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The first volume of his selected letters, edited by renowned biographer and Beat scholar Ann Charters, was widely regarded as a vital and momentous contribution to Kerouac scholarship. In Jack Kerouac: Selected Letters 1957-1969, the second and fi Thirty years after his death, popular and academic interest in the life and work of Jack Kerouac have reached an all-time high.

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Jack Kerouac: Selected Letters, 1940-1956 - Jack Kerouac ...

Kerouac: Selected Letters: Volume 1 1940-1956-Jack Kerouac
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"A fascinating literary and historical document, the most insightful look at the Beat Generation." —Dan Wakefield, author of New York in the Fifties and Going All the Way First published in 1978, Jack's Book gives us an intimate look into the life and times of the "King of the Beats." Through the words of the close friends, lovers, artists, and drinking buddies who survived him, writers Barry Gifford and Lawrence Lee recount Jack Kerouac's story, from his childhood in Lowell, Massachusetts, to his tragic end in Florida at the age of forty-seven. Including anecdotes from an eclectic list of well-known figures such as Allen Ginsberg, William S. Burroughs, and Gore Vidal, as well as Kerouac's ordinary acquaintances, this groundbreaking oral biography—the first of its kind—presents us with a remarkably insightful portrait of an American legend and the spirit of a generation.

Given Jack Kerouac's enduring reputation for heaving words onto paper, it might surprise some readers to see his name coupled with the word poetics. But as a native speaker of French, he embarked on his famous spontaneous prose only after years of seeking techniques to overcome the restrictions he encountered in writing in a single language, English. The result was an elaborate poetics that cannot be fully understood without accounting for his bilingual thinking and practice. Of the more than twenty-five biographies of Kerouac, few have seriously examined his relationship to the French language and the reason for his bilingualism, the Ou bec Diaspora. Although this background has long been recognized in French-language treatments, it is a new dimension in Anglophone studies of his writing. In a theoretically informed discussion, Hassan Melehy explores how Kerouac's poetics of exile involves meditations on moving between territories and languages. Far from being a naive pursuit, Kerouac's writing practice not only responded but contributed to some of the major aesthetic and philosophical currents of the twentieth century in which notions such as otherness and nomadism took shape. Kerouac: Language, Poetics, and Territory offers a major reassessment of a writer who, despite a readership that extends over much of the globe, remains poetically appreciated at home.

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This is the authoritative biography of writer, poet, and beat generation icon Jack Kerouac (1922-1969), whose novel On the Road catapulted him to the forefront of the literary world and influenced budding writers for generations to come. A legendary figure in the landscape of American literature, Kerouac lived a turbulent life, one more intimately connected to his literary output than perhaps any other writer. Restless traveler, alcoholic, dissolute but devoted Catholic, and genius, Kerouac lived hard with his compatriots of the beat movement--William Burroughs, Gregory Corso, Lawrence Ferlinghetti, Allen Ginsberg, and Neal Cassady. With them, he created a new type of American literature as well as an enduring literary mythology. Kerouac: The Definitive Biography recounts in gripping detail the story of this exceptional life and the key relationships that affected Kerouac's development as an artist, including those with his three wives, numerous girlfriends, and beloved mother. Most important, Kerouac is the first biography based wholly on the vast array of primary source materials contemporary to the events described--letters, postcards, diaries, journals, notebooks, newspaper and magazine articles, legal documents, and television and audio transcripts--sources that provide an unparalleled view of the intimate thoughts and everyday world of Kerouac.

