

# Les Vies Paralla Les De Jack Kerouac

Mon frère, Jack Kerouac Adrien Le Bihan.2018-03-15 Je m'étais cru original. Je compris à San Francisco combien sommaire et timoré avait été mon football de table. Encore ignorais-je qu'à ce moment-là, Kerouac, alcoolique en sursis dans sa petite maison à l'autre bout des Etats-Unis, repoussant les toqués de clochards célestes et d'anges vagabonds, tapait encore sans témoins son carton personnel. Jusqu'à la fin, attendant la mort les cartes à la main, il pratiqua ce complexe jeu d'enfant. Sa vie durant (courte vie), il transporta partout ses fiches bariolées, répertoriant les prouesses, les fiascos, les classements provisoires ou définitifs de toutes ses équipes et de tous ses joueurs, comme pour obéir au poète Ramos Rosa : T'entourer de noms et te perdre. Un Breton de Marseille fait irruption dans la vie et dans l'oeuvre de Jack Kerouac. Adrien Le Bihan qui, enfant, pratiqua des jeux pareils à ceux de Jack, qui partage avec lui la folie des noms, court sur ses traces de sa ville natale à Baltimore et San Francisco, de New York à Tanger et Paris, interrogeant les livres qu'il a lus, les océans où il a navigué, les dictionnaires qu'il a explorés, le crime qui l'a marqué. Interprétant avec lui les voix de la mer, il rapproche les branches de leurs arbres généalogiques, leurs fictions familiales et, résolvant quelques énigmes, s'émeut de découvrir en Jack Kerouac un héros plus fraternel qu'il n'osait l'espérer.

*Lonesome Traveler* Jack Kerouac.2007-12-01 From the acclaimed Beat writer, Jack Kerouac's unique collection of personal travel writing, now reissued following his centenary celebration In his first directly autobiographical book, Jack Kerouac relates the exhilarating stories of the years he spent restlessly traveling and writing his acclaimed novels. He journeys from the California deserts crisscrossed by train tracks to the bullfights of Mexico to the Beat nightlife of New York City, and across the Atlantic to Paris, Morocco, and London. With echoes of landscapes that appear in his other novels, including *The Dharma Bums* and *Desolation Angels*, and featuring his distinctive exuberant style and "jazzy impressionistic prose" (New Yorker), *Lonesome Traveler* is a unique addition to Kerouac's body of work. Show Additional Fields

*Use My Name* James T. Jones.1999 A unique biography of Jack Kerouac, which gives a greater understanding of the 'King of the Beats' by exploring the lives of the five people who knew him best: his daughter (Jan Kerouac), wives (Edie Parker, Joan Haverty, Stella Sampas) and nephew (Paul Blake, Jr). Not one of these people seem to have benefited from the connection, as the late Jan Kerouac amply demonstrates in her interview with the author. She discusses at length her 15 months as a prostitute, her own marital problems, her hospitalization, and her life as a writer, including a wild book tour for *Baby Driver*.

**Kerouac's Last Word** Tom Clark.1986

*Desolation Angels* Jack Kerouac.1995-09-01 The classic autobiographical novel by Jack Kerouac featuring one of the most true, comic, and grizzly journeys in American literature (Time)—now in a new edition Originally published in 1965, this autobiographical novel covers a key year in Jack Kerouac's life—the period that led up to the publication of *On the Road* in September of 1957. After spending two months in the summer of 1956 as a fire lookout on Desolation Peak in the North Cascade Mountains of Washington, Kerouac's fictional self Jack Duluoz comes down from the isolated mountains to the wild excitement of the bars, jazz clubs, and parties of San Francisco, before traveling on to Mexico City, New York, Tangiers, Paris, and London. Duluoz attempts to extricate himself from the world but fails, for one must live, travel, adventure, bless, and don't be sorry. *Desolation Angels* is quintessential Kerouac.

