

## Emersons Contemporaries And Kerouacs Crowd A Problem Of Self Location By Stiles Bradley J 2002 Hardcover

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After just a few weeks of rehearsing, the group deemed itself ready to take a name — lifting theirs from the Jack Kerouac story “ October in the ... Had their timing been better, Ralph Waldo Emerson ...

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(To use a contemporary analogy that crosses my basketball ... the group deemed itself ready to take a name — lifting theirs from the Jack Kerouac story “ October in the Railroad Earth ...

All aboard Railroad Earth

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Stiles hopes to correct some popular misreadings of the nineteenth-century writers and provide a new approach to reading the twentieth-century authors by juxtaposing them alongside their predecessors."--BOOK JACKET.

The Beat Generation and Counterculture examines three authors associated with the « Beat Generation » - Paul Bowles, William S. Burroughs, and Jack Kerouac - and the relevance of their attempt to travel, learn, and write about exotic non-Western cultures and repressed minority cultures in the United States, projecting the influence of history, premodern religious practices, and postcolonial social and intellectual problems into the written development of countercultural ethos and praxis. The Beat Generation and Counterculture underscores T. S. Eliot's emphasis on « earning tradition - that is, in order for the corrupt, decultured, and unimaginative West that had been ruined by World War II to survive, it would have to internalize and project the value of distant cultures that had been misunderstood and racialized for centuries. This book also addresses the frequent criticism that these authors were « orientalist » , white writers who freely translated non-Western culture without giving any credit to its creators.

Discusses the literary works and great authors of the Beat Generation.

Released in 1952, The Anthology of American Folk Music was the singular vision of the enigmatic artist, musicologist, and collector Harry Smith (1923 – 1991). A collection of eighty-four commercial recordings of American vernacular and folk music originally issued between 1927 and 1932, the Anthology featured an eclectic and idiosyncratic mixture of blues and hillbilly songs, ballads old and new, dance music, gospel, and numerous other performances less easy to classify. Where previous collections of folk music, both printed and recorded, had privileged field recordings and oral transmission, Smith purposefully shaped his collection from previously released commercial records, pointedly blurring established racial boundaries in his selection and organisation of performances. Indeed, more than just a ground-breaking collection of old recordings, the Anthology was itself a kind of performance on the part of its creator. Over the six decades of its existence, however, it has continued to exert considerable influence on generations of musicians, artists, and writers. It has been credited with inspiring the North American folk revival—"The Anthology was our bible", asserted Dave Van Ronk in 1991, "We all knew every word of every song on it"—and with profoundly influencing Bob Dylan. After its 1997 release on CD by Smithsonian Folkways, it came to be closely associated with the so-called Americana and Alt-Country movements of the late 1990s and early 2000s. Following its sixtieth birthday, and now available as a digital download and rereleased on vinyl, it is once again a prominent icon in numerous musical currents and popular culture more generally. This is the first book devoted to such a vital piece of the large and complex story of American music and its enduring value in American life. Reflecting the intrinsic interdisciplinarity of Smith ' s original project, this collection contains a variety of new perspectives on all aspects of the Anthology.

Louis Owens: Writing Land and Legacy explores the wide-ranging oeuvre of this seminal author, examining Owens ' s work and his importance in literature and Native studies. Of Choctaw, Cherokee, and Irish American descent, Owens ' s work includes mysteries, novels, literary scholarship, and autobiographical essays. Louis Owens offers a critical introduction and thirteen essays arranged into three sections: “ Owens and the World, ” “ Owens and California, ” and “ The Novels. ” The essays present an excellent assessment of Owens ' s literary legacy, noting his contributions to American literature, ethnic literature, and Native American literature and highlighting his contributions to a variety of theories and genres. The collection concludes with a coda of personal poetic reflections on Owens by Diane Glancy and Kimberly Blaeser. Libraries, students, scholars, and the general public interested in Native American literature and the landscape of contemporary US literature will welcome this reflective volume that analyzes a vast range of Louis Owens ' s imaginative fictions, personal accounts, and critical work.

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A handful of works have traveled with me from 1980 to the present. These pieces escaped the loss, destruction, or abandonment suffered by so many others over the years. In seven cross-country moves, through two divorces, after numerous academic and professional incarnations, these stories and poems accompanied me in dark times and fun times, through joy and despair, and now lived in little file folders-textual snapshots of my emotions, fears, loving concerns from one side of the continent to another-some of them for over 30 years. As I placed them all side by side, I recognized a life statement emerging. These works represent the journey so far. Now that I've recovered my voice, dusted off the clinging judgments of others, and shined these works up, I am not willing to let them disappear (like so many of my other works) into the void. I've lost more works than this book includes, but these works-these sincere and authentic stories and poems-have been my companion for so long that I simply must bring them into the light.

This volume presents the essential Emerson, selected from works that eloquently express the philosophy of a worldly idealist.

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