

Em busca de um Horizonte:

narrativas
sobre
educação,
arte e
resistências

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Rodrigo Matos-de-Souza



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A DRUNKEN PATH: FORMATION AND DRUG ADDICTION IN NEIL CASSADY'S AUTOBIOGRAPHY

Ana Carolina Cerqueira Medrado¹

Rodrigo Matos-de-Souza²

Introduction

The twentieth century reinvented the idea of travel. If in the past, traveling meant to open oneself completely to the unknown, and with that, to the possibility of not returning, technological advances allowed the subjects to move, even if in an uncertain way, knowing that there is a possibility of returning to a place. The tourist has emerged as the model of the traveler desirable by capitalist society: a consumer, controlled and who, almost always, moves in search of a landscape that comforts and reproduces known landscapes and spaces. There can be no risk in tourism, "is the traveler [who] reads and records the names of the stations where the train passes, at the corners of the streets where they take their steps, and continues, somewhat relieved, happy with that order and with that scansion of nothingness" [our translation] (Magris 1992, p. 34).

At the same time, there is another type of traveler who continues to be frequent until our days, a kind of tourism outsider, its antithesis, the erratic traveler, the wanderer. This traveler who refuses the moorings of consumption and takes the journey as a process of self-definition, understands the search as an existential condition, the uncertain as desire and freedom as a representation of its formative horizon, ceaselessly searches for freedom, wherever is. Dissatisfaction seems to motivate their steps, which do not find poetic metrics to be reproduced, are rather noises, natural sounds, the beauty of the inconstant human condition.

The travel theme has always served as a motto for literature, either through stories of discoveries and discoveries of a "new world" or the encounter with a new urban space. However, beyond the narratives of exploration of a new environment, travel literature invites us to an inner excursion, of self-discovery, self-transformation. Perhaps because of this, our interest is so aroused: no territory is as mysterious as human nature itself.

In this sense, the beat generation produced an amalgam between travel, literature and self-production. More than experiencing the journey as mere fruition, it made it their way of life and, of this life, their literature. Americans have recorded their relationship with the roads, cars, and railways more than any other people. The territorial extension of the country and its foundational myths explain a part of this narrative interest; on the other hand, the road novel, and its cinematic translation, the road movie, produces a

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formative effect, insofar as they present to the other a possibility to follow, to transform themselves, to reconfigure their life in the change of territory and, such as the pioneers in conquering the West, to produce something and leave a legacy.

The beat generation grew at a time when the journey was no longer just a reinvention, but a pilgrimage in search of food, job opportunities in a post-depression United States, and that could no longer entice the individual into a journey of discovery, because hunger and misery prevailed. These subjects who grew up in hopelessness learned to travel as a way of living, there were no plans to transform life: "Dad and I immediately drove ourselves to the West Coast with no special plans in mind; we would simply go until something unexpected stopped us, like work, women, wine, or, as it happened, jail, and then on to the next stop at random" [our translation] (Cassady, 2007, p.142). For them the journey is more important than the arrival, it is the course, in which you leave something of yourself on the way to the same extent that other brands are loaded, reconfigures itself as another human on the way.

The beats, in the words of Ginsberg, a member of the movement: "[...] refers to a group of friends who have worked together in poetry, prose and cultural awareness since the mid-1940s until the term became nationally popular in end of the 1950s" [our translation] (Willer, 2009, p.10). Although it is difficult to define the movement due to its own frontier character, it can be said that the cultural production of this group of friends – its main members were Kerouac, Burroughs and Ginsberg already mentioned – had as raw material the fraternal bond between them, based on a path of travel, use of drugs, sex and delinquency. The synthesis of the movement can be represented by Jack Kerouac's book *On The Road* (2011), which is responsible for the popularization of the beats, in which he describes his trajectory through the United States and the meeting with his main influencer: Neal Cassidy (Dean Moriarty in the final version of the book).

The term beat also refers to the marginal, vagabond, outsider. So maybe Cassidy is the beat of the beats. A movement formed by a social diversity, with black members, immigrants, academics, homosexuals and middle-class youths, beat literature was essentially composed of proletarians and lower extracts of society, "marginal literature by marginals" [our translation], as says Willer (2009, p. 21). And it is in this subterranean layer, among the "unseen", the despised, the beatings, that Neal Cassidy was formed, whose trajectory will be analyzed here through his autobiography *The First Third*.

