

consciousness itself in all its syntactic elaboration, detailing the luminous emptiness of his own paranoid confusion. Such rich natural writing is nonpareil in later half XX century, a synthesis of Proust, Céline, Thomas Wolfe, Hemingway, Genet, Thelonus Monk, Basho, Charlie Parker, and Kerouac's own athletic sacred insight. "This entire short novel Tristessa's a narrative meditation studying a hen, a rooster, a dove, a cat, a chihuahua dog, family meat, and a ravishing, ravished junky lady, first in their crowded bedroom, then out to drunken streets, taco stands, & pads at dawn in Mexico City slums." -Allen Ginsberg

A collector's edition of five works by the late Beat Generation classic writer combines the eminent "On the Road" with the novels, "The Dharma Bums," "The Subterraneans," "Tristessa," and "Lonesome Traveler."

"Fueled by coffee and pea soup, Jack Kerouac speed-typed On the Road in just three weeks in April 1951. He'd been travelling America for the past ten years and now, at last, the energy of his experiences flowed through his fingertips in a mad rush, peeling forth on a makeshift scroll that he laboriously taped together. The On the Road scroll became literary legend, and now Burning Furiously Beautiful sets the record straight, uncovering the true story behind one of America's greatest novels. Burning Furiously Beautiful explores the real lives of the key characters of the novel-- Sal Paradise, Dean Moriarty, Carlo Marx, Old Bull Hubbard, Camille, Marylou, and others. Ride along on the real-life adventures through 1940s America that inspired On the Road. By tracing the evolution of Kerouac's literary development, this book explains how it took years--not weeks--to write the seemingly sporadic 1957 novel. Through new research and exclusive interviews, this revised and expanded edition of Jack Kerouac's American Journey (2007) takes a closer look at the rise of Jack Kerouac and the beat generation, giving insight into Kerouac's family roots, his time at sea, the shocking murder that landed Kerouac in jail, his romances, and his startlingly original writing style."--Back cover.

Chinese edition of On the Road by Jack Kerouac. In Traditional Chinese. Distributed by Tsai Fong Books, Inc.

- Presents the most important 20th century criticism on major works from The Odyssey through modern literature - The critical essays reflect a variety of schools of criticism - Contains critical biographies, notes on the contributing critics, a chronology of the author's life, and an index - Introductory essay by Harold Bloom"

This is a summary/study guide of the book. On the Road is a novel by American writer Jack Kerouac, based on the travels of Kerouac and his friends across the United States. It is considered a defining work of the postwar Beat and Counterculture generations, with its protagonists living life against a backdrop of jazz, poetry, and drug use. The novel, published in 1957, is a roman à clef, with many key figures in the Beat movement, such as William S. Burroughs (Old Bull Lee), Allen Ginsberg (Carlo Marx) and Neal Cassady (Dean Moriarty) represented by characters in the book, including Kerouac himself as the narrator Sal Paradise. The idea for On the Road, Kerouac's second novel, was formed during the late 1940s in a series of notebooks, and then typed out on a continuous reel of paper during three weeks in April 1951. It was first published by Viking Press in 1957. When the book was originally released, The New York Times hailed it as "the most beautifully executed, the clearest and the most important utterance yet made by the generation Kerouac himself named years ago as 'beat, ' and whose principal avatar he is." In 1998, the Modern Library ranked On the Road 55th on its list of the 100 best English-language novels of the 20th century. The novel was chosen by Time magazine as one of the 100 best English-language novels from 1923 to 2005.

A collection of excerpts from Kerouac's "Legend of Duluo" offers a chronological tour of his life and includes Visions of Gerard, Doctor Sax, Vanity of Duluo, On the Road, Visions of Cody, Tristessa, and The Dharma Bums. 15,000 first printing. Tour.

On September 5, 1957, Jack Kerouac's novel On The Road was published. Since then, few books have had as profound an impact on American culture. Pulsating with the rhythms of late-1940s/1950s underground America, jazz, sex, illicit drugs, and the mystery and promise of the open road, Kerouac's classic novel of freedom and longing defined what it meant to be Beat and has inspired generations of writers, musicians, artists, poets and seekers who cite their discovery of the book as the event that set them free. Based on Kerouac's adventures with Neal Cassady, On The Road tells the story of two friends whose four cross-country road trips are a quest for meaning and true experience. Expressing a mixture of sad-eyed naïveté and wild abandon, and imbued with Kerouac's love of America, his compassion for humanity, and his sense of language as jazz, On The Road is the quintessential American vision of freedom and hope. It changed American literature and changed anyone who has ever picked it up.

