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ABSTRACT

Jack Kerouac was a well-known American writer who was famous for his spontaneous prose in all of his autobiographical works. In the first chapter, we refer about the most important characteristics about Jack Kerouac's life. We illustrate Kerouac's early years, his beginning in writing with his early works. Moreover, his mature life during his days from the university to the time he became a famous writer and the description of his death.

In the second chapter, we show the origins and the analysis of On the Road. In which we introduce the characters and review the situations in which Jack and his friends were involved during each trip. We also take into account the changes this novel had before its publication and the opinions about it.



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Finally, the last two chapters contain important aspects. The third one tell us about the “Beat Generation”, its origins, members, what they did, and the different elements that characterized them; for instance: literature, fashion, women, etc. Moreover, in the fourth chapter, we present their lifestyle, the different liberations that appeared because of them and the music which used to identify the Beats.

Key words: On the Road, “Beat Generation”, spontaneous prose, lifestyle, members, trips, liberation, characters, music, works.



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DEDICATION

This present work is dedicated firstly to our great God and then our family, who always gave us their unconditional support for getting our goals.

Diana and Denis



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We want to express our deep and sincere grateful to God and all the people who helped us in many ways to finish our thesis, especially Dr. Ion Youman who gave us of his time and knowledge to develop and finish our investigative work.



INTRODUCTION

Jack Kerouac was an American Poet. He was born in 1922 in Lowell, Massachusetts. Jack is thought to be one of America's most influential writers. In 1957, he published his most famous book, On the Road. It was an inspiration to the generation of 1950s and 1960s to take off and travel across America in search of freedom and adventure.

His childhood was deeply marked by the death of his older brother Gerard. When he was at 17, he began to take a more serious interest in writing because of a knee injury that prevented him of becoming a major football star. During his visit to some relatives, he became friends with Alan Ginsberg, William Burroughs and Gregory Corso. These writers formed the nucleus of what came to be known as the "Beat Generation".



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They were a group of writers who would push literary boundaries and were open to all new experiences.

This work is important for us because it represents one of the reasons for what American society changed in terms of literature and lifestyle. Jack Kerouac's book On the Road had an amazing influence mainly on the "Beat Generation". It was considered as a "Bible" for the members of this movement. Also, it had a great interest among people, especially in youth. Since this literary work differs from the others because of the spontaneity in its writing. When the book was originally released, The New York Times hailed it as "the most beautifully executed, the clearest and the most important utterance" of Kerouac's generation. The novel was chosen by Time magazine as one of the 100 best English-language novels from 1923 to 2005.

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Jack Kerouac had wrote many novels using the same style of writing such as The Town and the City, The Dharma Bums, The Subterraneans, among others, being On the Road the most famous one. It is an autobiographical work that was based on the spontaneous road trips of Kerouac and his friend across the America's mid-century. It was inspired by jazz, poetry, drug experiences and sexual promiscuity. Many of the names and details of Kerouac's experiences are changed in the novel.

On the Road is the story of two young men, Sal Paradise and Dean Moriarty, who travel anxiously back and out across the American continent by seeking thrills, finding in one of them to Neal Cassady (Dean Moriarty in the novel). These characters in real life people were what came to be known as the "Beat Generation".



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Every episode in the novel was inspired by real life events. The book would probably shocked readers also today. Many critics attacked the work as evidence of the increasing immorality of American youth. Other critics saw it as an original work. American readers were fascinated with the bohemian lifestyle of the characters. It turned the novel into a bestseller.

Kerouac wrote the novel in an original way just as it happened, not following the same style as the other writers named during the history. Therefore, Kerouac edited On the Road himself several times over the years before presenting it to a publishing company. He had even begun to write the first version in French, his first language, which is one of the many reasons for its delayed publication.

This work also reflects important themes like immigration, the place of the women in the society,



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African American people, religion and the way of dressing. All of them make the book a tool of inspiration for many people who feel identified with this novel.



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CHAPTER I

JACK KEROUAC'S BIOGRAPHY



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Jack Kerouac, American novelist and poet.

1.1 EARLY LIFE

Jean Louis Lebris de Kerouac¹ was born in Lowell, Massachusetts, on March 12, 1922. His parents, Leo-Alcide Kerouac and Gabrielle-Ange Levesque, had emigrated separately from rural Quebec to New Hampshire, where they met and married before moving to Lowell; Kerouac's mother worked in a shoe factory, and his father worked as a printer. None of the houses of their part of Lowell were anything fancy. It was a neighborhood and town of working people.

But on March 12, 1922, happiness filled the second floor of the apartment at 9 Lupine Road , Lowell, Massachusetts. That evening a baby boy was born to Leo-Alcide Kerouac and Gabrielle-Ange Levesque Kerouac. The French Canadian couple named their son Jean-Louis Lebris de Kerouac. At the beginning, they called him Jack or Ti Jean².



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Jack was the Kerouacs' third child. Their little girl, Caroline was born on October 25, 1918, in Lowell, Massachusetts she was three and half years old. Jack's older brother, Gerard was born on August 23, 1916, was five and half. But he died at the age of nine in 1926, from rheumatic fever, an event later described in Jack's novel Visions of Gerard.

Leo and Gabrielle were immigrants from Quebec, the French-speaking province of Canada. Their ancestors had been immigrants too, travelling across the ocean from France to Canada in the 18th century. Starting in the 1840s, many thousands of Quebecers left home and streamed into New England working as cooks. Some, including the Kerouacs, ended up in Lowell.

In the mid-nineteenth century, Lowell had been a thriving center of the textile industry. The Merrimack³ and Concord⁴ rivers powered bustling fabric mills that



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employed thousands of workers. The town prospered, and its population swelled, largely with immigrants. But in the late 1800s, new machines replaced workers. Thousands of people lost their jobs. Even so, mill owners did not add machines quickly enough, and Lowell's factories grew more and more outdated. By the time Ti-Jean arrived, hard times had hurt the once-flourishing town. Dozens of mills and other businesses had closed.

Fortunately for the Kerouacs, their livelihood did not depend on the mills. Leo worked as a printer and owned his own successful shop, Spotlight Print, in downtown Lowell, in 1923. He made advertising flyers for other local businesses and published a small newspaper.

Jack's mother, Gabrielle, was a tireless homemaker. Jack and his brothers called her Mémère⁵. Tending to her family's needs, she prepared hearty



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meals of pork chops, potatoes, stew, and beans, often serving pie or cake for dessert. Jack loved his mother's cooking and wrote warmly of a family meal.

Like many French Canadians, Mémère was deeply religious. She faithfully attended Mass (Catholic worship was embedded in Jack's memory). Even with the terrible shadow that Gerard's death cast over Jack's young life, he found some magic in the streets and wildernesses of his hometown. He spent a lot of time on his own, exploring neighborhoods and roaming fields and riverbanks day and night.

Jack began school when he was about six years old. He attended a Catholic elementary school where the teachers were nuns. At home, he spoke only French, his parents' language. In school, he learned English. He struggled with the new language at first, but over time he came to love its richness and variety.



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When Jack was ten, his family settled in Lowell's Pawtucketville neighborhood, made up mostly of other French Canadian families. Jack played baseball and football with fellow Pawtucketville kids. When he was thirteen, he took up running, even building his own timing device to clock himself and others as they raced on a run-down track. Jack enjoyed the challenge of running and spent hours pushing himself to go faster and faster.

Sports were not Jack's only pastime. He loved to read, especially fiction-filled magazines that Lowell newsstands sold for a dime each. His favorite character was the Shadow⁶, who was also the subject of a popular radio show.

In March 1936, when Jack was fourteen years old, The Merrimack River flooded its banks after heavy winter rains. The floodwaters invaded Leo Kerouac's shop, forcing him to close the business. Leo was very



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desperate. He drank more often and more heavily. He and Gabrielle argued frequently.

Meanwhile, Jack was growing into a young man. He had visions of becoming a professional writer, even discussing the idea with a priest. He also continued to pursue sports, competing in track and playing as a halfback on the Lowell High School football team.

He was not especially tall, but he was solidly and muscular built.. And he was handsome, with a thick head of dark hair and shining blue eyes. Gabrielle found a job at a local shoe factory to boost the household's income. But just two years later, times grew harder with the onset of the Great Depression⁷. From then on, the Kerouacs lived on a tighter budget than ever.

In conclusion, Jack Kerouac did not have an easy childhood. His family had to live in different places; also, his father used to drink, so there were many arguments



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between his parents. Moreover, his brother's death caused Jack deep pain. However, since his early years his liking for writing started by reading, especially magazines.

1.2 EARLY WORKS

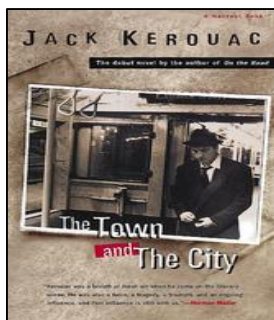
Jack had a rich and active imagination. He frequently jotted down ideas and bits of stories in cheap notebooks. He created comic strips, magazines, and even “wrote a little novel, In My Room, at the age of 11.” He also began writing adolescent novels and fictionalized newspaper accounts of horse racing, football, and baseball. He tended to write constantly, carrying a notebook with him everywhere.

Letters to friends and family members tended to be long and rambling, including great detail about his daily life and thoughts. Prior to becoming a writer, he



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tried a varied list of careers. He was a sports reporter for The Lowell Sun; a temporary worker in construction and food service. Working as a merchant seaman during World War II, Kerouac began a novel called The Sea Is My Brother. Then Jack decided to write a novel titled The Town and the City, and he worked on it for two years. He kept notebooks to record the progress of his manuscript, including hymns and prayers that strengthened his belief that with the writing of the book he would create something that would make his family proud of him.



The Town and the City, (1950)

like everything else Kerouac wrote, was to writing, was autobiographical. In the book Kerouac dramatized his own

conflict between his nostalgia for his family life in Lowell and the irresistible attractions of New York City. This



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novel was written in a conventional manner over a period of years, and much more novelistic license was taken with his work than after Kerouac's adoption of quickly written "spontaneous prose."⁸ He finished the novel in May, 1948. Even more important to him, as he liked the style and structure of Tomas Wolfe's⁹ books, he had taken them as his literary model, but he was dissatisfied with the conventional result.

The Town and the City was published in 1950 under the name "Jack Kerouac." The book was sold poorly. For the next six years, Kerouac wrote constantly. His earliest road adventures overlapped his writing of the Town and the City, and they so overwhelmed him that he tried to base a new book on them soon after finishing his first novel. His discussions concerning a New Vision of writing continued in Manhattan with his friends, Ginsberg¹⁰ and John Clellon Holmes¹¹.



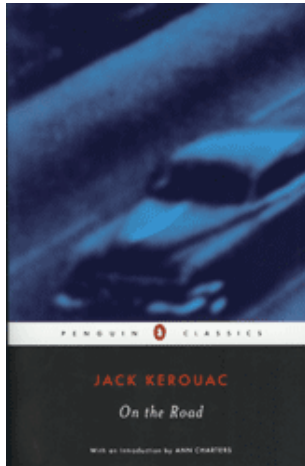
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After several false starts, Kerouac discovered that when he was not imitating Thomas Wolfe, he could not find a way to turn his thoughts and feelings into fiction. His struggle to write On the Road was one of the most frustrating experiences of his life.

Shortly after finishing The Town and the City, Kerouac began writing one of the earliest versions of On the Road, using what he called a factualist¹² or naturalist way of handling his ideas, in imitation of Theodore Dreiser¹³, whose novels he was reading in a course on American fiction at the New School. Initially his work went well. An early journal entry testified to his long hours at the typewriter: “32,500 words since I started on November 9. . . . I delight in the figures, as always, because they are concrete evidence of a greater freedom in writing than I had in Town & City”.



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Yet, after a month of work on this early version of On the Road, Kerouac apparently reached a dead end. His new style did not allow him to express his mad feelings, so he put this new book aside for traveling with his friend Cassady.

When Kerouac returned to his mother, he was so shattered by his weeks with Cassady that he decided he could not salvage his abandoned factualist attempt at his road book. Instead, he took up another project, a novella of Children and Evil, The Myth of the Rainy Night, which would be reworked years later as the book Doctor Sax.

He also went back to finish his New School class on the American novel, writing a final essay on Thomas Wolfe. Trying to break away from his literary influence in order to find his own voice, Kerouac was now very



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critical of Wolfe's language, which he felt did not sufficiently attain the intellectual clarity and spiritual resonance he wanted.

In May, 1950, Kerouac went back to Denver. Before he got very far, Neal Cassady¹⁴ met him and took him on the trip to Mexico that became the basis of Part Four of the published On the Road. Kerouac was so debilitated by the heavy drugs he took in Mexico that it was a while before he attempted extensive work on his road book. Sitting in the kitchen of his mother's new apartment in Ozone Park, Queens while she worked at her factory job, he made a completely fresh start with a story about hitchhiking¹⁵ cross-country using a ten-year-old black child as his fictional narrator. This was a book Kerouac would revise at the end of his life, posthumously published as Pic. He finished what he described as a third of this novel and then put it aside.



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Building upon previous drafts tentatively titled “The Beat Generation¹⁶” and Gone on the Road, Kerouac completed what is now known as On the Road on April, 1951, while living at 454 West 20th Street in Manhattan with his second wife, Joan Haverty. The book describes Kerouac's road-trip adventures across the United States and Mexico with Neal Cassady in the late-40, as well as his relationships with other Beat writers and friends.

An autobiographical novel (like most of Kerouac's books), On the Road involves characters who were the author's real-life friends and Beat cohorts: Neal Cassady, Gregory Corso, Allan Ginsberg, and William Burroughs. Publishing legend has it that Kerouac typed the manuscript frenziedly on large rolls of Teletype paper, not pausing for revision, and deposited them on the desk of his startled editor. Revolutionary not only in



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subject matter but also in style, this book launched the “Beat Movement” and crowned Jack Kerouac its king.

After he decided to write his book just as it happened, Kerouac had encouraged Burroughs¹⁷ and Cassady to write the story of their own lives, including the one of his wife Joan, for his road book. Kerouac started his book on April, 1951. On April 9, he had written thirty-four thousand words. By April 20, he wrote eighty six thousand ones. On April 27, the book was finished, a roll of paper typed as a single- space paragraph 120 feet long. Writing On the Road, Kerouac finally found his own voice and his true subject, the story of his own search for a place as an outsider in America.

His books are based on what happened to him and his friends, but they are a brilliant blend of fiction and autobiography, not because of Kerouac’s characters or events but because of his point of view as



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of his life story. He made all the characters and events a reflection of his own feelings.

1.3 MATURE LIFE

In 1939 Kerouac graduated from Lowell High School as a star athlete. On September 22, Kerouac began a post-graduate year at Horace Mann Prep school in New York. Kerouac was exposed to and influenced by the jazz¹⁸ he heard at Harlem clubs. In addition, he smoked marijuana for the first time. At the age of nineteen, he was independent, and decided that he did not need to finish college because he wanted to live his own way. He wanted to become an adventurer, a lonesome traveler. However, In 1940 Kerouac enrolled at Columbia University. Then he worked as a merchant seaman during World War II.



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After that, Kerouac left Columbia and decided to join the Merchant Marine and subsequently the Navy, but he was discharged from both of them. Then he returned to New York and started hanging out at 421 West 118th Street, home of Edie Parker. He became even more determined to be a writer; after meeting with her, Kerouac met Lucien Carr¹⁹, Allen Ginsberg, and William Burroughs in 1944.

This group formed the nucleolus of what would later be called the “Beat Generation”. Also, some of its members would appear as characters in On the Road. The immediate success of On the Road brought Kerouac instant fame. He soon found he had little taste for celebrity status. After nine months, he no longer felt safe in public. He was badly beaten by three men outside the San Remo Bar in New York. Neal Cassady, possibly as a result of his new notoriety as the central character of the book, was set up and arrested for selling marijuana.

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Between his friends and family, Kerouac began living a kind of double life that he was never able to resolve.

He divided his time between wild experiments with the Columbia group using different drugs (benzedrine, morphine, marijuana, alcohol) and a straight life in his parents' working-class household.

On August, 1944, he found himself involved in a manslaughter case after Carr stabbed David Kammerer, another member of the group, in self-defense with a Boy Scout knife. Carr asked Kerouac to help her dispose of the evidence, and Jack was arrested as a material witness for not reporting the homicide.

When Leo Kerouac, his father, refused to put up \$100 to bail his son out of jail, Edie Parker came up with the money, with the condition that Jack first marries her at City Hall. He was released from jail, but



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they separated after some time. Their marriage was annulled a year later. Kerouac signed aboard another merchant ship; and then he returned to his friends in New York. Because of the excessive Benzedrine use, he was hospitalized after an attack of phlebitis²⁰.

After leaving the hospital Jack stayed home to nurse his father, who died of cancer in 1946. Jack decided to write a huge novel explaining everything to everybody; he hoped that it would redeem him in his family's eyes. Mémère continued working at her factory job to support him through the writing of the book.

On July, 1947, Kerouac took a bus to Denver. This began his first trip on the road. He took busses and hitchhiked to the West Coast via Denver. And after eleven days, he arrived in Denver, Colorado. Then he arrived in San Francisco. And finally he returned to New York. A year later he completed an early version of his book about his 1947 trip across the country.



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Then, in the same year, he met another one of his closest friends, John Clellon Holmes²¹. In early 1949, Kerouac departed to New York with Cassady. This began the second cross-country trip, which was incorporated into a later draft of On the Road. In San Francisco, Jack took a bus back to his sister's home in North Carolina, completing the second cross country trip.

After that he moved to Denver, and his mother joined him there. But in July Kerouac's mother returned to the East; she did not like living in Denver. Moreover, an important thing happened in this year when Kerouac used the term "Beat Generation" for the first time.

In 1950, Kerouac, Cassady, and their friends went to Mexico, and there Kerouac got dysentery. After he felt better; he came back to his mother's apartment in Richmond Hill, Canada. And because he was



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dissatisfied with his way of life, Kerouac impulsively married a second time; his new wife was a woman he had met shortly before in New York named Joan Haverty. At first, they lived with his mother, until they found their own apartment in Manhattan. For a few weeks, Jack took a free-lance job as a script synopsisizer for a film company to earn money to pay income taxes on his royalty advances for his first novel.

During the Following year, 1951, Kerouac and his new wife moved to the West. Some months later, John Clellon Holmes showed Kerouac the completed draft of his novel about the “Beat Generation” (published as Go.) So then Jack wrote a new version of On the Road on a paper scroll. And in the same year, he and Joan Haverty separated.



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Janet Kerouac

Jack Kerouac had the only child of the beat generation with his third wife, Joan Haverty. Her name was Jan Kerouac (Janet Michelle). She was born in Albany on February 16, 1952 and died on June 5, 1996. Her mother left Jack while she was pregnant, and Jack refused to acknowledge the baby as his daughter. A blood test when Jan was nine years old proved his paternity, and he was ordered to pay \$52 dollars per week for her upbringing. Though Jan met her father only twice, she inherited his wanderlust, and like her parents, Jan made frequent use of drugs. After a teenage stint in a mental hospital, Jan delved deeper into the 1960s underworld of drugs, before leaving to Mexico at the age of fifteen. For the next few decades, she traveled across the country with a reckless abandon that echoed that of her father and Neal Cassady.

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Married and divorced twice, Jan lived a troubled life marked by periods of self-destruction. In 1968, she gave birth to a stillborn child and had no other children. In addition, Jan was an extra in the film Heart Beat, about her father's triangular love affair with Carolyn Cassady and Neal Cassady, and she reportedly gave actor John Heard advice on how to curl his lip like Jack did.

She published two semi-autobiographical novels, Baby Driver in 1981, and Trainsong in 1988. While working on her third novel, Parrot Fever, in Puerto Rico, her kidneys failed, sending her back to the United States. She died in 1996 of kidney disease. At the time of her death, she was involved in legal battles with Stella Sampas Kerouac, Jack's last wife, and, after Stella's death, with Stella's blood relatives, over his estate, including the location of his grave and



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ownership of his papers. The battles were ultimately unsuccessful. She died in Albuquerque, New Mexico.

In the fall of 1953 Jack wrote "Essentials of Spontaneous Prose," that is, "Belief and Technique for Modern Prose." Kerouac composed this brief list of suggestions for writers wishing to achieve a "modern" sensibility in their work.

List of Essentials:

1. Scribbled secret notebooks, and wild typewritten pages, for your own joy.
2. Submissive to everything, open, listening.
3. Try never to get drunk outside your own house.
4. Be in love with your life.
5. Something that you feel will find its own form.
6. Be crazy dumb saint of the mind.



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7. Blow as deep as you want to blow.
8. Write what you want bottomless from bottom of the mind .
9. The unspeakable visions of the individual.
10. No time for poetry but exactly what is.
11. Visionary tics shivering in the chest.
12. In tranced fixation dreaming upon object before you.
13. Remove literary, grammatical, and syntactical inhibition.
14. Like Proust, be an old teahead of time.
15. Telling the true story of the world in interior monolog.
16. The jewel center of interest is the eye within the eye.



