NOTES AND REFERENCES


4. Ibid, (P.99)


13. Ibid, (P. 15)


The Ticket That Exploded is another thesis novel which includes its own book of exercises for the reader to help himself break out of the control system which lives his life for him. "The Ticket That Exploded is also a scalding commentary on the dehumanizing effects of autosuggestive communication techniques upon modern society." The book begins with the confession of a character presumably the author himself who says: in the first person:

"I am reading a science fiction book called the Ticket That Exploded. The story is close enough to what is going on here so now and again I make myself believe that this ward room is just a scene in an old book far away and long ago... everything is coming apart like rotten undersets... but the show goes on... love... romance... stories that rip your heart out and eat it."
Indirectly, the passage tries to reveal those facts of the society that are "necessarily brutal, obscene and disgusting," according to Burroughs. Apart from the sense of revelation, he adopts the satirical tone that renders his works the most vicious of allegorical satires. All his satires are directed toward the men addicted to pleasure or power in innumerable forms taking over those men interested and submissive to fulfill their desires. Burroughs describes this action as "algebra of need". The formula of the 'algebra of the need' is the cause of the explosion of the ticket — the body, the machine. In other words, the explosion of the ticket seems to be the symbolic interpretation of the destruction of the body which is addicted to various control agencies and invaded by viruses.

In *The Ticket That Exploded*, the explicitly dominant theme is mind control through language. Therefore, Burroughs, in the second novel of the trilogy has made an extensive use of cut-ups and developed the Nova Mythology to a greater length than in *Soft Machine*. *The Ticket That Exploded* — though not free from the grotesque comedy, is a novel that ends optimistically by alternating between the technical gibberish and poetic hallucination. In *The Ticket That Exploded*, Burroughs exhibits a technical control that is not attained in the previous novel. Obviously, the cut-ups have become
relevant due to its meaningful nature and has helped to enhance the Nova Mythology along with its strong narrative plot. But it does not mean that the previous novel \textit{The Soft Machine} has no significance at all. \textit{The Ticket That Exploded} evolves from \textit{The Soft Machine} and contains much of the same materials, but creates its own fictional world through different thematic emphasis. Whereas \textit{The Soft Machine} concentrates on an analysis of past control of mankind through sexuality, \textit{The Ticket That Exploded} concentrates on mind control in the present through word and image systems. The theme of mind control is associated primarily with imagery of machinery, technology, science and space travel. This technological and scientific imagery includes the description of the films and the scripts, metamorphosed creatures, tape-recorder and the tape, planets, space-travel, radio, laboratory, operations, viruses, addiction and morphine, and such others.

Character-images associated with the language control machine are the Nova Mob, Bradly and lykin-the twin astronauts, and film producer and his sycophant, and the old doctor. The association of the Nova Police is with "dismantling the machine." In addition to it are the partisans, combat troops, inspector-J.Lee, technicians, etc. Moroccan characters-Hassen I Sabbath
and Arab street boys — are associated with liberation from word and image control and are linked to space travel fantasies. Imagery of Moroccan landscape (mountains, blue sky, wind, mist) is linked to the liberation imagery of the Nova Police (flutes, silence disintegration) and sometimes to the power-imagery of Minne — the hot desert place. For Burroughs, the body is associated with time and the mind with space, so the mind control theme dictates futuristic space travel imagery in The Ticket That Exploded. The sexual imagery has not been much emphasized in it though the venusian sexual images are occasionally present. The other images used in The Ticket That Exploded are the amusement park, Garden of Delights, in order to create outer space fantasies. Brief narratives and a few extensive cut-up collages are devoted to the sexual theme. The prominent characters associated with the sexual theme are Bradly as travel victim and the predatory seducers, Johnny Yen and the Orchid-Girls.5

In the Ticket That Exploded, Burroughs focuses on mind control than on the subordinate themes of sex, power or drugs. That is why the cut-ups have become more important in the second novel which develops the Nova Myth and the theme of revolt becomes the more positive than the Theme of Liberation. It is said in The Ticket That Exploded;
"We intend to break the birth-death cycle. As you know inoculation is the weapon of choice against virus and inoculation can be effected through exposure . . ."6

(Tx. P.10)

The plot of the Nova Mob and the Nova Police is narrated in The Ticket That Exploded with a particular emphasis on the Venusian Plot. Burroughs calls it 'Operation Other Half' which means the 'Word' is the controller of sexuality or the ticket (the body).

