

The Ticket That Exploded Nova Trilogy 2 William S Burroughs

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[Sound Recording Technology and American Literature](#) HarperCollins UK

Short writings.

[Word Cultures](#) Viking

"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 Adding Machine](#) Indiana University Press

[Cutting Up the Century](#) / Oliver Harris -- The Nova Convention : Celebrating the Burroughs of Downtown New York / Kristen Galvin --

[Mutable Forms : The Proto-Ecology of the William Burroughs' Early Cut-Ups](#) / Chad Weidner

[The Third Mind](#) Calder Publications Limited

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.

[Counterfeit Culture](#) Holt Paperbacks

"The Soft Machine is Burroughs' original cut-up novel, first in an experimental trilogy that includes *Nova Express* and *The Ticket That Exploded*. A surreal space-age odyssey and a total assault on the powers that turn humans into machines, the book draws the reader into an unmappable textual space where nothing is true and everything is permitted"--Back cover.

Recognition Random House Trade

A provocative intensely personal novel interweaves a world of vivid and visionary dreams into a direct and powerful force in human life

Queer Grove Press

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

[My Education](#) Grove/Atlantic, Inc.

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 Twentieth-Century American Fiction Handbook](#) Penguin Group USA

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 nigh 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.

[The Ticket That Exploded](#) University of Illinois Press

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.

[The Place of Dead Roads](#) Grove/Atlantic, Inc.

This interdisciplinary collection of essays advances the study of anagnorisis (« recognition »), a quintessential concept in Aristotelian poetics. This book explores narrative structure and epistemology by examining how anagnorisis works in narrative fiction, music, and film. Contributors hail from the fields of cinema; opera; religion; medieval and modern English, German, and French literatures; comparative literature; and Indian (Sanskrit) and Islamic (Arabic) literatures, both classical and modern.

[Exterminator!](#) Grove/Atlantic, Inc.

Explores the possibility of writing epic in an age of alternative facts.

[And the Hippos Were Boiled in Their Tanks](#) Grove/Atlantic, Inc.

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.

[The Soft Machine](#) Indiana University Press

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.

[William S. Burroughs Cutting Up the Century](#) Arcade Publishing

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.

[Naked Lunch](#) Macmillan

A fantastical film script of the notorious gangster's final twenty-four hours of hallucinations presents Schultz's two thousand last words spoken-acted against a background of the Palace Chop House, the hospital, and period stills

[The Adding Machine](#) Grove/Atlantic, Inc.

A good old-fashion 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*.

[The Ticket That Exploded](#) The Ticket That Exploded

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.

[Nova Express](#) Cambridge University Press

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.

[The Western Lands](#) Grove Press

In the summer of 1944, a shocking murder rocked the fledgling Beats. William S. Burroughs and Jack Kerouac, both still unknown, were inspired by the crime to collaborate on a novel, a hard-boiled tale of bohemian New York during World War II, full of drugs and art, obsession and brutality, with scenes and characters drawn from their own lives. Finally published after more than sixty years, this is a captivating read, and incomparable literary artifact, and a window into the lives and art of two of the twentieth century' s most influential writers.