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DEFINING THE BEATS: JACK KEROUAC'S *ON THE ROAD*

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ÖZET

Beat Nesli, 1950'li yıllarda ortaya çıkan ve 60'lı yıllarda da varlığını sürdüren bir edebiyat ve kültür hareketini belirten deyimdir. Caz argosuna ve toplum dışında yaşayanlara ait olan bu deyim, ritmin sürekliliğini ve gerçek karşısındaki "çöküntüyü" dile getiriyordu. Bu hareketin anahtar kitabı Jack Keoruac'ın *On the Road* adlı yapıtıydı.

Bu çalışmanın amacı, *On the Road* adlı eserin sadece Beat yaşam tarzının gereği olarak, uyuşturucu maddeler kullanmak, caz müziği dinlemek ve amaçsızca bir kıyıdan diğerine yolculuk etmekle sınırlı olmadığını, gerçekleştirdikleri seyahatler sırasında aslında Beat'lerin bir değişim sürecinden geçtiğini göstermektir. Bu değişimin nasıl gerçekleştiğini yansıtmak için ise, üç önemli bakış açısından yararlanılmıştır. Bunlar, Michel Butor'un seyahat kategorileri, Susan Roberson'nın hareket halindeki "ev" kavramı ve son olarak Julia Kristeva'nın "yabancı" kavramına bakış açısıdır.

Sonuç olarak, yukarıda belirttiğim bakış açılarının yardımıyla *On the Road*'u inceledikten sonra "yolculuk" kavramının iki şekilde oluştuğu sonucuna vardım. Bunlardan birincisi, dışta yani fiziksel olarak yolda gerçekleşen yolculuk, diğeri ise seyahat eden kişinin benliğine yaptığı iç yolculuktur. Her iki yolculukta da karakter değişir ve yola çıktığı durumdan farklı bir şekilde eve döner.

ABSTRACT

The Beat Generation is the concept, which describes a literary and cultural movement that arose during the 1950s and continued during the 60s. The word Beat belongs to the jazz slang and people who prefer to live outside the mainstream values of America. The Beats were disillusioned and they believed in spontaneity. The masterpiece of the Beat Movement was Jack Kerouac's *On the Road.*

The purpose of this study, is to show that *On the Road* is not only a novel which reflects the Beat lifestyle as in drug use, listening to jazz music and traveling aimlessly from one coast to another coast. The travels actually reflect that the Beats go through a process of transformation. In order to show how this transformation occurs, I have used three different point of views. These are, Michel Butor's categorization of travel, Susan Roberson's concept of a mobile home and lastly, Julia Kristeva's point of view on the "foreigner."

In conclusion, with the help of the perspectives that I have mentioned above, after analyzing *On the Road*, I have reached the conclusion that "travel" occurs in two ways. The first one is on the outside, physically done on the road, and the other one is the inward travel that a character does to the "self." In both types of travels, the character changes and returns home in a different state from how he had started out the journey.

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INTRODUCTION

The results of World War II brought dramatic changes to world history. It specifically had long lasting effects in the United States. The development of the atomic bomb, and the increasing tension between the United States and Russia during the Cold War period indirectly brought changes to the lives of ordinary people in the United States. The nuclear arms race brought fear and the feeling of insecurity to the lives of the Americans. Besides these developments in politics, the social lives of the Americans were developing towards a conformist lifestyle. The new components of this lifestyle were cars, houses in the suburbs, traditional roles for the women inside the home, where the men were back to their jobs after the war.