Cassidy: Author and character of himself

The autobiography here is understood as a language of experience, which keeps the ambiguities of the production of meaning about what touched us and what has happened to us, reworked as text. And for this very reason, its ambivalence impressed on language and its invention reflects the very human characteristic of narrating what happened by reinventing it. When one tries to remove fiction - fantasy - from experience as something unreal, its place is occupied by reason, by the administration made by the cogito, and in that sense an autobiographical narrative would reflect very little the real, insofar as it would take it only as a category and little differ from what science already does, compartmentalizing things. If we deal with the narrative, it is because it offers us the possibility of going beyond the inferences to which the subjects of reason have already arrived. With some inventiveness, the uses of the autobiographical as an object of research deprive the experience, bringing it back to humanity and trying to reaffirm it and to think if, in fact, it has disappeared, as some philosophers tell us (Agamben, 2014; Benjamin, 1994) or has gained other possibilities, less evident and perhaps more intimate.

It is necessary to place autobiographical writing in a culture marked by the recognition of the spoken, of the discourse with specific subjective objectives: to withdraw into the inte-

rior of oneself, to understand oneself, to live with oneself, to suffice oneself and to enjoy oneself. The private, through the senses subjectivated by writing about oneself, finds a way of being in society, a sphere and control of desires, of mastery over oneself, extending to the outside the borders of modesty and, curiously, expanding the role of actions registered on the unspoken, but which can be welcomed by writing.

The rise of this writing about oneself, reallocated as a literary genre, and no longer as an exercise of intimate writing, as in the old days, or as intimate conversation with a deity, a confession, also informs us of the circulation of books - from Romanesque consumption - and the position writers have taken in society (Bakhtin, 2010; Foucault, 2010; Souza & Souza, 2015). These texts are an object of the readers' occupation, since an autobiography refers to someone, this one I want for myself, who I want to know the nuances of life and that these nuances justify their choices, their characters and their ideas. I want to be, in the autobiography, deceived by the effect of the author's name on the cover of the book.

In the sense proposed by Lejeune (2008) an autobiography is a writing in which the author, the narrator and the character enjoy the same identity and in a historically variable contract between the author, who signs the name on the cover of the book, and the reader, who believes that the story narrated refers to the life of the one who signs the volume.

Cassady, unlike many autobiographers, first appeared as a character: Dean Moriarty on *On the Road*; Cody Pomeray, in several books by Kerouac; Leroy, in *The Underground*, also by Kerouac; Appears in other works, mainly in the poems of Ginsberg (Willer, 2009). Cassady's presence goes beyond the character of the books, he also influenced Kerouac's own free and rhythmic prose, by the way he spoke and behaved spontaneously, free, and full of energy (Ingram, 2014). There are critics who claim that Dean is the best of *On the Road*, more than this, that the book has Cassady at heart:

[...] On the Road is an epic work, and Kerouac himself called it epic. His hero is Cassady: begins with the arrival of Dean Moriarty/Neal Cassidy, who will change the life of the narrator; Ends with his departure with Sal Paradise/Kerouac looking west towards nightfall, feeling homesick as he thinks of Dean Moriarty. [our translation] (Willer, 2009, p. 78)

Ginsberg and Kerouac helped create an idealized image of a Cassady perhaps more adventurous and interesting than he actually was (Ingram, 2014). But before they were written, Cassady's stories were already circulating through mouth to mouth, and it was these stories that fascinated Kerouac and even Carolyn Cassady, Neal's wife, before they met him.

