

## **Atop An Underwood Early Stories And Other Writings Jack Kerouac**

**Recognizing the pretension ways to get this ebook Atop An Underwood Early Stories And Other Writings Jack Kerouac is additionally useful. You have remained in right site to begin getting this info. acquire the Atop An Underwood Early Stories And Other Writings Jack Kerouac colleague that we come up with the money for here and check out the link.**

**You could buy guide Atop An Underwood Early Stories And Other Writings Jack Kerouac or get it as soon as feasible. You could quickly download this Atop An Underwood Early Stories And Other Writings Jack Kerouac after getting deal. So, behind you require the books swiftly, you can straight acquire it. Its for that reason agreed easy and as a result fats, isnt it? You have to favor to in this express**

**Text and Drugs and Rock 'n' Roll Simon Warner 2013-03-14 Text and Drugs and Rock'n'Roll explores the interaction between two of the most powerful socio-cultural movements in the post-war years - the literary forces of the Beat Generation and the musical energies of rock and its attendant culture. Simon Warner examines the interweaving strands, seeded by the poet/novelists Jack Kerouac, Allen Ginsberg, William Burroughs and others in the 1940s and 1950s, and cultivated by most of the major rock figures who emerged after 1960 - Bob Dylan, the Beatles, Bowie, the Clash and Kurt Cobain, to name just a few. This fascinating cultural history delves into a wide range of issues: Was rock culture the natural heir to the activities of the Beats? Were the hippies the Beats of the 1960s? What attitude did the Beat writers have towards musical forms and particularly rock music? How did literary works shape the consciousness of leading rock music-makers and their followers? Why did Beat literature retain its cultural potency with later rock musicians who rejected hippie values? How did rock musicians use the material of Beat literature in their own work? How did Beat figures become embroiled in the process of rock creativity? These questions are addressed through a number of approaches - the influence of drugs, the relevance of politics, the effect of religious and spiritual pursuits, the rise of the counter-culture, the issue of sub-cultures and their construction, and so on. The result is a highly readable history of the innumerable links between two of the most revolutionary artistic movements of the last 60 years.**

**Ethnicity and Family Therapy Monica McGoldrick 2005-08-18 This clinical reference provides the latest knowledge on culturally sensitive practice with more than 40 different ethnic groups and demonstrates how to weave cultural information into assessment and intervention.**

**On the Road: The Original Scroll Jack Kerouac 2011-07-21 The legendary 1951 scroll draft of On the Road, published word for word as Kerouac originally composed it. On the Road chronicles Jack Kerouac's years traveling the North American continent with his friend Neal Cassady, "a sideburned hero of the snowy West." As "Sal Paradise" and "Dean Moriarty," the two roam the country in a quest for self-knowledge and experience. Kerouac's love of America, his compassion for humanity, and his sense of language as jazz combine to make On the Road an inspirational work of lasting importance.**

**Kerouac on Record Simon Warner 2018-03-08 He was the leading light of the Beat Generation writers and the most dynamic author of his time, but Jack Kerouac also had a lifelong passion for music, particularly the mid-century jazz of New York City, the development of which he witnessed first-hand during the 1940s with Charlie Parker, Dizzy Gillespie and Thelonious Monk to the fore. The novelist, most famous for his 1957 book On the Road, admired the sounds of bebop and attempted to bring something of their original energy to his own writing, a torrent of semi-autobiographical stories he published between 1950 and his early death in 1969. Yet he was also drawn to American popular music of all kinds - from the blues to Broadway ballads - and when he came to record albums under his own name, he married his unique spoken word style with some of the most talented musicians on the scene. Kerouac's musical legacy goes well beyond the studio recordings he made himself: his influence infused generations of music makers who followed in his work - from singer-songwriters to rock bands. Some of the greatest transatlantic names - Bob Dylan and the Grateful Dead, Van Morrison and David Bowie, Janis Joplin and Tom Waits, Sonic Youth and Death Cab for Cutie, and many more - credited Kerouac's impact on their output. In Kerouac on Record, we consider how the writer brought his passion for jazz to his prose and poetry, his own record releases, the ways his legacy has been sustained by numerous more recent talents, those rock tributes that have kept his memory alive and some of the scores that have featured in Hollywood adaptations of the adventures he brought to the printed page.**