But there were a group of Americans who didn't want to be a part of these mainstream cultural norms. This group was called the Beat Generation. It was in this atmosphere that a group of writers came forward to declare their alienation, and protest against what they saw as the essence of unacceptable suburban conformity through their poetry and lifestyles. Kerouac's encounters with different ethnic groups in the US contribute to the counter-cultural movement in the years of the Cold War. On the Road captures the romance that its readers associate with road journeys, while at the same time giving a voice to the frustration that many young Americans feel with the harshly regimentalized lifestyles their parents have asked them to adopt. My aim in this thesis is, after making an outline of the characteristics of the Beat Generation, to continue with the argument that there is a link between the Beat lifestyle and traveling. I put forward, that being on the road has a transformative effect on the Beat characters, and even if people may travel with different purposes, the travel of the Beats has a therapeutic affect on the Beat Generation. For the purpose, I will make references to different travel theorists like Michel Butor's categorization of travel, Susan Roberson's concept of a mobile home and the transformation of the self, together with Julia Kristeva's point of view on the foreigner. Selected examples from Jack Kerouac's On the Road will identify the road theme as a critical instrument of American culture, and the determining factor of the Beat life style.

The main idea about travel, that I will try to emphasize, is that travel is a concept which has two layers, first accomplished on the outside, but at the same time there is an inward journey where the "self" travels. The "self" who gets on the road never turns back home in the state that it had when it started out. While the journey continues, the "self" goes through a process of change or even a total transformation. People leave home to change the scene, to overcome being defined by custom, tradition and circumstances back home and to construct an alternative

way of living. "Time on the road creates opportunities to question the existing social order and explore values that run against to what is dominant in the culture" (Primeau, 1996; 33).

Before moving on to the analysis of On the Road, I will give some information about the structural development of the road genre, and how the road theme and travel has become a main component of American literature. The process of travelling that gave way to the road genre involves the decision to get on the road, preparation, departure and coming back home. I propose that the characters in road novels or travel literature decide to travel with different purposes in mind. But there is something in common and that is the feeling that they need a change. The purpose of traveling could be adventure, experience or simply getting away from our stable lives or maybe a kind of healing process for the soul.

Next, I would like to continue with the fact that no matter for what kind of reason people travel, mobility has always been an essential element in the structure of the American culture. The most significant element supporting mobility is Frederick Jackson Turner's "frontier myth." Although Turner has announced in 1893 that the frontier has come to an end, he couldn't have foreseen that the mobile American society will not only move linearly, but also upwards until the American frontier moves up to space. Throughout history, mobility has changed shape in America with the development of transportation, because it was not only horses that provided transportation. In the modern age, technology created cars, and mobility has become even faster nowadays. In this respect, the car in American culture is significant in the way in which it stands for many essential values such as freedom, adventure and individualism. Also for the Beats, there were many ways of traveling. It was not only the cars that they preferred to travel, they also used the bus or even hitchhiked.

If the immediate impact of On the Road was attributed with the usual trappings of Beat literature as a superficial fascination with hipsters, drugs and sex, this fascination would not be enough to explain the interest in Kerouac today. I also argue that the journey in On the Road is not only an outward journey, but it is also an inward journey to recover the lost identities, or in other words their disillusionment. Almost each page of On the Road is full of lines, which represent the disillusionment of the Beats. While reflecting such feelings, Kerouac was also interested in reflecting "American scenes" such as; the American geographical beauty, America's parking lots, and highways. Kerouac gives brilliant portraits of ordinary people, and the environment they live in. While Kerouac tries to accomplish

all these reflections, there is only one element – the road that unifies all these characteristics of the novel. The powerlessness of an individual lost in a vast, complex, corporate society is a major theme in postwar American fiction. As the fates of many antihero protagonists of these fictions reveal, the seeking of new areas of energy to generate individuality, and sustaining a value system is often a desperate and self- defeating search. As Kerouac stated, "My subject as a writer is of course America, and simply, I must know everything about it" (Watson, 1995; 98).

The travel narrative is a crucial component of twentieth-century US literary production, and Kerouac's On the Road is one that first that comes to mind for a majority of American readers when they think about the road novel. On the Road is an autobiographical first-person book published in 1957, and based on Kerouac's experiences of the late 1940's. At the time, America was undergoing drastic changes and the sense of unproductiveness brought on by a mechanized Cold War era society resulted in a feeling of dislocation for many people. Numerous Americans began to experience a sense of purposelessness, and the air was filled with disillusionment. Breaking the bonds of traditional American values, Kerouac's novel promotes a transcendental freedom that helps readers change their lives. This transformation process is achieved through the process of travelling, or being on the road.

