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TITLE

The Quest for Otherness in Jack Kerouac's "On the Road"

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Dedication

I thank Allah for granting me to finish my thesis

I dedicate this work to the ones who truly I love

*To my beautiful mother **Hayette***

*To my dear father **Messaoud***

*To my two lovely brothers **Said Bahae Eddine and Abdelrahmane Al Bachir***

*And also a special thank goes to **Mohamed Ala Eddine** that men whom I truly respect, he is the only person whom I found besides me all the time when I need him in the good and the bad*

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Abstract

This dissertation is an investigation of the Quest for Otherness in Jack Kerouac's "On the Road". The novel depicts the real meaning of otherness, other, othering of Jack Kerouac and his friends, the American writer or the founding father of the Beat Generation. The writers of this movement were very characterized by their style their way of writing that was what represents them and make that period different from another

Key Words: Beat, Beatniks, othering, otherness, Beat Generation, Beat

Content

Dedication	I
Acknowledgement.....	II
Abstract	III
ملخص.....	Error! Bookmark not defined.
Content.....	Error! Bookmark not defined.
General Introduction.....	V
Chapter One	
Introduction	10
Psychoanalysis Approach	11
New Historicism	17
Othering.....	20
Conclusion.....	25
Chapter Two	
Introduction	27
Beat Generation.....	27
The Origin of the Word Beat.....	28
The 1950's Era.....	29
Spontaneity	31
Eastern Religion.....	32
Jazz Music.....	32
Characters.....	33
An Overview.....	34
Jack Kerouac Writing Style.....	35
Conclusion.....	38
General Conclusion.....	39
Bibliography.....	41-42

General Introduction

Jack Kerouac in his famous novel *On the Road* is searching for a meaning for his life and is often questioning his choices. The main themes explored in this novel are freedom, friendship, and self discovery. The novel examines

Not long after my sophomore year of college, I read *On the Road* for the first time.

I had recently returned from a lengthy vacation overseas, which I won't go into detail about other than to say that it had been amazing and that it was my first solo trip.

My new hobby, which you might term my enthusiasm for travel, started with this trip.

What other book could a young kid with a wanderlust read but Jack Kerouac's *On the Road*? It describes a young guy traveling throughout America in search of "it."

The descriptions of America, with all the lands, highways, and inhabitants left in its aftermath

Sal, the main character in this book, was my age and was traveling, which was something I wanted to accomplish. The yearning many youngsters have to experience more than simply their hometown was awakened in me, and I felt as though the book talked directly to me. Sal and I agreed that there had to be a better option somewhere, and the only way to find it was to move on. Sal, however, has something I did not: Dean Moriarty.

The protagonist of *On the Road* was Dean. He was the dashing renegade who made his way from the street of Denver to New York and was likewise searching for "it."

Sal was enthralled by his persona, who spends the most of the novel pursuing his closest friend. It was a fantastic narrative that was still relevant in 2012 after being released in 1957 to tremendous acclaim.

I initially assumed it was just a narrative because I was ignorant of the writings and personal histories of these Beat Generation authors at the time.

I didn't realize this novel was more real than I could have ever imagined until I got a copy of *On the Road: The Original Scroll*.

The scrolls was the first draft of what would become *On the Road*, and it also included all of Kerouac's acquaintances' true names that he had met while traveling.

One of the characters, Neal Cassady, the real-life Neal Cassady, was one I was astonished to learn was based on a real person. Moriarty, Dean

I started looking into this individual and the entire Beat movement right away. The information provided about these authors, notably Allen Ginsberg and Jack Kerouac, looked far-fetched and unreal. Still, they were. I devoured the information I read about their life and the books they had written. Neal Cassady was the only person I could find who showed up at pivotal times in both of their lives. Soon after his father's passing, Cassady met Kerouac, and the two quickly grew close and traveled the

"Road" together. Ginsberg and Cassady had a passionate relationship that inspired Ginsberg to love and respect his friend and lover for the rest of his life.

Chapter One:

The framework of the Psychoanalysis Approach

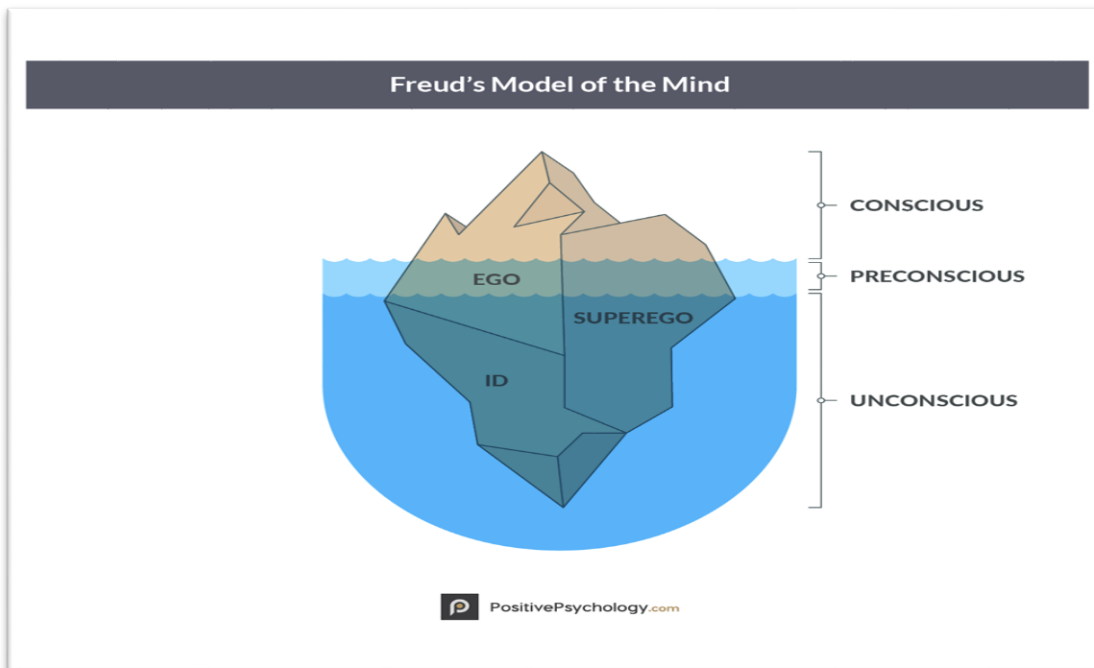
1.Introduction

The pursuit of conducting a research in humanities field is based on previously detailed researches, and readings for the subject matter. What makes it more interesting in the various interpretations that one can focus on while conducting a research project in order to fulfill in the main quest of the gathered information. However, the right way to apply any methodology to understand the areas of the research and here to focus is seemingly highly related to the roots of the theories needed to make a significant amount of valuable and comprehensible relevance to the tackled topic, therefore this chapter provides a clear distinction between literature and psychoanalytical approach and a clear biography of the founding father of psychoanalysis Sigmund Freud. This chapter also provides an essential account for new historicism and otherness.

2.Psychoanalysis:

Psychoanalysis is the genesis of human behaviors, desires, actions, reactions, desires, and aspiration's, by that, many scholars in this field had given fair interpretations for many human conditions. The founding father of psychoanalysis is the well known psychologist Sigmund Freud, who was essentially the first person to coin the term of psychoanalysis, thereafter, in simple terms psychoanalysis is the study of the driving force of the human emotions and behaviors, according to Freud: "It might be said of psychoanalysis that if you give it your little finger it will soon have your whole hand." (Britannica, *Sigmund Freud: Introductory Lectures on Psychoanalysis*).

The model of the interpretations of Freud on the human mind, not the brain, because the mind is the center of the human thoughts and the brain is just a hardwired organ that it is already programmed and functions automatically, concerning this, Freud adds on anatomy "Anatomy is destiny." (Britannica, SigmundFreud: *Collected Writings*), therefore, the mind for Freud is a model of three parts which are Id, Ego, and Superego as it is shown below:



The image clearly represents the division of the human mind into three parts, in which the first part is the unconscious; the second one is the preconscious, and then the last one which is the conscious part, which are according to the website of Positive psychology are:

“Conscious: This is where our current thoughts, feelings, and focus live; Preconscious (sometimes called the subconscious): This is the home of everything we can recall or retrieve from our memory; Unconscious: At the deepest level of our minds resides a repository of the processes that drive our behavior, including primitive and instinctual desires” (McLeod, 2013).

“The term “subconscious mind” was coined by the 18th century German philosopher Sir Christopher Riegel, introduced into English by Samuel Taylor Coleridge and taken up by Sigmund Freud more than a century ago as the corner stone of his psychoanalytic theories. Since then, the notion of an unconscious 1 part of the mind, remote from awareness, has entered the

cultural heritage, permeating our shared understanding of the self and its landscape.(Burgo, 13).

About the interpretations of Freud where he elaborates his arguments about the depth of the human feelings and emotions, according to *Freud and Psychoanalysis C. G. Jung* collected and translated by R. F. C. Hull:

“Freud certainly did not evolve this view out of nothing, he was merely formulating certain experiences which had forced themselves on him during analysis. To begin with, he found memory-traces of sexual scenes in infancy, which in many cases were quite definitely related to real happenings. Further, he found that though the traumata remained without specific effect in childhood, after puberty they proved to be determinants of hysterical symptoms. Freud therefore felt compelled to grant that the trauma was real. In my personal opinion he did this because at that time he was still under the spell of the original view that the hysteric “suffers from reminiscences,” for which reason the cause and motivation of the symptom must be sought in the past. Obviously such a view of the aetiological factors was bound to provoke opposition, especially among those with experience of hysteria, for the practitioner is accustomed to look for the driving forces of hysterical neurosis not so much in the past as in the present.”

In addition to the point where Freud established areas of distress and made a clear point of the real mind anatomy, he serves enough enlightenment about psychological factors that are a dense pile of emotions that are capable of creating a

clear adjustment and transition for the beholder, the psychological facts are called traumatic effects together with the coping mechanisms and the defense mechanisms.