**The Unknown Kerouac Jack Kerouac 2016-10-11 In On the Road and other iconic works, Jack Kerouac created a quintessentially American voice and a revolutionary prose style. This remarkable gathering of previously unpublished writings reveals as never before the extraordinary literary journey that led to his phenomenal success—a journey with deep roots in the language and culture of Kerouac's French Canadian childhood. Edited and published with unprecedented access to the Kerouac archives, The Unknown Kerouac presents two lost novels, The Night Is My Woman and Old Bull in the Bowery, which Kerouac wrote in French during the especially fruitful years of 1951 and 1952. Discovered among his papers in the mid-nineties, they have been translated into English for the first time by Jean-Christophe Cloutier, who incorporates Kerouac's own partial translations. Also included are two journals from the heart of this same crucial period. In Private Philologies, Riddles, and a Ten-Day Writing Log, Kerouac recounts a brief stay in Denver—where he works on an early**

version of *On the Road*, reads dime novels, and even rides in a rodeo—and shows him contemplating writers like Chaucer and Joyce and playing with riddles and etymologies. Journal 1951, begun during a stay in a Bronx VA hospital, charts, in ecstatic, moving, and self-revealing pages, the wave of insights and breakthroughs that led Kerouac to the most singular transformation of American prose style since Hemingway. This landmark volume is rounded out with the memoir *Memory Babe*, a poignant evocation of childhood play and reverie in a robust immigrant community, in which Kerouac uncannily retrieves and distills the subtlest sense impressions. And finally, in an interview with his longtime friend and fellow Beat John Clellon Holmes and in the late fragment *Beat Spotlight* Kerouac reflects on his meteoric career and unlooked-for celebrity.

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

*American Cultural Rebels* Roy Kotynek 2008-03-03 "This work looks at how experimental art and the avant-garde artists' lifestyles have influenced the larger American culture since the mid-19th century. The study explores the many ways in which America's experimental artists have impacted upon, and at times transformed, the culture of a modern industrial nation"--Provided by publisher.

*Upon Further Review* Michael Cocchiarale 2004 Examines the ways in which American fiction writers and poets have used sports figures and sporting events in order to comment on issues of race, gender, class, and nationality

*Jack Kerouac: Beatnik, Genie, Rebell* Nicola Bardola 2022-02-28 Jack Kerouac ist der erste Popliterat der weltweiten Literaturgeschichte, einflussreichster Vertreter der amerikanischen Beat-Generation und zugleich ihr Namensgeber. Im Zentrum seines literarischen Schaffens stehen existentielle Rastlosigkeit, Lebenshunger, Freiheitsdrang, Visionen von und die Suche nach Erleuchtung und einem besseren und helleren Leben, das im wirklichen vom Alkohol zerstört wurde. Kerouac wurde 1922 in Lowell, Massachusetts, geboren und starb 1969 in Florida. Sein umfangreiches Werk umfasst Romane, Gedichte, Tagebücher, Theaterstücke, Briefe, Essays und Gemälde; seine Bedeutung für spätere Schriftsteller wie Thomas Pynchon oder T.C. Boyle und Künstler wie Patti Smith oder Johnny Depp ist noch heute groß und zeigte sich erneut besonders deutlich, als Bob Dylan 2016 mit dem Literaturnobelpreis ausgezeichnet wurde. Kerouacs erste deutschsprachige Biografie anlässlich seines 100. Geburtstages im März 2022 zeichnet nicht nur den Lebensweg des legendären Beatniks nach, sondern beschäftigt sich auch mit der ihm so eigenen Sprache, dem Misserfolg seines Debüts »The Town and the City«, den stilistischen Veränderungen vom Frühwerk hin zum Durchbruch mit »On the Road« - dem Manifest der Beat Generation - sowie seinen posthum veröffentlichten Werken.

*Kerouac* Paul Maher 2007-01-16 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.

