

Nova Express The Nova Trilogy 3

In late summer 1953, as he returned to Mexico City after a seven-month expedition through the jungles of Ecuador, Colombia, and Peru, William Burroughs began a notebook of final reflections on his four years in Latin America. His first novel, *Junkie*, had just been published and he would soon be back in New York to meet Allen Ginsberg and together complete the manuscripts of what became *The Yage Letters* and *Queer*. Yet this notebook, the sole survivor from that period, reveals Burroughs not as a writer on the verge of success, but as a man staring down personal catastrophe and visions of looming cultural disaster. Losses that will not let go of him haunt Burroughs throughout the notebook: "Bits of it keep floating back to me like memories of a daytime nightmare." However, out of these dark reflections we see emerge vivid fragments of Burroughs' fiction and, even more tellingly, unique, primary evidence for the remarkable ways in which his early manuscripts evolved. Assembled in facsimile and transcribed by Geoffrey D. Smith, John M. Bennett, and Burroughs scholar Oliver Harris, the notebook forces us to change the way we see both Burroughs and his writing at a turning point in his literary biography.

'He felt a sudden deep pity for the finger joint that lay there on the dresser, a few drops of blood gathering around the white bone.' A deliberately severed finger, a junky's Christmas miracle and a Tangier con-artist, among others, feature in these hallucinogenic sketches and stories from the infamous Beat legend. Penguin Modern: fifty new books celebrating the pioneering spirit of the iconic Penguin Modern Classics series, with each one offering a concentrated hit of its contemporary, international flavour. Here are authors ranging from Kathy Acker to James Baldwin, Truman Capote to Stanislaw Lem and George Orwell to Shirley Jackson; essays radical and inspiring; poems moving and disturbing; stories surreal and fabulous; taking us from the deep South to modern Japan, New York's underground scene to the farthest reaches of outer space.

This definitive book on Burroughs' decades-long cut-up project and its relevance to the American twentieth century, including previously unpublished works. William S. Burroughs's *Nova Trilogy* (*The Soft Machine*, *Nova Express*, and *The Ticket That Exploded*) remains the best-known of his textual cut-up creations, but he committed more than a decade of his life to searching out multimedia for use in works of collage. By cutting up, folding in, and splicing together newspapers, magazines, letters, book reviews, classical literature, audio recordings, photographs, and films, Burroughs created an eclectic and wide-ranging countercultural archive. This collection includes previously unpublished work by Burroughs such as cut-ups of work written by his son, cut-ups of critical responses to his own work, collages on the Vietnam War and the Watergate scandal, excerpts from his dream journals, and some of the few diary entries that Burroughs wrote about his wife, Joan. *William S. Burroughs Cutting Up the Century* also features original essays, interviews, and discussions by established Burroughs scholars, respected artists, and people who encountered Burroughs. The essays consider Burroughs from a range of perspectives—literary studies, media studies, popular culture, gender studies, post-colonialism, history, and geography. "A landmark in scholarship." —Choice

Is it ever too late to rewrite your own story? **COURAGE** In 1950, teenager Anne flees Wattle Island for the big city, where she learns that establishing the life she's always dreamed of isn't as easy as she thought. When a secret she's been keeping is discovered, she has no choice but to retreat home and live a quiet life. But when tragedy strikes, establishing the Wattle Island book club is the only thing that offers her solace. **PASSION** In 2018, spirited librarian Grace has been writing bucket lists since she was a child, and is ticking off as many challenges as she can now that life has handed her a hefty dose of perspective. Heading to Wattle Island on one of her adventures, she is determined to uncover a long-held mystery surrounding the town's historic book club, unlocking a buried truth that has been trapped

between the dusty pages of secrecy for years. HOPE All too aware of how fragile life is, Anne and Grace must come together to help the residents of Wattle Island find the bravery to move beyond the trauma that tore the book club apart. Budding relationships offer new hope, along with a library project for the town's future – but it will take more than a few lively literary debates to break the silence and heal the past. Welcome to the Wattle Island Book Club, where some chapters may end, but others are just beginning...