**Les vies parallèles de Jack Kerouac** Barry Gifford, Lawrence Lee.2019-11-14

**The Haunted Life** Jack Kerouac.2014-03-11 1944 was a troubled and momentous year for Jack Kerouac. In March, his close friend and literary confidant, Sebastian Sampas, lost his life on the Anzio beachhead while serving as a US Army medic. That spring -- still reeling with grief over Sebastian -- Kerouac solidified his friendships with Lucien Carr, William Burroughs, and Allen Ginsberg, offsetting the loss of Sampas by immersing himself in New York's blossoming mid-century bohemia. That August, however, Carr stabbed his longtime acquaintance and mentor David Kammerer to death in Riverside Park, claiming afterwards that he had been defending his manhood against Kammerer's persistent and unwanted advances. Kerouac was originally charged in Kammerer's killing as an accessory after the fact as a result of his aiding Carr in disposing of the murder weapon and Kammerer's eyeglasses. Consequently, Kerouac was jailed in August 1944 and married his first wife, Edie Parker, on the twenty-second of that month in order to secure the money he needed for his bail bond. Eventually the authorities accepted Carr's account of the killing, trying him instead for manslaughter and thus nullifying the charges against Kerouac. At some point later in the year -- under circumstances that remain rather mysterious -- the aspiring writer lost a novella-length manuscript titled *The Haunted Life*, a coming of age story set in Kerouac's hometown of Lowell, Massachusetts. Kerouac set his fictional treatment of Peter Martin against the backdrop of the everyday: the comings and goings of the shopping district, the banter and braggadocio that occurs within the smoky atmospherics of the corner bar, the drowsy sound of a baseball game over the radio. Peter is heading into his sophomore year at Boston College, and while home for the summer in Galloway he struggles with the pressing issues of his day -- the economic crisis of the previous decade and what appears to be the impending entrance of the United States into the Second World War. The other principal characters, Garabed Tourian and Dick Sheffield, are based respectively on Sebastian Sampas and fellow Lowellian Billy Chandler, both of whom had already died in combat by the time of Kerouac's drafting of *The Haunted Life* (providing some of the impetus for its title). Garabed is a leftist idealist and poet, with a pronounced tinge of the Byronic. Dick is a romantic adventurer whose wanderlust has him poised to leave Galloway for the wider world -- with or without Peter. *The Haunted Life* also contains a compelling and controversial portrayal of Jack's father, Leo Kerouac, recast as Joe Martin. Opposite of Garabed's progressive, New Deal persepective, Joe is a right-wing and bigoted populist, and an ardent admirer of radio personality Father Charles Coughlin. The conflicts of the novella are primarily intellectual, then, as Peter finds himself suspended between the differing views of history, politics, and the world embodied by the other three characters, and struggles to define what he believes to be intellectually true and worthy of his life and talents. *The Haunted Life*, skillfully edited by University of Massachusetts at Lowell Assistant Professor of English Todd F. Tietchen, is rounded out by sketches, notes, and reflections Kerouac kept during the novella's composition, as well as a revealing selection of correspondence with his father, Leo Kerouac.

Visions of Cody Jack Kerouac.1993-08-01 What I'm beginning to discover now is something beyond the novel and beyond the arbitrary confines of the story. . . . I'm making myself seek to find the wild form, that can grow with my wild heart . . . because now I know MY HEART DOES GROW. —Jack Kerouac, in a letter to John Clellon Holmes Written in 1951-52, *Visions of Cody* was an underground legend by the time it was finally published in 1972. Writing in a radical, experimental form (the New Journalism fifteen years early, as Dennis McNally noted in *Desolate Angel*), Kerouac created the ultimate account of his voyages with Neal Cassady during the late forties, which he captured in different form in *On the Road*. Here are the members of the Beat Generatoin as they were in the years before any label had been affixed to them. Here is the postwar America that Kerouac knew so well and celebrated so magnificently. His ecstatic sense of superabundant reality is informed by the knowledge of mortality: I'm writing this book because we're all going to die. . . . My heart broke in the general despair and opened up inward to the Lord, I made a supplication in this dream. The most sincere and holy writing I know of our age. —Allen Ginsberg

*Door Wide Open* Jack Kerouac, Joyce Johnson.2001-06-01 On a blind date in Greenwich Village set up by Allen Ginsberg, Joyce Johnson (then Joyce Glassman) met Jack Kerouac in January 1957, nine months before he became famous overnight with the publication of *On the Road*. She was an adventurous, independent-minded twenty-one-year-old; Kerouac was already running on empty at thirty-five. This unique book, containing the many letters the two of them wrote to each other, reveals a surprisingly tender side of Kerouac. It also shares the vivid and unusual perspective of what it meant to be young, Beat, and a woman in the Cold War fifties. Reflecting on those tumultuous years, Johnson seamlessly interweaves letters and commentary, bringing to life her love affair with one of American letters' most fascinating and enigmatic figures.