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17. Write in recollection and amazement for yourself.
18. Work from pithy middle eye out, swimming in language sea.
19. Accept loss forever.
20. Believe in the holy contour of life.
21. Struggle to sketch the flow that already exists intact in mind.
22. Don't think of words when you stop but to see picture better.
23. Keep track of every day the date emblazoned in your morning.
24. No fear or shame in the dignity of your experience, language & knowledge.
25. Write for the world to read and see your exact pictures of it.



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26. Bookmovie is the movie in words, the visual American form.
27. In praise of Character in the Bleak inhuman Loneliness.
28. Composing wild, undisciplined, pure, coming in from under, crazier the better.
29. You're a Genius all the time.
30. Writer-Director of Earthly movies Sponsored & Angeled in Heaven.

As 1954 opened, Kerouac once again got on the move, traveling back to California and staying with the Cassadys in San Jose. While there, he sought answers to his restlessness, uncertainty, and feeling of fear and sadness. Then he began seeking peace in a new place, the Asian religion of Buddhism²². His interest in it began by reading Dwight Goddard's, A Buddhist Bible; therefore, he began writing Some of



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the Dharma. Then Kerouac took a trip to Lowell and stayed at the Depot Chambers Hotel. During this visit, Kerouac had a mystical experience in his childhood church and saw a new religious meaning for the word “beat”-“beatitude”²³.

Meanwhile, his relationship with Cassady was strained. He left the Cassadys in March after one especially bitter argument. Moving into a crummy San Francisco hotel, he began composing a set of mournful poems called San Francisco Blues. He also worked on a Book of Dreams, which was just that, a record of his dreams. Then he undertook new writing projects, including a science fiction story. He gained some attention when an article by Viking editor Malcolm Cowley hailed him as the inventor of the label “Beat Generation”.

After that, Kerouac had a Domestic Relations Court hearing regarding child support for his daughter.



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But the Judge suspended the case for one year because Kerouac was unable to work because of his phlebitis condition. Then he hitchhiked to Mexico City, where he hung out with Burroughs's friend Bill Garver. And while using drugs he composed a series of 242 jazzlike poems, which he called choruses. He named the collection Mexico City Blues (244 choruses).

In addition to drawing upon musical influences, the poems incorporated Buddhist ideas and Kerouac's sketching technique. Kerouac also began writing another novel called Tristessa.

Leaving Mexico in the fall, Kerouac headed north to Berkeley, California, where Ginsberg was then living. Kerouac met Ginsberg's new friends, a group of poets responsible for a surge of creative activity known as the San Francisco Renaissance. Like the original “Beat” circle in New York, these writers shared their work and their thoughts on writing with one another. At



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this time, Kerouac was still drinking a great deal of alcohol.

But he was happy to see Ginsberg, and he enjoyed the company of these vibrant new poets. He became especially close to Snyder²⁴ (who was introduced to Kerouac through Ginsberg.) Both men were interested in Buddhism, and they took a camping trip in Yosemite National Park in October. They hiked, discussed religion, and meditated in the clear mountain air. To Kerouac, Snyder was like a bhikkhu²⁵. And Jack also called him a dharma bum, a reference to the Buddhist concept of Dharma, or religious teachings.



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Allen Ginsberg and Jack Kerouac

On January, 1956 Kerouac completed Visionsof Gerard. In the spring, he wrote The Scripture of the Golden Eternity and Old Angel Midnight. Later, in September, Jack travelled to Mexico City again, and there he completed Tristessa and began writing Desolation Angels.

In 1957, he received good news from the Viking Press, which accepted his novel On the Road for publication. During March, in 1957, Kerouac was living in Tangier. But in April Kerouac left there and travelled



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to France. In the same month he travelled to Paris. Later Kerouac returned to New York aboard the S.S. New Amsterdam.

In July, Kerouac departed to Orlando, Florida, and Mexico. And then he returned to Florida. After that, on September 5, On The Road was published, and because Kerouac's fame increased, he appeared on John Wingate's Night beat television show. In October he returned to his mother's home in Orlando, Florida. And in November, he started writing Dharma Bums.

Fame began for Kerouac as the "father of the 'Beat Generation'" in 1958, and in July Kerouac did an interview about it. Then, in the spring of 1959, two of Kerouac's novels were published: Old Angel Midnight and Doctor Sax. And in July Kerouac's Maggie Cassidy was published, too. However, he continued inebriating himself. It was reported he was drinking up a quart of alcohol each day. The consequences of his drunken life



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damaged not only his physical condition, but also his mental health. He suffered some injuries and delirium tremens²⁶.

In June, Kerouac sold his house on Gilbert Street in Northport, Long Island, and he moved with his mother to Orlando. But, they came back soon when his mother felt unhappy, so he bought a new house and moved with his mother in.

Kerouac spent the summer of 1961 in Mexico City, working on what would become the second part of Desolation Angels. This section of the book described his travels to Mexico and Morocco. In September, joining Mémère and Caroline in Orlando, he began a completely new work. In ten days, using Benzedrine, he wrote the novel Big Sur.

In 1962, over the next few months, Haverty's child support lawsuit against him was wrapped up. It was on



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this trip that he met his daughter for the first time. Janet Michelle Kerouac, Jan, was then ten years old. In March, Kerouac finally agreed to support the girl. The rest of that year was a shifting blur. Kerouac bounced between New York and Florida.

In September, he spent several days in Lowell, where he hung out in local bars, trying to impress young fans and old acquaintances, most of who were horrified by his drinking and his deteriorating physical condition. Once so full of life and eagerness, Kerouac had become a tired, overweight man who suffered blackouts and seemed far older than his forty years.

Nevertheless, in 1962 he was punctuated by a couple of positive events. In the spring, a publisher accepted Visions of Gerard, and in September Big Sur was released. That winter, he began writing Vanity of Duloz Legend. The novel explored the years between his graduation from high school and his father's death.



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As 1962 ended, Kerouac's writing slowed again. He visited his friends, including his old girlfriend Joyce Glassman and Cassady, who came to the East in the summer of 1963. Visions of Gerard came out in the fall, but met with dismal reviews, and in September, it was published.

The next summer, On August 1964, Kerouac and his mother moved to Saint Petersburg, Florida. They were glad to be away from the stream of visitors who had come to their Northport home seeking a glimpse of Kerouac, some even peering in the windows. Mémère was also happy to be close to Caroline again. In 1965, Kerouac's Desolation Angels was published. In addition, he wrote Satori In Paris in seven nights.

In May 1966, Jack and his mother moved to Hyannis, a small Massachusetts town. But autumn brought a terrifying turn of events. On September 9,



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Mémère had a stroke. It left her partially paralyzed. Bills for her medical treatment piled up quickly.

Kerouac had earlier scheduled a promotional tour in Italy for Big Sur. Although he was reluctant to leave Mémère while she recovered, he needed the money. When he returned from Italy; Kerouac knew he could never care for his mother alone. So he asked an old acquaintance, Stella Sampas, to marry him. She was the sister of his childhood friend Sebastian Sampas, and the two had known each other for decades. In fact, Stella had long been attracted to Kerouac. She said yes, and in mid-November they were married. The marriage lasted about three years.

In January 1967, Kerouac, Stella and Mémère moved to Lowell together, sharing a house in their old hometown. Stella was an exceptional nurse to Mémère, and she also wanted to take care for her new husband. To slow his drinking, she tried to prevent him



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from going to bars. But she couldn't stop Kerouac's long fall into darkness, which had been in motion for years. Once a handsome man with shining eyes and a thousand ideas, he had become an unwashed, rumped alcoholic who spent most of his time drinking, watching old movies on television, or ranting madly to him in bars.

He reeled between moods. Sometimes he wept, and sometimes he danced. He went from shouting angrily at strangers to showing tender affection to his friends. He was so lonely that he racked up hundreds of dollars in phone bills, calling anyone who would let him talk for a few hours. When Kerouac's daughter came to see him, Jan was on her way to Mexico with her boyfriend and at that time she was fifteen years old.

During the visit, Jan and Jack talked a bit and compared the shape of their hands, which were similar. As Jan left, Kerouac told her that she should write a



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book and use the last name Kerouac as her own. This gift was one of the only things he ever gave her.

On February 5, 1968, Kerouac's phone rang. It was Carolyn Cassady, she told him Neal was dead, she told him. He had been found in a ditch in Mexico. The two men had not been close since the publication of On the Road. But deep down, Kerouac still thought of Cassady as a brother. He was devastated at first, refusing to believe that Cassady was really dead.

Later in the spring, Kerouac traveled to Europe with some buddies from Lowell. Back home in May, he spent another night in jail for public drunkenness. Even as he spiraled downward, Kerouac continued doing occasional interviews. In the autumn of 1968, he agreed to be on William F. Buckley's television show Firing Line, in New York City. Kerouac had already been drinking before the show, and his friends advised him to cancel.



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He refused to back out. But before heading to the studio, he got so nervous about the taping that he asked Ginsberg to come with him. Ginsberg agreed and took a seat in the audience. Yet on the show Kerouac spoke harshly against Ginsberg and tried to disassociate himself from his old friend. Ginsberg, always loving and patient toward Kerouac, treated him gently as they left the studio together. “Goodbye, drunken ghost,” Ginsberg said sadly.

Soon afterward, Mémère told her son that a warmer climate would be better for her health. Later that autumn, he, Stella and Mémère moved back to Saint Petersburg. As 1969 began; Kerouac was still working a little. He wrote a short novel called Pic and kept a journal. But his health was failing faster than ever. In September, sensing that his body could not endure much longer, Kerouac wrote a new will. He left everything he had to his mother.



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Nevertheless, when Stella died in 1990, she was buried with Jack, and her family retains much of the control over his literary estate. In summary, for most of his life he spent his hours doing what he loved to do, writing and taking drugs. That is why most of his works were written at the same time he took them. However, in spite of his way of living, his mother always supported him. Maybe, therefore, that was the reason his last will was to leave her everything.



Jack and his mother



1.4 LATER WORKS

By the 1960s Kerouac had finished most of the writing for which he is best known. In 1961, he wrote Big Sur in 10 days while living in the cabin of Lawrence Ferlinghetti, a fellow Beat poet in California's Big Sur region. Two years later, Kerouac's account of his brother's death was published as the spiritual Visions of Gerard. Another important autobiographical book, Vanity of Duloz (1968), recounts stories of his childhood, his schooling, and the dramatic scandals that defined early Beat legend.

The Subterraneans (1958)

This novel chronicles the brief love affair between Jack Kerouac and a young black called Mardou Fox. The real life events took place in New York, but Jack changed the locale to San Francisco.



Dharma Bums (1958)

Another autobiographical novel of Kerouac, *Dharma Bums* encompasses the ideals of freedom set forth by Whitman and Thoreau, with Buddhism thrown in for good measure. Focusing on the friendship between Ray Smith (modelled on Kerouac) and Japhy Ryder (Gary Snyder), the Buddhist subtheme is evoked in Smith and Ryder's wish to introduce the concept of Dharma to others.

Doctor Sax Faust (1959)

Kerouac wrote this novel in 1952, five years before On the Road was published. It is, like his other works, highly autobiographical; it tells the story of Jack Duluo, a French-Canadian boy coming to New England mill town.



Mexico City Blues (1959)

In Mexico City Blues, his only collection of poetry, his voice is as distinctive as in his prose; it roams widely across continents and cultures in a restless search for meaning and expression, giving the verse the unique qualities found in America's most distinctive contribution to jazz music.

Maggie Cassidy (1959)

Written in 1953 and published in 1959, Maggie Cassidy is Kerouac's poignant tale of teenage romance in New England. The story of Jack and Maggie, with the idea of being in love, looking ahead to marriage with hope and trepidation, is told with touching simplicity. It skillfully captures both the intensity and the ordinariness of adolescent life, with its torments and complications, and it is a beautiful evocation of growing up in America.



Tristessa (1960)

This is another novella by the Beat writer. It is based on his relationship with a Mexican prostitute (the title character). The woman's real name was Esperanza, Kerouac changed her name to Tristessa.

Lonesome Traveler (1960)

In this autobiographical novel Jack Kerouac tells us about the restless years of wandering during which he worked as a railway brakeman in California, a steward on a tramp steamer, and a fire lookout on DesolationPeak²⁷ in the Cascade Mountains.

Scripture of the Golden Eternity (1960)

This is a book of 66 prose poems, first published in 1960. The book is Kerouac's Sutra²⁸ on Buddhist philosophy, in which he describes a Golden Eternity that is paradoxically everything and nothing.



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The 66 prose poems or “meditations” deal mainly with the nature of consciousness and the impermanence of existence. The main influence is Buddhism, but the use of the word “scripture” in the title alludes to Kerouac’s Catholic upbringing and influences, evident in this work and others.

Book of Dreams (1960)

This is a comprehensive dream journal published by Kerouac in 1960 that covers all recorded dreams from 1952 to 1960. In it he tries to continue plot-lines with characters from his books as he sees them in his dreams. This book is stylistically wild, spontaneous, and flowing, like much of Kerouac’s writing, and it helps to give insight into the “Beat Generation” author’s mind.



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Pull My Daisy (1961)

This is a short film that typifies the “Beat Generation”. Directed by Robert Frank and Alfred Leslie, *Daisy* was adapted by Jack Kerouac from the third act of his play, “Beat Generation”; Kerouac also provided improvised narration. Based on an incident in the life of Beat icon Neal Cassady and his wife, the painter Carolyn, the film tells the story of a railway brakeman whose wife invites a respectable bishop over for dinner. However, the brakeman’s bohemian friends crash the party, with comic results.

Originally intended to be called the “Beat Generation” the title Pull My Daisy was taken from the poem of the same name written by Kerouac, Ginsberg, and Cassady in the late 1940s. Part of the original poem was used as a lyric in David Amram’s jazz composition that opens the film. Pull My Daisy was selected for preservation in the United States National



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Film Registry by the Library of Congress in 1996, as being “culturally, historically, or aesthetically significant”.

Big Sur (1962)

Unmistakably autobiographical, this book is a moving account of a man coming to terms with his own myth, his own talent, and his uncontrollable, unrelenting, self-destructive life. Now approaching middle age, Jack Duluoz retreats to California to escape the pressures of his fame.

Visions of Gerard (1963)

Jack Kerouac’s older brother, Gerard, died at the age of nine, when Jack was four, and with the possible exception of Mémère, was the single most important influence on Jack’s life. The scenes and sensations of Jack’s childhood in Lowell are revealed in this account of the brief tragic-happy life of Kerouac’s saintly brother.



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Visions of Gerard is an unsettling, beautiful and sad exploration of the meaning of existence.

Desolation Angels (1965)

The classic novel from the definitive voice of the “Beat Generation”, Desolation Angels is the story of Kerouac’s life just before the publication of On the Road as told through his fictional self, Jack Duluoz. As he hitches, walks, and talks his way across the world, Duluoz perceives the angel that is in everything. It is life as he sees it.

Satori in Paris (1966)

This is a short, semi autobiographical tale of a man who travels to Paris, to research his genealogy. Kerouac relates his trip in a tumbledown fashion as a lonesome traveler. Little is said about the research that he does, and much more about his interactions with the



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French people he meets. It should be noted that although Kerouac was fluent in a form of Quebec French called Joual, Kerouac's French would not only have been heavily accented, but would also have contained hundreds of odd words that would mark him as a foreigner to the French.

Vanity of Duluoz (1968)

Originally subtitled An Adventurous Education, 1935-1946, this book is a key volume in Kerouac's lifework, the series of autobiographical novels he referred to as The Legend of Duluoz. A wonderfully unassuming look back at the origins of his career, a prehistory of the Beat era, written from the perspective of the psychedelic '60s.

Pic (1971)

This is the story of a small child, Pictorial Review Jackson, from North Carolina. When his grandfather,



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with whom he lives, dies, his older brother appears and plucks him from the disfunctional home of his aunt. They journey north to New York City, where Pic bears witness to the economic 'hard times' his brother is experiencing. After losing not one, but two jobs in one day, his brother sends his pregnant girlfriend to live with her sister in San Francisco, as the two boys try to hitch and bum their way across the country.

Scattered Poems (1971)

In spontaneous, direct, and concrete verses, the author confesses his joy in poetry and life. It is a collection of spontaneous poetry by Jack Kerouac. These poems were gathered from underground and ephemeral publications, as well as from notebooks kept by the author.



Trip Trap Haiku (1973)

Poetry Letters, this newly revised edition originally published in 1973 of the haiku²⁹ Jack Kerouac, Albert Saijo, and Lew Welch jotted down on the road from San Francisco to New York in 1959, presents dense, earthy carnations of life on the road. “Albert” recounts their November trip in Lew’s Jeepster, making the big city scene, visiting Jack’s home in Northport on Long Island, and the long drive back west. The book also includes letters to Kerouac from Lew Welch in Reno³⁰.

Visions of Cody (1973)

Written during 1951-1952, this novel was an underground legend by the time it was finally published in 1973. Written in an experimental form, Kerouac created the ultimate account of his voyages with Neal Cassady, which he captured in a different form for On the Road.



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Heaven and Other Poems (1977)

A Grey Fox City Lights Title from 1956 to 1959, Jack Kerouac sent Evergreen Review editor Donald Allen poems for various projects, along with letters in which he discussed his poetry, his life, and the work of his young contemporaries.

Poems All Sizes (1992)

This book, which Kerouac prepared for publication before his death in 1969, collects poems written between 1954 and 1965. Most are playful comments about friends, variations on the sounds of words.

Yet a few extremely sensitive longer pieces appear, in which the poet runs after a barefoot beggar boy to give him money for shoes and then begins to doubt the boy's veracity. Other intriguing poems reflect the poet's religious concerns of the moment, running the gamut of Eastern and Western religions. It also includes



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observations on traveling, drunkenness, and dharma; there are Canuck patois poems, haikus, and blues poems.

Old Angel Midnight (1993)

is a long narrative poem. It was culled from five notebooks spanning from 1956 to 1959, while Kerouac was fully absorbed by his studies of Buddhism and Buddhist philosophy.

Good Blonde & Others (1993)

This collection includes shorter prose pieces, literary criticism, and his essentials for spontaneous prose, and it is largely seen as a look into the non-fiction life of Beat Generation author Jack Kerouac.

Selected Letters, Vol. I (1995)

It was in his letters that Jack Kerouac set down the raw material that he transmuted into his novels,



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exploring and refining the spontaneous prose style that became his trademark. The letters in this volume, written between 1940, when Kerouac was a freshman at college, and 1956, immediately before his breathless leap into celebrity, offer valuable insights into Kerouac's family life, his friendships with Neal and Carolyn Cassady, Allen Ginsberg, Gary Snyder and William Burroughs, his travels, and his love affairs.

Selected Letters, Vol. II (2000)

This is the second of a two-volume set of Kerouac's correspondence which contains letters from the period of the publication of On the Road until his death in 1969. Included are letters to his Beat cohorts³¹.

San Francisco Blues (1995)

This is an exuberant foray into language and consciousness, combining rich imagery, complex



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internal rhythms, and a reverent attentiveness to the moment.

Book of Blues (1995)

Although he is best known as a writer of prose, Jack Kerouac was an important poet, his work being described by Michael McClure³² as “startling in its majesty and comedy and gentleness and vision”. These eight extended poems, composed between 1954 and 1961, combine rich imagery, complex internal rhythms, and a reverent attentiveness to the moment.

Some of the Dharma (1997)

Jack Kerouac's earliest foray into Buddhism is captured in a volume that includes poems, haiku, prayers, journal entries, meditations, letter fragments, ideas, and much more, all assembled in the visually daring format Kerouac originally envisioned.



Atop an Underwood (1999)

The work that made Jack Kerouac famous shows its roots in this collection of his juvenilia³³. This book includes sketches and stories from Kerouac's teenage and early college years. He also wrote about his tenure in the Merchant Marine.

Orpheus Emerged (2002)

Orpheus Emerged is a novella written in 1945 when Kerouac was at Columbia University; however, it was not published until 2002 when it was discovered by his estate. Orpheus Emerged chronicles the passions, conflicts, and dreams of a group of bohemians and others in and around Columbia University who would form the core of the Beats.



Book of Haikus (2003)

A masterful anthology of more than five hundred haiku poems as one of the leaders of the “Beat Generation” and author of *On the Road* explores experimentation with the concise poetic form as examples appeared in his journals, sketchbooks, recordings, notebooks, letters, and fiction.

1.5 JACK KEROUAC’S DEATH

In the morning of October 20, 1969, Stella found her husband in the bathroom throwing up blood. She rushed him to St. Anthony’s Hospital in St. Petersburg, Florida, and one day after being rushed there with severe abdominal pain Kerouac died of internal bleeding, caused by the complications of alcoholism. He was just forty-seven years old. Kerouac was buried in his home town of Lowell, and he was honored



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posthumously with a Doctor of Letters degree from his hometown's University of Massachusetts, on June 2, 2007. Kerouac's death in 1969 was not the end of his story. In fact, his legend only grew. And biographies of the departed King of the Beats began flowing.

