

On The Road Original Scroll Jack Kerouac

Neben eng auf die literarische Produktion bezogenen Fragen gewinnt Schreiben als Reflexionsmedium auch in anderen Konstellationen Bedeutung. In Selbstzeugnissen, Autobiografien, Tagebüchern und Briefen geben Schreibende Einblick in Alltagsbegebenheiten und Erfahrungen, Empfindungen und Gedanken und machen das Schreiben zum Gegenstand der Dokumentation, epistemischen Erkundung, (Selbst-)Reflexion und auch der psychischen Entlastung. Außerhalb dieser auf Authentizität gerichteten Formen der Auseinandersetzung mit dem Schreiben ist die literarische Produktion häufig selbst Gegenstand von Roman-, Film- und Serienhandlungen, u. a. in der Inszenierung spezifischer Schreibsituationen, -rituale und -orte wie auch unterschiedlicher Formen der Schreibblockade und -störung. Die Beiträger*innen diskutieren die kognitive, historische und gesellschaftliche Bedeutung des Schreibens und fragen aus interdisziplinärer Perspektive nach den besonderen Arrangements und Inszenierungen von Schreiben, Text/Werk und Autorschaft. In addition to questions closely related to literary production, writing as a medium of reflection is also gaining importance in other constellations. In self-testimonies, autobiographies, diaries and letters, writers provide insight into everyday occurrences and experiences, sensations and thoughts, and make writing the object of documentation, epistemic exploration, (self-)reflection and also psychological relief. Beyond these forms of engagement with writing that are aimed at authenticity, literary production itself is often the subject of the plots of novels, films and series, including the staging of specific writing situations, rituals and places as well as various forms of writer's block and writing breakdowns. The legendary 1951 scroll draft of *On the Road*, published word for word as Kerouac originally composed it. *On the Road* chronicles Jack Kerouac's years traveling the North American continent with his friend Neal Cassady, "a sideburned hero of the snowy West." As "Sal Paradise" and "Dean Moriarty," the two roam the country in a quest for self-knowledge and experience. Kerouac's love of America, his compassion for humanity, and his sense of language as jazz combine to make *On the Road* an inspirational work of lasting importance.

'See my hand up-tipped, learn the secret of my human heart...' Soaring, freewheeling snapshots of life on the road across America, from the Beat writer who inspired a generation. 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.

'It is the sum of myself, as far as the written word can go' Kerouac on *THE TOWN AND THE CITY* Kerouac's debut novel is a great coming of age story which can be read as the essential prelude to his later classics. Inspired by grief over his father's death and gripped by determination to write the Great American Novel, he draws largely on his own New England childhood.

The tale of Kerouac's alter-ego, *Vanity of Duluoz* presents Jack Duluoz's high school experiences as a sporting jock in Massachusetts and his time at Columbia University on a football scholarship. Just as Jack's glamorous new adult life begins, so does World War II, and he joins the US Navy to travel the world. As Jack experiences more, he realizes the limits of his former plans and returns to New York at the start of the Beat movement, to a riot of drugs, sex and writing. *Vanity of Duluoz* was Kerouac's final work published before his death in 1969.

Through a textual analysis of six filmmakers (Alejandro González Iñárritu, Alfonso Cuarón, Guillermo del Toro, Fernando Meirelles, Walter Salles and Juan José Campanella), this book brings a new perspective to the films of Latin America's transnational auteurs.

Stadt und Straße - wie und warum werden gerade diese Orte oft zu außergewöhnlichen literarischen Anfangsorten gemacht? Sascha Pöhlmann wendet sich in doppelter Absicht an ein Publikum, das sich für US-amerikanische Literatur (etwa von Walt Whitman, Don DeLillo, Jack Kerouac oder Kathy Acker) interessiert, aber nicht den akademischen Fachdiskurs verfolgt. Erstens will er dieser Leserschaft ein Konzept nahebringen, das zentral für die amerikanische Kulturgeschichte ist: nämlich die Idee des Anfangs. Zweitens will er dadurch eine neue Perspektive auf bekannte Klassiker der amerikanischen Prosa eröffnen und zugleich weniger bekannte, aber nicht minder bedeutsame Texte erschließen.