**Dandys et excentriques** Denis Grozdanovitch.2019-03-06 Dans ce livre, au prétexte de chercher l'articulation entre le singulier et le multiple, Denis Grozdanovitch en vient à broser le portrait de quelques excentriques approchés au cours de son existence, et à esquisser le profil de nombreux autres rencontrés au fil de ses lectures. Cette énumération est, selon sa manière habituelle, farcie d'anecdotes. Elle donne l'occasion d'examiner les phénomènes de l'excentricité et du dandysme au sens ordinaire et de découvrir, au passage, que les deux attitudes sont souvent antithétiques. Cependant, ce livre offre surtout l'opportunité de déceler chez beaucoup d'artistes, d'écrivains ou de figures publiques notoires (du passé et du présent), ce qu'il nomme un dandysme minimaliste, c'est-à-dire un dandysme non flamboyant et plutôt dédié à une sorte de repli hautain dans l'ombre et le secret - à l'image du personnage de Huysmans, des Esseintes, lequel passe du dandysme classique à une attitude de retrait mondain. A travers ces évocations, se dégage une dimension morale qui, pour être souvent inaperçue, du fait de sa modération, n'en est pas moins perceptible. Ce livre fait donc allusion bien sûr au phénomène du dandysme classique (Brummel, Oscar Wilde, Huysmans, Baudelaire, Barbey d'Aurevilly). Cette galerie commence par évoquer les figures de nombre d'excentriques japonais et chinois - adeptes du taoïsme et du zen - puis enchaîne sur celles de personnages occidentaux tels que le philosophe Wittgenstein, Henri-Frédéric Amiel, Léautaud, Charles Albert Cingria, Verlaine, Rimbaud, T.E. Lawrence, Corto Maltese, Don Quichotte, Lord Byron, le comte Potocki, le Prince de Ligne, Casanova, Borges, Drieu la Rochelle, Maurice Ronet, Arthur Cravan, Albert Cossery, Duchamp, Andy Warhol, Fernando Pessoa, Bartleby, Hemingway, Fitzgerald, Henry Miller, Allan Bloom, Cyrano de Bergerac et quelques autres... Viennent ensuite des pages consacrées au dandysme féminin où apparaissent les figures de Mme du Chatelet, George Sand, Colette, Karen Blixen, Anne-Marie Schwarzenbach, Virginia Woolf, Vita Sackville West, Rachel Bespaloff, Gabrielle Roy, Louise Brooks et Alexandra David Néel. Comme dans les précédents ouvrages de Denis Grozdanovitch, alternent ici les passages relativement méditatifs avec les portraits vécus - lesquels sont autant de récits ou de nouvelles intégrés à l'ensemble. D'une façon générale le livre se présente comme une dérive au long d'un même thème et s'efforce d'éviter le piège du didactisme trop appuyé ou de l'exposé académique.

**Kerouac** Yves Buin.2006 Biographie de J. Kerouac, poète et romancier américain. Pour moi ne comptent que ceux qui sont fous de quelque chose, fous de vivre, fous de parler, fous d'être sauvés, ceux qui veulent tout en même temps, ceux qui ne bâillent jamais, qui ne disent pas de banalités, mais brûlent, brûlent, brûlent comme un feu d'artifice. A vingt ans, un soir de beuverie, Jack Kerouac déclare à ses amis qu'il sera le plus grand écrivain du monde. Il a le projet balzacien et proustien d'une œuvre dont les séquences seront à ranger sous un label unique. Le sien se nommera Légende de Duluoz et scandera son parcours terrestre partagé entre solitude, désespoir, extase et jubilation, au travers de son Amérique tant aimée et d'une quête divine, car écrire était pour lui une prière adressée à Dieu.

