

Visions of Cody

by Jack Kerouac

VISIONS OF CODY is a 120-page excerpt from the long novel of the same name, which is Kerouac's favorite but which is considered unpublishable at present. It principally concerns the character who is the hero of *On the Road*. 750 numbered copies of this book, signed by the author, were printed for New Directions in December, 1959, at the Press of Igai Roodenko, New York. The decorations for the cover, title page and throughout the text are by the author.

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Visions Of Cody

Jin-Ying Zhang



Visions Of Cody:

Visions of Cody Jack Kerouac, 1993-08-01 To read *On the Road* but not *Visions of Cody* is to take a nice sightseeing tour but to forgo the spectacular rapids of Jack Kerouac's wildest writings *The New York Times Book Review* The centerpiece of all Kerouac's novels *The Washington Post* Originally written in 1951 1952 *Visions of Cody* was an underground classic by the time it was finally published in 1972 three years after Kerouac's death Utilizing a radical experimental form the *New Journalism* fifteen years early as Dennis McNally noted in *Desolate Angel* Kerouac examines his own New York life in a collection of colorful stream of consciousness essays Always transfixed by Neal Cassady here named Cody Pomeray along with Allen Ginsberg and William Burroughs Kerouac also explores the feelings he had for a man who inspired much of his work Transcribing taped conversations between members of their group as they took drugs and drank *Visions of Cody* reveals an intimate portrait of people caught up in destructive relationships with substances and one another capturing the members of the Beat Generation in the years before any label had been affixed to them *Visions of Cody* Jack Kerouac, 1980 **Jack Kerouac: Visions of Cody, Visions of Gerard, Big Sur (LOA #262)** Jack Kerouac, 2015-03-17 An authoritative edition of three Beat novels by the legendary author of *On the Road* The third volume in *The Library of America*'s edition of the writings of Jack Kerouac opens with *Visions of Cody* the groundbreaking work originally written in the early 1950s and published posthumously in 1972 in which Kerouac first treats the material later immortalized in *On the Road* In it he moves beyond his early literary models to discover his own unique bop prosody mixing closely observed description free form scats and transcribed conversation to create an impassioned and hallucinatory portrait of his friend and idol Neal Cassady here reimagined as Cody Pomeray *Visions of Gerard* 1963 is a deeply moving meditation on Kerouac's older brother who died at nine of rheumatic fever and who for Kerouac became an emblem of saintliness The intensely focused and harrowing *Big Sur* 1962 finds fictional alter ego Jack Duluoz returning to California to escape fame and celebrity a fateful decision that leads to a dangerous affair with Pomeray's mistress a nightmarish alcohol fueled breakdown and a desperate struggle for sobriety *LIBRARY OF AMERICA* is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing and keeping permanently in print America's best and most significant writing The *Library of America* series includes more than 300 volumes to date authoritative editions that average 1 000 pages in length feature cloth covers sewn bindings and ribbon markers and are printed on premium acid free paper that will last for centuries *VISIONS OF CODY. JACK KEROUAC. INTROD. BY ALLEN GINSBERG.* Jack Kerouac, 1973 **An Analysis of the Structure of Kerouac's Visions of Cody** Joel M. Braaten, 1990 **Understanding Jack Kerouac** Matt Theado, 2000 Theado offers close readings of the works that make up the Duluoz Legend Kerouac's series of barely fictionalized recreations of his life and reveals how his awareness of his writing self increased over the course of his career *Jack Kerouac's Visions of Cody-- the Long Road* Kevin Ring, 2012 *Kerouac in Ecstasy* Thomas R. Bierowski, 2014-01-10 This

critical text considers Jack Kerouac as writer shaman exploring the content and ecstatic technique of the novels and two experimental volumes that represent critical phases of his development Thomas Bierowski also examines the reception of Kerouac's work arguing that his rise and fall reflect not only the usual changes in literary taste but the precarious position of the shamanic figure in modern America

Visions of Cody Jack Walter Cody, 1979

Romance of the Road Ronald Primeau, 1996 Americans have treated the highway as sacred space says Primeau English Central Michigan U introducing the rich tradition of prose and non fiction road narratives that include *On the Road* *Grapes of Wrath* *Even Cowgirls Get the Blues* and the *Journals of Lewis and Clark* Primeau critically examines these and other works from the position of travel as pilgrimage resulting in identifiable themes of protest self discovery picaresque parody and myth making Paper edition unseen 17 95 Annotation copyright by Book News Inc Portland OR

Encyclopedia of Beat Literature Kurt Hemmer, 2010-05-12 Discusses the literary works and great authors of the Beat Generation