As he roams the US, Mexico, Morocco, Paris and London, Kerouac records life on the road in prose of pure poetry. Standing on the engine of a train as it rushes past fields of prickly cactus; witnessing his first bullfight in Mexico while high on opium; meditating on a sunlit roof in Tangiers or falling in love with Montmartre - Kerouac reveals both the endless diversity of human life and his own particular philosophy of self-fulfillment.

After the second World War, the term "technology" came to signify both the anxieties of possible annihilation in a rapidly changing world and the exhilaration of accelerating cultural change. *Technomodern Poetics* examines how some of the most well-known writers of the era described the tensions between technical, literary, and media cultures at the dawn of the Digital Age. Poets and writers such as Allen Ginsberg, Charles Olson, Jack Kerouac, and Frank O'Hara, among others, anthologized in Donald Allen's iconic *The New American Poetry, 1945–1960*, provided a canon of work that has proven increasingly relevant to our technological present. Elaborating on the theories of contemporaneous technologists such as Norbert Wiener, Claude Shannon, J. C. R. Licklider, and a host of noteworthy others, these artists express the anxieties and avant-garde impulses they wrestled with as they came to terms with a complex array of issues raised by the dawning of the nuclear age, computer-based automation, and the expansive reach of electronic media. As author Todd Tietchen reveals, even as these writers were generating novel forms and concerns, they often continued to question whether such technological changes were inherently progressive or destructive. With an undeniable timeliness,

Tietchen's book is sure to appeal to courses in modern English literature and American studies, as well as among fans of Beat writers and early Cold War culture.

(FAQ). The Beat Generation FAQ is an informative and entertaining look at the enigmatic authors and cutting-edge works that shaped this fascinating cultural and literary movement. Disillusioned with the repression and conformity encompassing post-World War II life in the United States, the Beat writers sought creative alternatives to the mind-numbing banality of modern culture. Beat Generation writers were no strangers to controversy: Both Allen Ginsberg's prophetic, William Blakean-style poem "Howl" (1956) and William S. Burroughs' groundbreaking novel *Naked Lunch* (1959) led to obscenity trials, while Jack Kerouac's highly influential novel *On the Road* (1957) was blamed by the establishment for corrupting the nation's youth and continues to this day to serve as a beacon of hipster culture and the bohemian lifestyle. The Beat writers shared a vision for a new type of literature, one that escaped the boundaries of academia and employed an organic use of language, inspired by the spontaneity and improvisational nature of jazz music and abstract expressionism (Kerouac coined this writing style "spontaneous prose"). In search of deeper meaning, Beat Generation writers experimented not only with language but also with spirituality, art, drugs, sexuality, and unconventional lifestyles. Although the movement as a whole flamed out quickly in the early 1960s, replaced by the onset of the hippie counterculture, the Beats made an indelible mark on the nation's consciousness and left a long-lasting influence on its art and culture. This book details the movement its works, creative forces, and its legacy.

Desolation Angels is the wild and soulful story of the legendary road trip that Jack Kerouac took before the publication of *On the Road*, told through the persona of Jack Duluoz and accompanied by his thinly-disguised Beat cohorts Allen Ginsberg, Gregory Corso and William Burroughs. As they hitch, hop freight trains, walk and talk their way across the world, from California to Mexico, London to Paris and on to opium-ridden Tangiers, Kerouac chronicles their poetry, partying, mountain vigils and spiritual contemplation with unsurpassable energy and humanity.