"The Venusian invasion was known as 'Operation Other Half', that is a parasitic invasion of the sexual area taking advantage, as all invasion plans must, of an already existing f*cked up situation."7

(Tx. P.31)

The double virus invasion is indicated from 'Operation Other Half':
"There were at least two parasites one sexual the
other cerebral working toge-
ther the way parasites will."

(P.144)

so, the concept of dual-thinking is responsible for
arresting the minds which make it impossible to change
the reality. Burroughs is strictly against this concept
and does not believe in the westernized structure of
language ie; either or thinking. He asserts that it's not
an accurate thinking as the two opposites can never
become one despite the desire for unity except for
aggravating the conflicts. The duality of One Half over
another gives rise to the conflict and behind this lies
the Nova Plot:

"The basic nova technique
is very simple: Always
create as many insoluble
conflicts as possible and
always aggravate existing
conflicts — This is done by
dumping on the same
planet life forms with
incompatible conditions of
existence — There is, of
course, nothing "wrong" about any given life form since "wrong" only has reference to conflicts with other life forms — The point is these life forms should be on the same planet — Their conditions of life are basically incompatible in present time form, to create and aggravate the conflicts that lead to the explosion of a planet, that is to nova — 9

(Tx. Pp. 54-55)

Ciardi notes, "Only after the first shock does one realize that what Burroughs is writing about is not only the destruction of depraved men by their drug lust, but the destruction of all men by their consuming addictions, whether the addiction be drugs or ever-righteous propriety or sixteen year old girls." 10

Both the novels — The Ticket That Exploded and Nova Express reveal the plot situation and explore the Nova Mob’s exploitation of media. Here addiction to language is investigated. As Stephen Koch argues,

"The 'moralist' in Burroughs addresses himself to . . . The freedom or bondage of consciousness insofar as consciousness is a function of language . . . ."
Burroughs' ideology - the theme explicitly developed in *Nova Express*, his least impressive book so far, is based on an image of consciousness as an organism, gripped by the tropisms of need. Consciousness is addicted - it is here the drug metaphor (sic) enters - to what sustains it and gives it definition; in particular it is addicted to the word, the structures of language that define meaning and thus reality itself. The linguistic formulas that fill our lives, he assumes, have hardened into independent, imprisoning realities. 11

The whole plot of *The Ticket That Exploded* is more expanded and developed one than the plots of earlier novels. The plot is not much different from the one in *Soft Machine* but has been portrayed as a reality film in *The Ticket That Exploded*. In other words, *The Soft Machine* can be called the plot-script and *The Ticket That Exploded* - a film - the reality film. On the screen are seen the Nova Police - the resisters aggressively destroying all sorts of control, habits etc. In *The Ticket That Exploded*, the central theme that
Recurs is word and image control which can be destroyed by the cut-up weapon. But beyond this destruction, waits the new vision which proves that the existing reality was nothing more than an illusion: Maya — "

"What is word? — Maya — Maya — Illusion — Rub out the word and the image track goes with it."12

Hence, Burroughs can play with the words and at the same time create many new realities out of juxtaposition of words. Therefore, every reality can be transformed into a new reality. Again, the author's message is that one should not use the conventional syntax but use the words through the expansion of consciousness.

On the contrary, when we read that like morphine, the Nova Police act and go, it means they only provided a model of resistance and autonomy for others. The nova police is not seen to act and perform so as to establish and set up a new world according to the one principle — the truth — as propagated by Burroughs.

Only Burroughs' technique of random juxtaposition of words and image exist in his works producing silence enabling the disappearance of all the forms and characters. The final routine "silence to say goodbye" illustrates
the same, where Burroughs again succeeds to use the
language as a code i.e., silence for Goodbye.