Kerouac left a deep impact on American life and letters. During one of the country's most restrictive periods, he dared not only to live differently but also to write differently. He became a cultural icon because of his unconventional lifestyle and the almost mythic qualities of his travels. But his experimental writing particularly his spontaneous prose method also ensured that he made his mark as a literary figure. Kerouac broadened the boundaries of the American novel. Writing did not have to be formal and rigid; Kerouac showed it could be free-flowing and alive. Jack Kerouac led a conflicted, controversial, and troubled life. He spent years in search of some elusive peace. And the



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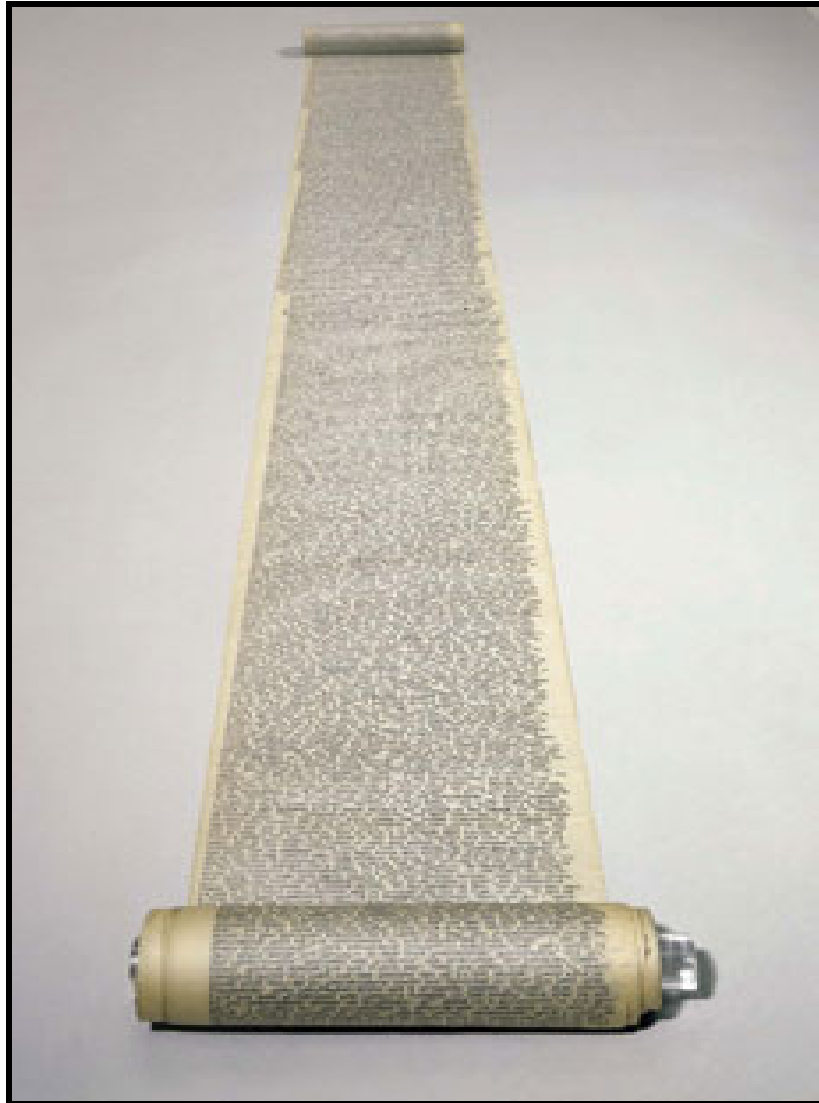
more he searched, it seemed, the more lost he became. He longed for love and happiness but seemed to find only loneliness and disappointment. Even his writing, his most important gift, suffered harsh criticism, and some scholars still question his work's literary value. But without a doubt Jack Kerouac succeeded in changing the face of American literature.



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CHAPTER II

ON THE ROAD CHARACTERISTICS



THE SCROLL



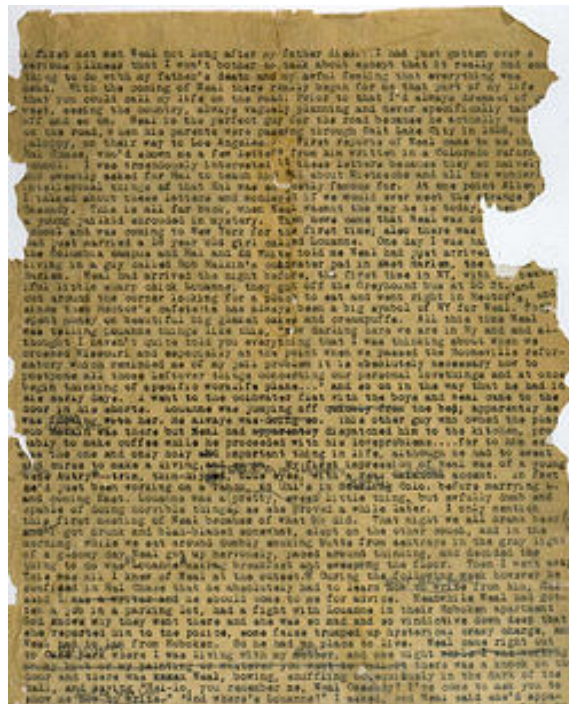
2.1 ORIGINS

On the Road was the second book written by the American novelist Jack Kerouac. It is considered as an authentic work of art of a great moment in an age in which the attention is fragmented and sensibilities are blunted by the superlatives of fashion. The novel is the most beautifully executed, the clearest and most important utterance made by the generation Kerouac himself named “Beat” and whose principal avatar he was.

Pulsating with the rhythms of titles of underground America, jazz, sex, illicit drugs, the mystery and promise of the open road surge through Jack Kerouac’s classic novel. On the Road is a novel of freedom and longing that defined what it meant to be “Beat”. It is based on Kerouac’s adventures with his friend Neal Cassady.



On the Road was written in just three weeks, while Kerouac lived with Joan Haverty, his second wife, at 454 West 20th Street in Manhattan, New York. Kerouac typed the manuscript on what he called the scroll, a continuous, one hundred twenty-foot scroll of tracing paper sheets that he cut to size and taped together. The roll was typed single-spaced, without margins or paragraph breaks. Contrary to rumor, Kerouac said he did not use stimulants during the brief but productive writing session, other than coffee.





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Recently, it was discovered that Kerouac first started writing On the Road in French, a language in which he also wrote two unpublished novels. These writings are in dialectal Quebec French.



The scroll at Indiana University's Lilly

“The scroll” still exists, it was bought in 2001 by Jim Irsay³⁴, for \$2.4 million, and it is available for public viewing. The scroll was displayed in sections at Indiana University’s Lilly Library in mid-2003, and, in January 2004, the roll started a thirteen-stop, four-year national tour of museums and libraries, starting at the Orange



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County History Center in Orlando, Florida. From January through March 2006, it was at the San Francisco Public Library with the first 30 feet unrolled. It spent three months at the New York Public Library in 2007, and in the spring of 2008 visited the Harry Ransom Humanities Research Center at the University of Texas at Austin. The scroll traveled next to Columbia College, Chicago, in the fall of 2008.

The legend of how Kerouac wrote On the Road excludes the tedious organization and preparation preceding the creative explosion. Kerouac carried small notebooks, in which much of the text was written as the eventful seven-year span of road trips unfurled. He furthermore revised the scroll's text several times before Malcolm Cowley, of Viking Press, agreed to publish it. Besides the differences in formatting, the original scroll manuscript contained real names, and it was longer than the published novel. Kerouac deleted



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sections (including some sexual depictions deemed pornographic in 1957) and added smaller literary passages. Viking Press released a slightly edited version of the original manuscript on 16 August 2007 titled On the Road: The Original Scroll corresponding with the 50th anniversary of original publication. This version had been transcribed and edited by English academic and novelist, Dr Howard Cunnell. As well as containing material that was excised from the original draft due to its explicit nature the scroll version also uses the real names of the protagonists, so Dean Moriarty becomes Neal Cassady and Carlo Marx becomes Allen Ginsberg, etc.

On the Road is a novel of experience; it tells tales of madness played out by all kinds of strange characters, in settings as diverse as a Virginia small-town diner, a New York jazz joint, and a Mexican whore-house. What connects these adventures is the



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characters' refusal to miss out on life, and their determination to get the most out of now.



Jack Kerouac's *On the Road*

2.2 ANALYSIS ABOUT THE NOVEL ON THE ROAD

Jack Kerouac's *On the Road* can be considered among the most important novels of the twentieth century. It holds a great deal of historical significance, showing an underbelly of American culture full of sex,



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drugs, and lost youth, a culture that received little public attention during the 1940s and 1950s. The novel documents, a time in America when a post-World War II sensibility, began to take over the general consciousness. Conformity and normalcy had become standards of the time after the upheavals of wartime. On the Road, however, showed the rest of America a culture it barely knew existed. The publication of On the Road in 1957 cemented the “Beat Generation” as an undeniable and important phenomenon. The Beats sowed the seeds of discontent in the youth of America that would grow into the radical movements of the 1960s and 1970s. No writing of the time better characterized this generation than On the Road.

The travels documented in On the Road were fictionalized yet based on real travels that Kerouac took with his friend Neal Cassady. Their journeys document a period in history in which America grew into its new



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status as the political, financial, industrial, and technological leader of the world, with some resistance. As soldiers returned home from war, family and jobs took on great importance once again. This was the era of upward mobility and the company man.

2.2.1 ANALYSIS

The first two chapters introduce the reader to the main characters of the novel, *Sal Paradise* and *Dean Moriarty*. *Sal*, as a writer, is fascinated with interesting people and new experiences. *Dean*, spontaneous in his appetites for food, sex, drugs, and life, becomes a fascination for *Sal* and spurs his desire to travel.

The starting chapters also present an overview of the lifestyle of the “Beat Generation”. It is an excited and interesting lifestyle based on experiencing and living life, often involving sex and drugs. But it is also an intellectually stimulating lifestyle in which ideas and



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writing have a main importance. *Dean* and *Carlo Marx* share an especially deep intellectual relationship. As *Sal* prepares to begin his journey on the road, he is showed as a character that is beginning to separate from his life as a student, a member of a working-class family, and a reclusive writer. *Sal's* aunt believes *Dean* is a bad influence but encourages the trip anyway. *Sal* becomes hungry for the lifestyle and adventures that he is sure his friends are having in the broad landscape of America.

Sal's initial misfortune on his journey, choosing the wrong route, getting stuck in the rain, having to return to New York, and eventually spending most of his money on a bus ticket to Chicago, highlights his early naivete and enthusiasm to join the beatnik lifestyle. The reader can experience with *Sal*, though, a full immersion in the beatnik culture of America.



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Chapters three and four introduce the reader to the sights and characters of the road as well as *Sal's* evolving character as he begins his journey. Several times the reader is made aware of *Sal's* progression from an East Coast college kid into an example of the "Beat lifestyle". Through chapters three and four *Sal* mentions that he only ate pie and ice cream during this first trip, an allusion to childhood choices. *Eddie*, the friend he meets outside of Adel, Iowa, reminds him of his family back East and gives him some comfort on the trip. In a cheap hotel in Des Moines³⁵, after crossing the Mississippi River (the gateway to the West), the first changes begin to take root in *Sal's* character. He wakes up in the hotel to find that he no longer knows who he is; he feels like a different person. While this transformation will continue to increase throughout this first cross country journey, this moment marks a turning point for *Sal* from his New York life to his beatnik life.

AUTORAS:

Denis Tenesaca Benenaula
Diana Ramón López



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As the trip continues west, the characters begin to take on personalities. The Iowa truck drivers are noisy and energetic, and so she is the cowboy in a diner in Nebraska. “I said to myself, whom, listen to that man laugh. That’s the West, here I am in the West,” *Sal* says as he listens to the cowboy consider the others in the diner.

The reader also is introduced to the slowly fading culture of the Old West. As *Sal* pulls into Cheyenne³⁶, Wyoming, the county seat of Laramie County, he is greeted by the Wild West Festival³⁷.

Sal's fellow hitchhikers on the truck headed to Los Angeles also begin to represent the underbelly of a country *Sal* had not known in New York Mississippi Gene a nice hitchhiker that *Sal* meets in Part I, Chapter Four. He takes care of a younger boy, and he and his charge are running from the law, and poor hobos³⁸ cannot pay to get food they all contrast starkly to the



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diner full of pretty girls whom *Sal* sees at a stop in Colorado. As *Sal* continues on his journey to Denver, readers begin to see a segment of the American heartland that lives on the fringes of society.

Chapters five, six, and seven introduce the reader more fully to the beatnik lifestyle that *Sal* and his friends want to live. Beginning with the Wild West Festival and continuing into Denver, the reader gets a sense of the kind of free-wheeling lifestyle that continues through the rest of the book: heavy drinking, drugs, multiple sexual partners, and other excesses are all available and are encouraged within the group. There is little thought of tomorrow. *Dean* offers to find *Sal* a job and comments that everybody is broke, but there is little worry about money.

These first days in Denver set the tone for the kind of hedonist lifestyle *Dean*, *Sal*, *Carlo*, and the rest of the group seek out in the hope of truly living life to its fullest.



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They are days that are "filled with eminent peril," as *Sal* says, quoting W.C. Fields³⁹. Yet the peril is invited and enjoyed, not something to be afraid of.

Chapter seven also attempts to show the reader the cultural lines that classify these beatniks. *Sal's* roommate, *Roland Major*, writes Hemingway and stories about young Denver residents who become annoyed and unhappy over the "arty types" of Denver. To *Sal*, the point of the story is that "The arty types were all over America, sucking up its blood." The Beats, while concerned with intellectualism and writing, were not these "arty types." Instead, they sought to find and be a more real America, an America hiding behind the facade of popular culture and pretentious critics.

The following chapters until ten intensify the frenetic and, often, mad lifestyle of *Sal* and his Denver friends. *Sal* continues to deal with his deepening relationship with this group on the fringes of society. He



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begins to even imprecisely define what being a part of the Beats really means. During his journey to the mountains he realizes that even among his Denver friends he is becoming more like *Dean* and *Carlo*, being drawn into their murky and frenetic world. *Sal* describes *Dean* and *Carlo* as people of “gloom, rising from the underground, the sordid hipsters of America.”

These chapters also continue dividing the “sordid” world of *Sal*, *Dean*, and *Carlo* and that of conventional America. Central City, the mining town they visit in the mountains, becomes another emblem of how America is slowly turning into a tourist destination. Although *Sal* can go wherever he wants, he finds fewer and fewer places worthy of exploration. While *Sal* and his Denver friends try to take their life and insanity to this mountain town, ultimately, they find they do not have a place there, so they leave sad and hung over.



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Sal also feels anguish over the sad state of affairs between people who are no longer able to communicate with each other because of the societal pressures being forced upon young people. In one passage, after having sexual experience with *Rita Bettencourt*, *Sal* sadly notes that "Boys and girls in America sometimes have a sad time together; sophistication demands that they submit to sex immediately without ... real straight talk about souls, for life is holy and ... precious." It is in these brief moments of reflection between the constant coming and leaving of *Sal* and the rest of the beatniks that the reader gets a sense of the cultural influence and post-war sensibility starting to take figure in America in the late 1940s and early 1950s. These brief reflections give rise to the total rebellion that the "Beat Generation" embodied during this time.



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Sal's arrival in San Francisco is met with great promise. His stay in Mill City⁴⁰, a city where the blacks' houses are just like the whites' ones, is a promise of a progressive culture for *Sal*, an equality among human beings that he could not discover in other places.

His friendship with *Remi Boncoeur* (a name that means "good heart" in French) is symbolic of the hospitality that he expects to find in the city. But *Sal* eventually finds San Francisco to be just as abandoned and conflicted as places in his earlier travels. *Remi* and *Lee Ann* have a turbulent relationship that is formed by *Sal's* desire for *Lee Ann*. This highlights the theme of the division between men and women, a theme throughout the novel that the reader encounters early with *Sal's* bad sexual experience with *Rita Bettencourt*. At the end, it is *Remi's* and *Lee Ann's* relationship, with *Sal's* refusal to conform to the codes of hospitality when



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meeting *Remi's* father, which causes the friendship to break apart.

Kerouac also deals with themes like authority and order in these chapters. *Sal*, having moved to San Francisco and needing money, takes a job as a security guard, a part of the police force. This kind of job represents a completely opposite lifestyle from the one he lived in Denver and hoped to find in San Francisco. His fellow guards, former policemen who keep to a severe regimen and take pleasure in enforcing the law and making arrests, are characters whom *Sal* does not understand in the book. There is a division between *Sal* and *Remi*, who steal and gamble and participate in the unruly behavior of the sailors they are supposed to keep in check, and the other guards, who actually want only to impose the law and take part in the law's power and authority. Kerouac insinuates that the pressures of work to make money and to live a certain lifestyle are



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unjust, pushing people into roles they are not suited for. *Sal* and *Remi* rebel openly against the growing pressures of consumerism by taking advantage of their positions and stealing groceries from the barracks cafeteria, justifying the theft by quoting Truman's advice that Americans should live more frugally.

Sal's relationship with *Terry*, a Hispanic migrant worker fleeing from an abusive husband, is a rotating point for him in the novel. This relationship moves *Sal* even farther from his middle-class New York background, and it is his first experience with the "fellahin"⁴¹ lifestyle, the lifestyle and culture of marginalized people. *Sal* falls in love and begins to identify with this person of a different race. While *Sal's* behavior up to this point was not the usual behavior of someone from his background, this relationship was even more likely to have been looked down upon in his



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home; it marks a true separation from his life in New York and reflects his new life on the road.

In an interesting way, in Los Angeles, the two lovers go back to their old ways to stereotypes, *Sal* believing *Terry* to be a prostitute and *Terry* believing *Sal* to be a pimp. This illustrates the racial misunderstandings that existed at the time, which *Sal* and *Terry* have a hard time overcoming in spite of their growing love and lust. At the end, *Sal* interprets their dispute and distrust as a fit of sickness so that the two can reconcile and make love.

The end of Part One of the novel finds *Sal* becoming part of the marginalized culture of Hispanic America before returning to his life in New York. By falling in love with *Terry* and becoming her supplier and protector, *Sal* comes to identify himself as a Chicano⁴² migrant worker just like *Terry*. *Sal*, perhaps unwittingly, begins to meet the racism of Los Angeles. He and *Terry*



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cannot get jobs in town, and they eventually have to head for the farm country of California to get the only jobs accessible to them, laboring jobs in the fields.

Sal immerses himself in the migrant worker life, earning little more than a dollar a day picking cotton and living in a migrant worker tent village. At this point in the novel, *Sal* has been decisively rebelling from the comfort and status that his race provided for him. He could party and freeload off of friends up to this point because he knew that money was readily available when he needed it. Yet, when *Sal* becomes a part of the marginalized community of migrant workers, he finds he no longer is able to take those same privileges. Food and money finish, and because he now identifies himself as Hispanic (even though *Terry's* family does not identify him as such), he is forced to take the only work available to him. Yet, when the cold of the winter



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begins to set in, *Sal* remembers that he has the opportunity of leaving the fields.

This is a privilege that *Terry* and *Terry's* son do not have, and she is forced to beg her family to take her back while *Sal* returns to his family as something of a prodigal son in New York. The division between the races that *Sal* and *Terry* first experienced in Los Angeles ultimately drives them back to their initial homes and cultures.

The pastoral passages of the cotton field are Kerouac's effort to idealize, maybe unconvincingly, the discrepancies and tensions between races at this point in American history. *Sal's* adventure as a migrant farm worker does not encompass the severity and anxiety of such work for most at the time, instead illustrating a peaceful picture of the hard work of migrants. Instead of becoming really immersed in the hardships of the



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culture, *Sal* only plays the role of a migrant farm worker. It is a role that he knows he will eventually depart from.

As *Sal* arrives again back in New York, he finds that he has not entirely developed into the person he wanted to become. He has missed *Dean*, the inspiration for the journey, and now finds himself confronted again with the life of work and family he tried to leave behind. His return home ends his first journey and Part One of the novel, yet *Dean* has already gone on ahead.

Part Two begins with *Sal's* rebirth from his family life to his life on the road once again as *Ed*, *Dean*, and *Marylou* arrived to take *Sal* back West. These first three chapters begin to explore the notion of male freedom within the structures of heterosexual family and marriage that defined this time period of the 1940s and 1950s. *Dean* and *Ed* treat *Ed's* wife as disposable, leaving her in a hotel on the trip and *Dean* leaves *Camille*, his love interest from earlier, to return to his



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wife *Marylou*. *Dean* says that he wants real love, but he only wants it free of hassles, meaning the freedom to come and go and do as he pleases. In On the Road women are portrayed as being able to provide food, shelter, sex, and warmth at their own cost and in exchange for both freedom and adventure for men. There is no sense of commitment in *Dean's* life, and *Sal* follows this lead by giving up his dreams of marriage and family with *Lucille* to follow *Dean* on the road. In *Sal's* eyes, *Dean* has been transformed in a year from a merely excited individual to an overjoyed prophet. His thoughts and actions take on religious significance in *Sal's* eyes. *Dean's* presence interrupts the quiet family gathering in Virginia, and *Dean*, also likened by *Sal* to a virus, brings *Sal* back to the road.