'A remarkable ear for the cadences of a phrase or sentence, a sense of how to register in words the sheer, sweet flow of things' *Guardian* This semi-autobiographical tale of Kerouac's own trip to France, to trace his ancestors and explore his own understanding of the Buddhism that came to define his beliefs, contains some of Kerouac's most lyrical descriptions. From his reports of the strangers he meets and the all-night conversations he enjoys in seedy bars in Paris and Brittany, to the moment in a cab he experiences Buddhism's satori - a feeling of sudden awakening - Kerouac's affecting and revolutionary writing transports the reader. Published at the height of his fame, *Satori in Paris* is a hectic tale of philosophy, identity and the powerful strangeness of travel.

Popmusik wird unterschieden in Genres wie z. B. Rock, Punk, Soul, Elektro, Hardrock, Jazz oder Hip-Hop. Doch mit dem Begriff Popliteratur ist alles gesagt. Oder könnte man versuchen, über Popliteratur zu sprechen, wie man es über Popmusik längst tut? Wenn man die Forschungsdiskussionen zur Popliteratur mit denjenigen zur Popmusik vergleicht, dann fällt auf, dass für die fiktionalen Texte eine präzise Klassifizierung in Subgattungen wie Pop, Punk, Jazz oder Hip-Hop fehlt. Popmusik hingegen lässt sich auf Grund spezifischer Soundpatterns und Rhythmen in solche Genres unterteilen. Vor diesem Hintergrund untersucht der neoAVANTGARDEN-Band 8, wie sich der Import musikalischer Stilrichtungen auf die Schreibverfahren jener Texte auswirkte, die als Popliteratur diese verschiedenen Musikrichtungen zum Gegenstand haben. Wie lassen sich musikalische Form und literarische Form theoretisch und vor allem analytisch verbinden? Welche Kategorien sind zu entwickeln, um der Beantwortung dieser Frage nicht nur auf inhaltlicher, sondern auch auf formaler Ebene näherzukommen? Auf diese Weise unternimmt der Band den Versuch, erste Bausteine einer für Popliteratur wichtigen Theorie der Intermedialität zu entwickeln. Mit Beiträgen zu Autoren wie Rolf Dieter Brinkmann, Rainald Goetz, Benjamin von Stuckrad-Barre und Wolfgang Herrndorf.

Described by Kerouac as being about "man's simple revolt from society as it is, with the inequalities, frustration, and self-inflicted agonies", the 158-page handwritten manuscript was Kerouac's first novel, but was not published during his lifetime. He wrote in his notes for the project that the characters were "the vanishing American, the big free by, the American Indian, the last of the pioneers, the last of the hoboes". The novel follows the fortunes of Wesley Martin, a man who Kerouac said "loved the sea with a strange, lonely love; the sea is his brother and sentences. He goes down." Jack began this work not long after his first tour as a Merchant Marine on the S.S. *Dorchester* in the late summer of 1942 during which he kept a journal detailing the gritty daily routine of life at sea. Inspired by the trip, which exemplified Jack's love for adventure and the character traits of his fellow shipmates, the journals were spontaneous sketches of those experiences that were woven into a short novel soon after disembarking from the S.S. *Dorchester* in October of 1942.

On the Road The Original Scroll Penguin Classics

From the bard of the Beat Generation, Jack Kerouac's *Maggie Cassidy* is an autobiographical novel of young love, published in Penguin Modern Classics. Though publishers stopped *Maggie Cassidy*'s Jack Duluoz and *On the Road*'s *Sal Paradise* from sharing the same name, Kerouac meant the books to be two parts of the same life. While *On the Road* made *Paradise* (and Kerouac) a hero for generations to come of the disaffected and restless, *Maggie Cassidy* is an affectionate portrait of the teenager that made the man - of friendship and first love growing up in a New England mill town. Duluoz is a high school athletics and football star who meets *Maggie Cassidy* and begins a devoted, inconstant, tender adolescent love affair. It is one of the most sustained, poetic pieces of Kerouac's 'spontaneous prose'. Jack Kerouac (1922-69) was an American novelist, poet, artist and part of the Beat Generation. His first published novel, *The Town and the City*, appeared in 1950, but it was *On the Road*, published in 1957, that made Kerouac famous. Publication of his many other books followed, among them *The Subterraneans*, *Big Sur*, and *The Dharma Bums*. Kerouac died in Florida at the age of forty-seven. If you enjoyed *Maggie Cassidy*, you might like Kerouac's *The Subterraneans* and *Pic*, also available in Penguin Modern Classics. 'A very unique cat - a French Canadian Hinayana Buddhist Beat Catholic savant' Allen Ginsberg