According to the dictionary of Meriam Webster, “it is an often unconscious mental process (such as repression) that makes possible compromise solutions to personal problems or a defensive reaction by an organism”. For a further understanding of what are defense mechanisms it is important to understand the driving force for them, the situation of the external factors that produce such reactions, according to Joseph Burgo in his book “*Who Do I do That*” he clearly established the case of the defense mechanisms by Freud saying that:

“Freud’s idea is a simple one, and not as machine-like as the unfortunate English term defense mechanism makes it sound.

According to Freud, sometimes when we’re confronted with an idea or feeling that we find too painful or morally unacceptable, we ward it off, pushing it into the unconscious. It’s not a deliberate decision; it happens outside of awareness, in ways that are often automatic.

Freud began to articulate this view toward the end of the 19th century” (Burgo, 19).

In trying to explain the main core of the defense mechanism itself, it is very significant to start asking what a defense mechanism psychologically is, in Simple terms Joseph Burgo adds in his book:

“Like the notion of an unconscious mind, the idea of psychological defenses has entered the mainstream, coloring our understanding of human nature.

Nearly everyone understands what it means to appear defensive or to react

defensively. We use those words to describe people's behavior when they don't want to admit the truth of something said about them... Freud began writing about the concept of psychological defenses in the 1890s, most notably in his famous early work, *Studies on Hysteria* (1895), which he co-authored with Josef Breuer.² Freud wrote in German, of course, and the word he used to describe this mental phenomenon was *abwehr*, more accurately translated as a “warding off” or “fending off” rather than “defense.” (Burgo, 18,19).

In addition to the understanding of the question that rises about the understanding of the defense mechanisms Joseph Burgo continues to make a clear distinction between the human feelings and the defense mechanisms in which he adds:

“Defense mechanisms operate in the here-and-now, with no thought for tomorrow. They're unthinking and reflexive; they aim only to ward off pain this very moment and don't take into account the long-term costs of doing so. Sometimes we eventually “wake up” and face the truth. Sometimes unconscious knowledge breaks through and we realize what has been brewing unnoticed inside us for a long time. More often, we continue as we were, our defense mechanisms in place and unnoticed. Human beings are creatures of habit and change is difficult.”

“Feelings are transient experiences; they come and go, and no one feels only one way at all times, of course. In that sense it's not possible to achieve “happiness,” as if you could arrive at that state of being and stay there. Even if you're happily married with a career you love, death will come to someone you care about – your parents or other loved ones. Even if you achieve a fair

measure of success and personal fulfillment, the economy may take a downturn, traffic on the interstate with still back up, salesclerks will be rude, flights will be canceled, things will go wrong and accidents will happen. Frustration, disappointment, anger, sadness and grief are all inescapable parts of the human experience. In the end, everyone has to confront the inevitability of his or her own death.” (Burgo, 43, 44)

The account of feelings in terms of constructing the good and bad about the human reactions and how they deal with external and internal conflicts of the human behaviors is an extremely debated and broad topic to discuss. It is very important to highlight the basis of the interpretations in order not to be misguided in terms of human anatomy of the mind, and the brain’s areas of control and decision making entities, because they are and entirely different two aspects of human nature and behavior.

3. New Historicism

Like many other literary theories, new historicism is a theory that is devoted to study literary texts from a historical perspective, generally when studying a context from a historical perspective, the reader can seem to understand the content and can really improve the quality of reading and background about any given topic, so far new historicism is a theory based on working on the fulfillment of understanding literary texts and books standing on historical ground to make a great deal of understanding how time can affect people to produce any given literary text, in this sense The New World Encyclopedia highlights this case significantly through:

“New Historicism attempted to reintroduce the concept of history into literary studies, in part as a corrective to the ahistorical and apolitical nature of much of Post-structuralism. However, in adopting the Foucauldian notion of epistemic rupture between ages and civilizations, which makes understanding the text in the terms in which it was produced impossible, New Historicism has been criticized for reducing the importance of literature as a work of art and turning it into just another historical artifact.”

As an example for such procedure, books of the fifties era in America after the second world war, precisely during the cold war, that mourn human individuality condition and stuck in the trinity of absurdity, existential crisis, alienation, and individuality in the fifties literature such as *The Invisible Man* by Ralph Ellison(1952), J. D. Salinger, *The Catcher in the Rye* (1951), E. B. White, *Charlotte's*

Web (1952), Ray Bradbury, *Fahrenheit 451* (1953) (Library of Congress, books that shaped America).

According to The New World Encyclopedia, New Historicism is accurately defined as follows:

“New Historicism is an approach to literary criticism and literary theory based on the premise that a literary work should be considered a product of the time, place, and historical circumstances of its composition rather than as an isolated work of art or text. It has its roots in a reaction to the "New Criticism" of formal analysis of works of literature, which was seen by a new generation of professional critics as ignoring the greater social and political consequences of the production of literary texts. New Historicism developed in the 1980s, primarily through the work of the critic Stephen Greenblatt, gaining widespread influence in the 1990s and beyond.”