Themes about matriarchal rule also come up in these chapters. After the speeding ticket, *Sal's* aunt is the one who is in charge, paying the fine and returning



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home to care for the young people. Just as Kerouac did in his real life, *Sal* takes the position of assigning roles to women as mothers or sexual objects making it unclear how he will reach true love and marriage.

The reader gets an additional glimpse into the racial fascination that Kerouac develops throughout the novel. *Dean* dances to a Bebop⁴³ record that *Sal* has gotten, and he admires an old black man riding a mule on a farm. *Carlo* took a trip to Africa, where he immersed himself in African culture. Kerouac suggests that black culture carries forward certain truths that white American culture has lost. As in Part one, when *Sal* idealized migrant farm life, the theme of race and its interplay with “It” plays an important position and will continue in this way.

When *Dean* and the promise of another adventure to the West return, both *Sal*'s life and Kerouac's narrative begin to increase in disorder. Kerouac's



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writing begins to take on a more frantic nature, symbolic of the characters he is talking about. His sentences often run into each other without punctuation, and he jumps from theme to theme, sometimes within the same paragraph or the same sentence. As with the writing, *Sal's* life becomes more frenzied and disordered. The sexual lives of Kerouac's characters become entangled with each other as *Sal* and *Dean* wish to exchange lovers and *Dean* propositions *Sal* to sleep with *Marylou* while he watches.

Sal's philosophy of life also becomes darker and more disordered. He tells his vision of the "Shrouded Traveler", a representative of death. *Dean* assures *Sal* that one can get a true understanding of life if one only moves fast enough.

Kerouac suggests that his characters are trying to take on immortality by the very speed and pace of their lives as well as through their travels. *Dean's* motto for



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life and path to immortality is double: move and don't worry.

This search for immortality and individuality is arrested, however, by the police and military presence the travelers encounter in Washington. As *Bull Lee* comments at the end of chapter six, this “bureaucracy”⁴⁴ intrudes into people's lives and keeps them from expressing themselves and living life to its fullest.

The group's reaction to these machines of war parading in Washington and the police that later pull them over shows just how removed they have become from mainstream American values.

Arriving in New Orleans, *Sal* and *Dean* are once again animated by the novelty of the African American culture in which they hope to participate. They meet up with *Bull Lee*, a character modeled after the legendary



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Beat poet William S. Burroughs, who models an eccentric, drug-addled lifestyle for the group. The stay at *Bull Lee's* only increases the disorder taking over on this trip out West. The Mississippi River makes another appearance in the novel as entrance to the West. *Sal* begins to build an American mythology out of the river as both a chance at new life, symbolized by his crossing of the great river, and as a peril of death, symbolized by the oft used literary trope of the girl who commits suicide.

The continuing trip to San Francisco gives *Sal* time to think about the transitory nature of life. Watching his friends disappear in the back window of a car makes *Sal* realize the flow of time and the process of continual loss. It is a feeling that *Sal* finds both vain and liberating. For *Dean*, it becomes a necessity to retell the stories of his past as they drive through the towns of Texas and into California. The stories are often amoral



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and shocking, especially when the reader keeps in mind the cultural sensibilities of the 1950s when On the Road was published. These stories are *Dean's* own way of dealing with the idea of impermanence.

The group's journey through the Louisiana⁴⁵ swamps is again a way in which Kerouac mythologizes black culture in America. The group longs to find a jazz club in the swamp to experience this culture, but they end up being just as frightened of the swamp as they are excited by it. As *Sal*, *Dean*, and *Marylou* continue to drive west (*Ed* and *Galatea Dunkel* have disappeared from the narrative, apparently staying in New Orleans), *Dean's* behavior becomes even more erratic, driving naked and talking nonsense.

When they reach San Francisco, *Sal* and *Marylou* find the town not as exciting or accommodating as they had hoped. They end up being left broke and homeless as *Dean* abandons them for other adventures. Unlike



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his earlier experience, *Sal* now only sees the disappointed and sad side of San Francisco. Hungry and abandoned in San Francisco, *Sal* has a vision on the streets that begins to grasp the truth he has been searching for in his trips.

In this vision of reincarnation and divinity, *Sal* begins to see the fluidity, not permanence, of time. Many of the themes of this passage use Buddhist notions, ideas that would get more importance in Kerouac's later work. All through the novel, *Sal's* character has been increasingly fluid in his identity: he has been a hobo, a traveler, a prophet, a family member, and so on. It is in this passage of visions that *Sal* begins to understand the notion of his identity as being truly fluid.

In the last chapter of this second part, *Dean* takes *Sal* back in, but *Dean's* character has also changed. He was not any more a wild, amoral youth of the road,



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Dean has come back to San Francisco to provide for a family, take a job, and become firm. Yet, this new role for *Dean* cannot last long, and it is only a few days later that *Sal* and *Dean* lie around *Dean's* house, sick and tired of everything.

Again, the underground jazz of African American culture drives *Sal* and *Dean* mad again and renews their conviction in life. Kerouac's prose takes on the unresolved, confused nature of the music itself as he tries to describe several of these African American characters and the madness that they bring with them. After an exhausting night out in which *Dean*, *Marylou*, and *Sal* "hit ... the Negro jazz shacks," *Sal* decides to head back east. *Sal* is now burned out by the frenetic pace of his travels.

This part begins with *Sal's* trip to Denver to establish his life again. He sees himself as a kind of patriarch but rapidly finds that without his friends in



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town, life becomes boring, he knows he must go to San Francisco. Before parting, though, *Sal* takes a hike through the African American parts of Denver and, with envy, longs for the life of another culture. It is in this part that Kerouac sees the trust and guarantee of independence and liberty not in the dominant white culture of America, but in the excluded groups of minority America. *Sal* believes that they are these minority groups that retain the true independence and freedom that make America a great land. It is important that On the Road is published just as the civil rights movement is beginning. For *Sal*, however, the racism and exclusion in America provide a way to true freedom and happiness.

As *Sal* leaves for San Francisco, he feels released from his ancient times in a way that he had not previously felt. As *Sal* gets to San Francisco, he discovers *Dean* more broken than before, his broken



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thumb a symbol of the toll conventional life takes on a man. When *Camille* becomes upset with *Dean's* growing madness and kicks *Sal* and *Dean* out of the house, *Dean* and *Sal* find the mistake for such behavior with *Camille*, a matriarchal figure who only wants to spoil their fun. This scene again confirms *Dean's* and *Sal's* incapacity to understand women as equal partners in their trip, although one wonders about the roles of nature and nurture in the conflict between the sexes.

Gender issues continue to take part in an important role as this section unfolds. During their two days "kick" in San Francisco, *Sal* and *Dean*, who have committed to be buddies for the rest of their lives, meet with *Galatea Dunkel*. She again has been given the slip by *Ed*. It is at *Galatea's* house that *Galatea*, who was not afraid of *Dean*, confronts him about his actions and lack of responsibility towards women. Instead of reforming *Dean*, however, this derision causes *Dean* to

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take on a kind of saintliness, at least in *Sal's* eyes. Confronting these harsh words makes *Dean* the prototype for what “Beat” is: a person who will sacrifice anything and anybody to find a true yet impermanent identity, a person who finds “it.”

The next scenes take the men and women back to the streets of San Francisco and into the jazz clubs. Any notions of responsibility and respectability are forgotten as the travelers’ party and dance through the night. Here, Kerouac’s writing most takes on the form of the jazz music he loves. His sentences continue and are interspersed with words that describe the sounds and rhythms of the club. There is little narrative in this section, mostly description of the frantic and wild jazz club and the music that drove these men mad. African American culture is again idolized, and the jazz musician whom *Dean* and *Sal* go home with seems to



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have the perfect situation, a wife who does not complain about his behavior.

As the two begin their trip to New York, a discussion about “it” from the previous night comes back up in the back seat of the car they are sharing. *Dean* compares and contrasts “it” to the fury of the jazz music the night before and with the conventional worries and problems of their colleague travelers. It is clear from this passage that ordinary people who live conventional lives do not have “it.” In the stories that the two tell each other, time again plays a role. They are unable to truly capture the past and thus choose to be spontaneous in the present.

Sal's and *Dean's* thinking of life, which took a greater form in the first chapters of part three, is now unleashed into the world through their travels unlike it had been before. *Dean's* notion is to live as spontaneously as possible in order to ignore, or



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transcend, the worries and responsibilities of life. Yet, as the two reach Denver, the consequences of living in such a way begin to confront them.

In Denver, *Dean* begins to try to please whatever urge or lust comes into his mind. As they begin drinking heavily, *Dean's* lust causes him to support a young neighbor. The mother of the girl greets the two with a shotgun while a group of boys are ready to fight them, and *Sal* has to talk their way out of the mess. *Dean* begins stealing cars and eventually steals the wrong car, the car of a police detective. Then they are leaving Denver, *Sal* realizes that once again, things are a mess. As they leave Denver, running from enemies and the police, Kerouac seems to be influencing the reader to approach *Dean's* philosophy of life with caution.

When *Dean* and *Sal* get the Cadillac limousine that will carry them to Chicago, Kerouac begins using metaphors that imitate Melville's Moby Dick⁴⁶. As *Dean*



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drives madly across the Midwest, *Sal* compares him to a mad Ahab at the wheel. Like Moby Dick, On the Road is a first person narrative about an extraordinary journey that takes place on the fringes of American society and agreement with race and companionship.

In Detroit, *Sal* comes to express his own identity. Broke and tired at the movie theater, *Sal's* dreams and images of Hollywood play all night, beginning to join and form mutually in his awareness. It is in the movie theater where *Sal* notices the most “beat” of all the characters in the novel, in a sense the homeless and destitute of Detroit and the combination of the false reality of Hollywood and the true reality of this underbelly of America contrast sharply. *Sal* begins to identify most closely with the “garbage” he sees around him. He feels completely abandoned by society and no better than the trash that litters the theater. Unlike the New York intellectual crowd that characterized “beat” at



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the beginning of the novel, this scene most fully identifies what *Sal* (and thus Kerouac, it seems) has come to view as the true “beat” culture of America.

The last trip to New York is boring, and *Sal* arrives back at his aunt’s house, the constant haven for food and shelter. *Dean* does not seem to change; he again continues his own trip, finding another woman and having another child. As the section ends, *Sal* muses on *Dean*’s responsibilities and the children *Dean* fathered all over the country. Part Three ends with a note of sadness in realizing the consequences of constantly living in the moment.

Sal’s and *Dean*’s final trip, in Part Four, takes them to Mexico to truly experience the marginal culture that they have clarified and idealized throughout the novel. It is not African American culture, but it is a subculture all the same, even though for the Mexicans, their own culture is itself the governing one. That is the point:



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finding a society where people can do what they want without worry.

The goodbye that *Sal* and *Dean* go halves on in New York illustrates the ironies of their lighthearted decisions. *Sal* says goodbye with the wish that the two will one day settle down with families into a quiet domesticity, the kind of life the two have been rejecting since their first travels. *Dean*, meanwhile, hopes that he and *Sal* will one day grow old together as bums, dropping completely out of society, not interfering with anyone and not being interfered with by anyone. As this new journey begins, *Sal* starts to confront his growing maturity (after all this time) to become distrustful of *Dean's* lack of conventionality. Yet, *Sal* is the one who is on the road. *Sal's* budding adulthood is seen further as he becomes a brief father figure to Henry Glass, the young ex convict on his way to a job in Denver.



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When *Sal* learns that *Dean* is coming to Denver, supposedly to drive him to Mexico, *Sal* has a vision of *Dean* as the Shrouded Traveler from Part Two. In part, this vision instills in the reader the kind of awe and legend that *Dean's* own friends felt for his arrival. In another sense, it is *Sal's* last apprehension about once again becoming overwhelmed and sucked into *Dean's* madness, a state he once longed for but now is not so sure he wants to participate in. Yet, when *Dean* arrives, *Sal* forgets his apprehension and they plan their trip to Mexico, a trip they believe will finally illuminate “it” for them.

Sal again feels a kind of momentary separation anxiety as he watches *Tim Gray* recede in the distance, just as he watched previous friends recede. He compares the city of Denver to the sinking city of Atlantis. This section of the novel, the closing journey, is filled with apocalyptic imagery, and *Sal* compares



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himself to the biblical wife of Lot from Genesis, looking back on the destruction of Sodom and Gomorrah. They have escaped the destruction of the evil cities, but Lot's wife looks back wistfully; her place is there.

As the group cross the Mexican border, *Sal's* sense of doom is replaced with the rush of the present. He describes Laredo, Texas, as the dregs of America, not just because it is one of the geographically lowest or most southern points in America, but also calling to mind the night in the Detroit Theater in which *Sal* compared himself to the garbage of the place. Once over the border, they spot the Mexican culture that surrounds them, so they can easily forget such feelings as left behind in the United States. Instead, the excitement of travel resumes.

To *Dean* and *Sal*, Mexico seems to be the Promised Land that they were looking for on their many journeys. For *Sal*, Mexico represents the best way out



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of the conventional white American life. The beer and cigarettes are cheap, they can smoke huge amounts of dope, and they can visit whorehouses anytime they wish. All of this costs little money, and even more importantly, the police and the citizens of Mexico only watch, enthralled by the behavior, allowing it and encouraging it perhaps because they are Americans. This culture has its own norms, and it is unclear why the travelers should be expected to worry about or even to know about conventional Mexican life.

Sal and *Dean* seem to have no knowledge of Mexican culture and instead see the land around them only in terms of their own situation. The people's poverty, instead of a hardship, seems to be complete freedom. Just as with African American culture, Kerouac's characters again invert the traditional understanding of the repression of racial marginalization and poverty, instead presenting the life



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of these Mexican people as being gloriously free from the pressures of work and money that are experienced in America. For them, the primitive nature of Mexico is its best feature. Unlike their American journeys, *Sal* and *Dean* see their trip to Mexico as a trip to the source of life. Mexican culture seems not to have been touched or corrupted by modernity. In Mexico, there is nothing to run from or to. It is only a culture to be embraced because it seems to stand outside of time and history.

The culture that *Dean*, *Sal*, and *Stan* experience in the mountains of Mexico stands outside of anything they have ever seen. Realizing that the road they are on is itself a modern construction just ten years old, however, *Dean* begins to understand that even wilder forms of life live beyond the highway. Yet, because they are still white American men, they may not be able to leave the highway to discover the Mexican subcultures. There remains a division between what they want to



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experience and what they are able to experience. *Sal* despairs in his realization of what the road might mean for such seemingly pure cultures. He thinks about the invention of the atomic bomb, a symbol for the great destruction that modernity has brought, and despairs that one day the roads and bridges of culture will be destroyed along with the possibility of a pure and free existence.

Their experience in the Gregoria whorehouse provides *Sal* and *Dean* with one of their most amoral moments in the novel. During the day they consume a lot of amounts of alcohol and drugs, and the constraints of conventional society seem to no longer enter into their decisions at all. They have sex with young girls from different cultures and believe that this is what a pure culture can offer, the pure moment of experience. Only a brief moment or two of reality comes into *Sal's* mind when he sees the fifteen year old black girl. When

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she is sweeping the floor, he begins to understand her poverty and some of the realities of her life. Even so, there remains a division between the two cultures that *Sal* cannot overcome.

Their arrival in Mexico City seems to be a revival of their previous experiences. Mexico City appears to be a “beat” city, and the reader can imagine the same kinds of activities and adventures that have characterized the rest of the novel. This final adventure might bring some closure and final understanding to *Sal*. Instead, *Sal* becomes sick with dysentery, *Dean* leaves, and the rest of the stay in Mexico receives no mention. In the beginning of Part Five, they are all back in America, having experienced the culture of Mexico but unable to stay.

The close of the novel finds *Sal* beginning to settle down with a new love and a new life. *Remi Boncoeur's* offer to take *Sal* out on the town in a Cadillac suggests



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the alternative of a respectable, conventional life. But as *Dean* shows up with no other intention but to see *Sal*, *Sal* wrestles with the feelings of being torn between the two worlds. In the end, *Dean* cannot enter the Cadillac to go to the opera, just as *Sal* can no longer follow *Dean* on the road. *Sal* has made his choice. As *Sal* and *Dean* recede out of one another's vision, one might recall Paul Klee's *Angelus Novus*, the postmodern angel of history as described by Walter Benjamin. This figure has great resonance with *Sal*'s experience.

The novel ends with *Sal* contemplating the passage of time on a river in New Jersey. For *Sal*, no ultimate understanding of what "it" is has been accomplished. *Sal* finally understands that there is no such understanding except that of time moving by and people growing old and fading away. As for *Dean*, only his memory remains with *Sal*.



2.3 CHANGES WITHIN THE NOVEL

Few novels have had as profound an impact on American culture as On the Road. Pulsating with the rhythms of 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 and poets. On the Road is the quintessential American vision of freedom and hope, which also changed American Literature. However, there have been important changes in it, both in its characters and manuscript (scroll). The original book includes the real names of the characters. But the names were changed to protect the publisher from libel suits. Kerouac also agreed to remove problematic passages from the novel in order to speed its publication, including rough language and passages with homosexual content.



2.3.3 MAJOR CHARACTERS

Camille: Dean's mistress and second wife with whom he has two children. Dean is originally cheating on his first wife Marylou with Camille in Denver. They end up married and living together in San Francisco. Camille becomes very emotional and volatile near the end of the relationship. Dean leaves Camille for Inez.

Carlo Marx: Friend of Dean and Salvatore. Carlo is a bum intellectual who writes poetry and plays jazz. He is often found in basement apartments in either Denver or New York. His sage-like advice represents a replacement in the absence of paternity throughout the novel. Carlo matures along the same lines as Salvatore. In the beginning of the book he is fixated with Dean, but by the middle he has grown into a different realm.

Dean Moriarty: Main protagonist and antagonist. Dean's volatile and attractive personality draws



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Salvatore into a new and wild world. His marriage and divorce with Camille and Mary Lou and his last affair with Inez provide a few of the romantic entanglements in the plot. He begins the tale as an associate of Carlo Marx, just out of prison in the south west. Apparently, he grew up in Colorado with a hobo (bum) for a father for whom he searches on many occasions throughout the book. Dean's fanatic personality races from journey to journey and pulls the other characters along. His various fixations with drugs, women, and intellectualism and finally, his father and family life, provide milestones of emotional growth for Salvatore Paradise.

Marylou: First wife of Dean. Marylou is left by Dean for Camille, but when Dean leaves San Francisco he goes back to Denver and retrieves Marylou and brings her to Sal's brother's place in Virginia. For a while, it seems that Dean and Marylou are interested in Sal being Marylou's man once the group reaches San Francisco,



but once there, it becomes apparent that Marylou is only really interested in Dean. After a while she becomes a sort of prostitute but ends up marrying a used car salesman.

Salvatore Paradise (SAL): The first person narrator of the story. The events of his three years on the road, except for a few short asides, make up the plot of the novel. He begins the story after his first divorce and ends it in a relationship with a woman known only as Laura. He lives with his unnamed aunt. His fixation with the personality of Dean Moriarty and his group of friends is integral to the evolution of the story. Sal's rocky relationship with and interest in Dean is the primary plot device of the tale. He begins the novel as an unsuccessful aspiring writer who meets Dean, a ball of flame and follows him around the country. By the end of the story, he is tired of Dean's antics, and he is ready to settle down. Because this novel is semi



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autobiographical, it is usually agreed that Salvatore represents the author himself.

Terry: Sal meets Terry on a bus ride and they fall in love. Terry is from a family of Mexican migrant workers, and she is separated from her husband who beats her. Sal and Terry spend some months together scraping together a subsistence living. They part in October and never see each other again. At different points in the novel, Sal looks back to his time with Terry and misses her.

MINOR CHARACTERS

Babe Rawlins: The Sister of Ray Rawlings, she goes to the opera with Sal and is in love with Tim Gray.

Chad King: Original friend of Dean Moriarty, who introduced him to Salvatore Paradise. Salvatore read Dean's letters to Chad and became interested in him.



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Chad quickly becomes disillusioned with his one time friend.

Ed Dunkel: Friend of Dean and Sal who marries Galatea so that she will come with them across country and pay for the trip. Even though he ditches her at a hotel and on repeated other occasions, he ultimately returns to her every time.

Ed Wall: Ed Wall is a fringe member of Sal's group of friends whose family is wealthy. He has a ranch in Colorado. Although he has been an associate of Dean and Sal, he does not trust them and thinks that they stole the limousine they are driving to Chicago.

Eddie: The New York hitchhiker who meets up with Sal. Sal pays his bus fare and lends him a wool shirt. When a ride comes that can take only one of them, Eddie abandons Sal. They meet up again in Denver and behave as friends.



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Galatea Dunkel: Wife of Ed who is mistreated and keeps Ed through perseverance. Near the end of the book, she becomes a moral voice against the antics of Dean.

