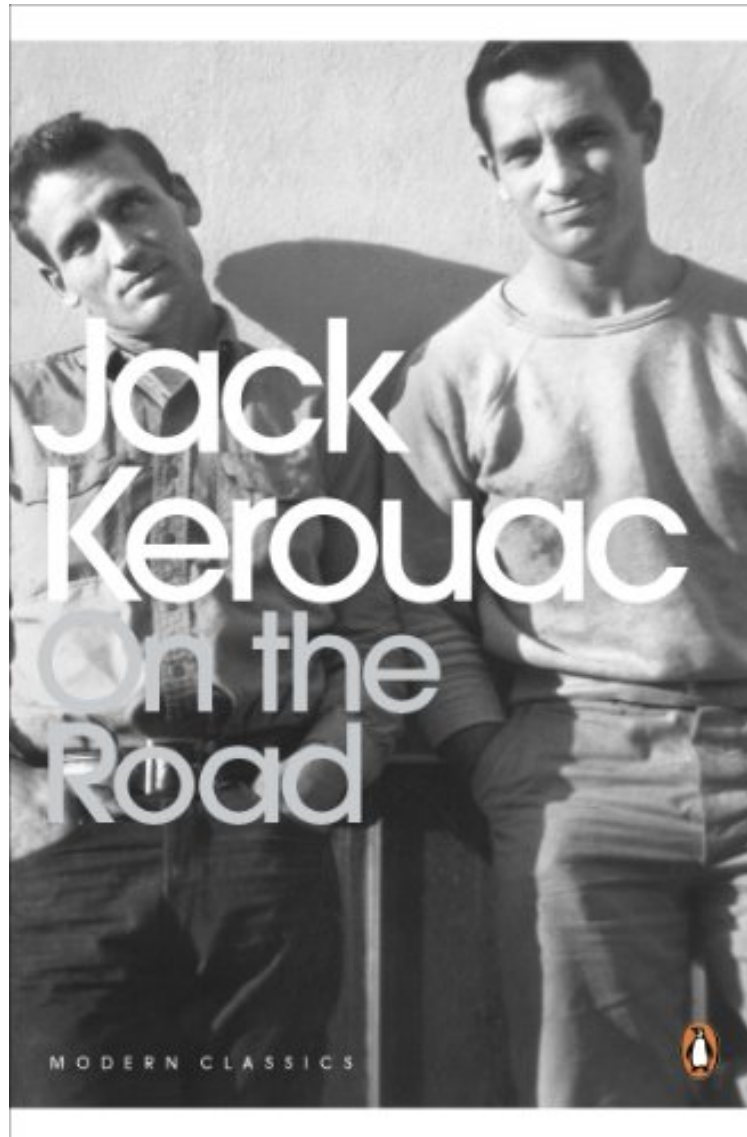


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## On the Road (Penguin Modern Classics)

*Von Jack Kerouac*

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**Von Jack Kerouac : On the Road (Penguin Modern Classics)** before purchasing it in order to gage whether or not it would be worth my time, and all praised On the Road (Penguin Modern Classics):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. "Let's start the car and blow some air!" (Sal)Von expressTo enable his frenetic continuous typing, Jack Kerouac simply scotch-taped several sheets of tracing paper together, creating a 120-foot-long roll he fed into his type writer - not as some critics would have it, a roll of Teletype-paper. The entire scroll consists indeed of one single paragraph, written

single-spaced, and giving the real names of the protagonists in the published novel. The scroll was auctioned off by the Kerouac estate for \$2.4 million in 2001 to Jim Irsay (owner of the football team Indianapolis Colts), who makes it available for public viewing. The novel is set in 1947, although it was written in 1950. Neal Cassady and Jack Kerouac (Dean Moriarty and Sal Paradise in the book) started their 1800 miles drive to Mexico City to visit William Burroughs. Kerouac compares the narrative as a specific era in jazz history, "somewhere between its Charlie Parker Ornithology period and another period that began with Miles Davis." The narrative begins in New York, passes Chicago and drives across the continent to San Francisco, where Sal takes a job as a night watchman at a boarding house for merchant sailors. But he is soon on the road again. The "civilized" world he left behind was gripped in Cold War paranoia under the impression of the Korean War, the U.S. had built the hydrogen bomb and Kerouac was depressed and convinced he might as well die. But high on grass, bouncing along Mexican roads, he experienced a happy hallucination: a microburst of gold shot from the sky right into his startled eyes. This was the moment, he later wrote, that at last made *On the Road* possible, the "great Occasion" when he had the vision that Dean was God, and God had the face of President Franklin D. Roosevelt, the hero who had saved the world from oppression and slavery. Small wonder that to Kerouac this seemed the most pleasant and graceful trip in the world. When Dean and Sal reached the La Mexica, they encountered thousands of hipsters in floppy straw hats and long-labeled jackets, some of them selling crucifixes and weed in the alleys and Mambo blared from everywhere. They found an apartment close to Bill and Joan Burroughs, who had fled the U.S. after Bill's last drug bust and was writing one of the classic confessional novels of Beat literature. But Mexico City developed into a disaster and soon Sal found himself at loose ends, stayed stoned, smoking fifteen joints a day, and helped himself to Bill's morphine. After another hallucination in which he saw himself as the saintly hero and prophetic author of *On the Road*, he left Mexico just one month later and began walking to New York, occasionally hitching a ride. Despite the pain and heartbreak of his misadventure, *On the Road* was taking shape in his soul. It is this long trip across half a continent to Mexico City with Dean that can be interpreted as Sal's last attempt at finding an answer to his problems. The novel comes to a close a year later in New York, where Dean recommends to move to San Francisco, however that doesn't work and Dean returns to the West alone. The novel ends with Sal sitting on a New York pier during sunset, contemplating God, America, crying children, and closing with "I think of Dean Moriarty, I even think of Old Dean Moriarty the father we never found, I think of Dean Moriarty." Jack Kerouac's life in New York turned out to be as tumultuous as his stay in Mexico, but in 1951, the book took its final form as an ode to Neal Cassady. However, Kerouac had a long and difficult time finding a publisher. His experimental writing style and sympathies towards minorities made many editors highly uncomfortable, in post-War America. Graphic descriptions of drug-use and homosexual behavior could even provoke obscenity charges. Finally the book was published in 1957 by Viking and created a sensation and hasn't lost its fascination even today.