As a further exploration, every field of work has its own experts; the experts of new historicism are called new historicists,

“New Historicism differs from the old Historicism in large measure not based on the approach but rather on changes in historical methodology, the rise of the so-called New history. The term new history was indebted to the French term *nouvelle histoire*, itself associated particularly with the historian Jacques Le Goff and Pierre Nora, members of the third generation of the Annales School, which appeared in the 1970s. The movement can be associated with cultural history, history of representations, and *histoire des mentalités*. While there may be no precise definition, the new history is best understood in

contrast with prior methods of writing history, resisting their focus on politics and "great men;" their insistence on composing historical narrative; their emphasis on administrative documents as key source materials; their concern with individuals' motivations and intentions as explanatory factors for historical events; and their willingness to accept the possibility of historians' objectivity."

For the main figures of New Historicism, Foucault and Lacan are the main permanent scholars to contribute in the realm of new historicism as an accurately built theory to interpret literary works of the universality, as reported by the website of The New World Encyclopedia :

"Since the 1950s, when Jacques Lacan and Michel Foucault argued that each epoch has its own knowledge system, which individuals are inexorably entangled with, many post-structuralists have used *historicism* to describe the view that all questions must be settled within the cultural and social context in which they are raised, answers cannot be found by appeal to an external truth, but only within the confines of the norms and forms that phrase the question. This version of historicism holds that there are only the raw texts, markings and artifacts that exist in the present, and the conventions used to decode them."

After making the term of New Historicism clear, the work of the new historicists seem to be easy to grasp or to be conveyed through the previous definitions of the entire approach, therefore, it is clearly stated by The New world Encyclopedia that:

“New Historicist scholars begin their analysis of literary texts by attempting to look at other texts—both literary and non-literary—to which a literate public had access at the time of writing, and what the author of the original text himself might have read. The purpose of this research, however, is not to derive the direct sources of a text, as the New Critics did, but to understand the relationship between a text and the political, social, and economic circumstances in which it originated.

...Since Stephen Greenblatt, a Renaissance Shakespeare scholar, played a pivotal role in the rise of New Historicism, the school developed largely in Shakespeare and English Renaissance Theatre studies. A major focus of those New Historicist critics led by Moskowitz and Stephen Orgel has been on understanding Shakespeare less as a genius than as a clue to the conjunction of the world of English Renaissance theatre and the complex social politics of the time. The focus of new historical analysis is to bring to the foreground the context and give it greater emphasis than previously recognized.”

4. Othering

If this term had one meaning to offer as an entire conception of beliefs and roots of historical embedded stories and ideologies, it would stand for the term counterpart or another opposing part, the term other is very crucial for literary theory and criticism, yet it is a very multi-pronged coined term that refers to several terminologies.

First of all, as a starting point to focus on othering, the literal linguistic meaning of it refers to the action of excluding one from another and making difference between two significant parts. However, according to *The Other, The Big Other, and Othering* by Nasrullah Mambrol :

“Critical theorists are particularly committed to opposing binary oppositions where one side is seen as privileged over or defining itself against an Other (often capitalized), for example, male/female, Occident/Orient, center/margin. Through such binary oppositions, Homi Bhabha explains, “The Other loses its power to signify, to negate, to initiate its historic desire, to establish its own institutional and oppositional discourse” (1994: 31). Often borrowing maneuvers from deconstruction, critical theorists seek instead to unveil and critique the effort to establish a “sovereign Subject” over and against a constitutive Other.” (Literariness).

Nasrullah opens the discourse of other with mentioning the great share of the meaning of other, by that it is very crucial to mention the role of Gayatri Chakravorti Spivak in such theory of comparison between two polarized confrontations issue, in this sense Nasrullah mentions the facts of the contributions of Spivak in his work as follows:

“Gayatri Chakravorty Spivak develops the term into her own concepts of “othering” and “worlding.” In her essay, *The Rani of Sirmur*, she argues that the turning of foreign lands and people into an Other for the European, colonial master occurs not just in official documents or high culture but also in everyday interactions between colonialists and the indigenous population in India during the nineteenth century. Her point is that “the ‘Colonizing Power’ is far from monolithic—that its class-composition and social positionality are

necessarily heterogeneous” (1985: 254). She examines, for example, the letters of a minor functionary, Captain Geoffrey Birch, who through the simple act of traveling across India with a native escort engages “in consolidating the self of Europe by obliging the native to cathect the space of the Other on his home ground. He is worlding their own world, which is far from mere uninscribed earth, anew, by obliging them to domesticate the alien as Master” (253). She borrows the term “worlding” from Martin Heidegger’s essay, “The Origin of the Work of Art,” where Heidegger suggests that a work of art establishes a world over and against the earth (understood as yet “uninscribed”).” (Literariness)

Mainly, the poin of Spivak is a post colonial one, since she elaborates and builds her own arguments upon the colonial occupation and the importance of native subject, as she highlights the role of the other in construction the ideology of otherness, in account of realizing who is the real otherin a process called worlding the native’s own world, in this framework, Nasrullah wrote in the account of these significant information in his published article on literariness website:

“She borrows the term “worlding” from Martin Heidegger’s essay, “The Origin of the Work of Art,” where Heidegger suggests that a work of art establishes a world over and against the earth (understood as yet “uninscribed”). Spivak’s point is that, when one is talking about colonial occupation, the European Subject “worlds” or violently recreates the already inscribed or meaningful world of the native subject, thus making him “Other,” and that this act occurs at all levels of society: “What I am trying to insist on here is that the agents of this cartographic transformation in the narrow sense

are not only great names like Vincent Van Gogh, but small unimportant folk like Geoffrey Birch, as well as the policymakers. I am also suggesting that the necessary yet contradictory assumption of an uninscribed earth which is the condition of possibility of the worlding of a world generates the force to make the ‘native’ see himself as ‘other’” (253–54). Through the mere act of traveling across the Indian landscape, “the figure of the European on the hills is being reinscribed from stranger to Master, to the sovereign as Subject with a capital S, even as the native shrinks into the consolidating subjected subject in the lower case” (254).”(Literariness)

Spivak’s theory about othering is not the only account about this contribution of building and analyzing this term; many figures have other points of view concerning this step of taking this term in consideration of developing further ideas and conception about realities that need ideas to occupy. Concerning this Nasrullah mentions the contribution of Jaques Laquan in which he wrote:

“Jacques Lacan gives “other” a different valence in his Psychoanalysis. He argues that at what he terms the mirror stage of psychosexual development (6–18 months) the subject first understands that it is “other” than the mother, from whom the subject did not properly distinguish itself before this stage. For Lacan, the act of recognizing oneself in the mirror marks the primordial recognition of one’s self as “I,” although at a point “before it is objectified in the dialectic of identification with the other, and before language restores to it, in the universal, its function as subject” (1977: 2). The next stage—when the subject does fully enter into language and what Lacan terms the symbolic order—then establishes a relation between the subject and what Lacan terms

the “big Other” (the entire system of language and convention into which we are born): at that point, the subject is reduced into an empty signifier (“I”) within the field of the “Other,” which Lacan capitalizes to distinguish this function from any single other person.” (Literariness).

Another part of constructing ideas about Otherness is of Simone De Beauvoir’s conception about other, in which she assumes that the other has a hand in constructing the other, it is important to keep in consideration that Simone is a feminist writer, and a controversial figure

“While De Beauvoir’s influence on feminist thought is vast, and her notion of “otherness” provides a focal point, “the other” of post-colonial thought is more fragmented. Fanon’s *Peau noire* remained relatively unknown and uninfluential for a long time, and (at least) two other “others” (in addition to those borrowed from other literatures) compete(d) for attention: Said’s and that of self-reflective ethnography. In his *Orientalism* (1978), Said combines a notion of “the other” with exoticism, the commercial exploitation of constructed otherness, to analyze the Occidental picture of the Orient. In the second half of the twentieth century, ethnography/anthropology increasingly turned a critical eye towards its own practice in dealing with and describing “the other”. Especially in case of early ethnography, “the author’s ethnographic report is a reversed mirror image of his own ethnocultural ideal”, and because of that, “these early ethnographies reveal as much about the West as about their objects of study” (Vidich & Lyman 1994: 26). The realization of this latter point - that “we’ use the Other to define ourselves: ‘we’ understand ourselves in relation to what ‘we’ are not” ((Kitzinger & Wilkinson 1996: 8)

led to a growing literature of attempts to deconstruct or transcend othering. Sometimes these attempts are mere reversals of hierarchies (making the original self other and vice versa), but some are closer to Hegel's idea of transcending otherness resulting in a liberation (from the restraints of otherness) of both the other and the self (see sections 2 and 6), although it is rarely the original interpreting self that deconstructs or transcends the othering of the original interpretation. (For examples from ethnography, see Vidich & Lyman 1994; for examples from feminist thought, see Kitzinger & Wilkinson 1996.)" (Brons, 75, 76).

5. Conclusion

To conclude this chapter, it is very important to give a space for literary theory and criticism for the sake of the clear interpretations within it, many scholars have created their own opinions and helped to build areas of significance for the readers to see through it, literary criticism stands for encompassing and investigating in what governs the development of literature.

Literary theory and criticism stands for criticism which is the dependent information derived from literature, by that the sphere of literary theory and criticism serves methodological basis to the interpretations of works of literature by general humanistic outline, to highlight how literature can communicate with the universe.

Chapter Two:

The Dichotomy of Self/ Other in the Novel

1. Introduction

The goal of undertaking a research project in the humanities is based on in-depth prior investigations and relevant readings. The several interpretations that one might concentrate on when doing a research study in order to fulfill in the primary goal of the material acquired is what makes it more intriguing.