The first chapter of my thesis consists of some background information on the years after World War II, since most of the social developments during the era have affected the Beat Generation's feeling of disillusionment. Next, my aim is to draw an outline of the characteristics of the Beat Generation, and provide information about their lifestyle. Then, I will make a definition of travel by comparing different point of views, which travel theorists put forward. The fourth part of my study consists of some structural information about the road genre, and the way in which the road genre has transformed itself based on the historical developments in America.

In the second chapter, I will try to make a detailed textual analysis of On the Road, by supporting my argument that the road transforms characters. The main elements that I will focus on are road and travel, the Beats, and various points in which Kerouac is critical of American culture. After a detailed analysis of On the Road, I provide examples of the Beat lifestyle, and their characteristics in the section titled "The Beat of Life on the Road." Lastly, I will focus on Jack Kerouac's unique

style, in the chapter titled, "Jack Kerouac's Style: The Duluoz Legend and Spontaneous Prose."

1. HISTORICAL AND CULTURAL DEVELOPMENTS DURING THE 50S.

World War II can be considered a turning point for America from many different perspectives. The war led directly to America's role in international affairs in the postwar world, the new contradictions associated with nuclear weapons, the Cold War, and the military conflicts ranging from Korea to Vietnam. But the war also provided the economic foundation for the prosperity of the postwar world. The United States dominated global affairs in the years immediately after World War II. America had suffered the least damage from the destructive effects of the war and U.S. leaders wanted to maintain the democratic structure they had defended and to share the benefits of prosperity. The Cold War is a complex period of time in the sense that there is a web of events which inter-linked and competition between the United States and Soviet Russia. Most of these events developed right after World War II.

The most important issue that led to the Cold War, were the international policies toward the atomic bomb and atomic energy. The development of nuclear weapons not only placed in human hands the power to destroy all civilization, but presented as well the critical question of how such weapons would be used, and who would control them. Knowing that German scientists were also working on atomic bombs, Roosevelt ordered a program of research and development on the bomb known as the "Manhattan Project." The importance of the bomb was stated as: "The bomb...'would be a terrific factor in the postwar world...giving an absolute control to whatever country possessed the secret' " (Chafe, 1991; 52).

In the following years, after the bombing of Hiroshima and Nagasaki people have debated the wisdom of America being the first nation to use such a horrible weapon of destruction. Military leaders such as Dwight Eisenhower opposed using the atomic bomb in his following statement: "'First the Japanese were ready to surrender, and it wasn't necessary to hit them with that awful thing...Second, I hated to see our country be the first to use such a weapon' " (Chafe, 1991; 58).

America accepted the need for a strong stance against the Soviet Union in the Cold War that arose after 1945. Americans enjoyed the postwar prosperity, but gradually some Americans began to question dominant assumptions about American life. In the 1950s, African-Americans started a campaign, joined later by other minority groups and women, for a larger share of the American dream. In the 1960s, politically active students protested the nation's role abroad, particularly in

the war in Vietnam, and a youth counterculture challenged the position of American values. One of the essays, which describe the 1950s best, is Norman Mailer's "The White Negro." In his essay, Mailer strongly criticizes the atmosphere created after using nuclear weapons, and how people will have to go through the negative consequences of the era, as he states in the following lines:

> Probably, we will never be able to determine the psychic havoc of the concentration camps and the atom bomb upon the unconscious mind of almost everyone alive in these years. For the first time in civilized history, perhaps for the first time in all of history, we have been forced to live with the suppressed knowledge that the smallest facets of our personality or the minor projection of our ideas, and the absence of personality could mean equally well that we might still be doomed to die as a cipher in vast statistical operation. (Mailer, 1992; 587)

The Cold War was the most important political issue of the early postwar period. It grew out of political and ideological disputes between the Soviet Union and the United States. America was now playing the role of the world's police force. Such a role brought America into a series of wars in far away lands and, eventually, into the Cold War against the Soviet Union. The nuclear arms race began and brought horror and the feeling of insecurity to the lives of the Americans. At the same time, America's global economic dominance, together with the technological developments contributed to a period of prosperity in America.