Ancient Greeks and Romans had a term for the Double, referring to such an entity as a personal daemon or protector, a "heavenly twin," who acts as an invisible guide during the lifetime of an individual. Recent Jungian psychologists refer to "the double" as "a soul figure with all the erotic and spiritual significance" attached to those inner figures whom Jung called "anima" (the inner feminine side of men) and "animus" (the inner masculine side of women). The double archetype, however, is not of the opposite, but of the same gender. Every man and woman carries within his or her soul this psychic pattern or energy, expressed in the need for same-sex relationships of love, tenderness, affirmation and intimacy. For the male, this archetype contains those of father, son, brother, and, for some, lover; for the female, those of mother, daughter, sister, and lover would apply. The double is facilitative of rapport, creating an atmosphere between doubles of profound equality and deep familiarity that can lead to the development of self-awareness, self-identity, and great creativity. For men, it lies behind males bonding intellectually, emotionally, and at times physically with other males, and is responsible for any collaborative efforts between them. This archetype is particularly significant in education, expressing itself in those friendships that frequently occur between younger and older men, students and teachers, mentors and proteges. This book examines the concept of the Double in history and literary sources, from the earliest known literature, The Epic of Gilgamesh, to the life and writings of the 20th-century Beat writer, Jack Kerouac. Drawing upon his knowledge of theology, Jungian psychology, literature, and the history of Christian spirituality, Ed Sellner shows how this inner figure, reflected in those close friendships between men as fathers and sons, brothers, mentors, guides, and lovers is helpful for all men in their journey toward spiritual meaning and wholeness.

" Mad Men for the literary world." —Junot D í az Farrar, Straus and Giroux is arguably the most influential publishing house of the modern era. Home to an unrivaled twenty-five Nobel Prize winners and generation-defining authors like T. S. Eliot, Flannery O´ Connor, Susan Sontag, Tom Wolfe, Joan Didion, Philip Roth, and Jonathan Franzen, it´ s a cultural institution whose importance approaches that of The New Yorker or The New York Times. But FSG is no ivory tower—the owner's wife called the office a " sexual sewer " —and its untold story is as tumultuous and engrossing as many of the great novels it has published. Boris Kachka deftly reveals the era and the city that built FSG through the stories of two men: founder-owner Roger Straus, the pugnacious black sheep of his powerful German-Jewish family—with his bottomless supply of ascots, charm, and vulgarity of every stripe—and his utter opposite, the reticent, closeted editor Robert Giroux, who rose from working-class New Jersey to discover the novelists and poets who helped define American culture. Giroux became one of T. S. Eliot´ s best friends, just missed out on The Catcher in the Rye, and played the placid caretaker to manic-depressive geniuses like Robert Lowell, John Berryman, Jean Stafford, and Jack Kerouac. Straus, the brilliant showman, made Susan Sontag a star, kept Edmund Wilson out of prison, and turned Isaac Bashevis Singer from a Yiddish scribbler into a Nobelist—even as he spread the gossip on which literary New York thrived. A prolific lover and an epic fighter, Straus ventured fearlessly, and sometimes recklessly, into battle for his books, his authors, and his often-struggling company. When a talented editor left for more money and threatened to take all his writers, Roger roared, " Over my dead body " —and meant it. He turned a philosophical disagreement with Simon & Schuster head Dick Snyder into a mano a mano media war that caught writers such as Philip Roth and Joan Didion in the crossfire. He fought off would-be buyers like S. I. Newhouse (" that dwarf ") with one hand and rapacious literary agents like Andrew Wylie (" that shit ") with the other. Even his own son and presumed successor was no match for a man who had to win at any cost—and who was proven right at almost every turn. At the center of the story, always, are the writers themselves. After giving us a fresh perspective on the postwar authors we thought we knew, Kachka pulls back the curtain to expose how elite publishing works today. He gets inside the editorial meetings where writers´ fates are decided; he captures the adrenaline rush of bidding wars for top talent; and he lifts the lid on the high-stakes pursuit of that rarest commodity, public attention—including a fly-on-the-wall account of the explosive confrontation between Oprah Winfrey and Jonathan Franzen, whose relationship, Franzen tells us, " was bogus from the start. " Vast but detailed, full of both fresh gossip and keen insight into how the literary world works, Hothouse is the product of five years of research and nearly two hundred interviews by a veteran New York magazine writer. It tells an essential story for the first time, providing a delicious inside perspective on the rich pageant of postwar cultural life and illuminating the vital intellectual center of the American Century.

Biography of author Jack Kerouac, well-known writer and leader of the "Beat Generation" of the 1950s.

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