However, Burroughs has successfully propagated
one or the other resistance to language. He seems to
be a lover of peace but when he does not find himself
to be so, he rages against the restless world saying
that talkative can never keep quiet or silent for a
while because there's a virus organism within them
forcing to talk. They fail due to that organism.

In The Ticket That Exploded, various interpreta-
tions can be made with the Nova Mythology at the centre.
Innumerable nova conflicts are depicted revolving
around the basic metaphor. Each and every additional
reading of this novel gives new sense and informations,
elaborations multiplying in number. It has been rightly
remarked, "The novel is thus a form open to endless
elaboration; its present text is but an arbitrary
fragment that can be altered in subsequent editions."

The means of multiplied elaborations is
Burroughs' technique. He has used it to break down the
conventional nature and structure of the language. He
suggests the use of his innovative technique — the source
of liberating oneself from the bondage of language.
It is maintained that the language is a subordinate aspect
to all other fields of life and hence all aspects of
culture can be identified linguistically and symbolically
having the same structure as language. That makes obvious
that Burroughs not only attacks the conventionality of the
language but also the bourgeois form of the society.
He holds such principles and concepts as real
and natural which are not in fact so. Through his novels
he is struggling hard to propagate such techniques as
to change the bourgeois notions of the society and
the language and thus change their consciousness also.
He further holds the view that salvation lies in turning
off the machine (the ticket) and exploding the lie
(the ticket again). Burroughs (who exploded his own ticket
years ago) is concerned with the impact of mass media
resulting in the technique innovated by him.

By and large, it is found that Burroughs has
only investigated and innovated the nova technique to
avoid the various control systems. In the bibliography, the
Nova-plot has been developed but at the end, the readers
fail to conclude whether the victims (people) will
escape and get rid of the control by the Nova-Mob. Most
of the work of the author only trace the situation, even
events and causes but not the fruitful result. Since
all his works are inter-linked and in a continuous form
we may have to look forward for his next novel to analyse
the futuristic result of the nova-plot. Burroughs himself remarks in an interview with Gerard Malanga, "all my books are one book, it's just a continual book."14

Perhaps to achieve the result and conclusion, we'll have to wait for his last work as well as for the future to use the nova-technique. At present, it remains a mysterious problem which needs the interest and attention of the future generations to study. In fact, the trilogy has succeeded in portraying the past and the present, but failed to predict the future.
NOTES AND REFERENCES


7. Ibid., (P.51)

8. Ibid., (P.144)

9. Ibid., (Pp. 54-55)


12. William Burroughs - The Ticket That Exploded, Grove Press, N.York, '67 (P.143)


14. Ibid., (P.73)
CHAPTER V

NOVA EXPRESS AND THE NARCOTICS

Nova Express - The final version of Burroughs' experimental trilogy is regarded as a great responsible book consistent with the avowed moral intentions of its simplified and condensed structure. Nova Express makes use of the same montage technique along with the further improved and reformed genre. It's quite different from Naked Lunch especially in the episodes being found in sequence. Nova Express is Burroughs' another book having soporific effect through the pure junk or narcotics. As he says in Nova Express (P.14):

"The purpose of my writing is to expose and arrest nova criminals. In Naked Lunch, Soft Machine and Nova Express I show who they are and what they are doing and what they will do if they are not arrested."

The book - Nova Express is a cutup of many writers like Joyce, Shakespeare, Rimbaud, Jack Kerouac, Kafka, Eliot. Among his favourites are Joseph Conrad,
Gertwude Stein, Richard Hughes and Graham Green. But Burroughs has also used an extension of the cub-up method i.e., the fold-in method. This technique, according to Burroughs, is useful to some writers only in case of experimentation and not argument. He adds to it that he is primarily concerned with the question of survival — with nova conspiracies, nova criminals and nova police in *Ticket That Exploded* whereas in *Nova-Express* reference is to an exploding planet. A new mythology is possible in the space-age where we will again have heroes and villains with respect to intentions toward this planet —