The diabolical Nova Criminals now include the nightmarish characters of Sammy the Butcher, Iron Claws, Izzy the Push and the Brown Artist, and are poised to wreak untold destruction on the world with their new-found control. Only Inspector Lee of the Nova Police has any chance of stopping them, by dismantling the word and image machine before it's too late. The third book of Burroughs's linguistically prophetic 'cut-up' trilogy - following *The Soft Machine* and *The Ticket That Exploded* - *Nova Express* is a hilarious and Swiftian parody of bureaucracy and the frailty of the human animal.

"So many biographical works exist on the Beat Generation, which are of course important, but scholars tend to neglect the most fascinating aspects of their literary texts. "The Green Ghost" seeks to steer the study of Burroughs and the beats into a new direction entirely by viewing their work through the cultural prism of green cultural studies"--

William S. Burroughs *Cutting Up the Century* is the definitive book on Burroughs' overarching cut-up project and its relevance to the American twentieth century. Burroughs's Nova Trilogy (*The Soft Machine*, *Nova Express*, and *The Ticket That Exploded*) remains the best-known of his textual cut-up creations, but he committed more than a decade of his life to searching out multimedia for use in works of collage. By cutting up, folding in, and splicing together newspapers, magazines, letters, book reviews, classical literature, audio recordings, photographs, and films, Burroughs created an eclectic and wide-ranging countercultural archive. This collection includes previously unpublished work by Burroughs such as cut-ups of work written by his son, cut-ups of critical responses to his own work, collages on the Vietnam War and the Watergate scandal, excerpts from his dream journals, and some of the few diary entries that Burroughs wrote about his wife, Joan. *William S. Burroughs Cutting Up the Century* also features original essays, interviews, and discussions by established Burroughs scholars, respected artists, and people who encountered Burroughs. The essays consider Burroughs from a range of starting points—literary studies, media studies, popular culture, gender studies, post-colonialism, history, and geography. Ultimately, the collection situates Burroughs as a central artist and thinker of his time and considers his insights on political and social problems that have become even more dire in ours.

Set in Mexico City during the early 1950s, *Queer* follows William Lee's hopeless pursuit of desire from bar to bar in the American expatriate scene. As Lee breaks down, the trademark Burroughsian voice emerges, a maniacal mix of self-lacerating humor and the Ugly American at his ugliest. Originally written in 1952 but not published until 1985, *Queer* is an enigma—both an unflinching autobiographical self-portrait and a coruscatingly political novel, Burroughs' only realist love story and a montage of comic-grotesque fantasies that paved the way for his masterpiece, *Naked Lunch*. Edited from the original manuscripts and introduced by renowned Burroughs scholar Oliver Harris, *Queer* is a haunting tale of possession and exorcism, a key to the Burroughsian oeuvre, and a novel with a history of secrets.

William S. Burroughs's fiction and essays are legendary, but his influence on music's counterculture has been less well documented—until now. Examining how one of America's most controversial literary figures altered the destinies of many notable and varied musicians, *William S. Burroughs and the Cult of Rock 'n' Roll* reveals the transformations in music history that can be traced to Burroughs. A heroin addict and a gay man, Burroughs rose to notoriety outside the conventional literary world; his

masterpiece, *Naked Lunch*, was banned on the grounds of obscenity, but its nonlinear structure was just as daring as its content. Casey Rae brings to life Burroughs's parallel rise to fame among daring musicians of the 1960s, '70s, and '80s, when it became a rite of passage to hang out with the author or to experiment with his cut-up techniques for producing revolutionary lyrics (as the Beatles and Radiohead did). Whether they tell of him exploring the occult with David Bowie, providing Lou Reed with gritty depictions of street life, or counseling Patti Smith about coping with fame, the stories of Burroughs's backstage impact will transform the way you see America's cultural revolution—and the way you hear its music.