*The Typewriter Is Holy* Bill Morgan 2010-05-11 2014 ACKER AWARD WINNER Anyone who cares to understand the literary and cultural ferment of America in the later twentieth century must be familiar with the writings and lives of those scruffy bohemians known as the Beat Generation. In this highly entertaining work, Bill Morgan, the country's leading authority on the movement and a man who personally knew most of the Beats, narrates the history of these writers as primarily a social group of friends, tracing their origins together during the World War II years to the full blossoming of their notoriety in the late 1950s to their profound influence on the social upheaval of the 1960s. Indeed, it is impossible to comprehend the sixties without first grasping the importance of the social ripples set in motion by the Beats a decade earlier. Although their prose and poetry varied in style and for the most part did not represent a genuine literary movement, the Beats, through their words and nonconformist lives, collectively posed a challenge to the staid and complacent America of the postwar years. They believed in free expression, opposing all censorship; they dabbled in free love; they practiced Eastern philosophy, leading to an embrace in America of alternative forms of spirituality; sooner than others, they watched with dismay the increasingly heavy hand of military and corporate culture in our national life; they embraced the aspirations, as well as the lingo, of urbanized black Americans. They believed in the liberating influence of hallucinogenic drugs. In short, the Beats were thoroughly American in their love of individual freedom. Perhaps it should come as no surprise that J. Edgar Hoover described them in 1960 as one of the three greatest threats to American security (after communism and intellectual "eggheads").

The story that Bill Morgan tells has less to do with sociology than with social mingling. He traces the closely knit friendships of the Beat luminaries Allen Ginsberg, Jack Kerouac, William S. Burroughs, and the small army of other names. Although Kerouac, author of the much loved novel *On the Road*, was the most famous of the Beat writers, it was Ginsberg, Morgan contends, who resided at the center of the group and for more than two decades provided it with cohesion and a sense of direction. The Beats were not saints. They were sexually irresponsible, undependable in marriage (the movement could in fact fairly be described as misogynistic); they did too many drugs and consumed too much booze; the very quality that characterized their lives and writings—a fervent belief in spontaneity—destroyed some friendships. Indeed, Morgan's story begins with a murder in New York's Riverside Park in 1944. Bill Morgan has provided a sweeping, indispensable story about these discontented free spirits. We watch their peripatetic lives, their sexual misadventures, their ambivalent response to fame. We are reminded above all that while their personal lives may have not have been holy, their typewriters and their lasting words very much were.

**The Double Edward Cletus Sellner 2013** 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.

**On the Road Jack Kerouac 1976-12-28** The classic novel of freedom and the search for authenticity that defined a generation September 5th, 2017 marks the 60th anniversary of the publication of *On the Road* Inspired by Jack Kerouac's adventures with Neal Cassady, *On the Road* tells the story of two friends whose cross-country road trips are a quest for meaning and true experience. Written with a mixture of sad-eyed naiveté and wild ambition and imbued with Kerouac's love of America, his compassion for humanity, and his sense of language as jazz, *On the Road* is the quintessential American vision of freedom and hope, a book that changed American literature and changed anyone who has ever picked it up.

**Jack Kerouac and Allen Ginsberg Jack Kerouac 2010-07-08** The first collection of letters between the two leading figures of the Beat movement Writers and cultural icons Jack Kerouac and Allen Ginsberg are the most celebrated names of the Beat Generation, linked together not only by their shared artistic sensibility but also by a deep and abiding friendship, one that colored their lives and greatly influenced their writing. Editors Bill Morgan and David Stanford shed new light on this intimate and influential friendship in this fascinating exchange of letters between Kerouac and Ginsberg, two thirds of which have never been published before. Commencing in 1944 while Ginsberg was a student at Columbia University and continuing until shortly before Kerouac's death in 1969, the two hundred letters included in this book provide astonishing insight into their lives and their writing. While not always in agreement, Ginsberg and Kerouac inspired each other spiritually and creatively, and their letters became a vital workshop for their art. Vivid, engaging, and enthralling, *Jack Kerouac and Allen Ginsberg: The Letters* provides an unparalleled portrait of the two men who led the cultural and artistic movement that defined their generation.

**Kerouac Hassan Melehy 2016-05-05** 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 Québec 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 naïve 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 poorly appreciated at home.