In Cassady, Kerouac saw potential to achieve such authenticity, an existence that was wholly subjective and impulsive, beyond the confines of conservative social institutions and cultural norms - dominant in their time - above all an existence that transcended immutable constrictions and objective time, his regimentation of experience and expression. [our translation] (Mouratidis, 2011, pp. 90-91)

Therefore, the autobiographical pact printed in *The First Third* bears a self-fictional suspicion as it collaborates with the mythological invention of Dean Moriarty, the most famous "character", reinforcing his erratic, drunken, and uncertain character to an audience that wants this fiction to deceive them: "Dean Moriarty was a new American hero, or an anti-hero, as he embodied all the non-typical values of a new and disillusioned era" (Ingram, 2014, p. 13). And it is precisely this misaligned brand that Cassady's narrative brings as innovation. Exposes a subterranean world, portrays those who have never been seen, and echoes the voices of those who inhabit the borderlines.

The book addresses Cassidy's childhood, his original idea was to write two other narratives, but died before that, at age 42, of overdose on a railroad. Neal Leon Cassady was

born in a freight car in Salt Lake City on February 8, 1926. His mother, Maude, had seven children from another relationship; Neal was the first of her marriage to the patriarch Neal Cassidy, with whom she had another daughter. Since the book's prologue, which chronicles the lives of two generations of the Cassidy family, it is possible to perceive wandering, poverty and drug addiction (alcoholism in the case of his father) as a transgenerational legacy. However, it is necessary to emphasize that these characteristics were not restricted to this family, the history of the Cassadys documents the North American life of this period (end of century XIX and beginning of century XX): it relates the involvement of his older brothers with the production and illegal sale of alcohol in the dry law period, and most notably the consequences of the 1929 crash that affected the lives of the Cassadys and a number of Americans who were forced to leave their places of origin because of the violent precariousness of living conditions in search of a better place to survive.

However, in addition to the socioeconomic conditions of the country and the extended family offspring, the misery of Neal's childhood is also shaped by his father's alcoholism. Patriarch Neal Cassidy was a barber, but he could not settle down on a job because of alcoholism. This addiction also impacted on his relationship with his wife and the couple ends up separating, leaving the little Cassidy in the care of the father. Migrating from job to job, from bar to bar, from pension to pension, Cassidy learns from an early age to take care of himself, of his father and his father's drinking companions, which only changed when, through some legal intervention, Neal passed some time in reformatories or under the care of his mother for a short time. In Neal's narrative it becomes clear the father's ineptitude to take care of a child, it is evident the rise of his infantile mind and the decline and numbness of his father's mind. The tortuous trajectory begins thereafter, without an anchorage point, without a definite home. The father's inability to remain sober culminates in begging and street dwelling. And Neal, from an early age, learns to walk these underground ways, discovers what needs to be done to keep moving forward, to break his ways through life.

On trips and self-education

A person's first journey is always within oneself, this journey may be what some call consciousness, self-formation, learning, and even, holistically, self-discovery. In this sense, psychotropic and mystical experiences present themselves as one of the gateways to this type of journey that, while causing an inner journey, also provokes other journeys to worlds inhabited by mystical, supernatural, divine beings. Thus, the journey of the use of drugs summons the man concomitantly to meet and to lose the limits of himself. Escotado (2000) discusses the sensation of drunkenness in the ritualistic use of psychoactive substances and emphasizes the importance of the distinction between possession and travel: in the drunkenness of possession the subject experiences the numbness of critical consciousness; while the travel experience is through drugs that potentiate the senses, evokes a conscious psychic excursion.

This text regards travel in all its meanings, as something that blurs the boundaries between here and there, between the sensible world and the dream world, between the world in which I dwell and experiment on and under my skin, between the territory occupied by the beautiful and awkward mankind and by the fantastic, dominated by Lilliputian beings, by deities and also by vagabonds, wanderers, outsiders.

The Beats were the subjects who merged these extremes, who set out to move between these limits. Whether hitchhiking, driving frantically, on trains, on trucks, on marijuana, on alcohol, on heroin or through books: travel has always been the way. However, the use of drugs by the beats and by any user can not be understood in a homogenizing way, each use speaks of the interaction of a single subject and a particular substance, in a unique experience with his own sense, localized in time and space (Espinheira, 2004).