**Tombeau de Jack Kerouac** Daniel Pasquereau.1994

**The Town and the City** Jack Kerouac.2016-03-22 A quintessential American family is pulled apart by war and the rapidly changing tides of society in Jack Kerouac's captivating first novel Published seven years before his iconic On the Road, Jack Kerouac's debut novel follows the experiences of one family as they navigate the seismic cultural shifts following World War II. Inspired by Kerouac's own New England youth, the eight Martin children enjoy an idyllic upbringing in a small Massachusetts mill-town. Middle son Peter, a budding intellectual and promising athlete, most strongly feels the lure of the future. When war breaks out, the siblings' lives are interrupted by military service; their parents must sell their house after the family business goes bankrupt; and Peter, eager to see the world, voyages overseas as a Merchant Marine. After returning home, Peter is drawn to the kinetic energy of New York City and the progressive, bohemian ideas springing from its denizen young poets, writers, and artists. His new friends are fictionalized versions of Kerouac's contemporaries: Allen Ginsberg (as Leon Levinsky), Lucien Carr (as Kenneth Wood), and William Burroughs (as Will Dennison), and other members of the Beat Generation. Seen by Peter's parents as hoodlums and junkies, the Beats challenge conventional American ideas of everything from authority and religion to marriage and domestic life.

**Sur la route de Jack Kerouac** Encyclopaedia Universalis.2015-11-10 Bienvenue dans la collection Les Fiches de lecture d'Universalis Jean-Louis Lebrid de Kerouac (1922-1969) avait présenté un tableau assez traditionnel, à la Thomas Wolfe (1900-1938), de son adolescence, mettant en scène dans La Ville et la cité (1950) un jeune homme détestant les métropoles et fuyant la société. Une fiche de lecture spécialement conçue pour le numérique, pour tout savoir sur Sur la route de Jack Kerouac Chaque fiche de lecture présente une œuvre clé de la littérature ou de la pensée. Cette présentation est couplée avec un article de synthèse sur l'auteur de l'œuvre. A propos de l'Encyclopaedia Universalis : Reconnue mondialement pour la qualité et la fiabilité incomparable de ses publications, Encyclopaedia Universalis met la connaissance à la portée de tous. Écrite par plus de 7 400 auteurs spécialistes et riche de près de 30 000 médias (vidéos, photos, cartes, dessins...), l'Encyclopaedia Universalis est la plus fiable collection de référence disponible en français. Elle aborde tous les domaines du savoir.

**Idiot Wind** Peter Kaldheim.2020-02-26 « J'avais 37 ans, j'étais sans emploi et fauché. Pour couronner le tout, j'étais sans abri, excepté le casier où je conservais mes fringues et mes affaires de toilettes à Penn Station. Bref, ma vie n'avait rien de glorieux, il fallait juste y survivre, et pour ça, je n'avais personne d'autre à blâmer que moi et mes complices : l'alcool, la cocaïne et un travers bien ancré que mon vieux professeur de philosophie grecque aurait appelé akrasia - une faiblesse de caractère qui pousse certain à agir contre le bon sens. Si le grec n'est pas votre truc, appelez-le comme Bob Dylan: idiot wind. » Le 26 janvier 1987, une énorme tempête s'abat sur New York quand Peter Kaldheim fuit la ville et Bobby Bats, le dealer impitoyable auquel il doit pas mal d'argent... Il le sait, il n'y aura pas de retour possible. Il saute dans le dernier bus en partance. Commence alors pour lui une vie d'errance. Sans un sou et sans domicile, il entreprend de traverser le pays en stop. Alors que les kilomètres défilent, c'est aussi un portrait de l'Amérique qui se dessine à travers les vies minuscules des chauffeurs qui lui instillent une nouvelle « sagesse » et l'aident à s'ouvrir de nouveau aux autres.