This volume provides newly commissioned essays from leading scholars and critics on the social and cultural history of the novel in America. It explores the work of the most influential American novelists of the past 200 years, including Melville, Twain, James, Wharton, Cather, Faulkner, Ellison, Pynchon, and Morrison.

Was Jorge Luis Borges 1939 in »Pierre Menard, Autor des Quijote« noch imaginierte, ist inzwischen aus der Literatur nicht mehr wegzudenken: Seit den 1950er Jahren, insbesondere aber im letzten Jahrzehnt, entstehen Bücher, für die keine neuen Texte mehr produziert, sondern bereits existierende Texte oder gar ganze Bücher wiederaufgelegt werden. Traditionelle Kategorien wie »Original« und »Autorschaft« werden dabei in Frage gestellt. Dieser Sammelband will das Phänomen der Appropriation von Texten und Büchern in Büchern erstmals erfassen und einen Überblick über seine Bandbreite in historischer, systematischer und komparatistischer Sicht geben.

An experimental novel which remained unpublished for years, *Visions of Cody* is Kerouac's fascinating examination of his own New York life, in a collection of colourful stream-of-consciousness essays. Transcribing taped conversations between members of their group as they took drugs and drank, this book reveals an intimate portrait of people caught up in destructive relationships with substances, and one another. Always fixated by Neal Cassady - the Cody of the title, renamed for the book along with Allen Ginsberg and William Burroughs - Kerouac also explores the feelings he had for a man who would inspire much of his work.

A new critical perspective on Kerouac's work and his textual practices.

Das mit Zartheit und Würde gezeichnete Porträt einer außergewöhnlichen Frau: Ihr Name bedeutet «Traurigkeit», doch die drogenabhängige Prostituierte Tristessa lebt unbekümmert in einem schäbigen Zimmer mit einer Menagerie von Haustieren und einem Altar, der der Jungfrau Maria geweiht ist. Basierend auf Jack Kerouacs eigener Liebesaffäre in Mexico City, erzählt »Tristessa« die Geschichte der unglückseligen Beziehung zwischen einem jungen Mann und einer Frau, deren Leben langsam außer Kontrolle gerät.

Buddha in Kalifornien Zusammen mit dem Dichter und Zenbuddhisten Japhy Ryder begibt sich der temperamentvolle junge Schriftsteller Ray Smith auf eine berauschte Reise: von den Partys und Poetry Sessions in San Francisco bis in die einsamen Höhen der High Sierras – immer auf der Suche nach einem intensiven, sinnerfüllten Leben. Kerouac, der gefeierte Autor der Beat Generation, verfasste mit diesem Buch das literarische Dokument einer Jugend, die für sich die Natur neu entdeckte und die Fesseln der zivilisatorischen Annehmlichkeiten abzuwerfen bereit war. «In Kerouacs brillanten Naturbeschreibungen liegt eine berauschte Kraft und Originalität.» (The New York Times Book Review)

'I read *On the Road* in maybe 1959. It changed my life like it changed everyone else's' Bob Dylan *Sal Paradise*, a young innocent, joins his hero, the mystical traveller Dean Moriarty, on a breathless, exuberant ride back and forth across the United States. Their hedonistic search for release or fulfilment through drink, sex, drugs and jazz becomes an exploration of personal freedom, a test of the limits of the American dream. A brilliant blend of fiction and autobiography, Jack Kerouac's exhilarating novel swings to the rhythms of 1950s underground America, racing towards the sunset with unforgettable exuberance, poignancy and autobiographical passion. One of the most influential and important novels of the 20th century, this is the book that launched the Beat Generation and remains the bible of that literary movement.