Jane Lee: Wife of Old Bull Lee. Like her husband, she is almost permanently high.

Lee Ann: Volatile significant other of Remi Boncoeur. Lee Ann thinks that Remi is wealthy when she first meets him and is disappointed when she discovers the reality.

Lucille: Longshoreman's wife with whom Sal was having an affair before he left on his second long trip.

Mississippi Gene: Hobo who is escorting a young man across country when he meets Sal on the back of the flat bed truck. Sal buys him cigarettes.



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Montana Slim: Another hobo who is more selfish than Mississippi Gene and does not share his cigarettes. Sal gets drunk with him in Cheyenne.

Old Bull Lee: The teacher sage of drugs and life of Sal's group of friends. At different times in the story, Old Bull Lee lives with his wife and kids in either Texas or New Orleans. Old Bull Lee is most interested in drugs and idealizes the period of American culture from 1900 to 1910.

Ponzo: A migrant worker who is interested in Terry.

Ray Johnson: A man who drives Sal and Dean around during their last days in San Francisco.

Ray Rawlins: Part of Sal's circle of friends who rejected Dean and Carlo Marx.

Remi Bencoeur: Sal's prep school friend with whom he stays outside of San Francisco. Remi, who is married to Lee Ann, helps Sal find a job. Remi is ostentatious and



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saves all his money from the week to squander it on Saturday nights. His relationship with Lee Ann is volatile.

Reta Bettencourt: The waitress that Sal has sex with in Denver. Dean introduces Sal to her.

Rickey: Terry's brother who owns the truck with which they plan to haul manure. Rickey is almost always drunk.

Roland Major: Writer, friend and one time roommate of Sal, Roland writes Hemingway short stories. He makes a general fool of himself when he runs into Sal at a restaurant in San Francisco where he is currently writing for a newspaper.

Stan Shepherd: The man introduced to Sal by Tim Gray with whom Dean and Sal go to Mexico.



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Tim Gray: A member of Sal's circle of friends who does little more than provide apartments (for Roland Major and Sal) or introductions (Stan Shepherd to Sal).

Tom Snark: Another member of Sal's group of friends. Tom just appears at various times for parties and get together.

Victor: Victor is the young man in Mexico who shows Sal, Dean and Stan Shepherd around to marijuana and prostitutes.

Walter: The man with whom Dean and Sal drink in San Francisco. His wife is the wife who is so pleasant and accepting.

Inez: Dean Moriarty's latest love interest at the end of the novel. She is a new woman who is willing to deal with his antics. Dean rushes back to New York from Mexico to be with her, only to leave her a few months



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later after she has gotten to be boring. He has a child with her as well. He leaves her to return to Camille.

Aunt: Sal's aunt is pictured rarely in the story, but she is of permeating importance. He lives with her. She supports him in his times of need. Whenever he runs out of money while he is on the road, she is the one who sends him a check from her account or his. She helps him get his books published, and when he finally starts making some money, she gets a new apartment. She is also a moral voice in the novel. She does not respond positively to Dean's treatment of women and even though she is enchanted by his dynamic behavior, she is willing to criticize him.

Sam Brady: One of the member's of Dean's old gang. When it splits, he becomes a more distant and disapproving associate.



2.3.4 MANUSCRIPT

Jack Kerouac began working over the plot, characters and thematic structure of On the Road as early as 1948. In April 1951, he decided to compose the book. Kerouac cut up several large pieces of drawing paper into eight strips about the width of a piece of typing paper and of varying lengths. He taped them together to create a single scroll that extended more than 120 feet.

In 20 days, he typed the first complete draft of On the Road on this scroll. Kerouac created the scroll so he could write without interruption, unimpeded by the need to load sheets of paper into the typewriter. He had for some time been experimenting with what he later termed "spontaneous prose," a writing style akin to the sustained improvisations of bebop musicians.



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Ideally, Kerouac wished to free himself from revision, though he made significant changes to On the Road after completing the scroll draft. He began revising in late May 1951 and created at least two further complete drafts before the book was finally published in 1957, with additional changes by editors at Viking Press.

For several decades the scroll was housed at the New York Public Library, though it was owned by Kerouac's heirs. In 2001, the scroll was purchased at auction by Jim Irsay, owner and CEO of the Indianapolis Colts football team. In 2004, Irsay sent the scroll traveling so, that it could be seen by audiences around the country and abroad. It has been to Italy and will travel to England and Ireland. It traveled to Austin from its most recent venue, the New York Public Library, and will travel next to Columbia College in Chicago.



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On the Road with the Beats traces the travels of Kerouac, Allen Ginsberg, William S. Burroughs and their friends across America and the globe. Manuscripts, books, photographs and visual art from the Ransom Center's collections tell the story of the "Beat Generation" and the literary and social revolution they inspired.

Within the exhibition is one of the journals Kerouac kept while preparing to write On the Road, which, along with the manuscripts, photos and correspondence of Kerouac's Beat peers, places the manuscript in the context of its creation. Visitors can see the original journal and a page through a complete digital version of the journal in the exhibition.

2.4 THE CRITICS OF THE NOVEL

Jack Kerouac's novel On The Road was a book that influenced



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American Literature because of its original and spontaneous way of writing. Also its author's style and different techniques in handwriting made the novel the most famous at that time. However, as we know, people have different opinions about it. For some, it is an inspiration for changing lives and also for society since it is full of hope because it is a different way of seeing life. Meanwhile, for other people, it is not considered Literature, but it is just the story of the Beats' lives.

Some believed that at times Kerouac's writing technique did not produce lively or energetic prose. Truman Capote famously said about Kerouac's work, "That's not writing, it is typing." Despite such criticism, it should be kept in mind that what Kerouac said about writing, and how he wrote is sometimes seen to be separate. According to Carolyn Cassady and other people who knew him he rewrote and rewrote. Some claim his own style was not in a spontaneous way.



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However it should be taken into account that throughout most of the 50s. Kerouac was constantly trying to have his work published, and consequently, he often revised and re-arranged manuscripts in an often futile attempt to interest publishers, and it is clearly documented in his collected letters (which are in themselves wonderful examples of his style). The Subterraneans and Visions of Cody are possibly the best examples of Kerouac's free flowing spontaneous prose method.

Although the body of Kerouac's work has been published in English, recent research has suggested that, aside from already known correspondence and letters written to friends and family, he also wrote unpublished works of fiction in French. A manuscript entitled Sur le Chemin (On the road) completed in five days in Mexico during December 1952 is a telling example of Kerouac's attempts at writing in Joual⁴⁷, which can be summarized as a form of expression



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utilizing both old patois and modern French mixed with modern English words Set in 1935, mostly on the American east coast, the short manuscript (50 pages), explores some of the recurring themes of Kerouac's literature by the way of a narrative. It tells the story of a group of men who agree to meet in New York, including a young 13-year-old Kerouac whom he refers to as Ti-Jean.

Ti-Jean and his father Leo (Kerouac's father's real name) leave Boston by car, traveling to assist friends looking for a place to stay in the city. The story actually follows two cars and their passengers, one driving out of Denver and the other from Boston until they eventually meet in a dingy bar in New York's Chinatown. In it, Kerouac's "French" is written in a form which has little regard for grammar or spelling, relying often on phonetics in order to render an authentic reproduction of his French-Canadian vernacular.



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Kerouac does not only use *Joual* freely but frequently confuses grammatical word genders and verb tenses, a phenomenon typical to the francophone speech pattern of the assimilated French Canadians of the American east coast at the time.

Even though this work shares the same title as one of his best known English novels, it is rather the original French version of a short text that would later become Old Bull in the Bowery (also unpublished) once translated to English prose by Kerouac himself. Sur le Chemin is Kerouac's second known French manuscript, the first being La nuitest ma Femme written in early 1951 and completed a few days before he began the original English version of On the Road.

When first published, On the Road was rejected by many as a morally objectionable work. Kerouac, through his first person narrator, Sal Paradise, enthusiastically describes the adventures that make up



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the book's narrative, including stealing, heavy drinking, drug use, and sexual promiscuity. To many critics of the time, Kerouac's novel signaled the moral demise of a generation. Gilbert Millstein, representing the opposing view, decreed that the publication of On the Road was an "historic occasion" and the immoderate lifestyle of the Beats was a search for belief. Critics who shared this attitude focused on the theme of spiritual quest that permeates the novel, arguing that this theme made On the Road a descendent of American road literature as represented by such works as Mark Twain's Adventures of Huckleberry Finn.

Although, On the Road was once commonly considered to have inspired the peripatetic hippie generation of the 1960s, later evaluations have paid greater attention to the narrator's disillusionment with the life of the road at the conclusion of the novel.



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Some commentators now view On the Road as depicting the conflicting appeal of a contemplative, inner directed life on the one hand, and an unexamined, outgoing existence on the other. More recent critical studies also evidence considerable interest in Kerouac's spontaneous prose method, viewing it as an extension of the stream of consciousness technique used by James Joyce⁴⁸. While On the Road and subsequent works by Kerouac once stunned the public and the literary establishment, the enduring attraction these works hold for both readers and critics argues for their importance in the canon of modern American Literature.

David Ulin⁴⁹ says in Book Forum that even the most frantic of Kerouac's writings were really the sagas of a solitary seeker: poor, sad Jack, adrift in a world without mercy when he had rather be safe in Heaven dead. Kerouac was this deep, lonely, melancholy man,



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said Hilary Holladay⁵⁰ at the University of Massachusetts. And if you read the book closely, you see that sense of loss and sorrow swelling on every page. John Leland⁵¹, author of Why Kerouac Matters: The Lessons of On the Road (They are Not What You Think), says we are no longer shocked by the sex and drugs. The slang is passé⁵² and at times corny. Some of the racial sentimentality is appalling but adds the tale of passionate friendship and the search for revelation are timeless. These are as elusive and precious in our time as in Sal's, and they will be when our grandchildren celebrate the book's hundredth anniversary.

In conclusion, the book, which would probably be considered rather tame today, shocked readers in 1957 with its depiction of drug use and promiscuous sex. Many critics attacked the work as evidence of the increasing immorality of American youth. Other critics

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saw it as a groundbreaking work of originality. American readers, fascinated with the bohemian lifestyle of the characters, turned the novel into a best seller.

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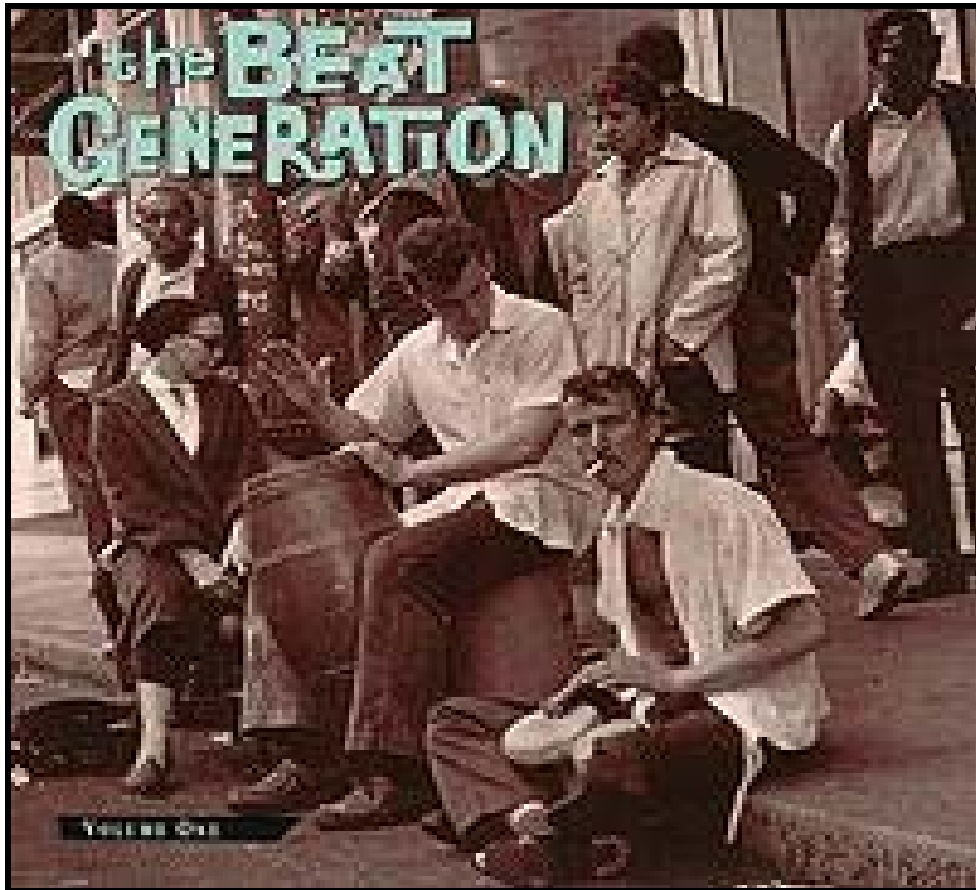
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CHAPTER III

“BEAT GENERATION”



The Beat literary movement lasted a short time. Most of the work Kerouac published in the 1960s had been written during his creative peak in the 1950s. Beat literature retains its popularity decades later because the writers of the “Beat Generation” must ultimately be



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judged by their work, not by any real or imagined influence on popular culture. Allen Ginsberg's poetry is still revered. The nightmarish visions of William Burroughs continue to influence post Modern writers.

The "Beat Generation" emerged in America in 1950s and 1960s, which was a suffocating age. There was no mercy for individuality and freedom. The beat movement not only announced the birth of a new literary conception, but also it brought an overall liberation of mind. And the most important thing was the attachment to the choice of their life made in the hard times. Nearly all the members were gays, and had the experience of drug smoking. They took into account the extreme individualism, and also the effective means to break through the bound of conventional moral and legal system.



3.1 CONCEPT OF THE “BEAT GENERATION”

For understanding in a better way what was the “Beat Generation”, it is necessary to establish the meaning of the word Beat which comes from circus and carnival argot, and in the drug world, it meant “robbed” or “cheated”. But for Kerouac “Beat” had various definitions and connotations. It meant despair over the beaten state of the individual in mass society, a belief in the beatitude, or blessedness of the natural word, and in the powers of the beat of jazz music and poetry.

The phrase “Beat Generation” got historical resonance in 1948, when Jack Kerouac used it in a conversation with a friend. This phrase involved a sort of nakedness of mind, and soul. Also, it described an attitude of “beatness” or “weariness with the world” according to Kerouac. He said: *“I want to make this very clear. I mean, here I am, a guy who was a railroad brakeman, and a cowboy, and a football player just a lot*



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of things ordinary guys do. And I wasn't trying to create any kind of consciousness or anything like that. We didn't have a whole lot of heavy abstract thoughts. We were just a bunch of guys who were out trying to get laid."

The "Beat Generation" which changed American society was formed by a small group of young writers and poets. Jack Kerouac and a few other friends of the Columbian who found fame in the 1950s for their works and way of life. All of them were rebels with plenty of causes: writing, drugs, jazz, women, sex, and spirituality.

The beats also called the attention of the media because of their way of dressing, always in black, and pounding a bongo drums muttering gibberish as poetry. Kerouac was the spokesman of the "Beat Generation",



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so most of the time, he had to answer many questions and explain about it to the journalists.

Jack Kerouac shows the “Beat Generation” as a “holy generation” because it liberated them from the peril of ambition, materialism and ideology. It was a constant search for some greater truth in life.

3.2 MEMBERS OF THE “BEAT GENERATION”

Some followers of the Beat literature did not appear until the late 1950s, and early 1960s. Also the book which heralded the beginning of Beat popularity, Kerouac’s On the Road, was not published until 1957.

The members of the “Beat Generation” were bohemian libertines who were characterized not only because of their spontaneously and creativity in writing, but also because they descended into drug addiction and obscurity.



The original “Beat Generation” writers met in New York. Later, the central figures got together in San Francisco in the mid 1950s. However, groups like San Francisco Renaissance⁵³, the Black Mountain poets, some subgroups and many other writers who got prominence in this decade were included in the Beat category because they share many of the same themes, ideas and intentions (open-form composition, subjectivity, and so on).

The main figures and early writers of the Beats were Jack Kerouac, William S. Burroughs, Allen Ginsberg, Neal Cassady, Gregory Corso, Herbert Huncke⁵⁴, Peter Orlovsky, and John Clellon Holmes. Certain poets the core Beats encountered in San Francisco were associated with the San Francisco Renaissance such as Gary Snyder, Philip Whalen, Lew Welch, Lawrence Ferlinghetti, Harold Norse, Kirby Doyle, Michael McClure. The poets associated with the



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Black Mountain College⁵⁵ were also associated with the “Beat Generation”; such as, Robert Creeley, Denise Levertov, Robert Duncan (though Duncan was one of the most vocal early critics of the “Beat Generation” label). As well, there were the New York School poets such as Frank O’Hara⁵⁶, Kenneth Koch⁵⁷; surrealist poets Philip Lamantia⁵⁸ and Ted Joans⁵⁹; and, poets who are occasionally called the second wave of the “Beat Generation” such as, LeRoi Jones-Amiri Baraka, Diane DiPrima, Anne Waldman.

Other people associated with the Beats include Bob Kaufman⁶⁰, Tuli Kupferberg⁶¹, Ed Sanders⁶², among others. Many previously underappreciated female writers were part of the Beat scene, such as Joanne Kyger⁶³, Harriet Sohmers Zwerling⁶⁴, Janine Pommy Vega⁶⁵.

A few younger writers who were acquaintances of the aforementioned writers (such as Bob Dylan⁶⁶, Ken



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Kesey⁶⁷) are occasionally included in this list. Several older writers were very closely associated with members of the “Beat Generation”, though their reputations were solidified so much earlier that it is difficult to call them part of the same generation. They include Kenneth Rexroth⁶⁸, the principal figure involved in the San Francisco Renaissance, and Charles Olson⁶⁹, the mentor to the Black Mountain poets. Also, so many of these writers either studied personally with William Carlos Williams⁷⁰ or looked up to Williams as an idol, that Beat writers are often seen as being the children of Williams.

Each member of the “Beat Generation” had a significant place within the group, so there are important characteristics about their life and the other people who, in some way, belonged to this “Beat” category:

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Neal Leon Cassady (February 8, 1926 – February 4, 1968) was a major figure of the “Beat Generation” of the 1950s and the psychedelic movement of the 1960s, perhaps

best known for being characterized as *Dean Moriarty* in Jack Kerouac’s novel On the Road. Cassady was born to Maude Jean Scheuer and Neal Marshall Cassady in Salt Lake City, Utah. After his mother died when he was ten, he was raised by his alcoholic father in Denver, Colorado.



Irwin Allen Ginsberg (June 3, 1926 – April 5, 1997) was an American poet. Ginsberg is best known for the poem Howl (1956), in

which he celebrates fellow members of the “Beat Generation” and critiques what he saw as the destructive forces of materialism and conformity in the



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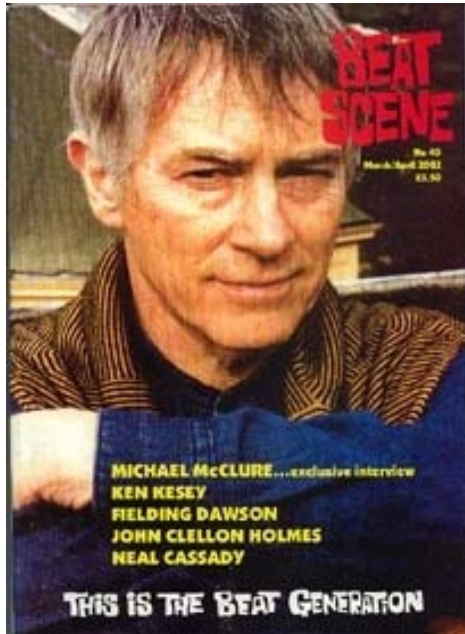
United States. Ginsberg was born into a Jewish family in Newark, New Jersey, and grew up in nearby Paterson. His father Louis Ginsberg was also a poet.



William Seward Burroughs

(February 5, 1914 – August 2, 1997) was an American novelist, essayist, social critic, painter and spoken word performer. Much of Burroughs's work is semi-autobiographical, drawn from

his experiences as an opiate addict, a condition that marked the last fifty years of his life. A primary member of the “Beat Generation”, he was an avant-garde author who affected popular culture as well as literature. In 1975, he was elected to the American Academy and Institute of Arts and Letters.



John Clellon Holmes

(March 12, 1926 - March 30, 1988), born in Holyoke

Massachusetts, was an author, poet and professor,

best known for his 1952 novel Go. Go is considered

the first "Beat" novel, and

depicted events in his life with friends Jack Kerouac,

Neal Cassady and Allen Ginsberg. He was one of

Kerouac's closest friends. He also wrote what is

considered the definitive jazz novel of the "Beat

Generation", The Horn. Holmes was more an observer

and documenter of beat characters like Ginsberg,

Cassady and Kerouac than one of them.