Burroughs explains his fold-in method thus:

A page of text — my own or someone else’s is folded down the middle and placed on another page — The composite text is then read across half one text and half the other — the fold-in method extends to writing the flashback used in films, enabling the writer to move backward and forward on his time track— For example I take page one and fold it into page one hundred — I insert the resulting composite as page ten — when the reader reads page ten he is flashing forward in time to page one hundred and
back in time to page one — the de'ja'vu phenomenon can so be produced to order — This method is of course used in music, where we are continually moved backward and forward on the time track by repetition and rearrangements of musical themes —

In using the fold-in method I edit, delete and rearrange as in any other method of composition — I have frequently had the experience of writing some pages of straight narrative text which were then folded in with other pages and found that the fold-ins were clearer and more comprehensible than the original texts — perfectly clear narrative prose can be produced using the fold-in method — best results are usually obtained by placing pages dealing with similar subjects in juxtaposition — (2)

In Nova Express, the cut-up is a weapon employed by the partisans against the Nova Mob — gangsters intent on blowing up the planet which they have run throughout as a racket. The 'nova mob' is the symbol of a tyrannical society that flourishes on the destruction of its citizens' independence and integrity.
Nova Express is a fantasy. It is a kind of satirical science fiction portraying a cosmic war, in which are involved death dwarfs, the Nova Mob, Uranian Willy — the Heavy Metal Kid, the Insect people of Mirum, the Crab Nebula, the Thermodynamic Pain and Energy Bank, the Venussians, the Ugly Spirit Spinal Fluid, etc. Such are the creatures that people this story as characters. Their interactions do not have human interest. The whole invasion of the planet looks like a chemical or a biological warfare. He has constructed here a science fiction fantasy, wherein on a literal level, it is seen that the earth and its human inhabitants have been taken over by the Nova Mob, which is an assortment of extraterrestrial, non-three dimensional entities, who somewhat like metaphysical viruses, live parasitically on the reality of other organisms. These evil creatures are, we learn, in Nova Express, "sucking all the flavor out of food, the pleasure out of sex precisely creating the low pressure area that leads to Nova. So they move across the wounded galaxies always a few light years ahead of the Nova Heat."

Nova is the destruction of a planet, an inevitable action taken by the Nova Mob to destroy any evidence of their activity and thus to escape detection by the Nova Police and prosecution in the Biologic Courts.
In the novel, exploitation of the earth reaches such proportions that the Nova Police have been alerted. They attempt to thwart the Nova Mob without alarming them that they will destroy the planet in trying to make what escape they can. The most direct form of nova control, control that enables the Nova Mob to carry on its parasitic activity with impunity, is thought control of the human population achieved through control of the mass communications media; and as we are told: the basic nova technique is very simple: always create as many insoluble (human) conflicts as possible and always aggravate existing conflicts. This has undertones of satire on the international situation. At any given point of time in the history of the world there are powers and superpowers who aggravate the existing conflicts and create many new insoluble conflicts. Burroughs observation about the Nova technique of keeping the people in tension is not confined to the situation in the novel. It has a wider applicability in modern power-game international situation — be it West Asia, Iran, Iraq Afghanistan and such other theatres of conflict, potential or real.

The plan for the total destruction of earth is considered categorically irreversible by its originators. "All boards, syndicates and governments," are the powers of the earth who constitute its originators.
Through the person of Hassan I Sabbah, Burroughs urges these powers to give back what they have plundered before it is too late, even for them; for now it is no longer a plan; destruction shall be the inevitable outcome of their addition to evil.

Hassan has refused and the alternative is total exposure: "wise-up the marks", the long suffering people of earth. He will show us what is and what shall be. Nova Express is very much like the scenario of a battle with the various bizarre characters jerking in and out of the set, flashing all kinds of lurid messages in junkie code, the whole scene blazing in images of death and destruction, merged with drugged states, hallucinations, queer dreams, images of faced, vomiting, etc. According to one of the publishers, Nova Express is a "manifesto of the war against Hell" and "A fantasy about an interplanetary cops and robbers game." This, on the other hand is a metaphor for the cold war.