**Line Drives Brooke Horvath 2002** Poetry and baseball are occasions for well-put passion and expressive pondering, and just as passionate attention transforms the prose of everyday life into poetry, it also transforms this game we write about, play, or watch. Editors Brooke Horvath and Tim Wiles unite their own passion for baseball and poetry in this collection, *Line Drives: 100 Contemporary Baseball Poems*, providing a forum for ninety-two poets. Line after line - like baseball itself, game after game and season after season - these poems

manage to make the old and the familiar new and surprising. Each poem delivers images of pure beauty as the poets speak of murder and ghost runners and old ball gloves, of baseball as a tie that binds families - and indeed the nation - together, of the game as a stage upon which no-nonsense grit and skill are routinely displayed, and of the delight experienced in being one amid a mindlessly happy crowd. This book is true to the game's long season and to the lives of those the game engages.

*The Voice Is All* Joyce Johnson 2012-09-13 A groundbreaking portrait of Kerouac as a young artist—from the award-winning author of *Minor Characters* In *The Voice is All*, Joyce Johnson, author of her classic memoir, *Door Wide Open*, about her relationship with Jack Kerouac, brilliantly peels away layers of the Kerouac legend to show how, caught between two cultures and two languages, he forged a voice to contain his dualities. Looking more deeply than previous biographers into how Kerouac's French Canadian background enriched his prose and gave him a unique outsider's vision of America, she tracks his development from boyhood through the phenomenal breakthroughs of 1951 that resulted in the composition of *On the Road*, followed by *Visions of Cody*. By illuminating Kerouac's early choice to sacrifice everything to his work, *The Voice Is All* deals with him on his own terms and puts the tragic contradictions of his nature and his complex relationships into perspective.

*Jack Kerouac* EPUB 2-3 2013-07-18 CHBiographies

*The Cracked Bell* Tristram Riley-Smith 2010-03-18 In this groundbreaking book, Tristram Riley-Smith charts the cultural landscape of a conflicted America in the opening decade of the 21st Century and addresses two key questions: Why is it that a nation that is so clear about its destiny leaves the world confused about its direction of travel; and why is it that a people intent on the pursuit of happiness appears so unsettled? Delving beneath the chaotic surface of American society, Riley-Smith exposes the enduring fault-lines in the cultural bedrock. In doing so, he offers up a panoramic snapshot of American society, flash-lit by the thunderbolts of '9/11', Hurricane Katrina, the 2008 Credit Crash and the inauguration of President Obama. *The Cracked Bell* gets to the heart of what it means to live in Obama's America, addressing questions of identity and power, belief and value, liberty and law, innovation and tradition, commerce and consumption, nature and civilization, war and peace.

*Desire Paths* Roy Bayfield 2016-10-31 A book about walking and the art of walking.

*Typewriter Century* Martyn Lyons 2021-02-02 As a vehicle for outstanding creativity, the typewriter has been taken for granted and was, until now, a blind spot in the history of writing practices.

*Jack Kerouac: Road Novels 1957-1960 (LOA #174)* Jack Kerouac 2007-09 A collector's edition of five works by the late Beat Generation classic writer combines the eminent "On the Road" with the novels, "The Dharma Bums," "The Subterraneans," "Tristessa," and "Lonesome Traveler."

*How to Write History that People Want to Read* A. Curthoys 2016-04-30 Drawn from decades of experience, this is a concise and highly practical guide to writing history. Aimed at all kinds of people who write history academic historians, public historians, professional historians, family historians and students of all levels the book includes a wide range of examples from many genres and styles.

