marriage vows in a fictional wedding scene will not be considered married as a result of the utterance) (Austin 1962: 22). Burroughs expresses the nature of repetition in his word virus, observing that the virus exemplifies the use of citation in its manipulation of texts from various sources. The language as well as communication technologies operate on the logic of contagion, and as such, provide tentative ideas of the infectious aspects of digital culture. The word virus seems to be an oppressive tool in the hands of the agencies of control and its destructive nature is described as "the parasitic power of bureaucracy [...] based on the control of information and the power of speech, particularly that imperial speech that silences all other speakers" (Lydenberg 1987: 127). Such an assessment of the "word parasite" underlines the consumptive notion of "language which appropriates life and gives nothing in return" (Lydenberg 1987: 127). Burroughs presents this manifestation as the "Other Half" with which the subject is in a constant struggle. It is an entity that can only repeat itself word for word. "A virus is a

copy. You can pretty it up, cut it up, scramble it – it will reassemble it in the same form" (Burroughs 1981: 166). Its ultimate goal is the eradication of difference; it manipulates people by placing words and images in popular media, especially in advertisements, and the only way to cope with its destructive nature is to develop "a nice virus," producing "a radiant superhuman beauty" and "beautiful symptoms," and thus, re-assigning the function of language. Actually, this counter-virus is a part of Burroughs' cut-up and fold-in techniques and, in some ways, it confirms the idea that reality is controlled by a hidden system. The virus metaphor helps to address Burroughs' perception of the world.

His vision of reality is also structured around and held together under the term *Interzone*², which stands for a state of mind bound in the sense it produces its own interactive logic. It seems to be a place in-between, a place where the rules and laws of the real world are not in effect, or are themselves controlled by the Interzone. These rules and laws can be anything – the laws of language, of categorisation, of differentiation, of selfhood, of gender, of reason, or even of representation. For this reason, many critics suggest that Burroughs anticipates the virtual spaces and the Internet with his idea of the Interzone. For example, *The Yage Letters*, a collection of correspondence by William Burroughs and Allen Ginsberg, works as an interzone of the mind, "Yage is space time travel [...] A place where the unknown past and the emergent future meet in a vibrating soundless hum" (Burroughs and Ginsberg 2006: 53). It alters the principles of human cognition and perception, yielding a new version of what is to be real. "In its entirety, it is a complete conceptual realignment of the cosmos itself and the place of the human in it, an alternative model of nothing less than life itself, glimpsed

² The Interzone can be seen as a metaphor for a borderless city but the term probably refers to the International Zone in Tangier, Morocco, a neutral demilitarised place occupied after World War II by French, English, Spanish and American expatriate communities, each with its own court and administration. The Zone had a reputation for being an international refuge for artists, criminals and tax-evading businessmen.

differently, interzonally, for a moment” (Castanyer, on-line). Burroughs assumes that literature is the site for the analysis of such interzones: “literature is precisely one of those privileged spaces of the imagination where any imperative may be suspended at will and at the same time, it is a clearly bound field of experimentation that is delimited by the first and last pages of the text” (Castanyer, on-line). In his texts, all things “exist simultaneously on one undifferentiated and undifferentiable plane,” they present “the unsayable and maybe unthinkable ‘real’ which our mechanisms of seeing, thinking and speaking do not allow us to [understand]” (Castanyer, on-line). This idea of non-space explains his own metaphorical vision of modern life as a struggle of an individual lost in the mechanisms of control, which he calls “the algebra of need.” This algebra of need uses the analogy of addiction, intensifying it until one acquires a conditioned reflex of near mathematical certainty. Our world of social media, the zone of shifting powers, exemplifies this theory of desire. It reflects Burroughs’ nightmare visions of the modernist culture and his search for new forms of liberation that might be contained within it.

Burroughs’ study of addiction also makes reference to the very idea that the “junk virus” and media development are inner and outer reflections of one another. Considering his description of the political parties of Interzone, the global village,³ we realise that each of these political parties radically reimagines the idea of individuality. For example, the Liquefactionist party suggests “the eventual merging of everyone into One Man by a process of protoplasmic absorption” (Burroughs 2007: 123). The Divisionists, by contrast, “cut off tiny bits of their flesh and grow exact replicas of themselves in embryo jelly” whereas the most dangerous Senders party is to achieve “control of physical movement, mental processes, emotional reactions and *apparent* sensory impressions” of people “by means of

bioelectric signals injected into the nervous system of the subject” (Burroughs 2007: 136-137).

...a surgeon could install connections in the brain. A miniature radio receiver could be plugged in and the subject controlled from State-controlled transmitters [...] The biocontrol apparatus is a prototype of one-way telepathic control. The subject could be rendered susceptible to the transmitter by drugs or other processing without installing any apparatus [...] Now one sender could control the planet (Burroughs 2007: 136-137).