**Memory babe** Gerald Nicosia.1994 Biographie complète consacrée au poète d'origine canadienne française, fondateur de la Beat generation. L'auteur a travaillé six ans sur son projet et rencontré trois cents personnes ayant bien connu Kerouac. Pour W. Burroughs, c'est le meilleur des nombreux ouvrages publiés sur la vie et l'oeuvre de l'auteur de ##Sur la route##.

**The Sea Is My Brother** Jack Kerouac.2013-03-26 In the spring of 1943, during a stint in the Merchant Marine, twenty-one-year old Jack Kerouac set out to write his first novel. Working diligently day and night to complete it by hand, he titled it The Sea Is My Brother. Now, nearly seventy years later, its long-awaited publication provides fascinating details and insight into the early life and development of an American literary icon. Written seven years before The Town and The City officially launched his writing career, The Sea Is My Brother marks a pivotal point in which Kerouac began laying the foundations for his pioneering method and signature style. A clear precursor to such landmark works as On the Road, The Dharma Bums, and Visions of Cody, it is an important formative work that bears all the hallmarks of classic Kerouac: the search for spiritual meaning in a materialistic world, spontaneous travel as the true road to freedom, late nights in bars and apartments engaged in intense conversation, the desperate urge to escape from society, and the strange, terrible beauty of loneliness.

**West Coast jazz** Alain Tercinet.1986

**Doctor Sax** Jack Kerouac.1987 Kerouac dreams of America in the authentic rolling rhythms of a Whitman or a Thomas Wolfe, drunk with eagerness for life.--John K. Hutchens

**Visions of Gerard** Jack Kerouac.1991-06-01 My best most serious sad and true book yet. —Jack Kerouac His life . . . ended when he was nine and the nuns of St. Louis de France Parochial School were at his bedside to take down his dying workds because they'd heard his astonishing revelations of heaven delivered in catechism on no more encouragement than it was his turn to speak. . . . Unique among Jack Kerouac's novels, Visions of Gerard focuses on the scenes and sensations of childhood—the wisdom, anguish, intensity, innocence, evil, insight, suffering, delight, and shock—as they were revealed in the short tragic-happy life of his saintly brother, Gerard. Set in Kerouac's hometown of Lowell, Massachusetts, it is an unsettling, beautiful, and sad exploration of the meaning and precariousness of existence.

**Pic** Jack Kerouac.2024-01-23 From one of the most famous of the Beat writers, Kerouac's final novel of brotherhood and travel, now reissued in a standalone edition following his centenary celebration Pic—full name Pictorial Review Jackson—is a ten-year-old Black boy living in rural North Carolina with his grandfather in the 1940s. When Pic is forced to move in with his aunt after his grandfather's passing, his older brother Slim appears to rescue him. Together, they hitch a ride to New York City, where Slim lives with his pregnant girlfriend, but the city's poverty shocks young Pic. When Slim loses job after job, the brothers will pick up and head west, making their way to California across a country suffused with hardship, music, love, and danger. Kerouac's last published novel, Pic is an endearing portrayal of brotherhood and the classic American road trip, seen through the adventurous eyes of a child.

*Big Sur* Jack Kerouac.1963 Each book by Jack Kerouac is unique, a telepathic diamond. With prose set in the middle of his mind, he reveals 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, Celine, Thomas Wolfe, Hemingway, Genet, Thelonus Monk, Basho, Charlie Parker, and Kerouac's own athletic sacred insight. Big Sur's humane, precise account of the extraordinary ravages of alcohol delirium tremens on Kerouac, a superior novelist who had strength to complete his poetic narrative, a task few scribes so afflicted have accomplished--others crack up. Here we meet San Francisco's poets & recognize hero Dean Moriarty ten years after On the Road. Jack Kerouac was a 'writer, ' as his great peer W.S. Burroughs says, and here at the peak of his suffering humorous genius he wrote through his misery to end with 'Sea, ' a brilliant poem appended, on the hallucinatory Sounds of the Pacific Ocean at Big Sur. --Allen Ginsberg

*Tristessa* Jack Kerouac.1983 Edition originale, 1960. Dans les faubourgs de Mexico, une histoire de drogue, d'amour, de misère, de mysticisme et de déchéance. Peut-être le plus intimiste des romans de Kerouac. Style heurté. Préface de G. Guégan.