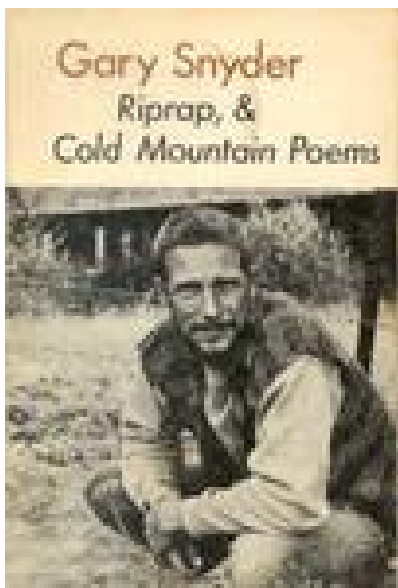
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Gregory Nunzio Corso (March 26, 1930 – January 17, 2001) was an American poet, youngest of the inner circle of “Beat Generation” writers (with Jack Kerouac, Allen Ginsberg, and

William Burroughs). Corso's first volume of poetry The Vestal Lady on Brattle was published in 1955 (with the assistance of associates at Harvard, where he had been auditing classes).

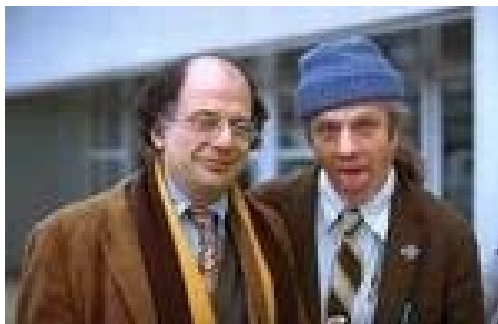


Gary Snyder (May 8, 1930) was an American poet often associated with the “Beat Generation” and the San Francisco Renaissance. He was an essayist, lecturer, and



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environmental activist (frequently described as the “poet laureate of Deep Ecology”). Snyder was a winner of a Pulitzer Prize for Poetry. His work, in his various roles, reflects an immersion in both Buddhist spirituality and nature. Snyder had also translated literature into English from ancient Chinese and modern Japanese. For many years, Snyder served as a faculty member at the University of California, Davis, and served for a time on the California Arts Council. Gary Sherman Snyder was born in San Francisco, California to Harold and Lois Hennessy Snyder. Snyder was of German, Scots-Irish, and English ancestry.



Peter Orlovsky (July 8, 1933) was born on the Lower East Side, New York City) is an American

poet best known for his lifelong relationship with “Beat



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Generation” and poet Allen Ginsberg. Orlovsky was born to Russian parents named Oleg and Katharina Orlovsky in New York City. Orlovsky was raised in poverty and was forced to drop out of high school in his senior year, so he could support his impoverished family. After many odd jobs, he began working as an orderly at “Creedmore State Mental Hospital” in New York. Orlovsky was drafted into the Army for the Korean War in 1953 when he was 19 years old. Army psychiatrists ordered his transfer off the front to work as a medic in a San Francisco hospital. He met Ginsberg while working as a model for a painter in San Francisco in December 1954.



Philip Whalen (October 20, 1923- June, 26 2002) was an American poet, ZenBuddhist, and a key figure in the San Francisco Renaissance and the “Beat Generation”.

He was born in Portland, Oregon, lived in The Dalles, Oregon from age four until he returned to Portland in 1941. Whalen served in the “US Army Air Forces” during World War II. He attended “Reed College” on the GI Bill⁷¹. There, he met Gary Snyder and Lew Welch.



Lewis Barrett Welch, Jr. (August 16, 1926 — May 23, 1971) was an American poet associated with the “Beat Generation” of poets, artists,



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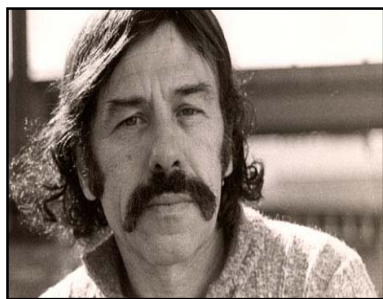
and iconoclasts. Welch published and performed widely during the 1960s. He taught a poetry workshop as part of the University of California Extension in San Francisco from 1965 to 1970. On May 23, 1971, he was believed to have committed suicide, after leaving a note. His body was never found. Welch was born in Phoenix, Arizona, but moved with his mother and sister to California in 1929. He enlisted in the “Army Air Corps” in 1944, but never saw active service. He worked for a period before joining Stockton Junior College, where he developed an interest in the works of Gertrude Stein⁷². In 1948, Welch moved to Portland, Oregon to attend Reed College. There he roomed with poets Gary Snyder and Philip Whalen.



Lawrence Ferlinghetti (born March 24, 1919) is an American poet, painter, liberal



activist, and the co-founder of “City Lights Booksellers & Publishers”. Author of poetry, translations, fiction, theatre, art criticism, and film narration, he is best known for *A Coney Island of the Mind* a collection of poems that has been translated into nine languages, with sales of over 1 million copies.



Harold Norse (July 6, 1916- June 8, 2009) was an American writer, openly gay, who created a body of work using the

American idiom of everyday language and images. One of the expatriate artists of the “Beat Generation”, Norse was widely published and anthologized.



Kirby Doyle (November 27, 1932 – April 5, 2003) was born in Stanton Doyle, was an American poet associated with the New

American Poetry movement⁷³, the so-called “third



generation⁷⁴” of American modernist poets. He was also one of the San Francisco Renaissance poets who appeared before the Beat poets and laid the groundwork for Beat poetry in San Francisco. His name is sometimes associated with Beat poetry. He was also a novelist.

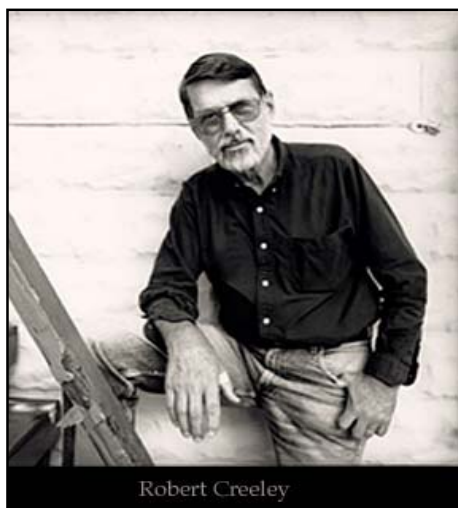


Michael McClure (October 20, 1932) born in Marysville.

He was an American poet, playwright, songwriter, and novelist. After moving to San

Francisco as a young man,

he found fame as one of the five poets (including Allen Ginsberg) who read at the famous “San Francisco Six Gallery” reading in 1955 rendered in barely fictionalized terms in Jack Kerouac’s Dharma Bums. He became a main member of the “Beat Generation” and was immortalized as *Pat McLearn* in Kerouac’s Big Sur.



Robert Creeley (May 21, 1926 – March 30, 2005) was an American poet and author of more than sixty books. He was also associated with the Black Mountain poets,

though his verse aesthetic diverged from those schools. He was close with Charles Olson, Robert Duncan, Allen Ginsberg, and Ed Dorn.



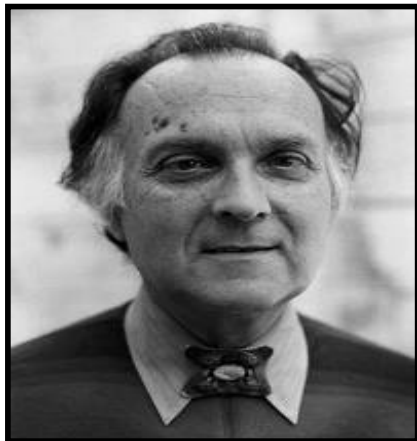
Denise Levertov (October 24, 1923– December 20, 1997) was an American poet. She was born in Ilford, Essex, in United Kingdom. Her mother,

Beatrice Spooner-Jones Levertoff, was Welsh. Her father, Paul Levertoff, who immigrated to the United



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Kingdom from Germany, was a Russian Hassidic Safardic Jew who became an Anglican priest. Levertov, who was educated at home, showed an enthusiasm for writing from an early age. When she was five years old, she said later in life, she declared she would be a writer. At the age of 12, she sent some of her poems to T. S. Eliot, who replied with a two page letter of encouragement. In 1940, when she was 17, Levertov published her first poem.



Robert Duncan (January 7, 1919 – February 3, 1988) was an American poet. He spent most of his career in and around San Francisco. Though

associated with any number of literary traditions and schools, Duncan was identified with the poets of the New American Poetry and Black Mountain College.

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Duncan's mature work appeared in the 1950s in the literary context of Beat culture. Duncan was one of the main figures in the San Francisco Renaissance.

3.3 FACTS

The beat movement broke out in special social and political background in America. After World War II, the America began to tend to a closed society. Intensive mechanization and more application of new technology deprived of the people's privacy and freedom, and were taken as the supreme ideology, which could completely manipulate the man and the surroundings. The abuse of nuclear weapon created new source of terror, convincing people that human would be devastated by the power of science. As the escalating of power of the Pentagon, many military bases were set up all over the world to open a way for the American supremacy policy. The traditional tolerant ideas for the differences of the ideology had degenerated into the zeal for the political



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uniformity. The respect for individuality had been denied, which was replaced by the suppress of the public opinion and censorship for writing works. This industrialization development guided America into the economic affluence but led to the mental lack and loss of honesties. In the stifling atmosphere, the “beat movement” aroused surprisingly. It initiated a new style full of freedom. The beats were taken as a group of cynics, addicted to the drug, crimes and homosexuality. They took themselves as a band of vagrants forsaken by the orthodox culture, a group of vanguards holding a new and eccentric outlook on morals, a group of anonymous writers creating only for themselves.

All the experiences they had and the new friends they were meeting, inspired them to have a different style of life and most of all to write in the way they, specially Kerouac, did. So the Beats were who contributed to the writers’ intellectual environment and



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provided them with subject matter. For instance, Jack Kerouac himself had a “spontaneous” way of writing. Besides, called Herbert Huncke, a drug- addict and petty thief who met Borroughs, introduced the members of the New York Beats to the junky life style and junky lingo.

Hoping to expand his knowledge and circle of beat friends, Allen Ginsberg later enrolled at the University of California - Berkeley on July, 1955, where his small group of poetic friends from New York would find expansion. This new circle of friends in San Francisco included poet Gary Snyder, writer and publisher Lawrence Ferlinghetti, anarchist poet Kenneth Rexroth and Michael McClure among others. On August of 1955, Ginsberg started writing a poem about his life. This poem was Howl, which gave him the courage to give up graduate school and make poetry a full-time career. Shortly after Howl was written, Ginsberg



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organized a poetry reading for October 7, 1955, at the Six Gallery in San Francisco. The reading was called the "Six Poets at the Six Gallery" and was the catalyst that brought together the literary style between the East Coast and the West Coast poets. It was finally when the East met the West that America started to take the Beat literary movement seriously.

Through their journey of social revolution, Allen Ginsberg and Jack Kerouac began their quest with one idea for America in mind: Truth. Allen Ginsberg once proclaimed, "The original task was to widen the area of consciousness in America", and that is exactly what he did. From the age of conformity in the 1950's, through the political and social revolutions of the 1960's and 1970's, and until Ginsberg's death in 1997, the reforming minds of the Beats established themselves in the foreground of American minds. The visions of Kerouac and Ginsberg, along with their groundbreaking



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poetry and principled lives, inspired other revolutionary American poets and activists for five decades.

The Beat poetry and literature that scholars once scorned are now a large part of college curricula. In 1974, Ginsberg was awarded a National Book Award for poetry and became known as an antiestablishment media hero. Jack Kerouac, however, became severely depressed and died. Nonetheless, before his death, Kerouac achieved recognition for his experimental prose style and phenomenal formulation of the beat literary movement. These accomplishments of the two original beat poets were not easily acquired. Jack Kerouac and Allen Ginsberg were forced to overcome endless societal obstacles in order to accomplish their journey of liberation. Although these two poets faced much criticism and even severe condemnation, they never once gave into the America that would not listen to them.



Many writers were inspired by the publication of Howl and On the Road and decided to join the group. They found much in common with this ever-widening circle and consistently promoted one another's work.

There are important works written by the Beats which influenced in American society changing literature, minds and then styles of life. Among them, we can mention the following ones:

3.3.1 BOOKS BY THE BEAT GENERATION

Donald W. Miller, Jr⁷⁵. who collected postwar American poetry and fiction, took into account Robert Anson Heinlein⁷⁶ Wilson's list of the fifty most important influential books of American literature published since the end of World War II. Among those are the ones of the members of the Beat Generation, they wrote twelve of the fifty on Wilson's list.



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“The beat movement” came under nationwide scrutiny following the publication of Ginsberg’s Howl and Other Poems in 1956, with its famous first line, "I saw the best minds of my generation destroyed by madness, starving hysterical naked," and Kerouac’s novel On the Road in 1957. The steadily increasing price of a first edition of Howl reflects this movement’s cultural and literary importance. City Lights Books published Howl in a small-sized 44-page paperback edition.

For Kerouac and Ginsberg, the inspiration and guiding light of this movement was Neal Cassady. Both were bowled over by him. In Ginsberg’s Howl, Neal Cassady is the “secret hero of these poems,” the celebrated “cocksman and Adonis of Denver” whose ultimate purpose in “ecstatic and insatiate” copulation is to achieve spiritual enlightenment. In Kerouac’s On the Road, Cassady is *Dean Moriarty*, the main character in



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the novel, who has “got the secret we’re all burned to find.” Kerouac calls him a “new American saint,” who introduced him to the religion.

In a seemingly male-dominated movement, three women Beat writers stand out: Denise Levertov, Joyce Johnson⁷⁷, and Diane DiPrima⁷⁸. DiPrima went to Swarthmore College, dropped out after two years and went to live in Greenwich Village in Manhattan with her lovers and write. Her first book of poetry, This Kind of Bird Flies Backwards, was published in 1958. It is also an essential title in a Beat collection.

The members of the “Beat Generation” were changing the American Society and its literature through their single thoughts and facts writing their novels.



3.4 BEAT ELEMENTS

3.4.1 The Beats and literature

The Beats brought to American Literature a different way to express their ideas and feelings. Their Literature speaks out against injustice, apathy, consumerism, and war. Beat poets abandoned traditional forms, syntax, and vocabulary in order to incorporate new rhythms, hip streetwise slang, and inventive imagery into their work. They gave a chance to that alternative America of crazy, creative nonconformists, misfits and bohemians who wanted something more than the security and material comforts of suburban life. They were people who wanted to live without laws just to be themselves.

The number of great writers and great books produced by the “Beat Generation” are pretty small. Youth people love their lives not at all than their



literature. But, there is not denying their influence on the literature of our time.

3.4.2 The Beats and cinema

There was “Beat exploitation films” which were made up of documentaries and they were about sex mad, pot-smoking, beatniks looking for kicks. There were two greatest stars on Beat cinemas.

For all its avant-garde aspirations, however, Beat Cinema’s biggest impact was on Hollywood. Two of its greatest stars, James Dean⁷⁹ and Marlon Brando, Jr,⁸⁰ used the raw, rebellious primitivism of the Beats in their performances. And without the Beats, we would never have had the road movie.

3.4.3 The Beats and fashion

There was a great influence on youth fashion. They wanted to look like them. Kerouac and Cassady in their jeans and sweatshirts, Burroughs in his sharp, stylish



suits, these are timeless looks that companies such as Gap have been keen to exploit.

3.4.4 The Beats and the road

For the Beats, were so important to be on the road, by car or hitchhiking, offered all the freedom and fun a young person could want. In our age of the internet, when young people “surf the information highways”, it might seem that the road has lost its romance. (Few people actually hitchhike any more.) The idea of taking the Kerouac drive across America, however, is still alive and well.

3.4.5 The Beats and outsiders

The Beats were the ones who really championed the idea of nonconformity; they never met an outsider they did not love. Their most favoured group were blacks. Kerouac suffered from a kind of colour envy. He



wrote of walking through the “colored” section of Denver, “wishing I was a negro. . . wishing I could exchange worlds with the happy, true-hearted ecstatic negroes of America”.

The Beats were also prone to see criminals in a romantic light, as if living outside the law gave you a kind of authenticity. Many of the Beats went in for criminal acts themselves: Burroughs would rob drunks to feed his drug habit, Cassady was a car thief, and even sweet Kerouac helped to cover up the murder of a gay man (David Kammerer) by his friend Lucien Carr.

3.4.6 The Beats and women

While the Beats had plenty of time for junkies, car thieves, murderers and men, they did not want to spend much time with women, especially their wives. Women were expected to sit quietly and listen to the men,



laugh, be sympathetic, cook and take care of the children.

There is typically very little mention of women in a history of the early “Beat Generation”, and a strong argument can be made that this omission is largely a reflection of the sexism of the time rather than a reflection of the actual state of affairs.

3.4.7 Modernism

Though in ways the Beats were reacting against the tendency toward objective distancing and the focus on craft brought on by literary Modernism, (hence why the Beats are sometimes considered Postmodern) many modernist writers were major influences on the Beats: Marcel Proust⁸¹, Ezra Pound⁸², William Carlos Williams⁸³ and Hilda Doolittle⁸⁴. Pound was specifically important to poets such as Gary Snyder, Allen Ginsberg, Charles Olson, and Robert Creeley. Pound



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was instrumental in introducing ideas of haiku and other Japanese and Chinese literary forms into Western literature.

The Beats further adapted these ideas in their own work. William Carlos Williams was an influence on most of the Beats with his encouragement to speak with an American voice instead of imitating the European poetic voice and European forms. He specifically influenced Snyder, Whalen, and Welch when he came to lecture at Reed College. More importantly he personally mentored many important Beat figures: Charles Olson, Allen Ginsberg, Robert Creeley, Denise Levertov, among others.

He published several of Ginsberg's letters to him in his epic poem Paterson and wrote an introduction to two of Ginsberg's books. And many of the Beats helped to promote Williams' poetry and his play Many Loves.



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Ferlinghetti's *City Lights* even published a volume of his poetry. Williams is occasionally classified as both an Imagist and an Objectivist. Kenneth Rexroth was also considered a member of the Objectivists, one of the key Imagists, was another important influence on the Beats. Robert Duncan wrote a book-length study of her work. Gertrude Stein, another important modernist and a major influence on many of the Beats, was the subject of a book-length study by Lew Welch. Marcel Proust, specifically in his Remembrance of Things Past, had an influence on Kerouac's Duluoz Legend concept: a single epic personal story in multiple volumes. Other important Kerouac influences include: Ernest Hemingway⁸⁵ and Thomas Wolfe⁸⁶.

In conclusion, a fresh approach to literature and a bohemian lifestyle has created one of the most important movements in the American culture in the late 1950s and early 1960s, has influenced everything. "The



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Beat Generation” runs throughout all the forms of alternative-counter culture that have existed since then (e.g. "hippies", "punks", etc). It can be seen as the first modern “subculture” from which Jack Kerouac is considered its father and his novel On the Road its bible.

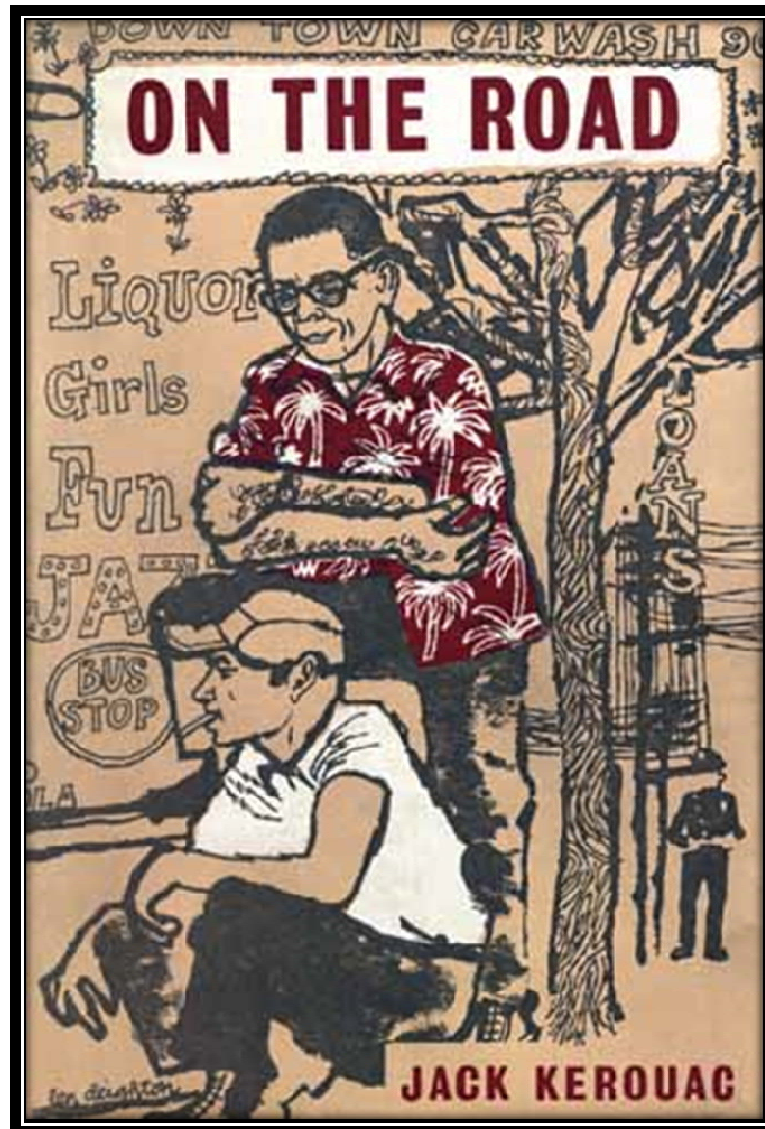
This movement was the first one of young adults, bohemian libertines, who stand mainly for a spiritual and sexual liberation, a transformation and a revolution in consciousness that altered the country. The beats had plenty of liberal attitudes and hedonistic ways that pioneered their movement expressing their displeasure and alienation from mainstream, statist society by seeking enlightenment, and escape, through sex, drugs, and modern jazz. However, they have been and also continue being a big inspiration for many people.