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On The Road Penguin

Through careful analysis of Jack Kerouac's On the Road, Omar Swartz sets out to show that Kerouac's influence on American society is largely rhetorical. Kerouac's significance as a cultural icon can be best understood, Swartz asserts, in terms of traditional rhetorical practices and principles. To Swartz, Kerouac is a rhetor who symbolically reconstructs his world and offers arguments and encouragements for others to follow. Swartz proposes that On the Road constitutes a "rhetorical vision", a reality-defining discourse suggesting alternative possibilities for growth and change. Embodied in this rhetorical vision are symbolically suited desires that have the power to transform images of self, society, and other. To explain Kerouac's methods, Swartz adopts Ernest Bormann's "fantasy theme analysis", a method that critics can use to understand the cultural dimension of a text. Because rhetorical visions involve large, encompassing narratives, a fantasy theme analysis is a localized way to establish "meaning" in a text. Thus, fantasy theme analysis presents a rhetorical vision in an accessible manner. Swartz is the first critic to apply fantasy theme analysis to a Beat writer. The rhetorical significance of On the Road demands elaboration for what it can suggest about the future. Kerouac's writing serves as a tool that empowers people to take control of their lives and to reject dominant forces that constrain their thoughts and their actions. This study of Kerouac, then, is a study of rhetorical transformation. Celebrating the margins of experience and the intensity of life, Kerouac helped develop the commitment and attitude of a larger American culture that was beginning to struggle with the tensions and contradictions of society. Through the aid of a focused narrative that graphically names and illustrates these tensions and contradictions, Swartz asserts, the reader of Kerouac's On the Road becomes capable of responding to the larger, confusing culture in a strategic manner. Kerouac's rhetorical vision of an alternative social and cultural reality contributes to the identity of localized cultures within the United States.

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A reproduction of Kerouac's original 1951 scroll draft of "On the Road" offers insight into the writer's thematic vision and narrative voice as influenced by the American literary, musical, and visual arts of the post-World War II period.

A Study Guide for Jack Kerouac's "On the Road," excerpted from Gale's acclaimed Novels for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Novels for Students for all of your research needs. This is the only book written about "the Woodstock of the Beats" - the historic 1982 Kerouac SuperSummit in Boulder where, as John Clellon Holmes put it, "more of us were together than had ever been together in one place at one time before." And nothing on this scale ever happened again. Featuring scenes, anecdotes and transcribed conversations with the likes of Holmes, Allen Ginsberg, Gregory Corso, William Burroughs, Herbert Huncke, Ken Kesey & Babbs, Michael McClure, Carolyn Cassady, Edie Kerouac, Abbie Hoffman, Paul Krassner, Al Aronowitz and many others, the book is a fast-paced storytelling adventure straight through the heart of Beatlandia. Hitchhiking tales from a 3,500 mile journey, life among the Beats, and "following your dreams to the living rooms of your heroes" are some of the happenings in this On The Road "Almost Famous" with literary rock stars - from the debauched to the brilliant. Readers will learn what the whole "Kerouac thing" is all about - why he's so popular and has lasted so long - as reflected through the eyes of myriad people from famous novelists to students, filmmakers to poets, his lovers to his critics. The book also features the most extensive exploration in print of the connection between the Beats and The Grateful Dead. No other band in history has as close a relationship to particularly Kerouac and Neal Cassady as The Grateful Dead, or who more embodied the On The Road ethos that those two personified. In fact, it was the band who largely funded this historic gathering and scheduled their summer Red Rocks shows to be a part of - to which, of course, the reader is taken. Besides all the living Beats, there is also a significant focus on Ken Kesey - including many transcribed conversations - about his relationship with Kerouac's writing, Cassady's persona, The Bus's legacy and the importance of family. Plus, there's Abbie Hoffman and Timothy Leary in major supporting roles - each with very different reactions from those in attendance. Told as a first-person Adventure Story by an enthusiastic 21-year-old show producer, the narrative is both youthful in its wide-eyed sense of discovery, while balanced with decades of scholarship and perspective. Not only was the book meticulously fact-checked, but each section was run by the person who appears in it, or their estate if they've passed. This event took place at a time when Kerouac was at such a low ebb not even "On The Road" was in most bookstores. This gathering marked the biggest turnaround in his career other than the release of his defining novel. From here on out - and with the direct help of those in attendance - there would be a steady ascension of Kerouac's standing in both the public and literary worlds. The book has been described as "funny and informative" - two words that usually don't go together. Life-long Beat readers will learn much they didn't know before - but there are a lot of scholarly works that will achieve that end. What sets this apart is it's an entertaining, page-turning, light-hearted, Prankster-rich, playful romp in the land of words and ideas. And a funny thing is - it's actually a love story. You'll see. The book is printed in a large easy-to-read font, is extremely fast-paced, and comes with a rich "Dessert" offering tributes to both those still living and those who have passed, as well as details on the five different documentaries shot at the summit. The book also features 60 photographs of the various participants and activities, and an Introduction by Neal & Carolyn Cassady's only son, John Allen Cassady (who was named after Kerouac and Ginsberg).

Just as he upended the conventions of the novel with *On the Road*, Jack Kerouac revolutionized American poetry in this ingenious collection. Bringing together selections from literary journals and his private notebooks, *Jack Kerouac's Scattered Poems* exemplifies the Beat Generation icon's innovative approach to language. Kerouac's poems, populated by hitchhikers, Chinese grocers, Buddhist saints, and cultural figures from Rimbaud to Harpo Marx, evoke the primal and the sublime, the everyday and the metaphysical. *Scattered Poems*, which includes the playfully instructive "How to Meditate," the sensory "San Francisco Blues," and an ode to Kerouac's fellow Beat Allen Ginsberg, is rich in striking images and strident urgency. Kerouac's widespread influences feel new and fresh in these poems, which echo the rhythm of improvisational jazz music, and the centuries-old structure of Japanese haiku. In rebelling against the dry rules and literary pretentiousness he perceived in early twentieth-century poetry, Kerouac pioneered a poetic style informed by oral tradition, driven by concrete language with neither embellishment nor abstraction, and expressed through spontaneous, uncensored writing.

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