In *The Ticket That Exploded*, William S. Burroughs's grand cut-up trilogy, which began with *The Soft Machine* and continues through *Nova Express*, reaches its climax as Inspector Lee and the Nova Police engage the Nova Mob in a decisive battle for the planet.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (works not included). Pages: 23. Chapters: Books by William S. Burroughs, Essay collections by William S. Burroughs, Novels by William S. Burroughs, Short story collections by William S. Burroughs, *Ali's Smile: Naked Scientology*, *Naked Lunch*, *Junkie*, *The Black Rider*, *The Last Words of Dutch Schultz*, *The Soft Machine*, *And the Hippos Were Boiled in Their Tanks*, *Queer*, *Dead City Radio*, *Nova Express*, *The Nova Trilogy*, *Interzone*, *The Wild Boys*, *The Yage Letters*, *Cities of the Red Night*, *The Western Lands*, *The Electronic Revolution*, *Exterminator!*, *The Ticket That Exploded*, *My Education: A Book of Dreams*, *The "Priest" They Called Him*, *The Third Mind*, *Ah Pook Is Here*, *The Word Hoard*, *The Junky's Christmas*, *Last Words: The Final Journals of William S. Burroughs*, *The Adding Machine: Collected Essays*, *Dead Fingers Talk*, *Blade Runner*, *Tornado Alley*, *Port of Saints*, *The Cat Inside*, *The Place of Dead Roads*, *Ghost of Chance*, *The Job: Interviews with William S. Burroughs*, *The Burroughs File*. Excerpt: *Ali's Smile: Naked Scientology* is a collection of essays and a short story by American Beat writer William S. Burroughs (1914-97). First published in 1971 as the short story "Ali's Smile," the book eventually contained a group of previously published newspaper articles as well, all of which address Scientology. Burroughs had been interested in Scientology throughout the 1960s, believing that its methods might help combat a controlling society. He joined the Church of Scientology later in the decade. However, he became disenchanted with the authoritarian nature of the organization. In 1970 Burroughs had published a "considered statement" on Scientology's methods because he felt they were significant enough to warrant commentary. These pieces were later gathered together into *Ali's Smile: Naked Scientology*, which religious studies scholar Hugh... In *Naked Lunch*, William S. Burroughs revealed his genius. In *The Soft Machine* he begins an adventure that will take us even further into the dark recesses of his imagination, a region where nothing is sacred, nothing taboo. Continuing his ferocious verbal assault on hatred, hype, poverty, war, bureaucracy, and addiction in all its forms, Burroughs gives us a surreal space odyssey through the wounded galaxies in a book only he could create.

Junk is not, like alcohol or a weed, a means to increased enjoyment of life. Junk is not a kick. It is a way of life. In his debut novel, *Junky*, Burroughs fictionalized his experiences using and peddling heroin and other drugs in the 1950s into a work that

reads like a field report from the underworld of post-war America. The Burroughs-like protagonist of the novel, Bill Lee, see-saws between periods of addiction and rehab, using a panoply of substances including heroin, cocaine, marijuana, paregoric (a weak tincture of opium) and goof balls (barbiturate), amongst others. For this definitive edition, renowned Burroughs scholar Oliver Harris has gone back to archival typescripts to re-created the author's original text word by word. From the tenements of New York to the queer bars of New Orleans, *Junky* takes the reader into a world at once long-forgotten and still with us today. Burroughs's first novel is a cult classic and a critical part of his oeuvre.

The Wild Boys is a futuristic tale of global warfare in which a guerrilla gang of boys dedicated to freedom battles the organized armies of repressive police states. Making full use of his inimitable humor, wild imagination, and style, Burroughs creates a world that is as terrifying as it is fascinating.

A good old-fashioned shoot-out in the American West of the frontier days serves as the springboard for this hyperkinetic adventure in which gunslingers, led by Kim Carson, fight for galactic freedom. *The Place of Dead Roads* is the second novel in the trilogy with *Cities of the Red Night* and *The Western Lands*.