This bizarre human engineering project is designed to produce an entire population of addicted subjects, much as it is the case with the tensions in the contemporary culture of addiction – our infatuation with technological innovation. With the proliferation of various devices and the widespread use of the Internet, our perception of reality is distorted; we become mechanical drones seeking to extract meaning from a world where “nothing is true, everything is permitted.”⁴ The concept of virtual reality, a space figured as an “ideal brain,” a virtual walk out of Plato’s cave, minimises the importance of our physical existence and reduces it to the form of “no more individual value than a paper pie plate to be thrown away after it is once used” (Wiener 1988: 51). Burroughs implies that the world has become a hostile place full of controlling agents and people are addicted not only to drugs but also to commodities, words, images and even control itself. He uses this notion of addiction to draw attention to the postindustrial age set against human agency and individuality.

Burroughs warns us against the electronic revolution but also he insists on the nature of multimedia aesthetics and links between media elements and writing. He has become an icon for writers, musicians and various artists, appearing in films, rock videos and even Nike shoes commercials. As Timothy S. Murphy suggests, it seems that his “career presents a new paradigm for the writer’s active, shaping involvement with other mass media” (1989: 204). His fertilising influence runs from the 1950s to the 1990s, from

³ Marshall McLuhan is known for coining this expression and predicting the World Wide Web almost thirty years before it was invented.

⁴ This is Burroughs’ maxim, which he himself borrowed from Hassan-i-Sabbah, the Persian founder of the Order of Assassins.

Jack Kerouac's fictionalisations to David Cronenberg's filmmaking, Keith Haring's painting, Kurt Cobain's music and the whole A to Z of contemporary artists from Kathy Acker to Frank Zappa. In Kerouac's *On the Road* (1957), Burroughs is the inspiration for the character of Old Bull Lee described as a teacher who "had every right to teach because he spent all his time learning" (Kerouac 2007: 143). Also, Ginsberg's dedication in *Howl* (1956) lists Burroughs' unwritten *Naked Lunch* as an "endless novel which will drive everybody mad" (Ginsberg 2006: 3). The essays cowritten by Ginsberg and Gregory Corso present Burroughs as "the shadowy unknown genius behind the more publicised figures of Kerouac and Ginsberg" (Ginsberg 2001: 242) and in Corso's own novel, *The American Express* (1961), he is the "spectral" Mr. D. who "stands for danger! disaster! death!" (Corso 1961: 57). His identity has the quality of a fiction and "such dramatic promotion in, outside, and on the margins of fiction inevitably generated a kind of phantom figure. Those images, vivid yet ghostly, seductive but ambivalent, constituted the spectacular substance of Burroughs ahead of his own work, so that his texts were liable to be read as the products of a superimposed Burroughs-Dennison-Lee, a 'simulacral' identity preceding and canceling the 'real'" (Harris 2003: 3).

He appears to be a mentor not only to Kerouac, Ginsberg and other authors in the core group that is to form the Beat Generation but also to the youth counterculture. For instance, Keith Haring, an American artist famous for his subway drawings of cartoonish universe populated by crawling children, barking dogs and dancing figures, presents Burroughs' radical approach towards technology as a great influence on the shaping of his own poetics. Haring uses Burroughs' theory of the cut-up in order to apprehend the hidden essence of things. He also asks Burroughs to write the introduction to his exhibition catalogue *Apocalypse* in which Burroughs is even more specific about his concept of mass destruction.

Consider an apocalyptic statement: nothing is true, everything is permitted – Hassan-i-Sabbath, the old man in

the mountain. Not to be interpreted as an invitation to all manner of unrestrained and destructive behaviour; that would be a minor episode, which would run its course. Everything is permitted because nothing is true. It is all make-believe... illusion... dream... art. When art leaves the frame and the written word leaves the page not merely the physical frame and page, but the frames and pages of assigned categories a basic disruption of reality occurs: the literal realisation of art. Success will write apocalypse across the sky (Burroughs and Haring 1988: 1).