Throughout his work, the idea of dope (or any other vice) as a malevolent power which can move in on you recurs on an increasing scale until in Nova Express, it is a matter of cosmic take-over. Indeed it might be said the dope is the central or controlling metaphor around which are built the various images of addicts, smugglers, criminals, sex hungry folks and so on. Since the metaphor pervades the entire story it assumes
allorical proportions. From the semi-hoodum underworld of drug-trafficking which *Junkie* describes, Burroughs goes on to a war of the world. In this war of the worlds, people do not destroy themselves but are taken over by the external element i.e., the evil forces invading from another planet. In a way it is a war between the inherent good on this earth and evil forces from outside.

In *Nova Express*, the evil consists of agents planted by other galaxies to foment chaos on earth; later the source is a virus from Venus.

A good illustration of Burroughs' presentation called "Shift Coordinate Points" occurs in *Nova Express*. It is an account of the struggle between different galactic forces for control of earth and the universe. K9 is William Lee, the agent who detects and tracks down other hostile and threatening figures like the Subliminal Kid, Sammy the Butcher, and Izzy the Push, all of whom occupy drug addicts and work through their bodies:

K9 was in combat with the alien mind screen—magnetic claws feeling for virus punch cards—pulling him into vertiginous spins—
"Back-stay out of these clans —
Shift Coordinate Points" — By Town
Hall Square lone stop for the red
light — A boy stood in front of the
hot dog stand and blew water from
his face — Pieces of grey vapor
drifted back across wine gas and
brown hair as hotel faded photo
showed a brass bed — Unknown mornings
blew rain in cobwebs — summer evenings
feel to a room with rose wall-paper —
Iron mesas lit by a pink volcano — Snow
slopes under the Northern shirt —
unknown street stirring sick dawn
whispers of junk — Flutes of Ramadan
in the distance — St. Louis lights wet
cobblestones of future life — fell
through wrinal and the bicycle races —
On the bar wall the clock hands — My
death across his face faded through the
soccer scores — Smell of dust on the surplus
army blankets — Stiff jeans against one
wall — And Kiki went away like a cat —
Some clear shirt and walked out — He is
gone through unknown morning below — "No
good — No bueno — Hustling myself —"
Such wisdom in gusts.
moved back into the combat area — standing now in the Chinese youth sent the resistance message jolting clicking tilting through the pinball machine — Enemy plans exploded in a burst of rapid calculations Clicking in punch cards of redirected orders — Crackling shortwave static — SLEEP SLEEP SLEEP — sound of thinking metal —

"Calling partisans of all nations —

Word falling — Photo falling — Break through in Grey Room — Pinball led streets — free doorways — Shift Coordinate points — "777

This illustrates Burroughs' as a factualist whose imagination is haunted by a sense of alien demons dedicated to usurpation, dissolution and death.

Burroughs terms this example an "association block" having the notion of juxtaposition.

A later reincarnation of the character Inspector J. Lee of the Nova Police, in explaining the technique used by the Nova Mob to control subject populations, notes in Nova Express that "The basic law of
association and conditioning is known to college students even in America: Any object, feeling, odor, sound or image in juxtaposition with any other object, feeling, odor or image will be associated with it.\(^8\)

It is because of this that Burroughs warns, "Naked Lunch demands silence from the reader otherwise he is taking his own pulse."\(^9\) The juxtaposition of images must be independently allowed to work unobtrusively within the reader. Only then he will be "creating the work himself." In view of the same, Marshall McLuhan states, "Burroughs is unique only in that he is attempting to reproduce in prose what we accommodate everyday as a commonplace aspect of life in the electric age."\(^10\)