*Dictionnaire des Littératures de langue anglaise* Encyclopaedia Universalis.2015-10-27 Le Dictionnaire des Littératures de langue anglaise réunit plus de sept cents articles empruntés au fonds de l'Encyclopaedia Universalis. De Chaucer et Shakespeare à Paul Auster, David Lodge et Kazuo Ishiguro, la vie et l'œuvre des principaux écrivains de langue anglaise et le périple d'une langue qui a débordé ses frontières initiales pour susciter des formes littéraires inédites et des modes d'expression nouveaux dans les territoires anglophones : Grande-Bretagne et États-Unis bien sûr, mais aussi Asie, Afrique et Océanie. Un inépuisable inventaire de la création littéraire en langue anglaise, avec un accent mis sur la littérature contemporaine et les nations émergentes, sous la conduite des guides les plus qualifiés. Un index facilite la consultation du Dictionnaire des Littératures de langue anglaise, auquel ont collaboré plus de 150 auteurs parmi lesquels Jacques Darras, Pierre-Yves Pétilion, Diane de Margerie, Antoine Compagnon...

*On the Road* Jack Kerouac.2002-12-31 The classic novel of freedom and the search for authenticity that defined a generation 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. Kerouac's classic novel of freedom and longing defined what it meant to be "Beat" and has inspired every generation since its initial publication more than fifty years ago. This Penguin Classics edition contains an introduction by Ann Charters. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

*Windblown World* Jack Kerouac.2006-04-04 Selections from Jack Kerouac's journals of the late 1940s and early 1950s - the raw material for what became his classic novel On the Road September 5, 2017, marks the 60th anniversary of the publication of On the Road Jack Kerouac is best known through the image he put forth in his autobiographical novels. Yet it is only his private journals, in which he set down the raw material of his life and thinking, that reveal to us the real Kerouac. In Windblown World, distinguished Americanist Douglas Brinkley has gathered a selection of journal entries from the most pivotal period of Kerouac's life, 1947 to 1954. Here is Kerouac as a hungry young writer finishing his first novel while forging crucial friendships with Allen Ginsberg, William S. Burroughs, and Neal Cassady. Truly a self-portrait of the artist as a young man, this unique and indispensable volume is sure to become an integral element of the Beat oeuvre.

*Kerouac* Yves Buin.2007-02-01 Em 1957, com a publicação de On the road, nascia um clássico e uma estrela. Esse astro era Jack Kerouac (1922-1969), subitamente catapultado para a fama, ao panteão dos grandes escritores norte-americanos. A América nunca mais seria a mesma. Kerouac subverteu a ordem social do país, alterou para sempre o imaginário relativo a viagens, deu um novo status aos marginais e aos vagabundos, e, com tudo isso, cristalizou uma ânsia existencial que o Estados Unidos exportariam para o mundo inteiro. Sua obra espelha o percurso desse anjo caído, sempre dividido entre a solidão e o desespero, entre o êxtase e o júbilo, permanentemente numa busca divina - pois escrever era, para ele, uma prece dirigida a Deus.

*The Portable Jack Kerouac* Jack Kerouac.1995 Presents selections from Jack Kerouac's novels, poetry, letters, and essays.

**The Role of Jack Kerouac's Identity in the Development of his Poetics** Stefano Maffina.2012-06-01 This work revolves round the analysis of Jack Kerouac's complex identity and his main artistic inspirations. Even though the writer was born in Lowell, MA, he was raised in a Franco-American family with strong bonds with the Quebec region. The resultant split identity led to deep existential doubts that Kerouac was never able to overcome. However, the awareness of his cultural dichotomy proved extremely important for his own work. Indeed, the Beat author was able to reach an original poetics which was inspired by both American and French writers. Despite Kerouac's innovative style and writing method, an analysis of the artists who influenced his work could help contextualize and better understand his literary and linguistic genius.