According to Becker (2014) the “drug world” can be divided between those inside and those outside, it reveals itself to the initiates. In this sense, it was a world that was unveiled to Cassady since childhood:

Among those dark men who had dedicated themselves, each for their own good reason, to the task of finishing their days as drunkards without a penny, I alone, in sharing their ways of life, presented them with a replica of childhood to which they could, daily, turn a helpless look to and, thus being transplanted among them, I became the denatured son of a few dozen defeated men. [...] Henceforth the caress in my head was usually followed by the inquisitive look that the eyes guard for uncertainty, and in that case conveyed the question: “Should I give him a sip?” perceiving the offer, hinted at by a bottle half-extended, my father would always say, “You’re going to have to ask him”, and I would reply, “No thanks, sir”. [our translation] (Cassady, 2007, p. 57)

This is how Neal decides to begin the first chapter of his autobiography and this choice is not made without a purpose, it is the first paragraphs that conquer a reader and it is also in this way that he wants to “sell himself”, this is what he has to give, it was these stories that fascinated his friends and a series of beat literature enthusiasts. He has been in touch since childhood with the world of drug addicts, yet he was willing, as an adult, to follow the footsteps of that group exploring the possibilities of their own body, experiencing the boundaries between “travel”, pain and pleasure. According to Becker (2014), subjects when talking about their entry into the world of drugs narrate a learning process to join a group with a very specific language: “The individual learns, in a few words, to participate in an organized subculture around a specific deviant activity” [our translation] (Becker, 2014, p. 50). Among the beats this was marked not only by language, but by the handling they made of it, they were all writers or aspirants who consumed drugs as opening to other horizons, private journeys that sometimes turned literature.

This formative perspective perceives the subjects' paths away from a none moralistic approach to their relation to objects, substances and people, but a formation that implies a transformation of the subject in its multiple aspects (cognitive, affective, social and their relations with learning to know, know-how and knowing-to-be even in its negative dimensions), this represents a somewhat profound qualitative change, within a logic, not of accumulation, but of structuring. If in medieval mysticism the idea of a *Bildung* was to give a form similar to that of God to man, in our times “it is a matter of giving oneself its own form” [our translation] (Fabre, 2011, p.348), even if in order to reach this form it is necessary to go through (de)formative processes (Souza, 2016), that is, experiences that do not mark the subject's return to an original cultural horizon and his search for an identity - as autobiographies often offer us - but rather tragic and disintegrating processes, deformation trips of which there is no return home.

Soon I would live in jungles like this all throughout the West, learning to choose one to spend the night, having as main requirement the proximity of water and firewood. I, of course, rarely started a camp, but only looked for one abandoned, so that father, I and his usual one or two buddies- with who he would go out begging while I investigated - could be left alone. [our translation] (Cassady, 2007, p. 99)

This wandering condition of our author produced marks on his subjectivity, this misaligned life, far from the bourgeois ideals of early childhood education, was experienced by Cassady as an adventure, as a child's play. It is clear that the condition of misery and the social risks to which he was exposed – getting to stay in the juvenile jail because of his father's alcoholism - conferred some degree of suffering, from which he took refuge in books. However, his writings also express a pleasure in this unruly life and the possibility of traveling, being with the father after school - one of the few moments in which they obeyed some norm of society - was a song of freedom, unpredictability, of a ride uncontained by life; which left scars and forged the Neal Cassady persona.

Since we had first joined Larimer's homeless brigade, my father had waited impatiently for the arrival of summer and my release at school, so that we could then begin our journey to the east, for he had spoken of Missouri during all that year, and the pleasant visit we would make, especially of the good and plentiful food. At last the day drew near, near the middle of June 1932, and with our changes of clothes tucked into a bedclothes bag on his back, my father took me to the cargo carriage yard of U. P. in north Denver. He planned to catch the early morning train, the one from the goods leaving at 38 street, but we left so late that the train had already departed, so instead of waiting for the next train, we drove safely down to the freeway where we had instant luck - a man on his way to Chayenne picked us up before we had walked a hundred yards. [our translation] (Cassady, 2007, p. 103)

Cassady lived a life on the edge. He was born, lived and died in a railroad, his drunken becoming was built with an autobiographical conscience of those who already knew themselves to be immortalized as a character in about ten narratives and poems (Lawlor, 2005) and interpreted his existence as a character walking between the boundaries of the lines railways as a metaphor for the limits of social conventions, which he learned to disobey.

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