William S. Burroughs' experimental narratives, from the 1959 publication of *Naked Lunch* through the late trilogy of the 1980s, have provided readers with intriguing challenges and, for some, disheartening frustrations. Yet, these novels continue to generate new interest and inspire new insights among an increasing and evolving readership. This book addresses the unique characteristics of Burroughs' narrative style in order to discover strategies for engaging and navigating these demanding novels. Bolton advises, "Burroughs' subversive themes and randomizing techniques do not amount to unmitigated attacks on conventions, as many critics suggest, but constitute part of a careful strategy for effecting transformations in his readers".

Utilizing various poststructuralist theories, as well as recent theories in electronic literature and posthumanism, *Mosaic of Juxtaposition* examines the various strategies that Burroughs employs to challenge assumptions about textual interpretation and to redefine the relationship between reader and text.

Nova Express Grove/Atlantic, Inc.

After receiving a mysterious coded message, Zen Starling abandons his life of luxury and, with the help of sentient trains, goes in search of android Nova, who plans to reawaken the Railmaker.

The Nova Trilogy stands apart from *Naked Lunch* (and other works) because the trilogy, despite all appearances, is first and foremost about language. The structure and movement of the text is an experiment in the capabilities of language - not writing, story-telling or thinking, but of language itself, while also contemplating and exploring those capabilities thematically. Issues of control infiltrate shattered themes of communication, sex, death, self and other, and addiction, at the center of which lies a power struggle between language and its human hosts. ... *The Soft Machine*, *The Nova Express*, and *The Ticket That Exploded* represent one of the most profound statements on language, by language. The primary impediment to understanding the Nova Trilogy is the language of the text itself. Written using the cut-up technique, the reader is

presented with a strange and fragmented language. The Nova Trilogy must first and foremost be analysed on this basic, radical level, exploring the theoretical underpinnings of the text as a concatenation of words and phrases. This examination of the language and the literal text itself is required to properly decipher meaning and cohesion among the high non-sensical montages of seemingly arbitrary words and phrases. Until deciphered, the text can only be witnessed, accepted or rejected but never assimilated. This irreducible distance between reader and text allows the text an autonomy by which it can be its own mediator, controlling its hieroglyphic significance relatively unchallenged by extra textual content. Repetitions and juxtapositions mark time for this internal movement of the text: the literal procession of words and language. Repetition and juxtaposition of words and phrases generates a significance and signifying network unique to the language and text of the Nova Trilogy; this repetitious, generative process evolves synchronically, instigating a perpetual modifying and re-modifying of meaning. In constructing significance, the spatio-temporal management of the text is situated in Derrida's notion of the trace and supplement, and taken altogether, the progression of the text of the Nova Trilogy is explicitly constructed upon a chronotope (the procession or movement) of supplementarity.

Bill Lee, an addict-hustler, travels to Mexico and then Tangier in order to find easy access to drugs, and ends up in the Interzone, a bizarre fantasy world. A fascinating mix of autobiographical episodes and extraordinary Egyptian theology, Burroughs's final novel is poignant and melancholic. Blending war films and pornography, and referencing Kafka and Mailer, *The Western Lands* confirms his status as one of America's greatest writers. The final novel of the trilogy containing *Cities of the Red Night* and *The Place of Dead Roads*, this is a profound meditation on morality, loneliness, life and death.

From William Burroughs, cult author of 'Naked Lunch', the second title in his classic 'Cut-Up Trilogy'.

Interzone portrays the development of Burroughs's mature writing style by presenting a selection of pieces from the mid-1950s. His outrageous tone of voice represents the exorcism of four decades of oppressive sexual and social conditioning. Burroughs's close observations of humanity - its ugliness and ignorance - invites the reader to dispense with their traditional notions of decorum, and taste the world as he sees it.