**The Voice Is All** Joyce Johnson.2013-08-27 A groundbreaking new biography of Jack Kerouac from the author of the award-winning memoir *Minor Characters* Joyce Johnson brilliantly peels away layers of the Kerouac legend in this compelling new book. Tracking Kerouac's development from his boyhood in Lowell, Massachusetts, through his fateful encounters with Allen Ginsberg, William S. Burroughs, Neal Cassady, and John Clellon Holmes to his periods of solitude and the phenomenal breakthroughs of 1951 that resulted in his composition of *On the Road* followed by *Visions of Cody*, Johnson shows how his French Canadian background drove him to forge a voice that could contain his dualities and informed his unique outsider's vision of America. This revelatory portrait deepens our understanding of a man whose life and work hold an enduring place in both popular culture and literary history.

**Satori in Paris** Jack Kerouac.2023-10-17 From the renowned Beat writer, Kerouac's colorful and meandering search for his family history, now reissued following his centenary celebration *Satori in Paris* is the semi-autobiographical tale of Jack Kerouac's trip to France in search of his heritage. Beginning in Paris and moving west to Brittany, Kerouac traces the paths of his ancestors and explores his own understanding of the Buddhism that came to define his beliefs. From his familiar milieu of strangers and all-night conversations in seedy bars, to a pivotal cab ride in which he experiences Buddhism's satori—a feeling of sudden understanding—Kerouac's affecting and revolutionary writing transports the reader. Published at the height of his fame and showcasing his mature talent, *Satori in Paris* is a lyrical, rollicking tale of philosophy, identity, and the power and strangeness of travel.

**On the Road: The Original Scroll** Jack Kerouac.2007-08-16 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.

*Mantra* Rodrigo Fresán. 2006 Il est possible que Mexico soit une tumeur géographique. Ce qui est sûr et certain, c'est que cette ville ne cesse de grandir. Comment faire tenir tout Mexico dans un livre ? C'est ce que je me suis proposé de faire dans ce roman démontable qu'est *Mantra*. Je trouvais intéressant qu'un livre sur une ville aussi gigantesque qu'un pays puisse correspondre à la forme et à l'esprit qui l'avait inspiré. De là la monstruosité de *Mantra*, qui est presque une aberration littéraire où les narrateurs se transforment en d'autres narrateurs (le roman commence sur le récit d'une tumeur cérébrale et se poursuit dans la bouche d'un mort français qui raconte ce qui se passe dans un inframonde précolombien ; il se conclut entre les dents et la langue d'une sorte de momie-robot qui cherche son père dans les ruines futures d'un District Fédéral apocalyptique où le temps est circulaire et où les morts relatent l'histoire)... J'irai même plus loin : je crois que Mexico est franchement une autre planète où culture terrienne et culture extraterrestre s'entrechoquent. [...] C'est un grand cut-up, un crack-up, un up-up en soi, un tremblement de terre permanent.

*Jack Kerouac* Jean-Marie Rous. 1989 Par un docteur en philosophie, un essai consacré à Kerouac, écrivain et philosophe qu'il faut libérer de son image de vagabond romantique. L'accent est mis sur l'expérience de l'écriture qui se déroule en trois temps : mythique, philosophique, passéiste (repliement). Pour Rous, Kerouac est un Prométhée moderne qui critique l'absurdité de l'Amérique post-moderne.

*Subterranean Kerouac* Ellis Amburn. 1999-11-29 In this first biography of Jack Kerouac to fully portray the intense inner life that inspired his work, Kerouac's last editor addresses the writer's homosexual relationships with men, and sheds a new light on their profound impact upon his life. of photos.

**The Town and the City** Jack Kerouac. 2016-03-10 *The Town and the City* est le premier roman de Jack Kerouac. Publié en 1950, la critique salue alors l'apparition d'un nouveau talent. Pour peindre l'univers de la famille Martin, Kerouac s'inspire de sa propre enfance en Nouvelle-Angleterre ; il suit tous les personnages, dispersés à travers le monde, du début du siècle à la fin des années quarante, et les réunit finalement pour l'enterrement du père. Moment crucial où chacun voit son destin enfin scellé et l'accepte. Tous, sauf Peler, le petit. dernier, qui refuse le retour à la normalité et s'interroge sur ce monde qui lui est étranger. Dans l'oeuvre de Jack Kerouac, *The Town and the City* est en quelque sorte le prélude incontournable d'une longue saga intime.