This chapter also provides an essential account for the self and the other. So will focus more and precisely on the Dichotomy of the self and the other

2. The Beat Generation

The Beat Generation is a coffeehouse full of people expectantly looking at their watches waiting for the beat generation to come on (qtd by Mort Sahl)

This movement originated in the mid-1940s at Columbia University in New York City, where the progenitors of the beat generation, Jack Kerouac and Allen Ginsberg, were both studying literature. Kerouac dropped out, while Ginsberg, who had been expelled from the university for a time, went on to finish his studies and become a university professor. Unlike Kerouac and Ginsberg, Burroughs was born into an affluent family, never experienced poverty, and demonstrated a literary talent as early as the age of eight when he wrote *The Autobiography of a Wolf*. He was one of the Beat Generation's most well-read and well-traveled members, and one of his most noteworthy life experiences was his marriage to a

German Jewish woman fleeing the Nazis. The Beat Generation left an indelible mark on the present American social system.

The so-called beat generation was a whole bunch of people, of all different nationalities, who came to the conclusion that society sucked (qtd by John Clellon Holmes)

It is not my fault that certain so-called bohemian elements have found in my writings something to hang their peculiar beatniks theories on (qtd by Jack Kerouac

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2.1.The Origin of the Word Beat

During the period of the fifties in America, the Jazz mainstream took over the mindset of the Americans at that time. Jack Kerouac's prose —*On the Road*—

After knowing about the beat generation or this movement we have to understand what does the word 'beat' really mean?

In the American literature and in 1948, the term "beat" was coined during a debate by the American author Jack Kerouac and another writer, John Holmes. During their conversation, Kerouac coined the term "Beat Generation" to describe his generation. The meaning of this term was stated for being beaten down, poor, fatigued, or at the bottom of the world in the idea of the Beat Generation; nonetheless, it was first used in relation with music. It means the instrumental of a piece of music or it is a repeated pattern on drum set it is also a speed degree during a certain part of song rhythm

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3. The 1950's era

The events of 1945-1950 paved the way for the 1950s. The World War 2 finished in 1945, and a big number of American soldiers returned home to start a new life. Several events occurred during this time period.

There are two ways to describe the 1950s. On the other hand, it was a period of tremendous economic expansion, affluence, and population rise. The American market was swamped with countless new items as technological growth blossomed, major corporations were established, and manufacturing of various new products

flooded the market. This resulted in the increase in total income, allowing practically everyone to purchase a car or a home.

The reason that they could buy houses was due to the banks' willingness to lend them enough money. This was the start of America's indebtedness crisis, which continues to this day. People were accustomed to the knowledge that if they lacked the funds to purchase a home, a car, or other items, they could simply obtain a loan from a bank.

For the male gender, the usual goal at this time was to obtain a well-paying profession, marry, have children, then reside in their very own house in the suburbs. Women, on the other hand, were expected to care for their families, the entire home, and attend philanthropic activities on occasion.

Americans were mostly affected mostly by media and clever commercials, which persuaded people to buy new things on a regular basis, believing that they would not be able to live a happy life without them.

On the other side, the 1950s were a time of racial discrimination and poverty.

America went to great lengths to eliminate this menace, resulting in enormous unemployment among those suspected of being communists.

This way of life, however, was not welcomed by all Americans. A diverse group of people began to voice displeasure also with situation in America, criticizing homogenized culture, materialistic mentality, and the failure to address issues including such racial violence and militarism. It is apparent that the appearance of a movement like the Beat Generation around this time was not coincidental

Jack Kerouac and Allen Ginsberg form the corps of this initial group other big names are Lawrence Ferlinghueti, Neal Cassady Lucien Carr Carl Solomon and the last member of this group is William Burroughs they were educated from middle backgrounds ,and Kerouac was the one who coined the term Beat Generation. They met via Kerouac's lover Edie Parker at the time of their studies William Seward Burroughs, a much mature more knowledgeable Harvard University graduate of literature and languages who studied anthropology and was fascinated in psychoanalysis. They then created a group of persons with similar perspectives on life. This group of persons with similar worldviews met regularly in jazz bars, cafés, and galleries, in which they publicly performed their poems. As a Remarque, once the works were published, the Beat generation garnered recognition.

4. Spontaneity

Spontaneous writing is successfully positioned among the distinguishing qualities of bob prosody, a literary method which Kerouac and many other beat authors used to have, in analogical terms, derived from jazz; as such, a musical genre is defined by what jazz players call "spontaneous improvisation."

Still in the spirit of non-conformity, it appears that the beat writers intended to establish the potential of incorporating the same rhythm they liked hearing in jazz musical performances into their works. The stream of mind goes hand in hand with spontaneity

Still, it seems that the beat authors meant to create the possibility of bringing the same rh in spirit of non-conformity. Spontaneity and the stream of consciousness go

hand in hand.

5. Eastern Religion

The beat writers sought sanctuary and from the other side of the Atlantic for inspiration: the orient.

Eastern faiths, particularly Zen Buddhism, were artistically harmonious with the beat consciousness, as uncovered through books by Kerouac and Ginsberg following a request by Gary Snyder, the very first beat poet to have studied them extensively.

In contrast to Western materialistic society, the Beats saw in Eastern culture the promise and potential of individuals achieving real peace and enlightenment via persistent concentration as well as the rejection of earthly issues. The Beats' Buddhist-inspired cause was more intellectual than religious in origin, and was rarely explored with in context of American religion.