*The Iron Whim* Darren Sean Wershler-Henry 2007 *The Iron Whim* is an intelligent, irreverent, and humorous history of writing culture and technology. It covers the early history and evolution of the typewriter as well as the various attempts over the years to change the keyboard configuration, but it is primarily about the role played by this marvel in the writer's life. Darren Wershler-Henry populates his book with figures as disparate as Bram Stoker, Mark Twain, Franz Kafka, Norman Mailer, Alger Hiss, William Burroughs, J. G. Ballard, Jack Kerouac, Hunter S. Thompson, Northrop Frye, David Cronenberg, and David Letterman; the soundtrack ranges from the industrial clatter of a newsroom full of Underwoods to the more muted tapping and hum of the Selectric. Wershler-Henry casts a bemused eye on the odd history of early writing machines, important and unusual typewritten texts, the creation of *On the Road*, and the exploits of a typewriting cockroach named Archy, numerous monkeys, poets, and even a couple of vampires. He gathers into his narrative typewriter-related rumors and anecdotes (Henry James became so accustomed to dictating his novels to a typist that he required the sound of a randomly operated typewriter even to begin to compose). And by broadening his focus to look at typewriting as a social system as well as the typewriter as a technological form, he examines the fascinating way that the tool has actually shaped the creative process. With engaging subject matter that ranges over two hundred years of literature and culture in English, *The Iron Whim* builds on recent interest in books about familiar objects and taps into our nostalgia for a method of communication and composition that has all but vanished.

*The Art and Science of Trauma and the Autobiographical* Meg Jensen 2019-01-04 This book examines posttraumatic autobiographical projects, elucidating the complex relationship between the 'science of trauma' (and how that idea is understood across various scientific disciplines), and the rhetorical strategies of fragmentation, dissociation, reticence and repetitive troping widely used the representation of traumatic experience. From autobiographical fictions to prison poems, from witness testimony to autography, and from testimonio to war memorials, otherwise dissimilar projects speak of past suffering through a limited and even predictable discourse in search of healing. Drawing on approaches from literary, human rights and cultural studies that highlight relations between trauma, language, meaning and self-hood, and the latest research on the science of trauma from the fields of clinical, behavioral and evolutionary psychology and neuroscience, I read such autobiographical projects not as 'symptoms' but as complex interrogative negotiations of trauma and its aftermath: commemorative and performative narratives navigating aesthetic, biological, cultural, linguistic and emotional pressure and inspiration.

*Countering the Counterculture* Manuel Luis Martinez 2003-11-20 *Rebelling against bourgeois vacuity and taking their countercultural critique on the road*, the Beat writers and artists have long symbolized a spirit of freedom and radical democracy. Manuel Martinez offers an eye-opening challenge to this characterization of the Beats, juxtaposing them against Chicano nationalists like Raul Salinas, Jose Montoya, Luis Valdez, and

**Oscar Acosta and Mexican migrant writers in the United States, like Tomas Rivera and Ernesto Galarza. In an innovative rereading of American radical politics and culture of the 1950s and 1960s, Martinez uncovers reactionary, neoromantic, and sometimes racist strains in the Beats' vision of freedom, and he brings to the fore the complex stances of Latinos on participant democracy and progressive culture. He analyzes the ways that Beats, Chicanos, and migrant writers conceived of and articulated social and political perspectives. He contends that both the Beats' extreme individualism and the Chicano nationalists' narrow vision of citizenship are betrayals of the democratic ideal, but that the migrant writers presented a distinctly radical and inclusive vision of democracy that was truly countercultural.**

**Ecstasy of the Beats David Creighton 2007-09-30 Who were the beats? Not the sandal-clad "beatniks" of popular lore but dedicated writers, experimenters, skit improvisers, theorizers, hedonists, close friends, bisexual free lovers, shapers of the future. The beats hung out at Columbia university and cheap Times Square cafeterias, devouring ideas. David Creighton shows how the world has taken up their message. In Ecstasy of the Beats he gives a fresh portrait of Carolyn Cassady, "Queen of the Beats," and of the four major Beat writers. Jack Kerouac's *On the Road* gave a pattern of adventure to restless youth, Allen Ginsberg donned a prophet's robe by writing *Howl*, William Burroughs warned against control mechanisms in *Naked Lunch*, and Neal Cassady's high-energy life made him an icon of freedom. Travelling widely to see where they lived, Creighton enriches the meaning of *On the Road* and other Beat classics. He invites the reader on the Beats' journey toward ever-deeper levels of understanding and provides interesting insight into Kerouac's French-Canadian roots.**