The Cold War created suspicion and distrust between the United States and the Soviet Union. During the closing months of World War II, Soviet military forces occupied all of Central and Eastern Europe. Moscow used its military power to support the efforts of the communist parties in Eastern Europe and crush the democratic parties. Public statements defined the beginning of the Cold War. In 1946 Stalin declared that international peace was impossible under the present capitalist development of the world economy. Different visions of the postwar world separated the superpowers. Stalin aimed to guarantee the security of the Soviet Union by spreading communism worldwide. But for the Americans, the "sphere of influence" (Bailey, 1987; 822) that Russia wanted to create was an evil empire:

> Stalin's emphasis on "spheres" also clashed with Franklin Roosevelt's Wilsonian dream of an "open world" decolonized, demilitarized, and democratized, with a strong international organization to maintain global peace. (Bailey, 1987; 822)

On the other hand, France, Italy and Germany were still suffering from the hunger and economic chaos arising from the war. These countries also faced the danger to be taken over by Communist parties. Truman responded to this situation with another solution. The Secretary of State George Marshall invited the Europeans to get together, and create a plan for economic recovery, which the United States would support. This plan was known as the Marshall Plan. Truman's Marshall Plan turned out to be a success. The American dollars pumped into the economy of the Western European countries helped them gain their economic strength.

The struggle to contain Soviet communism resulted in what came to be known as the Cold War. The possible danger of the Soviet Russia urged in USA the creation of a new national security program. Congress in 1947 passed the National Security Act. The Soviet threat was also forcing the divided democracies of Western Europe into a unity that was both economic and political. In 1949, Truman announced that the Soviets had exploded an atomic bomb. After this development, Truman ordered the development of hydrogen bomb, known as the "H-bomb" (Bailey, 1987; 830). The nuclear arms race became the determining factor of power between the United States and the Soviet Union and the tension increased more and more. After the war, the American public seemed to favor disarmament.

The race toward nuclear arms build-up continued in the term of Eisenhower without any decrease of intensity between USA and the Soviet Russia. The leader of Russia, Khrushchev clearly stated that he would shower rockets on America. Scientists urged that nuclear tests be stopped before the atmosphere became so polluted as to produce generations of deformed people. The Manhattan Project during World War II had created the first atomic bombs. In 1950 Truman had authorized the development of a new and more powerful hydrogen weapon. Now Eisenhower, in an effort to keep budget spending under control, proposed a policy of "massive retaliation." The United States, under this doctrine, was prepared to use atomic weapons if the nation or its vital interests were attacked.

Besides these international issues, the domestic issues occupied lots of space in the United States. As the Cold War unfolded in the decade and a half after World War II, the United States experienced extraordinary economic growth. The war brought a return to prosperity, and in the postwar period the United States

consolidated its position as the world's richest country. More and more Americans now considered themselves part of the middle class. After World War II, many of the women who had taken over men's jobs had to return back to the "old place" which was their home. After the war, men took over their jobs and women were expected to take care of children and doing the household duties and spent most of their time in the kitchen. In postwar American society, the attention of most Americans focused so much on the new world of consumerism and prosperity that social issues for them seemed to be unimportant. Highways connected inner cities to suburban developments that spread all over United States. Most Americans had their own houses and spent a lot of time in front of the television.