'She understands Karma, she says: "What I do, I reap"' Her name means sadness, yet Tristessa, a prostitute and morphine addict, lives without cares in her shabby room with a menagerie of pets and an altar to the Virgin Mary. Based on Jack Kerouac's own real-life love affair in Mexico city, this is the story of a man's ill-fated relationship with a woman he portrays with tenderness and dignity, even as her life spirals out of control. '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, and pads at dawn in Mexico City slums' Allen Ginsberg

'The tender and achingly poetic account of a love affair' Lester Bangs, *Rolling Stone* Leo Percepied, aspiring writer and self-styled freewheeling bum, gravitates to the subterraneans, impoverished intellectuals who haunt the bars of San Francisco. One of them is Mardou Fox, beautiful and a little crazy, whose dark eyes, full of suffering and sweetness, find recognition in Leo. But, afraid of his growing involvement, Leo sets out to destroy their love. Written in three days, *The Subterraneans* is, like all Kerouac's work, closely related to his own life while encapsulating his great vision of America. *Mania* takes you into the world of the young rebels who transformed American culture in the 1950s—a world of sex, drugs, jazz, crime, insanity, and a defiant new literature. It tells the story of Lucien Carr's killing of David Kammerer, the car chase that led to Allen Ginsberg's committal to a mental asylum, William S. Burroughs' heroin addiction and deadly "William Tell act," Jack Kerouac's seven-year struggle to publish *On The Road*, and the creation of Ginsberg's ecstatic masterpiece "Howl," which the authorities declared obscene and fought fervently to suppress. It is a story too unbelievable to make up. Book jacket.

Jack Kerouac called Doctor Sax, the enigmatic figure who haunted his boyhood imagination, 'my ghost, personal angel, private shadow, secret lover'. In this extraordinary autobiographical account of growing up in Lowell, Massachusetts, told through his fictional alter ego Jack Duluoz, he mingles real people and events with fantastical figures to capture the accents, scents, sights and texture of his childhood: playing among the river weeds and railroad tracks, going to church, witnessing life and death on the street corners. Written when he was staying with William Burroughs in Mexico in 1952, *Doctor Sax* was Kerouac's favourite of all his books: a dark, vivid and magical evocation of a boy's vibrant inner life.

In 1960 Jack Kerouac was near breaking point. Driven mad by constant press attention in the wake of the publication of *On the Road*, he needed to 'get away to solitude again or die', so he withdrew to a cabin in Big Sur on the Californian coast. The resulting novel, in which his autobiographical hero Jack Duluoz wrestles with doubt, alcohol dependency and his urge towards self-destruction, is one of Kerouac's most personal and searingly honest works. Ending with the poem 'Sea: Sounds of the Pacific Ocean at Big Sur', it shows a man coming down from his hedonistic youth and trying to come to terms with fame, the world and himself.

The Haunted Life is the coming-of-age story of Peter Martin, a college track star determined to idle away what he knows will be one of his last innocent summers in his tranquil New England home town. But with the war escalating in Europe and his two closest friends both plotting their escapes, he realises how sheltered his upbringing has been. As he surveys the competing influences of his youth, he struggles to determine what might lead to an intellectually authentic life. The Haunted Life is ultimately a meditation on intellectual truth, male friendship and the desire for movement - all themes that would dominate Kerouac's later work.