Who Says This? Welch D. Everman, 1988 Who or what gives the text its authority Everman offers three main sources of authority the author the discourse and the reader His first section examines the authority of the author by studying the works of contemporary American writers An essay on docufiction focuses on the paradox of using the techniques of fiction to discover reality The probability of writers revealing truths about themselves is exemplified by Raymond Federman's quasi autobiographical novels The second part discusses the authority of discourse challenging writers with the possibility that literary form not the author is the major force in creating works The final section explores the authority of the reader Italo Calvino's *If on a winter's night a traveler* makes the reader the main character of the novel and implicates him in its creation

Off the Beaten Path Michael John Martin, 1997

On the Road: The Original Scroll Jack Kerouac, 2007-08-16 The legendary 1951 scroll draft of *On the Road* published word for word as Kerouac originally composed it Though Jack Kerouac began thinking about the novel that was to become *On the Road* as early as 1947 it was not until three weeks in April 1951 in an apartment on West Twentieth Street in Manhattan that he wrote the first full draft that was satisfactory to him Typed out as one long single spaced paragraph on eight long sheets of tracing paper that he later taped together to form a 120 foot scroll this document is among the most significant celebrated and provocative artifacts in contemporary American literary history It represents the first full expression of Kerouac's revolutionary aesthetic the identifiable point at which his thematic vision and narrative voice came together in a sustained burst of creative energy It was also part of a wider vital experimentation in the American literary musical and visual arts in the post World War II period It was not until more than six years later and several new drafts that Viking published in 1957 the novel known to us today On the occasion of the fiftieth anniversary of *On the Road* Viking will publish the 1951 scroll in a standard book format The differences between the two versions are principally ones of significant detail and altered emphasis The scroll is slightly longer and has a heightened linguistic virtuosity and a more sexually frenetic tone It also uses the real names of Kerouac's friends instead of the fictional names he later invented for

them The transcription of the scroll was done by Howard Cunnell who along with Joshua Kupetz George Mouratidis and Penny Vlagopoulos provides a critical introduction that explains the fascinating compositional and publication history of On the Road and anchors the text in its historical political and social context **Subterranean Kerouac** Ellis

Amburn,1999-11-29 Drawing upon original interviews and his own relationship with Kerouac Ellis Amburn reveals an inner Kerouac who has not appeared in any previous biography a man torn by his conflicting desires and beliefs When the furor over Amburn s controversial discoveries subsides this will be the work to which Kerouac fans and scholars turn in the future An absorbing story at once exhilarating and ineffably sad New York Times Book Review **Kerouac's Crooked Road** Tim Hunt,2010-04-06 Now a classic Kerouac s Crooked Road was one of the first critical works on the legendary Beat writer to analyze his work as serious literary art placing it in the broader American literary tradition with canonical writers like Herman Melville and Mark Twain Author Tim Hunt explores Kerouac s creative process and puts his work in conversation with classic American literature and with critical theory This edition includes a new preface by the author which takes a discerning look at the implications of the 2007 publication of the original typewriter scroll version of On the Road for the understanding of Kerouac and his novel Although some critics see the scroll version of the novel as embodying Kerouac s true artistic vision and the 1957 Viking edition as a commercialized compromise of that vision Hunt argues that the two versions should not be viewed as antithetical but rather as discrete perspectives of a writer deeply immersed in writing as both performance and evolving process Hunt moves beyond the mythos surrounding the spontaneous creation of On the Road which upholds Kerouac s reputation as a cultural icon to look more closely at an innovative writer who wanted to bridge the gap between the luscious talk filled world of real life and the sterilized version of that world circumscribed by overly intellectualized literary texts through the use of written language driven by effusive passion rather than sober reflection With close erudite readings of Kerouac s major and minor works from On the Road to Visions of Cody Hunt draws on Kerouac s letters novels poetry and experimental drafts to position Kerouac in both historical and literary contexts emphasizing the influence of writers such as Emerson Melville Wolfe and Hemingway on his provocative work **Kerouac** Paul

Maher,2007-01-16 This authoritative biography of writer poet and beat generation icon Jack Kerouac 1922 1969 recounts in gripping detail the story of his 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 Kerouac presents a fresh and more accurate account of the author of On the Road one that neither ignores nor wallows in his flaws **The Road Story and the Rebel** , This cultural history reveals the unique qualities of road stories and follows the evolution from the Beats postwar literary adventures to today s postmodern reality television shows Tracing the road story as it moves to both LeRoi Jones s critique of the Beats romanticization of blacks as well as to the mainstream in the 1960s with CBS s Route 66 Mills also documents the rebel subcultures of novelist Ken Kesey and the Merry Pranksters who used film and LSD as inspiration on a cross country

bus trip and she examines the sexualization of male mobility and biker mythology in the films *Scorpio Rising* *The Wild Angels* and *Easy Rider* Mills addresses how the filmmakers of the 1970s Coppola Scorsese and Bogdanovich flourished in New Hollywood with road films that reflected mainstream audiences and how feminists Joan Didion and Betty Friedan subsequently critiqued them A new generation of women and minority storytellers gain clout and bring genre remapping to the national consciousness Mills explains as the road story evolves from such novels as *Song of Solomon* to films like *Thelma and Louise* and television's *Road Rules* 2