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CHAPTER IV

INFLUENCES OF THE BOOK ON THE ROAD ON AMERICAN CULTURE AND YOUTH



The book On The Road have had a greatest impact on American life since it changed minds related

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to many aspects such as lifestyle, spiritual, sexual, African American liberation and music.

In reference to dressing, people began to wear different clothes with predominant colors as black and white. Also, the attitude of the women was not the same as before. They were taking into account because they wanted to do their own life as men did. In addition, the drug use was stronger each time.

Beats did not like to stay at the same place during a long time, but they prefer to be everywhere and get new experiences meeting new people, knowing many places, etc. They had a great interest in poetry. Thus they began to meet in different places (like cafes) in order, among other things, interchange ideas about that.

The thoughts also change. They felt free to follow the religion which was correct for them. According to



the sexuality theme, there was more freedom because of promiscuity were practiced. Beats love jazz more than any other kind of music because it helped them to feel relaxed at the time of writing.

4.1 LIFESTYLE

The lifestyles which the group of beatnik writers adopted were against typical suburban, conformist family life in the 1950's. Beat poets would hold poetry readings at local cafes, coffee houses or art galleries where they would read their latest revelations to other members of the beat circle. This circle which included women were then a large part of the "Beat Generation"; but ironically, were to a large extent eminently marginalized and ignored as prominent figures by journalists later on. Anne Waldman, an aspiring writer during the 1960's, wrote about the "beat women": "The women of the Beat were considered the epitome of cool. They were black-stockinged hipsters, renegade



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artists, intellectual muses, and gypsy poets who helped change out culture forever. They were the feminist before the word was coined, and their work stands beside that of the men.”

Jack Kerouac, who had many women in his life, concluded that, “The truth of the matter is we don't understand our women; we blame them and it's all our fault.” For women, nothing was more exciting than leaving behind the boredom, safety and conformity found in most of the lives of a typical American women for the life of creativity. Long before feminist movement in the 1960's and 1970's, the women of the Beat Generation dared to create a life of their own.

The Beats were one of the first groups in American history to partake in casual drug use. Among the more popular of these drugs were marijuana, Benzedrine, heroine and amphetamines. While some experimented with drugs, some also experimented with sexuality. Allen



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Ginsberg, struggling with his own homosexuality, strived for a more open life. Being openly gay in the 1950's was not only uncommon, it was inadmissible. The lifestyles of the Beats were the most untamed, free-spirited lifestyles that were widely unaccepted by American social standards. Jack Kerouac was one of the first beat poets to have literature on this unconventional lifestyle published and recognized nationally.

When the central beat figures visited Paris they used to stay at the Beat Hotel just like the bohemians of the 19th century, Like most bohemian residences, the Beat Hotel was the cheapest, lowest-quality place to reside, with "no carpets, hole-in-the-floor toilets and a smell of bad feet in the corridors"

Many people view the 1960's as the era of radical change and revolution in America. Women, blacks,



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students, homosexuals, they all spoke out powerfully in that decade. But the seeds of these movements were planted much earlier, with the beats.

Although the bohemian population was diverse, one particular aspect of how they lived served as a unifying factor, the rejection of bourgeois values. The values they typically rejected are: the private property and materialism by having no permanent residence anywhere and by surviving on little material wealth; the reject to strict moral values by living carefree lives of alcohol and drug use, as well as open sexual freedom. And also bohemians rejected the pursuit of wealth by living solely for art and literature's sake, pursuing their passions regardless of whether they gained an income, which they usually did not.

One of the values that bohemians renounced was private property. They rarely had any permanent dwellings or furniture to go in them. They lived and



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worked in the cafes, streets, libraries and other public spaces of Paris. Bohemians possessed few worldly belongings at all, and often adopted a communal lifestyle, sharing lodging with other Bohemian companions. They often carried around a few luxury or decorative items that served to spruce up a drab living space for a night of celebration.

They tended to indulge in alcohol as well as drug experimentation. In fact, drugs were used by many to supposedly help with inspiration. Bohemians were also overtly promiscuous, in contrast to how the bourgeois obscured this facet of their lives. Moreover, their kind of life was characteristically idle; idle in the sense that they did nothing that yielded material wealth. A bohemian's job was the perfection of his literature or art. If a bohemian wished to gain higher status it was ideally through the pursuit of his passion.



4.1.1 DRESSING

The Bohemians devoted a lot of their time to undermining mainstream culture. This meant sitting all day in a cafe and buying only one cup of coffee or setting up an easel and nude model right inside the cafe, and it also meant showing defiance through dress and manner. Bohemian Fashion is something of a contradiction in terms, because usually the bohemians dressed themselves in whatever they could scrounge up.

However, as Hanna Manchin discusses in her essay, The Grisette as the Female Bohemian, the bohemians turned their poverty into a statement and made it powerful. Their irreverence for bourgeois norms was partly due to necessity, but it was the meaning that they made of their situation that made them subversive. The bohemians were always known for being dressed



in out-of-date styles or unfashionable colors, but they did not understand this as shameful.

4.1.2 THE BEATNIK STEREOTYPE

The term Beatnik was coined by Herb Caen⁸⁷ of the San Francisco Chronicle on April 2, 1958 as a derogatory term, and was probably a reference to the recent Russian satellite Sputnik. Caen's coining of this term appeared to suggest that beatniks were "far out of the mainstream of society" and "possibly pro-Communist". Caen's new term stuck and became the popular label associated with a new stereotype of men with beard and berets playing with drums while women wearing black leotards dance. It should be noted that thousands of young people on college campuses and even in high schools came to regard themselves as beats or beatniks in the late 1950s and very early 1960s and many of them behaved in a manner very similar to that of the popular stereotype; indeed they comprised a



cultural movement of sorts, apart from the literary beats, and often were proud to be called beatniks.

4.1.3 TRANSITION TO THE “HIPPIE” ERA

Sometime during the 1960s, the rapidly expanding “beat” culture underwent a transformation: the “Beat Generation” gave way to “The Sixties Counterculture”, which was accompanied by a shift in public terminology from “Beatnik” to “hippie”.

This was in many respects a gradual transition. Many of the original Beats remained active participants, notably Allen Ginsberg, who became a fixture of the anti-war movement though equally notably, Kerouac did not remain active on the scene: he broke with Ginsberg and criticized the 60s protest movements as “new excuses for spitefulness”.



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The Beats in general were a large influence on members of the new “counterculture”, for example, in the case of Bob Dylan who became a close friend of Allen Ginsberg.

The year 1963 found Ginsberg living in San Francisco with Neal Cassady and Charles Plymell⁸⁸ at 1403 Gough St. Shortly after that Ginsberg connected with Ken Kesey’s crowd who was doing LSD⁸⁹ testing at Stanford, and Plymell was instrumental in publishing the first issue of R. Crumb’s Zap Comix⁹⁰ on his printing press a few years later then moved to Ginsberg’s commune in Cherry Valley⁹¹, NY in the early 1970s. (The Plymells never lived at the Farm, just visited there; although they remained in Cherry Valley.)

According to *Ed Sanders* the change in the public label from “beatnik” to “hippie” happened after the 1967 Be-In in San Francisco’s Golden Gate Park (where



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Allen Ginsberg, Gary Snyder and Michael McClure were leading the crowd in chanting “Om”).

There were certainly some stylistic differences between “beatniks” and “hippies”, somber colors, dark shades, and goatees gave way to colorful “psychedelic” clothing and long hair. The beats were known for “playing it cool” (keeping a low profile) but the hippies became known for “being cool” (displaying their individuality).

In addition to the stylistic changes, there were some changes in substance: the beats tended to be essentially apolitical, but the hippies became actively engaged with the civil rights movement and the anti-war movement.



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4.1.4 BOHEMIAN AND HIPPIE LIFESTYLES



There were many similarities between the lifestyles of bohemians and hippies. Both bohemians and hippies:

- They left their middle-class lives to live with others who shared the same beliefs.
- They felt the need to rebel against authority.
- They felt a certain lack of purpose in their lives.



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- They expressed their disapproval of authority by wearing distinct clothing.



Just as Bohemians used art and writing, hippies used their distinct music to rebel against authority and define a whole generation. At Woodstock, a major music festival during the summer of 1969, hippies celebrated the ideas of their generation through music.

The families of bohemians and hippies lived in bourgeois comfort, with money enough for food, nice clothing, and a few luxuries. However, bohemians and hippies often gave up this comfortable lifestyle to live in poverty, exploring themselves and the world around them. Bohemians in the Latin Quarter of Paris and hippies in the Haight-Ashbury neighborhood of San



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Francisco all lived together, sharing ideas and cultivating distinct counter-cultures.

Most generations have a need to rebel against authority. The bohemian and hippie rebellions left permanent marks on the world. Bohemians and hippies alike did not agree with most of the ideas of mainstream society, and through their writing, music, and clothes, expressed their new ideas.

When bohemians and hippies rejected their bourgeois lifestyles for lives of poverty and idleness, they made a conscious choice based on their ideas. Many of the bohemians and hippies felt as if their lives had no purpose, and that they could contribute more to society through their music, writing, art, and philosophies than by holding mainstream jobs.

Both hippies and bohemians wore clothing that mocked mainstream culture. Bohemians often wore



clothes of different styles with bright colors in order to stand out and mock the bourgeoisie. Hippies borrowed many of their fashion ideas from the bohemians, wearing brightly colored clothes and styles that originated not only from the Parisian bohemians, but also with the gypsies of the Czech Republic.

Bohemians and hippies shared many common traits, including a rejection of the comfortable, bourgeois lifestyle, a need to rebel, a lack of purpose in their lives, and a distinct fashion that mocked the mainstream culture.

4.1.5 DRUG USAGE

The original members of the “Beat Generation” group used a number of different drugs. In addition, to the alcohol common in American life, they were also interested in marijuana, benzedrine and, in some cases, opiates such as morphine. As time went on, many of



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them began using other psychedelic drugs, such as peyote⁹² and LSD.

Much of this usage can fairly be called “experimental”, in that they were generally unfamiliar with the effects of these drugs, and there were intellectual aspects to their interest in them as well as a simple pursuit of hedonistic intoxication.

At that time, Benzedrine was available in the form of plastic inhalers, containing a piece of folded paper soaked in the drug. They would typically crack open the inhalers and drop the paper in coffee, or just wad it up and swallow it whole.

As the Beat phenomenon spread (transforming from Beat to “beatnik” to “hippie”), usage of some of these drugs also became more widespread. According to stereotype, the “hippies” commonly used the psychedelic drugs (marijuana, LSD), though the use of



other drugs such as amphetamines was also widespread.

The actual results of this “experimentation” can be difficult to determine. Claims that some of these drugs can enhance creativity, insight or productivity were quite common, as is the belief that the drugs in use were a key influence on the social events of the time.

4.2 LIBERATION

4.2.1 SPIRITUAL LIBERATION

The beat movement is considered as a literary or cultural impulse and a revolt against rather than a protest for something. Although there was a smattering of early critical acclaim for the beat writers, neither their literature nor their movement fared well with the critics. What bothered the critics most about the beats was their negativity. Some people compared the beats



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with communists and anarchists, while others grouped them with Nazis and Hell's Angels. This movement was considered as a revolt of the spiritually underprivileged and the crippled of soul. Therefore, there were some questions to those who wrote to defend the beat writers, "Where is the affirmation of life in all this? Where is the spontaneity and vitality? It sounds more like an affirmation of death". The beats responded to this critical chorus with one voice. "Beat," Kerouac asserted, stood not for "beat down" but for "beatific." "I want to speak for things," he explained. "For the crucifix I speak out, for the Star of Israel I speak out, for the divinest man who ever lived who was German (Bach) I speak out, for sweet Mohammed⁹³ I speak out, for Buddha I speak out, for Lao-tse⁹⁴ and Chuang-tse⁹⁵ I speak out."

More than literary innovators or bohemian rebels, the beats were wandering monks and mystical seers. They traveled to many places like New York to San



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Francisco to Mexico City to Tangier because they could not find God in the churches and synagogues of postwar America. Moreover, they venerated the poor, the racially marginal and the socially inferior because they saw no spiritual vitality in the celebrated postwar religious revival of mainstream white preachers. Jazz, mantra chanting, Zen meditation, and new literary forms in an attempt to conjure the gods within. Therefore, the beats have a place in American religious history.

Like the transcendentalists who inspired them, the beats were critics of “corpse-cold” orthodoxies; they were champions of spiritual experience over theological formulations who responded to the challenge of religious pluralism by conjuring out of inherited and imported materials a wholly new religious vision. They insisted on the sanctity of everyday life and the sainthood of the nonconformist. They aimed to create a spiritual brotherhood based on shared experiences,



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shared property, shared literature, and an ethic of “continual conscious compassion.”

Also, The beats diverged from their transcendentalist forebears however, in maintaining a more sanguine view of the problems of human existence and the possibility of social progress. In the beat cosmos, society is running toward apocalypse; individuals are doomed to suffer and die, and perhaps to endure addiction or madness along the way. But in the beatitudes according to Kerouac and Ginsberg, those who suffer are blessed, and the sacrament of friendship can redeem a portion of that suffering. In the last analysis, “The bum’s as holy as the seraphim” and everyone-junkies and criminals, beats and squares, Catholics and Buddhists, culture-peoples and fellaheen is raised up from the dream world of our quotidian existences and “buried in heaven together.”



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A decade before the death-of-God movement in theology and the eastward turn in religion the beats were announcing the death of the gods of materialism and mechanization and looking to Buddhism for spiritual insight.

4.2.2 SEXUAL LIBERATION

This embrace of marginality and denunciation of square conformity emerged primarily from an interest in African American culture, particularly jazz. But, it also extended to homosexuals or at least to gay men since Beat writing showed little awareness of lesbians.

There was some contact between Beat circles and gay literary figures such as Frank O'Hara, Robert Duncan, Paul Bowles⁹⁶, and John Rechy⁹⁷. Though the sexual preference of Jack Kerouac and Neal Cassidy was primarily heterosexual, their writings acknowledged that they had had other sorts of encounters as well.



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Hubert Selby's Beat influenced novel, Last Exit to Brooklyn (1964), included a powerful and sympathetic portrait of a drag queen. And Seymour Krim, an essayist associated with the Beats, wrote "The Revolt of the Homosexual" (1958), an imaginary conversation between a defensive "straight guy" and an outspoken homosexual man. Even though Krim was himself heterosexual, the dialogue is unambiguously pro-gay rights: Every prejudiced remark uttered by the "straight guy" in the exchange is answered decisively.

But perhaps the most profound impact of Beat writing came, not through such programmatic endorsements of gay rights, but rather through its insistence that the writer should refuse inhibition and self-censorship. Or as Kerouac put it, in his aesthetic credo: "Believe in the holy contour of life. Struggle to sketch the flow that exists intact in the mind. . . . No fear or shame in the dignity of yr experience, language &



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knowledge.” This did not always yield great literature, of course.

Inspired by the Beat example, uncountable writers charted “the flow that exists intact in the mind” which turned out, to sound like an imitation of Kerouac, Ginsberg, or Burroughs. Yet the Beats represented a struggle to accept the facts of experience and identity, and to convey them in literature, which considerably broadened the universe of public discourse in the post-World War II era.

A very large biographical, critical, and memoiristic literature has grown up around the major Beat writers. Gerald Nicosia’s⁹⁸ book on Jack Kerouac discusses in considerable detail the sexual relations within the group which are also recorded in various collections of letters among Kerouac, Ginsberg, Burroughs, Orlovsky, and Cassidy.



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Ann Charter's *Portable Beat Reader* offers an extremely intelligent and deeply informed selection of poetry, fiction, and essays by more than three dozen writers in and around Beat circles including work by important figures such as Diana Di Prima, Bob Kaufmann, and LeRoi Jones⁹⁹, who do not fit the Beat' primarily white, male profile.

A cycle of stories about the bohemia created in the wake of the Beats' emergence, *Ed Sanders's Tales of Beatnik Glory* has little to say about the movement's impact on pre-Stonewall¹⁰⁰ gay life. Even so, it can be recommended as a humorous fictional treatment of that American countercultural species, the beatnik, circa 1962.

4.2.3 AFRICAN AMERICAN LIBERATION

Though the most well known of the Beat poets are white males, the movement was not formed by an



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specific kind of people. In contrast with many other literary movements, the Beats were tolerant of diversity and counted many women and poets of color among their ranks. Such poets as Ted Joans, Amiri Baraka (Leroi Jones), and Bob Kaufman were recognized by their peers for the importance of their work.

African American beat poet Amari Baraka used his race as the fuel for much of his poetry. He was very extreme in his political and racial viewpoint. In his poetry Baraka achieve levels perhaps closest of the goals of Jack musician, especially John Coltrane¹⁰¹, whom Baraka admired.

Freedom is an important thing for the human heart and soul, only those who have been deprived of freedom, and ultimately gained it through life changing struggle, could ever fully realize. An African American person who became a slave was considered less than a human and he/she did not belong to the “civilized



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society”. This basically considered as a loss of class freedom inspired many of the literary figures of that time. But before their days of slavery, they already had a well established culture, complete with religion traditions, folk song, legends that were handed down from generation to generation.

Eventually, African Americans were released from the bonds of slavery. When slavery was taken away as a matter of federal mandate, the assertion that African-American were “free” was put on paper and glibly stated by government officials and the American majority, seemingly giving those who previously were guilty of keeping slaves a sort of absolution from the sins of the past. However, this process of redemption was no fully complete in the truest sense of freedom, as the plague of racism soon took the place of slavery as a means of holding back African-American from the achievement of their full equality.



However, during the beats times African American People were treated in a better way. They were taken into account and also they were not rejected any more but respected as human beings. Moreover, when Kerouac met black people during his trips, he shared great experiences with them because they prefer these kinds of people as company when hitchhiking.

4.3 MUSIC

The kind of music that had a great impact and inspired the Beats where: jazz and rock and roll.

4.3.1 JAZZ

During Beats time, jazz music was very active in jazz clubs especially in New York City. Bebop was an innovative style of this kind of music characterized by smaller combos as opposed to big bands and a larger focus on virtuosity. Bebop's renaissance came in New York City, where musicians like Dizzy Gillespie, among others, were ushering in a new era for jazz music.



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Jack Kerouac, Allen Ginsberg and friends spent much of their time in New York clubs such as the Red Drum, Minton's, the Open Door and other hangouts, enjoying the music.

There is a close relationship between jazz musicians and the Beats, since this kind of music became such a driving force behind the writings of the Beats authors. The word "beat" was firstly used after World War II by jazz musicians and hustlers as a slang term meaning "down" and "out", or "poor" and "exhausted". However, for Kerouac the meaning of the term "beat" served his own purposes, explaining that it meant "beatitude", not "beat up".

The Beat authors borrowed many other terms from the jazz/hipster slang of the '40s, peppering their works with words such as "square," "cats," "nowhere," and "dig." But jazz meant much more than just a vocabulary



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to the Beat writers. To them, jazz was a way of life, a completely different way to approach the creative process.

About jazz in his book, Go, Beat author John Clellon Holmes wrote:

"In this modern jazz, they heard something rebel and nameless that spoke for them, and their lives knew a gospel for the first time. It was more than a music; it became an attitude toward life, a way of walking, a language and a costume; and these introverted kids... now felt somewhere at last".

Perhaps the best model to explain the artistic ideals of both the jazz musicians and the Beat writers would be the French poet Arthur Rimbaud who Rimbaud drank heavily, wrote poetry at a young age, and "burned out" much like a number of drug using jazz musicians. Not only did the Beats foolhardily try to



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emulate the ways of life of bebop greats, they used the principal ideas of bebop playing and applied it to prose and poetry writing, creating a style sometimes called "bop prosody." Also, it influenced in terms of rhythm, meter and length of verse.

Jazz music is distinct in its stressing of the second and fourth beats, as in traditional African music, as opposed to the stressing of the first and third beats, as in Western music. Beat poetry frequently has a much looser, more syncopated rhythm, similar to jazz. This technique is perhaps best exemplified in Ginsberg's classic poem Howl, which was to Beat poetry what Kerouac's On the Road was to Beat prose.