**Poetics of Breathing Stefanie Heine 2021-05-01 A comparative study of breath and breathing as a core poetic and compositional principle in modern literature. Breathing and its rhythms—liminal, syncopal, and usually inconspicuous—have become a core poetic compositional principle in modern literature. Examining moments when breath's punctuations, cessations, inhalations, or exhalations operate at the limits of meaningful speech, Stefanie Heine explores how literary texts reflect their own mediality, production, and reception in alluding to and incorporating pneumatic rhythms, respiratory sound, and silent pauses.. Through close readings of works by a series of pairs—Jack Kerouac and Allen Ginsberg; Robert Musil and Virginia Woolf; Samuel Beckett and Sylvia Plath; and Paul Celan and Herta Müller—Poetics of Breathing suggests that each offers a different conception of literary or poetic breath as a precondition of writing. Presenting a challenge to historical and contemporary discourses that tie breath to the transcendent and the natural, Heine traces a decoupling of breath from its traditional association with life, and asks what literature might lie beyond. Stefanie Heine is Assistant Professor of Comparative Literature in the Department of Arts and Cultural Studies at the University of Copenhagen. Her previous books include *Reading Breath in Literature* (coauthored with Arthur Rose, Naya Tsentourou, Corinne Saunders, and Peter Garrett).**

**Twentieth-Century and Contemporary American Literature in Context [4 volumes] Linda De Roche 2021-06-30 This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history—from 1900 to the present. Twentieth-Century and Contemporary American Literature in Context profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. Twentieth-Century and Contemporary American Literature in Context provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research. Covers significant authors, as well as those neglected by history, and their works from major historical and cultural periods of the last century, including authors writing today. Situates authors' works not only within their own canon but also with the historical and cultural context of the U.S. more broadly. Positions primary documents after specific authors or works, allowing readers to read excerpts critically in light of the entries. Examines literary movements, forms, and genres that also pay special attention to multi-ethnic and women writers**

**Boys Don't Cry? Milette Shamir 2002-04-10 We take for granted the idea that white, middle-class, straight masculinity connotes total control of emotions, emotional inexpressivity, and emotional isolation. That men repress their feelings as they seek their fortunes in the competitive worlds of business and politics seems to be a given. This collection of essays by prominent literary and cultural critics rethinks such commonly held views by addressing the history and politics of emotion in prevailing narratives about masculinity. How did the story of the emotionally stifled U.S. male come into being? What are its political stakes? Will the "release" of straight, white, middle-class masculine emotion remake existing forms of power or reinforce them? This collection forcefully challenges our most entrenched ideas about male emotion. Through readings of works by Thoreau, Lowell, and W. E. B. Du Bois, and of twentieth century authors such as Hemingway and Kerouac, this book questions the persistence of the emotionally alienated male in narratives of white middle-class masculinity and addresses the political and social implications of male emotional release.**

**Atop an Underwood Jack Kerouac 2000-11-01 Before Jack Kerouac expressed the spirit of a generation in his 1957 classic, *On the Road*, he spent years figuring out how he wanted to live and, above all, learning how to write. Atop an Underwood brings together more than sixty previously unpublished works that Kerouac wrote before he was twenty-two, ranging from stories and poems to plays and parts of novels, including an excerpt from his 1943 merchant marine novel, *The Sea Is My Brother*. These writings reveal what Kerouac was thinking, doing, and dreaming during his formative years, and reflect his primary literary influences. Readers will also find in these works the source of Kerouac's spontaneous prose style. Uncovering a fascinating missing**

[link in Kerouac's development as a writer, Atop an Underwood is essential reading for Kerouac fans, scholars, and critics.](#)

**Ethnicity and Family Therapy, Third Edition** Monica McGoldrick 2005-08-18 This widely used clinical reference and text provides a wealth of knowledge on culturally sensitive practice with families and individuals from over 40 different ethnic groups. Each chapter demonstrates how ethnocultural factors may influence the assumptions of both clients and therapists, the issues people bring to the clinical context, and their resources for coping and problem solving.

**Haiku Sky** by Paul Marion Paul Marion 2019-04-09 Special Edition for Low Vision Readers Paul Marion is the author of *Union River: Poems and Sketches* and editor of *Atop an Underwood: Early Stories and Other Writings* by Jack Kerouac. About Super Large Print All our books are published with a font designed for maximum readability at twice the size of traditional Large Print books. You can see a sample of Super Large Print at [superlargeprint.com](http://superlargeprint.com) KEEP ON READING!