1 von 4 Kunden fanden die folgende Rezension hilfreich. Klassiker Von User Ein echter amerikanischer Klassiker! Liest sich relativ schnell und ist sehr unterhaltsam! Trotzdem hätte ich mir ein bisschen mehr "Sex, Drugs Rock 'n' Roll" erhofft!

33 von 35 Kunden fanden die folgende Rezension hilfreich. The Grass Is Always Greener . . . Someplace Else Von Donald Mitchell My rating of this book is based on the quality of the writing. If I were to rate the book instead for the appropriateness of what is described, I would rate it as a "zero." Before going further, let me mention that this book describes more immorality, lack of consideration, and disgusting behavior than you will read in five usual novels. If such things upset you, this book will be a poor choice for you to read. This autobiographical novel is a paean to the hunger and optimism of youth. Everyone you meet in the book is convinced that something much better lies in the next town, in the next relationship, or in the next hit of "tea." The irony of this is nicely explored through the character of Dean Moriarty (Kerouac's friend, Neil Cassady, in real life) who constantly is adrift among the three women he has married. The uplifting part of the book is found in the way that things somehow work out for everyone involved, even though they lack resources, insight, and appropriate caution. In their giddy gambles on new experiences, they hit the winning numbers often enough to be able to keep coming back for more. Their rootlessness and commitment to experimentation define them in the same way that the Depression defined their parents. The brilliance of this book is that although you will probably not approve of the irresponsible lives the characters live, you will find yourself deeply involved with them. You will probably also know how they feel. In one vivid sequence, the bipolar Moriarty recreates a memory by almost crashing the car he is driving . . . just to make his point. In the aftermath, he quickly falls asleep, and someone else has to drive. Youth can be very manipulative, and Kerouac's male pals certainly exemplify that impulsive weakness. Out of money, they steal, beg, borrow, lie, and do whatever it takes to score some. Then, they will spend whatever they have to last them for weeks on a spree covering just a few hours. Moriarty routinely leaves people in strange cities with no money and no friends, and forgets about them. Another pal marries a woman so he can get her to pay for a cross-country drive. When her money runs out in Arizona, he abandons her. Kerouac's writing captures all of this in a remarkably vivid way. He has a lust for experiences that makes the world fresh and new. For example, he lovingly describes being a cotton picker, one of the worst jobs available at the time. The descriptions of what it is like to listen to jazz are remarkably effective and will probably attract new fans for years. Unfortunately, he also glamorizes drug usage which will also probably generate a lot of new fans for that, as well. Road trips are a classic way that young men blow off steam in college. Freed from the restraints of being around

those who supervise them, life seems more open and everything is possible. The men in this novel are mostly veterans who can get G.I. bill funds for their education. This can help fund road trips across the country, when the urge to travel hits them, tied to either their sense of being footloose or a vague promise of a bed on the other coast. Even after they marry and begin to raise families, the behavior changes little. These are Peter Pans who have adult responsibilities. While most of what these people do are things that I do not consider commendable, this book took me back to my youth in very fundamental ways. I recalled each and every one of my "conservative" road trips with great relish and delight. I hadn't thought about them in years. I suspect that this book will be a "youth drug" for making you feel like a teenager again, too. After you have enjoyed the great writing and the reminiscences that the book inspires, I suggest that you think about the exemplary things you did as a young person. How can you share those experiences with others in ways that will inspire them to want to serve goodness in the same ways? Be open to life's potential . . . and be prepared to help enhance it with your responsible participation.

Kurzbeschreibung On the Road swings to the rhythms of 1950s underground America, jazz, sex, generosity, chill dawns and drugs, with Sal Paradise and his hero Dean Moriarty, traveller and mystic, the living epitome of Beat. Now recognized as a modern classic, its American Dream is nearer that of Walt Whitman than Scott Fitzgerald, and it goes racing towards the sunset with unforgettable exuberance, poignancy and autobiographical passion. Contains an introduction by Ann Charters, as well as suggestions for further reading of acclaimed criticisms and references..de On The Road, the most famous of Jack Kerouac's works, is not only the soul of the Beat movement and literature, but one of the most important novels of the century. Like nearly all of Kerouac's writing, On The Road is thinly fictionalised autobiography, filled with a cast made of Kerouac's real life friends, lovers and fellow travellers. Narrated by Sal Paradise, one of Kerouac's alter-egos, this cross-country bohemian odyssey not only influenced writing in the years since its 1957 publication but penetrated into the deepest levels of American thought and culture. --Acton Lane.co.uk On The Road, the most famous of Jack Kerouac's works, is not only the soul of the Beat movement and literature, but one of the most important novels of the century. Like nearly all of Kerouac's writing, On The Road is thinly fictionalised autobiography, filled with a cast made of Kerouac's real life friends, lovers and fellow travellers. Narrated by Sal Paradise, one of Kerouac's alter-egos, this cross-country bohemian odyssey not only influenced writing in the years since its 1957 publication but penetrated into the deepest levels of American thought and culture. --Acton Lane