Burroughs attempts to establish continuity by means of association. A person having 20 years' experience of drug addiction possesses an extremely acute sense of the subliminal forces of the mind. It this sense is added to his thorough awareness of contemporary psychology, then the image associations may make a stronger effect on the reader than conventional language having grammatically arranged word-patterns. For instance, Technicians of the Nova Police learn "to think and write in association blocks ... to read newspapers and magazines for juxtaposition statistics rather than alleged content."\(^11\) The prose is liberated
not only from conventionally syntax but also from meaning and comprehensibility. Occasionally, the juxtapositions flash with a verbal or imagistic energy rather like heat lightning during a dry hot spell. Frank Kermode limits the success even more: "Admirers of William Burroughs' *Nova Express* admit that the randomness of the composition pays off only when the text looks as if it had been composed straightforwardly with calculated inspiration. Burroughs, at this stage enamoured with his techniques, forgoes the discrimination which might allow communication." In *Nova Express*, Burroughs uses language which is full of coarse humour and parody. These elements help to maintain a distance between the conscious mind and suppressed painful emotions. The pose of honesty and forthrightness conceals various distancing devices.

"Burroughs' ideology or the theme is explicitly developed which is based on an image of consciousness in bondage to the organism; of consciousness as an organism gripped by the tropisms of need. Consciousness is addicted to the word, the structures of language that define meaning and thus reality itself." This also reminds us of drug metaphor.

In *Nova Express*, the habit is represented as a "criminal" that takes up residence in a "host" that is,
a junky. The junky regulates this criminal through drugs — specifically morphine. Allegorically, morphine acts as a policeman that operates constantly to regulate the criminal. Burroughs calls this agency the 'morphine police' or 'Narcotics Police'. They do not of course, work to rid the host of his "criminal" habit. They are parasitic, purporting to deal with the criminal, but needing his presence for their own existence. They tend to perpetuate the habit. The junky collaborates in order to "protect the disease". Hence, Burroughs' Nova Express is composed out of warning scenes, conveying the message — "To speak is to lie — To lie is to collaborate ... ."

Burroughs does not specifically mentions the origins of the evil but imparts the cumulative message to be alert from the various controls on freedom and the world ruled by robot forces. The operation of the robots also depend on the human-beings and hence the operators are controlled by the machines (the basic metaphor used by Burroughs).

Nova Express is a very concise and comprehensive composition formed out of selected eight routines are arranged and further subdivided by subtitles. For the first time, Burroughs has arranged them in a sequence and has developed the nova myth clearly. Nova Express
is not only self-explanatory but also the final version of the central myth—the Nova Mythology. It attempts to explain the mythology and the other references like apomorphine, Reich's Orgone Theory, Hubbard's Scientology, theory of junk, sense withdrawal, etc. In fact, the Nova Mythology basically talks of the Nova Conflict in which are involved the Nova criminals and the Nova Police. Burroughs proceeds further to term this as 'cosmic-conflict' between the Nova Mob and the Nova Police and as such the dominating metaphor. This analyses the concept of body and mind control against which Burroughs wants us to withdraw ourselves. The central myth i.e.; the Nova Myth represents the canny world of the narcotics or junk and the addiction. Nova Express has become the expository novel because it tries to reveal more than what is in Naked Lunch. In this novel, we get the clear-cut explanation of the canny world from different angles through various characters, for instance, Unanian Willy (the reformed addict), Inspector Lee (the observer who exposes the truth), Hassan-i-Sabbah (the prophet whose vision comes from drug and linguistic experiments) & the addict hustler. We already know that Burroughs himself has been a drug addict who later underwent psychoanalysis and composed the famous autobiographical work—Naked Lunch. This is enough to state that all the roles of the above mentioned characters
were played by Burroughs in his own real life. "The implication is, of course, that the self is the source of all mythologies, that the cosmic is personal, history is fiction, life is art, autobiography is legend."\(^{15}\) (J. Skerl, p. 56)

In *Nova Express*, Burroughs revolves around the carny world of the narcotics and seems to be obsessed with the idea of being controlled by either external or internal sources. In other words, he tries to distinguish between the good and evil — the two opposite sides of one conflict.