Many artists of the East Village art scene of the late 1970s and early 1980s share Burroughs' ideas about an art that is to absorb and unite the aesthetic and performative modalities of different media, and his visions of the future breaking into the present. Artists such as the "street posters" Jenny Holzer and Barbara Kruger, graffiti artists Kenny Scharf and Jean-Michel Basquiat or the performance artist Ann Magnuson create works that summarise the anarchic sociopolitical beliefs within a world of paralysis, cultural exhaustion and death. Burroughs' profound observations, encountered in his radio broadcasts and books, have become the major inspiration for the junk-punk scene. As Ted Morgan puts it, he is a "recognised author of venerable years and conservative mien, and he [is] a junky, too, man. Burroughs seem[s] to validate the taking of hard drugs. It [is] like Daddy giving you permission" (Morgan 1991: 539). Putting aside these relations between Burroughs and artists, one can argue that the East Village scene also reminds one of *Naked Lunch* – it deals with all kinds of addiction, artistic experimentation and obsession with viruses, rules and institutional practices that shield oppression and unfairness, enable displacement and alienation, deny subjectivity and personal identity. One of the sentences from *Naked Lunch* delineates this dead-end culture of the punk scene, "[P]recise, prosaic impact of objects... washstand... door... toilet... bars... there they are... this is it... all lines cut... nothing beyond... Dead End... And the Dead End in every face..." (Burroughs 2007: 9). Many artists and writers acknowledge that Burroughs is their source of inspiration and they often pay tribute to him in their works. For example, Basquiat's painting *Five Fish Species* refers to Burroughs'

life, including an incident in Mexico when he shoots and kills his wife Joan Vollmer in a William Tell game. Also, Burroughs extends his ideas into the painterly realm as *shotgun art* where paintings are produced by paint sprayed on a plywood panel by means of a shotgun blast exploding a pressurised paint can. The reason for his distinctive iconicity is that his image was reproduced as much by those under its influence as by Burroughs himself. The usurping force of this reproduction presents Burroughs as someone who marks a limit, a point of excess, a sort of inner extremity. His identity becomes a mythic abstraction around which everything else is structured.

His growing presence in media can also be seen in his collaboration with numerous musicians – his single-track CD *The “Priest” They Called Him* is recorded together with Nirvana’s lead singer and guitarist Kurt Cobain who improvises on the cords to “Silent Night,” providing a distortion-laced backdrop to Burroughs’ deadpan narration. Tom Waits releases his album *The Black Rider*⁵ whose three songs are co-written with Burroughs, along with a classic vaudeville song from the thirties, “T’ain’t No Sin,” sung by Burroughs. Waits points out that Burroughs’ “cut up text and open process of finding a language for this story became a river of words for [him] to draw from in the lyrics for the songs. He brought a wisdom and a voice to the piece that is [sic] woven throughout.”⁶ It is clear that Burroughs is not only a highly influential writer in the realm of arts, but in the cultural landscape at large. We see him on the cover of the Beatles’ masterpiece *Sgt. Pepper’s Lonely Hearts Club Band*; he works together with Mick Jagger who considers playing Burroughs’ alter ego, Inspector Lee of the Nova Police, in an adaptation of *Naked Lunch* and he appears in Ministry’s “Just One Fix” video, pro-

viding also the single’s cover art. David Bowie’s album *Diamond Dogs* is inspired by his cut-up technique and the Soft Machine and Steely Dan are two of the many rock groups that take their names from his novels.⁷ His influence as an icon of “authentic” rebellion and subversion is also shown through film – he stars in Gus Van Sant’s *Drugstore Cowboy* and plays lesser roles in a few other films. These active collaborations, his entering the media of “mechanical reproduction,” make his texts available for citation and sampling, his works, read in his own voice and accompanied by his own face, offer the new generations of samplers an infinite resource for the creation.

Burroughs’ media appearance is even more shocking in a series of Nike 1994 television advertisements, which promote a new Air Max shoe line. Burroughs himself speaks the words of the advertising slogans, “The purpose of technology is not to confuse the mind but to serve the body,” “The basic unit of technology is not the bit but the body” and “What is technology but mind pushing the limits of muscle?” This is one of the first television ads to contain something quite different to the standard imagery that has come to be associated with sports-related ads. Instead of muscular athletes dressed in workout clothes, it uses a literary figure for purposes of promotion, and therefore, it catches the attention of the viewers, tired of advertising clichés. Burroughs, who appears as an artificial pixelated image on video screens, is, at the same time, a source of information about Nike commodities and a spectator of the young sportsmen in the ads. He offers a new trope for the observing audience itself and brings to the surface the desire from which sports industries make a profit. Also, his image on the billboard ads, which juxtapose the left half of his face with the right halves of several athletes’ faces, brings to mind his aforementioned description of the mass media power structure and the techniques it uses. His digital representation of himself proclaims the new forms of social inter-

⁵ *The Black Rider: The Casting of the Magic Bullets*, an avant-garde play based on the German folk tale *Der Freischütz*, is created through the collaboration of Robert Wilson, Tom Waits and William Burroughs. Wilson is responsible for the design and direction, Burroughs is credited with the text and Waits writes the music and most of the lyrics.

⁶ Foreword by Tom Waits for the album *The Black Rider*, (Los Angeles: Island Records, Inc., 1993).