"Sheer pleasure. . . . Wonderfully entertaining."--Chicago Sun-Times Acclaimed by Norman Mailer more than twenty years ago as "possibly the only American writer of genius," William S. Burroughs has produced a body of work unique in our time. In these scintillating essays, he writes wittily and wisely about himself, his interests, his influences, his friends and foes. He offers candid and not always flattering assessments of such diverse writers as Ernest Hemingway, F. Scott Fitzgerald, Joseph Conrad, Graham Greene, Jack Kerouac, Allen Ginsberg, Samuel Beckett, and Marcel Proust. He ruminates on science and the often

dubious paths into which it seems intent on leading us, whether into outer or inner space. He reviews his reviewers, explains his famous "cut-up" method, and discusses the role coincidence has played in his life and work. As satirist and parodist, William Burroughs has no peer, as these varied works, written over three decades, amply reveal.

The most ferociously political and prophetic book of Burroughs's "cut-up" trilogy, *Nova Express* fires the reader into a textual outer space the better to see our burning planet and the operations of the Nova Mob in all their ugliness. As the new edition demonstrates, the shortest of the three books was cut by Burroughs from an extraordinary wealth of typescripts to create a visionary demand to take back the world that has been stolen from us. Edited from the original manuscripts by renowned Burroughs scholar Oliver Harris, this revised edition incorporates an introduction and appendices of never before seen materials.

Set in Mexico City during the early fifties, the story follows William Lee from bar to bar in the American expatriate scene as he pursues a young man named Allerton.

In *The Ticket That Exploded*, William S. Burroughs's grand "cut-up" trilogy that starts with *The Soft Machine* and continues through *Nova Express* reaches its climax as inspector Lee and the Nova Police engage the Nova Mob in a decisive battle for the planet. Only Burroughs could make such a nightmare vision of scientists and combat troops, of ad men and con men whose deceitful language has spread like an incurable disease be at once so frightening and so enthralling.

Hard times bring out the greatness in men, and those who give all are changed forever. When James got stuck with dockyard duty while Ben and Stella went planetside, he never thought it would be the last time he'd see his older brother and sister. But shortly after they leave, a Hameji battle fleet invades the star system, turning it into a deadly war zone. As James flees with his father on the family starship, he can only look on as the Hameji reduce the planet to molten slag. But Ben and Stella are not dead. When James learns that they've been captured and enslaved, he vows to save them, no matter the cost. James isn't a warrior. He's never killed a man before, and doesn't know if he could. But if that's what it takes to save his brother and sister, he'll become whatever he needs to be—even if there's no going back.

Shift Linguals traces a history of the cut-up method, the experimental writing practice discovered by Brion Gysin and made famous by Beat author William S. Burroughs. From the groundbreaking works of Dada and Surrealism that paved the way for Burroughs's breakthrough, through the countercultural explosion of the 1960s, *Shift Linguals* explores the evolution of the cut-ups within the theoretical frameworks of postmodernism and the avant-garde to arrive at the present and the digital age. Some 50 years on from the first discovery of the cut-ups in 1959, it is only now that we are truly able to observe the method's impact, not only on literature, but on music and culture in a broader sense. The result of over nine years of research, this study represents the first sustained and detailed analysis of the cut-ups as a narrative form. With explorations of the works of Burroughs, Gysin, Kathy Acker, and John Giorno, it also contains the first critical writing on the works of Claude P(ri)lieu and Carl Weissner in English, as well as the first in-depth discussion of the writing of Stewart Home to date."

The *Soft Machine* introduced us to the conditions of a universe where endemic lusts of

the mind and body pray upon men, hook them, and turn them into beasts. Nova Express takes William S. Burroughs's nightmarish futuristic tale one step further. The diabolical Nova Criminals—Sammy The Butcher, Green Tony, Iron Claws, The Brown Artist, Jacky Blue Note, Izzy The Push, to name only a few—have gained control and plan on wreaking untold destruction. It's up to Inspector Lee of the Nova Police to attack and dismantle the word and imagery machine of these "control addicts" before it's too late. This surrealist novel is part sci-fi, part Swiftian parody, and always pure Burroughs.

In this pioneering study, Robin Lydenberg focuses upon the stylistic accomplishments of this controversial and experimental writer. In doing so, she skillfully demonstrates that the ideas we now recognize as characteristic of post-structuralism and deconstruction were being developed independently by Burroughs long ago.