The narration of the story is broken up into several sections which Burroughs prefers to call 'routines'. Each routine describes an episode, an action or one theatre of the war of invasion. Each of the episodes is presented in long stretches of cut-up or montage technique which obscures rather than classifies the sequence of events. For example we come across long passages of the kind given below.

So many years — that image — got up
and fixed in the sick down — No me
hagas caso — Again he touched like
that — smell of dust — The tears
gathered — in Mexico — again he touched —
Codeine Pills powdered out into the cold spring air — cigarette holes in the vast Thing Police — could give no information other than wind identity foiling out — dwindling — "Mr Martin" couldn't reach is all — Bread knife in the heart — shadow turned off the hights and water — we interest in empty walls — I look anywhere — No good — Falling in the dark mutinous door — Dead hand stretching zero — Five times of dust we made it all the living and the dead — — — — — — *16.

Passages of this kind are stylistically reminiscent of interior monologues used by Woolf and James Joyce. But while the interior monologues classify or support main narrative element, Burroughs' passage only add to the tantalizing obscurity of the narrative.

But fortunately the stretches of such obscure passages are interspersed with same first person narration. In fact the first person narration is central to this novel although volumewise the other narration techniques dominate. The first person narrative stretches are in cause and effect sequence where events are presented in a linear and temporal sequence. While they narrate the story in a same method, they also serve
on elucidatory function throwing valuable light on other-wise obscure passages clouded in experimental narrative techniques.

Each of the routines in Nova Express is significant in their respective fields, describing the universal Nova conflict. In the first routine, we come to know that the total resistance against the Nova Mob is possible only through apomorphine and silence. But the possibility of the entire Mob's arrest increases due to Nova Police whom the narrator describes as the heat closing in and the marks wising up.

The arresting of the Nova Criminals follows in the second routine. It seems the concept of time travel also emerges here: Agent K-9 is transported in time to the past – St. Louis & Dr. Benway. Benway is involved in one of his infamous experiments and explains why junk is blue rather than green. He is intersected by the Nova Police, a force in the present. In silence, the past, present and future merge into one moment; and when the Nova Police arrest Nova Criminals of one time, the criminals of all times are affected.

The next routine reveals that apomorphine is "no word and no image," and "anti-virus." A technician who is interrogated by the Nova Policeman metamorphizes
into Dr. Benway and then into a Death Dwarf. The criminals are under the impression that the police will never get the formula to disintegrate them; the nova formulas cannot be broken, that the process is irreversible once set in motion." The sub-section "Shift coordinate Points" clearly explains the mechanism and techniques of Nova, the function of the Nova Police, and their techniques. The routine ends with a battle among them.

The next routine called 'Crab-Nebula' describes the continuation of the same combat that ends without any victorious results. Agent K 9 is found visiting the Insect People of Minraud. They have occupied earth by forming an alliance with the virus Power of the Insect People i.e., the Sexual control of the Venusians. K 9 explains the double virus infecting the soft machine (the body) and the dualistic universe of the Word. He shows how to fight the virus or redirect the machine with various kinds of cut-ups (called juxtaposition formulae).

Again, in the next routine also the battle continues in which the theme of sexual control recurs along with the identity change of the Nova agents. Burroughs introduces a new metaphor for a new consciousness in order to produce a different human nature.
In the sixth routine, the permits of all the virus powers are cancelled by a judge but the alteration is refused by "The Man At the Typewriter" (the autobiographical character). Hence, here the scene revolves around the theme of disintegration which has been made possible by the 'cut-ups'. Finally, this routine conveys the idea that man has himself created the virus power of his addiction.

The seventh routine is the description of a legal conflict in terms of two life forms A & B in the Biologic Court. The cut-ups emphasize the theme of the biologic trap which is an unsolvable dilemma. The cutup from Kafka's 'The Trial' has also been emphasized significantly.