The astonishing growth of the American economy represented the most impressive development of the postwar years. The American people could hardly wait to spend their accumulated savings on automobiles, washing machines, electrical appliances and housing. Also the G.I. Bill was a great opportunity for those young men who have been at war. With the G.I. Bill they had the chance to get a college education. Those, whose education had been interrupted by the war, received tuition. In addition, the move to the suburbs was took place in great numbers. The Levittowns in New York and Pennsylvania were the most crowded areas of the suburbs. An even more important form of movement led Americans out of the inner cities into new suburbs, where they hoped to find affordable housing for the larger families caused by the postwar baby boom. Developers like William J. Levitt built new communities, with homes that all looked alike, using the techniques of mass production. Levitt's houses were prefabricated homes which were modest, but Levitt's methods cut costs and allowed new owners to possess at least a part of the American dream. The Levittowns are described as:

> A multitude of uniform, unidentifiable houses, lined up inflexibly, at uniform distances, on uniform roads, in a treeless communal wasteland, inhabited by people of the same class, the same income, the same age group. (Chafe, 1991; 117)

Also, the suburbs tended to be arranged in ascending orders of class mobility. As one's job and income improved, one could move further away from the city to a large house with more land and space. During the postwar years Americans experienced exceptional mobility. The emergence of the suburbia went in hand in hand with the rise of automobile sales. During the mid 1950s, almost as

many cars were being junked each year as were being manufactured, and Americans raced to find the newest models with the largest fins. The boom in car sales reflected the increased tendency of suburban households to have more than one automobile so that consumers could take one to the city or the railroad station, with the other car left at home for transporting children and doing shopping. Making all of this possible was the massive construction of a new network of roads. The government provided credit for the new suburban houses. It built the highways that went to those homes. The economy was built on the consumption of new housing and automobiles, creating an atmosphere of prosperity and growth.

Consumerism was the essential part of the prosperity that people enjoyed living with. The initial quest for appliances, automobiles, and new furniture after the war expanded quickly into the mass consumption of services, goods and recreational materials during the 1950s. As shopping centers grew rapidly and a new culture of buying took control, suburban residents were enjoying a lifestyle made up of consuming the latest goods and products of the era. American highways competed to provide both uniform and increasingly luxurious facilities, from large swimming pools to miniature golf courses.

The American families in the 50s took advantage of the opportunities offered by the postwar economy, they purchased the four-room houses in suburbia, went back to college under the G.I. Bill, secured good jobs. The baby boom became the single largest growth industry of postwar America. Instead of picturing families with two children in their advertisements, mass circulation magazines now featured family portraits of five to six person families, all supposedly participating in the prosperity and bliss of suburban living.

> According to the same portrait, sex roles achieved a new level of polarization in the suburban family. A commuter father left the home almost before daybreak, returning just in time for a romp with the kids, perhaps a quick swing, and then a kiss goodnight. Mothers, meanwhile, held down the fort at home, cleaned the house, transported the children to their daily activities... A woman's life, one humorist commented, 'was motherhood on wheels [delivering children]...by car forever after. (Chafe, 1991; 123-124)

Television altered the shape of the culture, bringing people from the most different backgrounds together in a common experience. For the most part, television reinforced the conservative, celebratory values of the dominant culture.

Most of the programs assured the Americans that the traditional male authority and female subordination offered the only way to true happiness.

During the 1950s, a sense of uniformity spread through American society. Conformity was common, as young and old alike followed group norms rather than striking out on their own. Though men and women had been forced into new employment patterns during World War II, once the war was over, traditional roles were reaffirmed. Men expected to be the breadwinners; women, even when they worked, assumed their proper place was at home. Television contributed to the homogenizing trend by providing young and old with a shared experience reflecting accepted social patterns. The increase in the number of families, new suburban homes, televisions, and big powerful, shiny automobiles symbolized the hopes of the era.