While young men wage war against an evil empire of zealous mutants, the population of this modern inferno is afflicted with the epidemic of a radioactive virus. An opium-infused apocalyptic vision from the legendary author of *Naked Lunch* is the first of the trilogy with *The Places of the Dead Roads* and his final novel, *The Western Plains*. *Butterfly Stories* follows a dizzying cradle-to-grave hunt for love that takes the narrator from the comfortable confines of suburban America to the killing fields of Cambodia, where he falls in love with Vanna, a prostitute from Phnom Penh. Here, Vollmann's gritty style perfectly serves his examination of sex, violence, and corruption.

A man, dispirited by ageing, endeavours to steal a younger man's face; a doctor yearns for a virus that might eliminate his discomfort by turning everyone else into doubles of himself; a Colonel lays out the precepts of the life of DE (Do Easy); conspirators posthumously succeed in blowing up a train full of nerve gas; a mandrill known as the Purple Better One runs for the presidency with brutal results; and the world drifts towards apocalypses of violence, climate and plague. The hallucinatory landscape of William Burroughs' compellingly bizarre, fragmented novel is constantly shifting, something sinister always just beneath the surface.

"Almost indecently readable . . . captures [Burroughs's] destructive energy, his ferocious pessimism, and the renegade brilliance of his style."—Vogue With a new preface as well as a final chapter on William S. Burroughs's last years, the acclaimed *Literary Outlaw* is the only existing full biography of an extraordinary figure. Anarchist, heroin addict, alcoholic, and brilliant writer, Burroughs was the patron saint of the Beats. His avant-garde masterpiece *Naked Lunch* shook up the literary world with its graphic descriptions of drug abuse and illicit sex—and resulted in a landmark Supreme Court ruling on obscenity. Burroughs continued to revolutionize literature with novels like *The Soft Machine* and to shock with the events in his life, such as the accidental shooting of his wife, which haunted him until his death. Ted Morgan captures the man, his work, and his friends—Allen Ginsberg and Paul Bowles among them—in this riveting story of an iconoclast. *Last Words: The Final Journals of William S. Burroughs* is the most intimate book ever written by William S. Burroughs, author of *Naked Lunch* and one of the most

celebrated literary outlaws of our time. Laid out as diary entries of the last nine months of Burroughs's life, *Last Words* spans the realms of cultural criticism, personal memoir, and fiction. Classic Burroughs concerns -- literature, U.S. drug policy, the state of humanity, his love for his cats -- permeate the book. Most significantly, *Last Words* contains some of the most personal work Burroughs has ever written, a final reckoning with his life and regrets, and his reflections on the deaths of his friends Allen Ginsberg and Timothy Leary. It is a poignant portrait of the man, his life, and his creative process -- one that never quit, not even in the shadow of death.

This project examines the function of the cut-up method in William S Burroughs's Nova trilogy (*The Soft Machine*, *The Ticket That Exploded*, *Nova Express*). Through a textual analysis of each novel, I track the evolution of Burroughs's conception of the cut-up method as a revolutionary weapon, and ultimately find that Burroughs is skeptical about the actual potential for the cut-up method to bring about a paradigm shift.

With the publication of *Naked Lunch* in 1959, William Burroughs abruptly brought international letters into the postmodern age. Beginning with his very early writing (including a chapter from his and Jack Kerouac's never-before-seen collaborative novel), *Word Virus* follows the arc of Burroughs's remarkable career, from his darkly hilarious "routines" to the experimental cut-up novels to *Cities of the Red Night* and *The Cat Inside*. Beautifully edited and complemented by James Grauerholz's illuminating biographical essays, *Word Virus* charts Burroughs's major themes and places the work in the context of the life. It is an excellent tool for the scholar and a delight for the general reader. Throughout a career that spanned half of the twentieth century, William S. Burroughs managed continually to be a visionary among writers. When he died in 1997, the world of letters lost its most elegant outsider.

[Copyright: 7bcba13cfc0f039dc7509160c388c0c8](https://www.digipres.com/7bcba13cfc0f039dc7509160c388c0c8)