Now a classic, Kerouac's Crooked Road was one of the first critical works on the legendary Beat writer to analyze his work as serious literary art, placing it in the broader American literary tradition with canonical writers like Herman Melville and Mark Twain. Author Tim Hunt explores Kerouac's creative process and puts his work in conversation with classic American literature and with critical theory. This edition includes a new preface by the author, which takes a discerning look at the implications of the 2007 publication of the original typewriter scroll version of On the Road for the understanding of Kerouac and his novel. Although some critics see the scroll version of the novel as embodying Kerouac's true artistic vision and the 1957 Viking edition as a commercialized compromise of that vision, Hunt argues that the two versions should not be viewed as antithetical but rather as discrete perspectives of a writer deeply immersed in writing as both performance and evolving process. Hunt moves beyond the mythos surrounding the "spontaneous creation" of On the Road, which upholds Kerouac's reputation as a cultural icon, to look more closely at an innovative writer who wanted to bridge the gap between the luscious, talk-filled world of real life and the sterilized version of that world circumscribed by overly intellectualized, literary texts, through the use of written language driven by effusive passion rather than sober reflection. With close, erudite readings of Kerouac's major and minor works, from On the Road to Visions of Cody, Hunt draws on Kerouac's letters, novels, poetry, and experimental drafts to position Kerouac in both historical and literary contexts, emphasizing the influence of writers such as Emerson, Melville, Wolfe, and Hemingway on his provocative work.

THE DHARMA BUMS appeared just one year after the author's explosive ON THE ROAD had put the Beat Generation on the literary map and Kerouac on the best-seller list. The same expansiveness, humour and contagious zest for life that sparked the earlier novels sparks this one too, but through a more cohesive story. The books follow two young men engaged in a passionate search for dharma or truth. Their major adventure is the pursuit of the Zen way, which takes them climbing into the high sierras to seek the lesson of solitude. With an Introduction by Kerouac expert, Ann Douglas. 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.

Theado offers close readings of the works that make up the "Duluoz Legend" - Kerouac's series of barely fictionalized recreations of his life - and reveals how his awareness of his writing self increased over the course of his career."

Site Reading offers a new method of literary and cultural interpretation and a new theory of narrative setting by examining five sites—supermarkets, dumps, roads, ruins, and asylums—that have been crucial to American literature and visual art since the mid-twentieth century. Against the traditional understanding of setting as a static background for narrative action and character development, David Alworth argues that sites figure in novels as social agents. Engaging a wide range of social and cultural theorists, especially Bruno Latour and Erving Goffman, Site Reading examines how the literary figuration of real, material environments reorients our sense of social relations. To read the sites of fiction, Alworth demonstrates, is to reveal literature as a profound sociological resource, one that simultaneously models and theorizes collective life. Each chapter identifies a particular site as a point of contact for writers and artists—the supermarket for Don DeLillo and Andy Warhol; the dump for William Burroughs and Mierle Laderman Ukeles; the road for Jack Kerouac, Joan Didion, and John Chamberlain; the ruin for Thomas Pynchon and Robert Smithson; and the asylum for Ralph Ellison, Gordon Parks, and Jeff Wall—and shows how this site mediates complex interactions among humans and nonhumans. The result is an interdisciplinary study of American culture that brings together literature, visual art, and social theory to develop a new sociology of literature that emphasizes the sociology in literature.

In the post-World War II era, authors of the beat generation produced some of the most enduring literature of the day. More than six decades since, work of the Beat Poets conjures images of unconventionality, defiance, and a changing consciousness that permeated the 1950s and 60s. In recent years, the key texts of Beat authors such as Allen Ginsberg, William S. Burroughs, and Jack Kerouac have been appropriated for a new generation in feature-length films, graphic novels, and other media. In Adapting the Beat Poets: Burroughs, Ginsberg, and Kerouac on Screen, Michael J. Prince examines how works by these authors have been translated to film. Looking primarily at three key works—Burroughs' Naked Lunch, Ginsberg's Howl, and Kerouac's On the Road—Prince considers how Beat literature has been significantly altered by the unintended intrusion of irony or other inflections. Prince also explores how these screen adaptations offer evidence of a growing cultural thirst for authenticity, even as mediated in postmodern works. Additional works discussed in this volume include The Subterraneans, Towers Open Fire, The Junky's Christmas, and Big Sur. By examining the screen versions of the Beat triumvirate's creations, this volume questions the ways in which their original works serve as artistic anchors and whether these films honor the authentic intent of the authors. Adapting the Beat Poets is a valuable resource for anyone studying the beat generation, including scholars of literature, film, and American history.