All the Beats, it is probably John Clellon Holmes who admired jazz musicians the most. Holmes' Go tells a lot of religious imagery linked to jazz; his use of words such as "testament," "sacrament," "holy," "mystery,"



"prophecy," "ritual" and "altar" assign a divine quality to jazz.

Ferlinghetti wrote seven poems published in his A Coney Island of the Mind with the intention that they be read with jazz. The introduction to the Oral Messages section reads: These seven poems were conceived specifically for jazz accompaniment and as such should be considered as spontaneously spoken Oral Messages rather than as poems written for the printed page. As a result of continued experimental reading with jazz, they are still in a state of change.

Very few of the Beats were jazz musicians. Similarly, the jazz musicians of the time did not often have literary aspirations.

4.3.2 ROCK AND ROLL

The Beats had a large influence on rock and roll including major figures such as the Beatles¹⁰², Bob



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Dylan and Jim Morrison¹⁰³. The image of the rebellious rock star is in many ways analogous to the Beat images such as *Dean Moriarty* in On the Road. “The Beatles” spelled their name with an “a” because John Lennon¹⁰⁴ was a fan of Kerouac. Ginsberg later met and became friends with members of the Beatles. Paul McCartney played guitar on Ginsberg’s album Ballad of the Skeletons. Ginsberg was close friends with Bob Dylan and toured with him on the Rolling Thunder Revue in 1975. Dylan cites Ginsberg and Kerouac as major influences. Jim Morrison cites Kerouac as one of his biggest influences. He also studied poetry briefly with Jack Hirschman¹⁰⁵. Michael McClure was also friends with members of “The Doors”¹⁰⁶, at one point touring with keyboardist Ray Manzarek¹⁰⁷. Ginsberg was friends with, and Cassady was a member of, Ken Kesey’s Merry Pranksters¹⁰⁸, a group that also included members of the Grateful Dead¹⁰⁹. In the 1970s,

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Burroughs was friends with Mick Jagger¹¹⁰, Lou Reed¹¹¹, and Patti Smith¹¹². Singer songwriter Tom Waits, a Beat fan, wrote *Jack and Neal* about Kerouac and Cassady, and recorded On the Road (a song written by Kerouac after finishing the novel) with Primus¹¹³. He also wrote the dark, ominous music for Burroughs' theatrical work *The Black Rider*.

Ginsberg has worked with The Clash¹¹⁴. Burroughs worked with Sonic Youth¹¹⁵, and Kurt Cobain¹¹⁶ amongst others. Bono¹¹⁷ of U2¹¹⁸ cites Burroughs as a major influence, and Burroughs appeared briefly in a U2 video. Experimental musician and performance artist Laurie Anderson¹¹⁹ featured Burroughs on her 1984 album *Mister Heartbreak* and in her 1986 concert film, *Home of the Brave*. The British progressive rock band Soft Machine is named after Burroughs' *The Soft Machine*. The Beats are referenced in songs by artists such as: The Beastie



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Boys, Rage Against the Machine, 10,000 Maniacs, They Might Be Giants, Van Morrison, The Clean, Ani DiFranco, Bad Religion, and King Crimson.

The beat movement established many changes in the American Culture especially in youth because there was a lot of drug use, sexual freedom, and a wandering lifestyle, all of these aspects characterized the beats, especially their music. This is why the dominant culture rejected them in the beginning. Also in this time they were looking for the truth related with religion so then they wanted to find God wherever they used to go.



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CONCLUSION

Jack Kerouac's novel On the Road is a description of the real experiences of Kerouac's life during a series of cross country trips between 1948 and 1950, by hitchhiking, by bus or by car, trips he did with some of his friends. The cardinal points were New York City, Denver and San Francisco.

During each trip Kerouac and his friends share new things like illicit drugs, also each time they increased their promiscuity. Moreover, the relationship with other people like immigrants and African American people let them to feel compassion for humanity and realize about how these people live in a stranger country.

Kerouac's novel On the Road had a special influence into the "Beat Generation" and in addition it



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had inspired every generation since its initial publication more than forty years ago. It invites to the reader to adopt a different style of life, in which they could open their minds to live new adventures. In this way; it had changed the youth's thoughts and so the American society. Besides they motivate one of the most famous groups of rock and roll *The Beatles* and the singer *Bob Dylan*.

Kerouac wrote his novel using the sense of language as jazz. What the Beats understood and identified with jazz, was protest against the white middle-class world. This is the story of America. Everybody's doing what they think they're supposed to do. Kerouac intuitively understood that people can't have jazz without protest.

The members of the “Beat Movement” lived in such freedom that they did not only enjoy their



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adventures traveling without weariness of what would happen next. Instead of that, they continue having fun each day as it was the last one. All of these situations will make them to pay an expensive bill because their vices did not let them to get pleasure from the most important things of life like their families.

Kerouac put down his thoughts into paper without thinking that his work would get a lot of credits because of this original work. On the Road is the kind of book people read, reread, and takes to heart. It is the quintessential American vision of freedom and hope-vibrant, compelling, and full of wonder.



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FOOT NOTES

1. **Kerouac**, was actually a Gaelic word, Kerousc'h, meaning "Language of the house."
2. **Ti-Jean**, was an affectionate name meaning Little John.
3. **The Merrimack River**, (or Merrimac River, an earlier spelling that is sometimes still used) is a 110-mile (177km) long river in the northeastern of the United States.
4. **The Concord River**, is a tributary of the Merrimack River in eastern Massachusetts in the United States.
5. **Mémère**, a French term of affection literally meaning old lady.
6. **Shadow**, a suave hero who fought crime and evildoing on dark city streets.



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7. **Great Depression**, a severe downturn in the national economy.
8. **Spontaneous prose**, is a literary writing style created by Jack Kerouac, who was influenced by James Joyce and “stream of consciousness” writing. Kerouac strived to “write without consciousness,” allowing subconscious, uninhibited thought to be expressed. This style was made famous by the book On The Road, by Kerouac.
9. **Thomas Clayton Wolfe**, was an acclaimed American novelist of the early 20th century.
10. **Irwin Allen Ginsberg**, was an American poet.
11. **John Clellon Holmes**, was born in Holyoke, Massachusetts, was an author, poet, and professor, best known for his 1952 novel Go.
12. **Factualist**, devotion or adherence to fact.



13. **Theodore Herman Albert Dreiser** was an American novelist and journalist.
14. **Neal Leon Cassady**, was a major figure of the Beat Generation of the 1950s and the psychedelic movement of the 1960s, perhaps best known for being characterized as Dean Moriarty in Jack Kerouac's novel On the Road.
15. **Hitchhiking**, (also known as thumbing, hitching, autostop or thumbing a ride) is a means of transportation that is gained by asking people, usually strangers, for a ride in their automobile or other road vehicle to travel a distance that may either be short or long.
16. **The Beat Generation**, is a term used to describe a group of American writers (led by Allen Ginsberg and Jack Kerouac) who came to prominence in the 1950s, whose work expressed their feelings of alienation from society.



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17. **William Seward Burroughs**, was an American novelist, essayist, social critic, painter, and spoken word performer.
18. **Jazz**, is a musical art form which was originated at the beginning of the 20th century in African American communities in the Southern United States from a confluence of African and European music traditions.
19. **Lucien Carr**, an art studying woman at Columbia who later became Kerouac's first wife.
20. **Phlebitis**, inflammation of a vein.
21. **John Clellon Holmes**, was born in Holyoke, Massachusetts, was an author, poet, and professor, best known for his novel Go in 1952. Go is considered the first "Beat" novel, and depicted events in his life with friends Jack Kerouac, Neal Cassady, and Allen Ginsberg. After that, in 1952 from January to April, Kerouac was



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living with Neal and Carolyn Cassady in California.

On February 16, the only Kerouac daughter, Janet Michelle Kerouac, was born in Albany.

22. **Buddhism**, the religion of the many groups that profess varying forms of it and that venerate Buddha.
23. **Beatitude**, supreme blessedness or happiness.
24. **Gary Snyder**, (born May 8, 1930) is an American poet (often associated with the “Beat Generation” and the San Francisco Renaissance).
25. **Bhikkhu**, is a fully ordained male Buddhist monastic. Bhikkhus keep many precepts: they live by the vinaya’s framework of monastic discipline, the basic rules of which are called the patimokkha. Their lifestyle is shaped so as to support their spiritual practice, to live a simple and meditative life, and attain Nirvana.



26. **Delirium tremens**, is an acute episode of delirium that is usually caused by withdrawal from alcohol.
27. Jack Kerouac spent 63 days during the summer of 1956 as a fire lookout on **Desolation Peak**, in North Cascades National Park, North Cascade Mountains of Washington. He wrote about his experiences in the books Dharma Bums and Desolation Angels.
28. **Sutra**, literally means a thread or line that holds things together, and more metaphorically refers to an aphorism (or line, rule, formula), or a collection of aphorisms in the form of a manual.
29. **Haiku**, In Japanese, haiku are traditionally printed in a single vertical line, while haiku in English usually appears in three lines, to parallel the three metrical phrases of Japanese haiku.



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30. **Law Welch**, is an American poet associated with the “Beat Generation” of poets, artists, and iconoclasts.
31. **Beat Cohorts**, the original Beat cohort formed in the late 1940s; it consisted of a group of writers, young and for the most part unpublished, living in New York and San Francisco: Allen Ginsberg, William Burroughs, Gary Snyder, and others.
32. **Michael McClure**, is an American poet, playwright, songwriter and novelist. He soon became a key member of the “Beat Generation” and is immortalized as “Pat McLearn” in Kerouac’s Big Sur.
33. **Juvenilla**, works, particularly written or artistic works, produced in an author’s or artist’s youth.
34. **Jim Irsay**, Indianapolis Colts football team owner.



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35. **Des Moines**, is the Capital and the most populous city in the U.S. state of Iowa. It is also the county seat of Polk County. A small portion of the city extends into Warren County.
36. **Wyoming, Cheyenne** is the capital and largest city of the U.S. state of Wyoming and the county seat of Laramie County.
37. **Wild West Festival**, a celebration that he sees as sadly trying to recreate a time that is already gone.
38. **A hobo**, is a migratory worker or homeless vagabond, often penniless. The term originated in the western probably northwestern United States during the last decade of the 19th century.
39. **William Claude**, better known as **W. C. Fields**, was an American comedian, actor, juggler and writer. Fields created one of the great American comic personas of the first half of the 20th century:



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a misanthropic and hard drinking egotist who remained a sympathetic character despite his snarling contempt for dogs, children, and women.

40. **Mill City**, founded in 1886, is nestled in Oregon's scenic North Santiam River Canyon. The city was named after the Santiam Lumber Company's mill on the current city site. Mill City was incorporated in 1947, and currently boasts a population of 1,560 residents.
41. **Fellahin**, was the term used throughout the Middle East in the Ottoman period and later to refer to villagers and farmers
42. **Chicano** and **Chicana** were originally used by Americans in reference to U.S. citizens of Mexican descent.
43. **Bebop or bop**, is a style of jazz characterized by fast tempo, instrumental virtuosity and



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improvisation based on the combination of harmonic structure and melody. It was developed in the early and mid-1940s. It first surfaced in musicians' argot some time during the first two years of American involvement in the Second World War.

44. **Bureaucracy**, is the combined organizational structure, procedures, protocols, and set of regulations in place to manage activity, usually in large organizations.
45. **The State of Louisiana's** capital is Baton Rouge and largest city is New Orleans.
46. **Moby-Dick**, also known as The Whale is a novel first published in 1851 by American author Herman Melville.
47. **Joual**, a dialect typical of the French Canadian working class of the time.



48. **James Augustine Aloysius**, was an Irish writer and poet, widely considered to be one of the most influential writers of the 20th century.
49. **David L. Ulin**, editor, is a frequent contributor to the *Los Angeles Times*, the *LA Weekly*, and other publications.
50. **Hilary Holladay**, is an expertise in American literature, with specialties in literature of the Beat Movement, contemporary American literature, African American literature, and poetry.
51. **John Leland**, was an English antiquary. He has been described as “the father of English local history”.
52. **Passé**, outdated.
53. The term **San Francisco Renaissance** is used as a global designation for a range of poetic activity centered on San Francisco and which brought it to



prominence as a hub of the American poetic *avant-garde*.

54. **Herbert Edwin**

Huncke, was a sub-culture icon, writer and poet, and active participant in a number of emerging cultural, social and aesthetic movements of the 20th century in America. He was a member of the Beat Generation and is reputed to have originally coined the term.

55. **Black Mountain College**, a university founded in 1933 near Asheville, North Carolina was a new kind of college in the United States.

56. **Francis Russell O'Hara**, was an American poet and a key member of the New York School of poetry.

57. **Kenneth Koch**, was an American poet, playwright, and professor, active from the 1950s until his death at age 77.



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58. **Philip Lamantia**, was an American poet and lecturer.
59. **Theodore "Ted" Joans**, was an American trumpeter, jazz poet and painter.
60. **Bob Kaufman**, was an American Beat poet and surrealist inspired by jazz music. In France, where his poetry had a large following, he was known as the American Rimbaud.
61. **Tuli Kupferberg**, is an American counterculture poet, author, cartoonist, pacifist anarchist, publisher and co-founder of the band The Fugs.
62. **Edward Sanders**, is an English actor and singer. He is best known for his performance as Tobias Ragg in the 2007 film *Sweeney Todd: The Demon Barber of Fleet Street*. He was also featured on the film's soundtrack.
63. **Joanne Kyger**, is an American poet. Her poetry is influenced by her practice of Zen Buddhism and



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her ties to the poets of Black Mountain, the San Francisco Renaissance, and the Beat generation.

64. **Harriet Sohmers, later Zwerling**, is an American writer and artist's model. She was a significant member of the Beat generation.
65. **Janine Pommy Vega**, is an American poet associated with the Beats.
66. **Bob Dylan**, is an American singer-songwriter and musician. He has been a major figure in popular music for five decades.
67. **Kenneth Elton "Ken" Kesey**, was an American author, best known for his novel *One Flew Over the Cuckoo's Nest* (1962), and as a counter-cultural figure who considered himself a link between the Beat Generation of the 1950s and the hippies of the 1960s.
68. **Kenneth Rexroth**, was an American poet, translator and critical essayist. He was among the



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first poets in the United States to explore traditional Japanese poetic forms such as haiku.

69. **Charles Olson**, was a second generation American modernist poet.
70. **William Carlos Williams**, was an American poet closely associated with modernism and Imagism.
71. The **G.I. Bill** (officially titled **Servicemen's Readjustment Act** of 1944, P.L. 78-346, 58 Stat. 284m) was an omnibus bill that provided college or vocational education for returning World War II veterans.
72. **Gertrude Stein**, was an American writer who spent most of her life in France, and who became a catalyst in the development of modern art and literature.
73. **The New American Poetry Movement**, in 1958, Allen began work on *The New American Poetry* anthology. Following the Pound/Williams tradition,



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Allen hoped to present the range of experimental writing produced in the United States since the Second World War. The project took two years to complete and required extensive correspondence with poets.

74. **The Third Generation**, is a 1979 West German comedy crime film written and directed by Rainer Werner Fassbinder. It competed in the Un Certain Regard section at the 1979 Cannes Film Festival.
75. **Donald Miller**, grew up in Houston, Texas. Leaving home at the age of twenty-one, he traveled across the country until he ran out of money in Portland, Oregon, where he lives today.
76. **Robert Anson Heinlein**, was an American science fiction writer. Often called "the dean of science fiction writers.
77. **Joyce Johnson**, is an American author of fiction and nonfiction who won a National Book Critics



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Circle Award for her memoir *Minor Characters* about her relationship with Jack Kerouac.

78. **Di Prima**, was a poet. She spent the late 1950s and early 1960s in Manhattan, where she participated in the emerging “Beat movement”.
79. **James Byron Dean**, was an American film actor. Dean's status as a cultural icon is best embodied in the title of his most celebrated film, *Rebel Without a Cause*, in which he starred as troubled Los Angeles teenager Jim Stark.
80. **Marlon Brando, Jr.**, was an American actor who performed for over half a century. He is considered by many critics to be the greatest actor in motion picture history.
81. **Valentin Louis Georges Eugène Marcel Proust**, was a French novelist, critic and essayist.



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82. **Ezra Weston Loomis Pound**, was an American expatriate poet, critic and a major figure of the early Modernist movement.
83. **William Carlos Williams**, was an American poet closely associated with modernism and Imagism.
84. **H.D., or Hilda Doolittle**, was an American writer born in 1886. She wrote many poems and novels.
85. **Ernest Miller Hemingway**, was an American author and journalist. His distinctive writing style, characterized by economy and understatement, influenced 20th-century fiction, as did his life of adventure and public image.
86. **Thomas Clayton Wolfe**, was a major American novelist of the early 20th century.
87. **Herbert Eugene Caen**, was a Pulitzer Prize-winning columnist working in San Francisco.
88. **Charles Plymell**, he was a hipster in Kansas in 1950's subculture and became involved with Beats



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in San Francisco where he shared a house with Allen Ginsberg and Neal Cassady on Gough Street in 1963.

89. **Lysergic acid diethylamide**, abbreviated LSD or LSD-25, also known as lysergide and colloquially as acid, is a semisynthetic psychedelic drug of the ergoline family.
90. **Robert Dennis Crumb** known as R. Crumb is an American artist, illustrator and musician recognized for the distinctive style of his drawings and his critical, satirical, subversive view of the American mainstream.
91. **Cherry Valley**, it is a place in Riverside, California.
92. **Peyote**, it is well known for its psychoactive alkaloids, particularly mescaline. It is used worldwide as an entheogen, and supplement to various transcendence practices, including



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meditation, psychonautics, and psychedelic psychotherapy.

93. **Mohammed**, was the founder of the religion of Islam and is regarded by Muslims as a messenger and prophet of God.
94. **Lao-tse**, was a philosopher of ancient China, and is a central figure in Taoism (also spelled "Daoism").
95. **Chuang-tse**, was an influential Chinese philosopher.
96. **Paul Frederic Bowles**, was an American expatriate composer, author, and translator. Following a cultured middle-class upbringing in New York City, during which he displayed a talent for music and writing.
97. **John Rechy**, is an American author. In his novels he has written extensively about homosexual culture in Los Angeles and wider America.



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98. **Gerald Nicosia**, is a freelance journalist, interviewer, and literary critic.
99. **Amiri Baraka**, formerly known as LeRoi Jones, is an American writer of poetry, drama, fiction, essays, and music criticism.
100. **Pre-stonewall**, particularly gay pulp fiction for men, where the themes often reflected ambivalence.
101. **John William Coltrane**, was an American jazz saxophonist and composer.
102. **The Beatles**, were an English rock band, formed in Liverpool in 1960, and one of the most commercially successful and critically acclaimed acts in the history of popular music.
103. **James Douglas "Jim"**, was an American singer, lyricist, poet, and amateur filmmaker.
104. **John Winston Ono Lennon**, was an English singer-songwriter who rose to worldwide fame as



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one of the founding members of The Beatles, and together with **Paul McCartney** formed one of the most successful songwriting partnerships of the 20th century.

105. **Jack Hirschman**, is an American poet and social activist who has written more than 50 volumes of poetry and essays.
106. **The Doors**, were an American rock band formed in 1965 in Los Angeles, California.
107. **Raymond Daniel Manzarek, Jr.**, better known as Ray Manzarek is an American musician, singer, producer, film director, writer, co-founder and keyboardist of The Doors.
108. **The Merry Pranksters**, were a group of people who formed around American author Ken Kesey in 1964 and sometimes lived communally at his homes in California and Oregon.



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109. **The Grateful Dead**, was an American rock band formed in 1965 in the San Francisco Bay Area.
110. **Sir Michael Philip "Mick" Jagger**, is an English musician, singer-songwriter and record producer, best known as the lead vocalist of The Rolling Stones.
111. **Lewis Allan "Lou" Reed**, is an American rock musician, songwriter, and photographer.
112. **Patricia Lee "Patti" Smith**, is an American singer-songwriter, poet and visual artist, who became a highly influential component of the New York City punk rock movement with her 1975 debut album *Horses*.
113. **Primus**, is an American rock band composed of singer and bassist Les Claypool, guitarist Larry "Ler" LaLonde, and drummer Jay Lane.



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114. **The Clash**, were an English punk rock band that formed in 1976 as part of the original wave of British punk.
115. **Sonic Youth**, is an American rock band from New York City, formed in 1981.
116. **Kurt Donald Cobain**, was an American singer-songwriter and musician, best known as the lead singer and guitarist of the grunge band Nirvana.
117. **Paul David Hewson**, most commonly known by his stage name Bono, is an Irish singer and musician, best known for being the main vocalist of the Dublin-based rock band U2.
118. **U2**, are a rock band from Dublin, Ireland.
119. **Laura Phillips "Laurie" Anderson**, is an American experimental performance artist and musician who plays violin and keyboards and



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sings in a variety of experimental music and art
rock styles.



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