In fact, Zen Buddhism, a branch of Buddhism that is about trying to overcome tradition and reason that is thought to really be infictive and eventually confusing to the mid, is widely regarded as one of the most powerful influences that shaped not just beat literary canon, but also the writers' lives as their religious practice. In sum, the Beat authors had assimilated the Orient's lifestyle; metaphysical and spirituality were clearly important subjects in their works

6. Jazz Music

Jazz, according to the Beats, is not just a fun type of music, but also a tremendously evocative and exciting literary technique. In reality, such a style of art played a vital role in the heart of the beats.

Furthermore, because the majority of these essential artists were African-Americans, they had a strong urge to defy the white society's standards. Having a life apart from the whites had previously looked to Kerouac and others as a viable alternative to pursue, as they were still persuaded of their sentiments of alienation from American middle-class culture.

Jazz music nowadays is produced in a variety of ways. Jazz music is an art form that is always changing, but its one defining feature is the players' unplanned improvisation. If one were to draw a reasonable comparison between two art forms, this fundamental trait of jazz should also be a fundamental feature of jazz poetry.

The Holy Barbarians, written by Lawrence Lipton and released in 1959, is a study of 1950s bohemian or "Beatnik" society. Although he has a rather outdated viewpoint, Lipton says that to his holy barbarians, jazz is "both healing and sacred rite." (212).

However, he continues by proving a statement about jazz that is easily relatable to 1960s rock music:

—To the beat generation it (Jazz) is also the music of protest. Being apolitical does not preclude protest. It was the sex, not the protest that the youth of the twenties looked for in jazz. The youth of thirties looked for protest in the Negro jazzman as a member of an oppressed and disfranchised minority, rather than the music itself. To the present

generation of nonconformist youth the simple existence of jazz itself is protest enough. They see it pitting its spontaneous, improvised, happy, sad, angry-loving, ecstatic on-the-spot creativity against the sterile antiseptic delivery room workmanship of the concert hall that the squares take for musical culture. And they whisper-coolly, quietly but

intensely _ ‘ Say it, satch!’ _Tell em_ Gerry!’ ‘Blow’ a grat big hole in the walls they have thrown up to keep man from manll. (212)

Jazz music is acknowledged as a unique American art form, which arose straight from the blue folk music heritage that was produced by African Americans who were brought to the country as slaves.

7. Characters

Because the narrative is semi-autobiographical, the principal protagonist, symptomatically titled Paradise, portrays the author's distorted profile. Sal Paradise is a writer who live with his aunt in New York City and began his career as a broke writer. He is the main narrator of the narrative and appears throughout the novel. Dean Moriarty, based on Kerouac's friend Neal Cassady, is the second major character in *On the Road*. He is described as a hyperactive, excessively chatty womanizer with an enticing aura and a type of crazy man with a fondness for fast driving and using whatever drugs that are available. Jack Kerouac on the road 74 The main character, named Paradise, is a symbolic portrayal of the author's distorted personality because the novel is semi-autobiographical.

8 . An Overview About The Novel “On the Road”

This is what we consider as un roman à clef “On The Road”, written by Jack Kerouac, the pioneer of the beat culture, also is one of the most renowned Roman à clef in America.

“On the road — is considerably more autobiographical since Jack Kerouac tells us their true life in this work

There are two versions of this book, the first one is when they used other names, imaginary names, whereas the second when they used the real names, their names, his name Kerouac and his friends names. He makes readers somewhat more intriguing also more interesting curious to read what is going on, what will happen, where they will go, and so on

Since Jack Kerouac reveals us their genuine lives in this book, On the Road is much more autobiographical.

There are two variants of this book, one with other names, fictional identities, and the other with genuine titles, their titles, him and his buddies. He piques readers' attention by making them want to know about what is really happening on, what it will follow, where they will go, and so on and so forth.

In the early chapters of the book, there is a famous remark from "on the road."

—The only people that interests me are the mad ones, the ones who are mad to live, mad to talk, desirous of everything at the same time, the ones that never yawn or saw a commonplace thing.. sic but burn like roman candles across the night!

Sex, drugs, and jazz are three of the most important themes in this piece or in the beat generation novels in general

9. Jack Kerouac Writing Style

—The only people that interest me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time who never yawn or say a commonplace thing, but burn, burn, burn! (Kerouac 7).

This is the pinnacle of the beats. From 1922 through 1969, he was a novelist who was more than just a novelist; he was indeed a cultural icon. He was never happy with his position as de facto Beats spokesperson, was shy, and struggled with rejection early in his career, so he wrote "on the road," a metaphysical travel narrative that blends writing style, drug visions, and foundational findings, and he died of alcoholism at the age of 47.

Aside from being able to attract younger readers, the author also achieved something else.

His writing almost flawlessly imitates a true whispered phrase, which is why the book's talks are presented in the way in which they actually occurred.

The main theme, 'road,' is depicted as both a spiritual search for certain individuals and a route

As mentioned in the well-known statement, "Even the road may be an objective," the purpose of this book is to investigate the path itself. The author aims to create a realistic setting and draw readers into the story.