The Beat Generation FAQ Rich Weidman, 2015-09-01 FAQ The Beat Generation FAQ is an informative and entertaining look at the enigmatic authors and cutting edge works that shaped this fascinating cultural and literary movement Disillusioned with the repression and conformity encompassing post World War II life in the United States the Beat writers sought creative alternatives to the mind numbing banality of modern culture Beat Generation writers were no strangers to controversy Both Allen Ginsberg's prophetic William Blakean style poem *Howl* 1956 and William S Burroughs groundbreaking novel *Naked Lunch* 1959 led to obscenity trials while Jack Kerouac's highly influential novel *On the Road* 1957 was blamed by the establishment for corrupting the nation's youth and continues to this day to serve as a beacon of hipster culture and the bohemian lifestyle The Beat writers shared a vision for a new type of literature one that escaped the boundaries of academia and employed an organic use of language inspired by the spontaneity and improvisational nature of jazz music and abstract expressionism Kerouac coined this writing style spontaneous prose In search of deeper meaning Beat Generation writers experimented not only with language but also with spirituality art drugs sexuality and unconventional lifestyles Although the movement as a whole flamed out quickly in the early 1960s replaced by the onset of the hippie counterculture the Beats made an indelible mark on the nation's consciousness and left a long lasting influence on its art and culture This book details the movement its works creative forces and its legacy

Historical Dictionary of the Beat Movement Paul Varner, 2012-06-21 The Beat Movement was one of the most radical and innovative literary and arts movements of the 20th century and the history of the Beat Movement is still being written in the early years of the 21st century Unlike other kinds of literary and artistic movements the Beat Movement is self perpetuating After the 1950s generation headlined by Jack Kerouac Allen Ginsberg and William S Burroughs a new generation arose in the 1960s led by writers such as Diane Wakoski Anne Waldman and poets from the East Side Scene In the 1970s and 1980s writers from the Poetry Project at St Mark's Church and contributors to *World* magazine continued the movement The 1980s and 1990s Language Movement saw itself as an outgrowth and progression of previous Beat aesthetics Today poets and writers in San Francisco still gather at City Lights Bookstore and in Boulder at the Jack Kerouac School of Disembodied Poetics and continue the movement It is now a postmodern movement and probably would be unrecognizable to the earliest Beats It may even be in the process of finally shedding the name Beat But the Movement continues The *Historical Dictionary of the Beat Movement* covers the movement's history through a chronology an introductory essay and an extensive bibliography The

dictionary section has over 700 cross referenced entries on significant people themes critical issues and the most significant novels poems and volumes of poetry and prose that have formed the Beat canon This book is an excellent access point for students researchers and anyone wanting to know more about the Beat Movement

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Table of Contents Visions Of Cody

1. Understanding the eBook Visions Of Cody
 - The Rise of Digital Reading Visions Of Cody
 - Advantages of eBooks Over Traditional Books
2. Identifying Visions Of Cody
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Visions Of Cody
 - User-Friendly Interface
4. Exploring eBook Recommendations from Visions Of Cody
 - Personalized Recommendations
 - Visions Of Cody User Reviews and Ratings
 - Visions Of Cody and Bestseller Lists
5. Accessing Visions Of Cody Free and Paid eBooks
 - Visions Of Cody Public Domain eBooks

- Visions Of Cody eBook Subscription Services
- Visions Of Cody Budget-Friendly Options
- 6. Navigating Visions Of Cody eBook Formats
 - ePub, PDF, MOBI, and More
 - Visions Of Cody Compatibility with Devices
 - Visions Of Cody Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Visions Of Cody
 - Highlighting and Note-Taking Visions Of Cody
 - Interactive Elements Visions Of Cody
- 8. Staying Engaged with Visions Of Cody
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Visions Of Cody
- 9. Balancing eBooks and Physical Books Visions Of Cody
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Visions Of Cody
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Visions Of Cody
 - Setting Reading Goals Visions Of Cody
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Visions Of Cody
 - Fact-Checking eBook Content of Visions Of Cody
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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