**Conversations with Jack Kerouac** Jack Kerouac 2005 These collected interviews with the unchallenged "King of the Beat Generation" show how he revitalized American literature, but they also trace his artistic and physical decline due to substance abuse.

**Approaches to the History of Written Culture** Martyn Lyons 2017-08-07 This book investigates the history of writing as a cultural practice in a variety of contexts and periods. It analyses the rituals and practices determining intimate or 'ordinary' writing as well as bureaucratic and religious writing. From the inscribed images of 'pre-literate' societies, to the democratization of writing in the modern era, access to writing technology and its public and private uses are examined. In ten studies, presented by leading historians of scribal culture from seven countries, the book investigates the uses of writing in non-alphabetical as well as alphabetical script, in societies ranging from Native America and ancient Korea to modern Europe. The authors emphasise the material characteristics of writing, and in so doing they pose questions about the definition of writing itself. Drawing on expertise in various disciplines, they give an up-to-date account of the current state of knowledge in a field at the forefront of 'Book History'.

**The American Road Trip and American Political Thought** Susan McWilliams Barndt 2018-06-21 It's hard to imagine the American dream without American road trips. This book takes readers on a journey through American road trip stories, revealing that they involve more than mere escapism—that they are an important and long-neglected source of American political thought.

**Mill Power** Paul Marion 2014-09-08 Mill Power documents the making of a national park that changed the concept of what a national historical park could be. For a time in the 1800s, Lowell was Massachusetts's cosmopolitan, must-see second city. The city's industrial model was as high-tech then as Silicon Valley is today. It drew the attention of luminaries like Charles Dickens, Congressmen Davy Crockett and Abraham Lincoln, feminist sociologist Harriet Martineau, and abolitionist Frederick Douglass. This insider's account of the creative, bold community-driven process to establish the park explains why today Lowell National Historical Park is renowned as "the partnership park." The park's establishment was an integral piece of an urban revival strategy that has made Lowell the subject of scores of newspaper articles, magazine profiles, TV and radio reports, scholarly papers, and book chapters. Historic Preservation magazine has hailed the park as "the premier rehabilitation model for gritty cities worldwide." The Lowell story has much to teach the mid-sized cities of the nation and the world. Mill Power frames the Lowell comeback in its historical context and brings together the people who dreamed, wrote, designed, pushed, and cheered a new national park into existence along with those who came after with the charges of shaping the ideas into material form. The volume features 100 photos, many of them showing the before-and-after story of this revitalization.

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

**radio personality Father Charles Coughlin. The conflicts of the novella are primarily intellectual, then, as Peter finds himself suspended between the differing views of history, politics, and the world embodied by the other three characters, and struggles to define what he believes to be intellectually true and worthy of his life and talents. The Haunted Life, skillfully edited by University of Massachusetts at Lowell Assistant Professor of English Todd F. Tietchen, is rounded out by sketches, notes, and reflections Kerouac kept during the novella's composition, as well as a revealing selection of correspondence with his father, Leo Kerouac.**

**Understanding Jack Kerouac Matt Theado 2000 Theado offers close readings of the works that make up the "Duluo Legend" - Kerouac's series of barely fictionalized re-creations of his life - and reveals how his awareness of his writing self increased over the course of his career."**

**The Cambridge Companion to the Beats Steven Belletto 2017-02-06 The Cambridge Companion to the Beats offers an in-depth overview of one of the most innovative and popular literary periods in America, the Beat era. The Beats were a literary and cultural phenomenon originating in New York City in the 1940s that reached worldwide significance. Although its most well-known figures are Jack Kerouac, Allen Ginsberg, and William S. Burroughs, the Beat movement radiates out to encompass a rich diversity of figures and texts that merit further study. Consummate innovators, the Beats had a profound effect not only on the direction of American literature, but also on models of socio-political critique that would become more widespread in the 1960s and beyond. Bringing together the most influential Beat scholars writing today, this Companion provides a comprehensive exploration of the Beat movement, asking critical questions about its associated figures and arguing for their importance to postwar American letters.**