> It was a consumer nation as no one had remotely dreamed was possible. By the middle of the decade Americans had become familiar with TV, four-engine airplanes, supermarkets, ranch homes, sophisticated food packaging, automatic transmission, power steering and brakes for their cars, air conditioners, freezers, dishwashers, garbage disposals, FM radios, power boats and tranqualizers. (McNally, 1979; 200)

The materialistic decade of the 1950's was also a decade of conformity. The purchase of material goods, which had been limited in the Great Depression and during World War II, became the main focus of postwar lives. Material goods such as cars and other household items had become more affordable to middle class families and were viewed as an important addition to the suburban family. This significant acquisition of goods was driven especially by the new way in which the media of television and advertising portrayed the suburban family life as the ideal.

But not all Americans conformed to such cultural norms. A number of writers, members of the Beat Generation, rebelled against conventional values. Stressing spontaneity and spirituality, they asserted intuition over reason, Eastern mysticism over Western institutionalized religion. The Beats went out of their way to challenge the patterns of respectability and shock the rest of the culture. From this era came literary works from a generation of bohemian writers, leading a lifestyle that raged against the economic conformity of the postwar 1950's. Rising from the essence of a false and conformist America, they put together alternative ways of thinking and a new way of life. This group of Beat writers, who formed in New York City, were at first few in number, but grew to have an impact on American society.

Founders of this Beat Generation, Jack Kerouac and Allen Ginsberg, not only started a new style of American literature but started the rebellion against social conformity in the 1950's through their poems of social and political criticism.

Their literary work displayed their sense of freedom. Jack Kerouac typed his best-selling novel On the Road on a 75-meter roll of paper. Lacking accepted punctuation and paragraph structure, the book glorified the possibilities of the free life. Poet Allen Ginsberg gained similar notoriety for his poem "Howl," a mocking critique of modern, mechanized civilization. When police claimed that it was obscene and seized the published version, Ginsberg won national acclaim with a successful court challenge.

> It was the literature of the period that developed most fully the theme of the individual against the system- how to find freedom in a world where every move fits into someone else's plan, and the individual, even under the illusion of acting independently, ultimately exerts no control over his destiny. (Chafe, 1991; 134)

Musicians and artists rebelled as well. Tennessee singer Elvis Presley popularized black music in the form of rock and roll, and shocked more calm Americans with his ducktail haircut and rolling hips. In addition, Elvis and other rock and roll singers demonstrated that there was a white audience for black music, thus testifying to the increasing integration of American culture. Painters like Jackson Pollock laid out gigantic canvases on the floor, and then applied paint, sand and other materials in wild splashes of color. All of these artists and authors, whatever the medium, provided models for the wider and more deeply felt social revolution of the 1960s.

African Americans became increasingly restive in the postwar years. During the war they had challenged discrimination in the military services and in the work force, and they had made limited gains. Millions of blacks had left southern farms for northern cities, where they hoped to find better jobs. They found instead crowded conditions in urban slums. Now, black servicemen returned home, intent on rejecting second-class citizenship, as other blacks began to argue that the time was ready for racial equality.

By 1945, the victory was so conclusive that Americans accepted the myth that the United States has never lost a war. The victory also reinforced the

BC FŐISKOLA KÖNYVTÁR DOKUMENTÁCIÓS OSZT. MISKOLC

traditional American belief in a world of good and evil. America's enemies represented evil and the United States exemplified the good. It perpetuated the myth of America and its society as being the beacon of freedom truth and purity. The idea of the perfect American family of two kids, a dog was born out of the myth of the American century.

Moreover, from the end of World War II until the early 1970s, the United States enjoyed an era of constant economic growth. This material growth deeply affected the lives of the Americans in the work place and at home and created changes in the ways Americans thought of themselves and their society. Nothing symbolized this boom as well as the automobile. The auto industry stood at the center of American society. The growth of the automobile industry affected the growth of suburbs and the spread of interstate highways and the emergence of "drive-ins" of a booming car culture.