The legendary 1951 scroll draft of On the Road, published word for word as Kerouac originally composed it Though Jack Kerouac began thinking about the novel that was to become On the Road as early as 1947, it was not until three weeks in April 1951, in an apartment on West Twentieth Street in Manhattan, that he wrote the first full draft that was satisfactory to him. Typed out as one long, single-spaced paragraph on eight long sheets of tracing paper that he later taped together to form a 120 foot scroll, this document is among the most significant, celebrated, and provocative artifacts in contemporary American literary history. It represents the first full expression of Kerouac's revolutionary

aesthetic, the identifiable point at which his thematic vision and narrative voice came together in a sustained burst of creative energy. It was also part of a wider vital experimentation in the American literary, musical, and visual arts in the post-World War II period. It was not until more than six years later, and several new drafts, that Viking published, in 1957, the novel known to us today. On the occasion of the fiftieth anniversary of *On the Road*, Viking will publish the 1951 scroll in a standard book format. The differences between the two versions are principally ones of significant detail and altered emphasis. The scroll is slightly longer and has a heightened linguistic virtuosity and a more sexually frenetic tone. It also uses the real names of Kerouac's friends instead of the fictional names he later invented for them. The transcription of the scroll was done by Howard Cunnell who, along with Joshua Kupetz, George Mouratidis, and Penny Vlagopoulos, provides a critical introduction that explains the fascinating compositional and publication history of *On the Road* and anchors the text in its historical, political, and social context.

'I want to be considered a jazz poet blowing a long blues in an afternoon jam session on Sunday' Freewheeling and spontaneous, *Mexico City Blues* is Jack Kerouac's most significant and emblematic poem. Consisting of 242 loosely linked 'choruses', it takes in life, death, spirituality, jazz improvisation, memory, fantasies and dreams, all infused with the rhythm of the blues, to create a surreal and all-encompassing epic. 'A spontaneous bop prosody and original classic literature' Allen Ginsberg 'A jazz poet. His sentences frequently move into tempestuous sweeps and whorls and sometimes they have something of the rich music of Gerard Manley Hopkins or Dylan Thomas' *The New York Herald Tribune*

Jack Kerouacs epochemachender Roman «*On the Road*» (deutsch: «*Unterwegs*») über eine Schar junger Menschen, die auf der Suche nach Wahrheit, der Liebe und dem glückseligen Leben quer durch die USA reisen, hat weltweit Generationen junger Leute inspiriert. Er gehört zu den seltenen Büchern des 20. Jahrhunderts, die nicht nur einen völlig neuen Ton anschlagen, sondern vom Geist einer neuen Zeit kündeten: Nahezu im Alleingang schuf «*On the Road*» mit der Beat-Generation eine der ersten großen amerikanischen Jugendbewegungen und inspirierte deren geistige Nachkommen, die Hippies. Kerouac tippte das Manuskript in drei schlaflosen Wochen mit Hilfe von viel Kaffee und Benzodrin auf eine vierzig Meter lange Papierrolle. Beim Verlag wurde es später stark bearbeitet, gekürzt und anonymisiert. Die hier zum ersten Mal auf Deutsch vorliegende Urfassung ist ein einziger, von Jazz und Marihuana inspirierter Energiestoß. Die Sprachmusik darin ist roher als in der Druckfassung, der Sex expliziter, die Figuren (u. a. Allen Ginsberg, William S. Burroughs und der heimliche Held des Romans, der geniale Autodieb und Lebenskünstler Neal Cassidy) erscheinen mit Klarnamen. Übertragen wurde die Urfassung von Ulrich Blumenbach, der seit seiner Übersetzung von David Foster Wallace' Roman «*Unendlicher Spa?* zu den wohl renommiertesten deutschen Literaturübersetzern gehört. The beat goes on, und der wilde Rausch, den er erzeugt, verfehlt auch nach 50 Jahren nicht seine Wirkung. Dieses Buch war und ist ein «literarisches Ereignis» (*Frankfurter Allgemeine Zeitung*).

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