⁷ The term “heavy metal” first appears in Burroughs’ novel *The Soft Machine*. His character Uranian Willy is described as “the Heavy Metal Kid.” He later reuses the term in his novel *Nova Express*.

action which media technologies enable in order to fetter the individual to prescribed attitudes, thoughts and buying habits. He implies that freedom and repression emanate from the same virtual machine.

Burroughs is not just “the name of an author, a celebrity, or an artist; it is the name, rather, of a set of potentials, an effect that propagates itself from medium to medium by the force of its difference, bringing into contact incompatible functions, incommensurable concepts, and unrelated materials” (Murphy 1989: 232). He constantly deals with the notions of reality, of the hierarchies of the mind and senses that underpin our consciousness. He tries to plunge people into an awareness of the subliminal by actually showing them mechanisms of perception. His works present a portrait of the inner landscape of our age, using their unique language and techniques to assimilate the elements of the present and future. His response to the cultural ascendancy of media reveals his experiment with narrative strategies inspired by the new technology of representation, which is perceived as a means to reduce the world to a “copy planet,” a false and lifeless imitation. These narratives offer a new trope of perception that promises to free readers from social, aesthetic and political forms of control. He claims that language is never to be trusted since contemporary existence traps “the human soul like an insect imprisoned in amber, negating any possibility of real freedom” (Rollyson, on-line). In the Burroughsian world, the word becomes the virus and the addiction supposes the consumption of “the huge doses of images awaiting ... in the mass media” (Interviews, Burroughs, on-line). Burroughs argues that his texts function as a revolution, using the very same controlling methods against the society that believes in an addictive and viral media to constrain its citizens. He employs his cut-up and fold-in aleatory style, and thus, challenges the authority of both written language and images. These juxtapositions create their own reality, which offers an escape from the control of literary and social structures. His appearances in film cameo roles and Nike commercials reveal his interest in the power of the image – like the word – as it can also be ma-

nipulated and reconstructed in order to advocate narratives free from the limitations and constrictions imposed by the sociopolitical system. He is always headed outward, “What I want to do is to learn to see more of what’s out there, to look outside” (Interviews, Burroughs, on-line). For him, the vision of “the third mind” spread by the collusion of his ideas and experiences precipitates change and galvanises the possibilities of living in the post-industrial period. He extends the reference of control to the social conformity that characterises American commercial culture and opposes this notion of late capitalism in the era of globalisation, presenting his writing as a form of resistance. His collaborations with numerous writers, artists and musicians explain his attempt to uproot and transform the concept of personhood and to produce a new emancipation proclamation for the (post)modern age. He tries to achieve “contact or recognition, like a photon emerging from the haze of insubstantiality to leave an indelible record” (Burroughs, Introduction from *Queer*, on-line).

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ZVALI SU GA SVEŠTENIK: EKSPERIMENTALNO DELO VILIJAMA BEROUZA

Rezime

U ovom radu razmatra se uticaj Vilijama Berouza na savremenu književnost i multimedijalnu komunikaciju koja je doprinela razvoju novih muzičkih i filmskih pravaca. Iako je prvenstveno poznat kao pripadnik bit generacije, Berouz je jedan od najznačajnijih umetnika u periodu nastanka posleratne kontrakulture, transgresivni pisac potpuno posvećen eksperimentisanju narativnom formom i strukturom. On prikazuje književnu evoluciju sopstva kroz odbacivanje konzervatizma američkog društva. Upotrebom „kat-ap“ i „fold-in“ metoda, stvara neočekivane misaone sklopove, dovodeći u pitanje ustaljen način percepiranja stvarnosti. U većini njegovih dela prisutna je ideja da je reč – jezik virus. Pojam virusa

praćen je pojmom moći i kontrole što je predstavljeno kroz bolesti zavisnosti. Berouz ističe da nas vladajući sistem degradira i stavlja u položaj potčinjenih ljudi, nemoćnih da preispituju postojeći društveno-politički poredak i žive u opšteprihvaćenim konstruktima stvarnosti. Ovi skriveni mehanizmi prisutni su, takođe, i u savremenim masovnim medijima. Zbog toga Berouz stvara jedan novi svet koji oslobađa čitaoce dominacije tradicionalne kulture i dozvoljava im da izgrade sopstvene stavove. Njegove krajnje revolucionarne ideje poslužile su kao inspiracija mnogim piscima, muzičarima i umetnicima sa kojima je saradivao u okviru raznih multimedijalnih projekata. Ovakva njihova saradnja je još jedan pokušaj da se izbegnu ograničenja samog autora i da se umetnost usmeri ka „rečima koje govore same za sebe“ unutar složenog (post)modernističkog iskustva.

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