> Bigger and more powerful each year, with tail fins, bold colors, and automatic transmissions, these postwar station wagons, hot rods, sports cars, and sedans embodied an exiting sense of personal identity, individual mobility and material gratification. (Brier, 1992; 504)

Conformity was everywhere in America - from cars to clothes, from social behavior to politics. Most women had one choice: conform to be a housewife and mother. During the Cold War, the United States led its allies against the communist Soviet Union. This allowed for American condemnation and even for the persecution of social nonconformists as threats to U.S. national security. It was in this atmosphere that a group of writers came forward to declare their alienation and disgust from what they saw as the essence of unacceptable suburban conformity through their poetry and lifestyles: The Beats.

In conclusion, in order to summarize the era concerning the middle of the twentieth century in America, the people who could not submit to the expected conventions were not able to take part in mainstream American life in the postwar era. World War II was the most collective experience in American history. It seemed that those who did not accept large-scale organized life patterns like big business or suburbia were misfits. The war's primary lesson was that the nation with the most sophisticated scientific and industrial structure would succeed. Jets, missiles, radar, silicone, new plastic, sulfa drugs, and the atomic bomb became facts of life. The 50s seemed as a time of contradiction with the extreme happiness

and a feeling of dissatisfaction. Although the era was one of great economic growth, poverty remained as a significant problem and the rich increased their share of the nation's wealth. The number of Americans who called themselves middle class increased with the expansion of federal programs supporting housing construction, highway building, and higher education. Indeed it is the theme of paradox that best describes the postwar era- diversity in the face of uniformity.

1.2. THE BEAT GENERATION

> By avoiding society you become separate from society and being separate from society is being BEAT (Watson, 1995; 5)

The history of literature has been "land marked" by countless movements of varying styles and directions. The Beat Generation is a movement that began in the early 1950's with a small and tightly connected group of young writers who demonstrated a fresh approach to literature as well as a demonstrative social stance toward what was sometimes referred to as "The Establishment." In general the cultural movement termed the Beat Generation is thought to be a fairly influential youth uprising against dominant ideology during the late 1940s. The Beat writers were a small group of close friends first, and a movement later.

The core of the Beat Generation group consisted of Jack Kerouac, Gregory Corso, Allen Ginsberg and William Burroughs, who met in the neighborhood surrounding Colombia University in the mid 1940s. They shared a particular vision of America. This vision was a reaction to the materialistic, conformist America that they saw developing in the 1940s. America was in the mood to throw off and put behind it the economic difficulties which it had faced during the Depression and war years, but this new culture made up of material prosperity and conformism seemed very repressive to the Beats.

The Beat movement gave a label to the turning point in American culture at mid-century. The members of this generation had spent their youth during a time of world war and matured in the shadow of a nuclear holocaust. "Comfortable affluence and confidence in American values were compromised by fears about the spread of communism and the threat of nuclear annihilation" (Philips, 1995; 28). The Beats were against the arms race, seeing the race as a gamble with the universal extermination of the human species.

They were against suburbanization, the mass cultural perception as the norm, because it was responsible for conformity to the illusion of high moral and social values. The Beats saw what they termed "forced migration" to the suburbs as a form of governmental control over the population while encouraging self-sufficiency. Through this suburbanization the government also supported race segregation by not granting the loans to anyone but whites. "America seemed

homogenized, classlessly middle-class. Suburbanities felt comfortable and secure belonging to a community of people who looked and acted like themselves" (Anderson, 1995; 16).