Not only for Kerouac, although for the beat generation as a whole, "On the Road" was a huge hit. The work was responsible for bringing the thoughts and ideals of this number of individuals to the attention of the general public. Viking Press, a

prominent and reputable publisher, released it, and it received rave reviews. This book popularized what these folks were up to at the time. The men's views and writings were no longer restricted to the cold-water flats and cafeterias of New York City. “On the road —provided for America Dean Moriarty has emerged as a new American hero.

The novel spends a lot of time on Dean. It focuses much more on Dean. Sal is continuously chasing him down, and the two of them embark on adventures together

as they create a relationship that goes beyond friendship and brotherhood. Dean is the point at which the novel shifts from a view at America to a tale about a new kind of American guy. Dean has a way of bringing her persona to life, ie It is necessary to examine his real-life equivalent. Dean was affected by Cassady's life and demeanor, which had a lasting impact on Kerouac. Cassady is the origin for the Dean character, and Cassady is the scroll's hero, according to a close reading of the text on the road. Kerouac has previously stated that he penned his stories under his true identities and then changed them for publication. The idea that he included Cassady in the novel should be enough to offer him credit for actually being a real-life inspiration for Dean's fictional counterpart

Cassady deserves far more credit for his role in the founding of the Beat Generation than is given to him by academics. He features as the protagonist of the very first successful Beat novel. His narrative was brought to the attention of the American public just at the correct time. Dean, his character, was a far cry from the average guy of the day, as he utilized his masculinity, good looks, and sexuality to

gain the things that other men were willing to strive for.

Kerouac's capability to pique the interest of America was due to Cassady's companionship, which had a significant effect on his life.

Cassady is the beginning and finish of the route, —I first met Dean not long after my wife and I split out —(On the Road 1)

Dean Moriarty, the Cassady persona, became a unique beloved figure of the period, a mysterious hero.

Kerouac constructs the Cassady mystique throughout the narrative. Several times, he describes his sexual procedure. Whereas in Denver, Kerouac recounts Cassady's hectic itinerary, which included sleeping with his present spouse, having affairs with his future spouse, and then going to see Ginsberg.

Cassady was constantly thinking about sex, and not just for himself. He attempts to find ladies for his pals on several occasions, only to end up getting them for himself. His manliness, his physical appearance, sexual urges, and overall self-assurance helped him become popular with women, making him the envy of many. Some of the top writers of his day impacted Kerouac greatly. Thomas Wolf, in particular, drew him in, and his manner and portrayals of American society had a tremendous influence on Kerouac.

The beat writers in general didn't seem to mind blurring the lines between their daily affairs and even what they published in their books. In truth, the vast majority, if not all, of the beat works incorporate biographical aspects and recounts of real-life incidents.

The beats, on the other hand, did not display it in a straightforward or explicit

way. For example, Kerouac's *On the Road* describes Sal paradise and Dean's road adventures. These are the surnames of the novel's two main characters, who represent Jack Kerouac's and Neal Cassady's real-life road trips.

As a result, beat literature was defined as the fictionalization of the author's life via literary styles spanning from novel to prose to poetry. Each was done in an attempt to show an avant-garde mindset through a writing style that was correspondingly distinctive.

It is noteworthy that the Beat Generation authors used an uncommon approach to shaping their work, and similarly, they chose an unconventional approach to building their personal lives. Writings were more than simply a literary exercise for them, as if to understand and enjoy their "beat" existence. It was a catharsis act, a medium through which they strove to vehicle their philosophy and pour their spirituality into the human world in the hopes of changing or escaping it.

10. Conclusion

To sum up about this chapter, it is very important to give a space for the novel of Jack Kerouac's *"On the Road"* to know more about and more deeply about the Dichotomy of the self and the other throughout the main character of the novel Dean Moriarty or we can say Neal Cassady

III. General Conclusion

At the end of this dissertation, we conclude and we understand, we sum up that the beat generation is from the best generation that is full of characteristics that characterized by drugs and travelling, characterized also by othering or otherness: So they depict the other in all Kerouac and Ginsburg are the fathers of the beat generation.

Although America honors its folk heroes, they have now forgotten to honor one. With only a few minutes of archive video remaining in films like *The Source* and *Whatever Happened to Kerouac?*, Cassady has vanished from American history.

Naturally, his name will always appear in *The Scroll* as the genuine Dean Moriarty, and academics will write papers on him. They will decide that they will recall other Beat Generation writers more vividly. A plaque has been erected in San Francisco to honor Ginsberg's debut performance of "Howl" at the Six Gallery. A sign outside Kerouac's Queens apartment informs onlookers of the location where *On the Road* was written.

However, there is no plaque in front of Cassady's residence on Russian Hill in San Francisco . Kerouac and Ginsberg have taken Cassady's due place as the poet's inspiration. His temperament and attitude made him the renowned hero of *On the Road*, and either the real him or the concept of him was adored throughout America. Maybe in the future, historians will include Cassady in all the papers and documentaries he deserves. Cassady was more than just a notion or a footnote. His contribution to the Beat Generation was significant.

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