The eighth of the final routine begins with the subliminal kid, the rebel technician who is trying to destroy the reality through film and tape cutups of world population. The book opens with the exposition of the evil and its cure is suggested at the end when the prophet says if freedom through awareness and alteration of consciousness. Disintegration and mental freedom is portrayed through various narrative episodes and image clusters based on liberation motifs. The close examination of all the routines obviously states that Nova Express is just like a chronicle having a special column relating the problematic
situation of a particular condition concerned. In
general, it is a metaphor for the human condition
of a society. In fact, Burroughs describes the evils
which may lead to total destruction and hence
suggests to transform and redeem the fallen (carny)
world by means of truth which means having the proper
vision of things.

Burroughs, whom one would like to call a
social reformer, insists on the uplift of moral and
humanistic values on the individual basis instead of
any political or social efforts. Through the portrayal
of the carnal world in *Nora Express* he does not
propagate the evil deeds but it's a mirror reflecting
the underworld of the narcotics. Burroughs has laid
the picture of the situation for which he suggests the
reformatory steps. The need remains for the reader
and others to understand the condition and undertake
necessary action which can solve the practical
problems. Along with the description of the evil society,
Burroughs seems to be constantly aware of the degrade-
tion of the western country too. He is not pleased
with the westernized system or its social, cultural and
economic values. At the same time, he also describes
the morally degraded people and expresses his contempt
for the same when he says:
"Now", "I" by God show them:
how ugly the Ugly American can be."15

This statement of purpose will suffice to assert that,
to a large extent a westernized man has been victimized
by all the evils—present in a society.

Burroughs' wide visionary and spiritual
outlook has enabled him to form the conception of
Nova Mythology contributing to the thematic messages—
the extract of his thoughts.

Like The Naked Lunch Burroughs' Nova Express
is as warmly admired as is vehemently condemned in
critical circles. David Lodge describes The Naked Lunch
as very indelicate book and Nova Express a very tedious
one. The tedium of of the book is as much due to its
technique as to its the world vision projected in it.
Lodge's observations on the novel merit quotation in full.

In Nova Express the dislocation of Narrative and
logical continuity is much more radical, for
here Burroughs has used what he describes as
cut-up' or 'fold-in' technique—that is,
a montage of fragments of his own and other
people's writings, achieved for instance, by
overlapping two pages of text and reading
straight across. Basically the book is a science fiction fantasy based on the premise that the earth has been invaded by extraterrestrial gangsters, the 'Nova-Mob' whose mission is to infiltrate human institutions and encourage all forms of evil in order to accelerate this planet's progress on the path to destruction. They are pushed by 'Nova Police', who also work invisibly through human agencies, causing, it would seem as much havoc. Only such fantastic suppositions, it is implied, will account for the political lunacy and moral decay of the modern world. That the fantasy is more real than what we take to be actuality is emphasized by such conceits as that life is a 'biological movie' created and manipulated in a 'reality studio' for the control of which Nova factions are competing.

In the *Naked Lunch* Burroughs emerges as a moralist - an ex-drug addict preaching his fellow addict the paths to salvation. His morphine is equator with evil and his heroin is equated with redemption. What Burroughs is trying here is to invest his private experience of cure
from drug addiction with universal significance
and dimension. But Nova Express he is a more a
villain than a moralist. The irresponsible
technique and unwarranted narrative experiments make
this otherwise 'responsible fantasy' rather tedious.

The 'cut-up' technique unfolds in itself
almost anything — newspaper clippings of all varieties of news items, advertisement pieces, obiteraries
public notices and so on and on and nauscent. Such a
technique, although it is often compared with the
poetic technique of Whit or narrative technique of
Joyce's Ulysses or Finnegan's Wake, has an inherent
weakness. It woefully lacks thematic continuity and stylistic homogeneity. In spite of Burroughs
start defense of this technique, pages and pages of
such incoherent and disconnected passages do not yield units of sense. Not a luckily for the reader,
Burroughs does not always give large doses of 'cut-ups'
and 'fold-ins.' There are many pages in the novel which can be described as straightforward narration when there
is order and continuity in the telling. Such stretches of narration redeems the novel from its tediumness and boredom.
NOTES AND REFERENCES


4. Ibid., (P.52)

5. Ibid., (P.11)


8. Ibid., (P.79)