*Jack Kerouac* Yves Le Pellec. 1999 Avant de devenir un mythe, Kerouac était un écrivain ... Une présentation brève et synthétique de ses oeuvres.

*Brother-Souls* Ann Charters, Samuel Charters. 2010-09-01 John Clellon Holmes met Jack Kerouac on a hot New York City weekend in 1948, and until the end of Kerouac's life they were—in Holmes's words—"Brother Souls." Both were neophyte novelists, hungry for literary fame but just as hungry to find a new way of responding to their experiences in a postwar American society that for them had lost its direction. Late one night as they sat talking, Kerouac spontaneously created the term "Beat Generation" to describe this new attitude they felt stirring around them. *Brother Souls* is the remarkable chronicle of this cornerstone friendship and the life of John Clellon Holmes. From 1948 to 1951, when Kerouac's wanderings took him back to New York, he and Holmes met almost daily. Struggling to find a form for the novel he intended to write, Kerouac climbed the stairs to the apartment in midtown Manhattan where Holmes lived with his wife to read the pages of Holmes's manuscript for the novel *Go* as they left the typewriter. With the pages of Holmes's final chapter still in his mind, he was at last able to crack his own writing dilemma. In a burst of creation in April 1951 he drew all the materials he had been gathering into the scroll manuscript of *On the Road*. Biographer Ann Charters was close to John Clellon Holmes for more than a decade. At his death in 1988 she was one of a handful of scholars allowed access to the voluminous archive of letters, journals, and manuscripts Holmes had been keeping for twenty-five years. In that mass of material waited an untold story. These two ambitious writers, Holmes and Kerouac, shared days and nights arguing over what writing should be, wandering from one explosive party to the next, and hanging on the new sounds of bebop. Through the pages of Holmes's journals, often written the morning after the events they recount, Charters discovered and mined an unparalleled trove describing the seminal figures of the Beat Generation: Holmes, Kerouac, Neal Cassady, Allen Ginsberg, William Burroughs, Gregory Corso, and their friends and lovers.

**Jack Kerouac: Visions of Cody, Visions of Gerard, Big Sur (LOA #262)** Jack Kerouac. 2015-03-17 An authoritative edition of three Beat novels by the legendary author of *On the Road*. The third volume in The Library of America's edition of the writings of Jack Kerouac opens with *Visions of Cody*, the groundbreaking work originally written in the early 1950s and published posthumously in 1972, in which Kerouac first treats the material later immortalized in *On the Road*. In it he moves beyond his early literary models to discover his own unique "bop prosody," mixing closely observed description, free-form scats, and transcribed conversation to create an impassioned and hallucinatory portrait of his friend and idol Neal Cassady, here reimagined as Cody Pomeray. *Visions of Gerard* (1963) is a deeply moving meditation on Kerouac's older brother, who died at nine of rheumatic fever, and who for Kerouac became an emblem of saintliness. The intensely focused and harrowing *Big Sur* (1962) finds fictional alter ego Jack Duluoz returning to California to escape fame and celebrity, a fateful decision that leads to a dangerous affair with Pomeray's mistress, a nightmarish alcohol-fueled breakdown, and a desperate struggle for sobriety. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

*Big Sur* Jack Kerouac. 1979 Le héros de ce roman, Jack Duluoz ou Ti Jean, n'est autre que Jack Kerouac, l'auteur de *Sur la route*. Au bord de la folie, le Roi des Beatniks cherche à fuir l'existence de cinglé qu'il a menée pendant trois ans et part pour San Francisco. Il se réfugie au bord de la mer, à Big Sur, dans une cabane isolée. Après quelques jours de bonheur passés dans la solitude à se retremper dans la nature, Duluoz est à nouveau saisi par le désespoir et l'horreur. Aussi revient-il à San Francisco où l'attendent le monde, les beatniks, l'érotisme. Mais il ne retrouve pas la paix pour autant.

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