Seeing a gap between America's promise and reality, their response was to re-envision America according to their own rules and interests. To the Beat Generation, the Establishment culture and the military were oppressive and criminal; their values were not to be trusted. They explored their desire for risk and total experience through drugs, sex, and relentless mobility. In addition to experimentation with drugs, the Beats also experimented with different and diverse religions, and mystical cults like Zen. The object of the Beats was to find a way out of that repressive culture. According to Charters, the definition of the word "generation" in Beat Generation is the:

> reaction against the fathers, which seem to occur about three times in a century. It is distinguished by a set of ideas inherited in modified form from the madman and outlaws of the generation before; if it is a real generation it has its own leaders and spokesmen, and it draws into its orbit those born just before it and just after, whose ideas are less clear-cut and defiant. (Charters, 1992; xvi)

The most general definition of the word "Beat" could be a resistance to conservative values and politics in America during the 1950s. The term "Beat" was articulated by Jack Kerouac in the late 1940's, but became more common at about the time that writers like himself, Allen Ginsberg and Lawrence Ferlinghetti were beginning to get noticed. The word "Beat" originally meant poor, down and out, even sleeping in subways. It was quickly becoming a slang term in America after World War II, meaning "exhausted" or "beat down" and provided this generation with a definitive label for their personal and social positions and perspectives. According to Kerouac, the word "Beat" was first used by Herbert Huncke, "a word which he thought might have come from 'some Midwest carnival or junk cafeteria." (Foster, 1992; 7).

Ginsberg remembered first hearing the word "Beat" in the street usage in Herbet Huncke's speech meaning " 'exhausted, at the bottom of the world, looking up or out, sleepless, wide-eyed, perceptive, rejected by society, on your own, streetwise'" (Charters, 1992; xviii). Various members of the Beat Generation defined the word "Beat" in many different ways. The members of the Beat Generation shared "own sense of life that might be defined as an intricate web of perceptions, judgments, feelings, and aspirations" (Charters, 1992; xvi). The

definitions vary from meaning "'mind-your-own-business' " to "'beat it' " or "get out of here" (Foster, 1992; 7). The word "Beat" was primarily in use after World War II by jazz musicians and hustlers as a slang term meaning down and out, or poor and exhausted. The word had even more specific meanings such as "poor, down and out, deadbeat, on the bum, sad, sleeping in the subways" (Foster, 1992; 7). In Holmes' point of view:

> '["beat"] implies the feeling of having been used, of being raw. It involves a sort of nakedness of mind, and, ultimately, of soul, a feeling of being reduced to the bedrock of consciousness. In short it means being undramatically pushed up against the wall of oneself.'(Foster, 1992; 7)

Holmes also characterized the Beat Generation as a cultural revolution in progress, made by a postwar generation of disaffiliated young people coming of age into a Cold War world without spiritual values they could honor. After the Korean War, in the early 1950s the postwar youth was:

> Cool and beat had picked up the gestures and the style; soon it was everywhere, the new look... the bop visions became common property of the commercial, popular cultural world.... The ingestion of drugs became official (tranquilizers and the rest); and even the clothes style of the beat hipsters carried over to the new rock'n'roll youth... and the Beat Generation, though dead, was resurrected and justified." (Charters, 1992; xxi)

Neal Cassady was a crucial person in the formation of the Beat group. Cassady was a Westerner who exemplified freedom for Kerouac and Ginsberg. According to Holmes, Cassady "seemed to have found a way out of the darkness...at the end of the road" (Foster, 1992; 11). The Beats tried to do in their poetry and fiction what Neal did in his life. The phrase "Beat Generation" first appeared in Holmes' novel Go in 1952. This novel is like a history of the Beats from 1948 to 1950. The characters in Go represent Holmes himself, Kerouac, Ginsberg and Cassady. The imaginary name of Kerouac in the novel is Gene Pasternak who states in the novel that everyone he knows: "is kind of furtive, kind of beat....And it's happening all over the country, to everyone; a sort of revolution of the soul..." (Foster, 1992; 20).

The Beats idolized jazz music, especially played by African-Americans and condemned what they saw as materialism, sexual repression, and spiritual emptiness of middle-class life. "Beat Generation" has simply become the slogan or label for a revolution in manners in America. According to Kerouac in his essay

titled "About the Beat Generation," the Beat Generation was a "vision" that they had:

> John Clellon Holmes and I, and Allen Ginsberg in an even wilder way, in the late Forties, of a generation of crazy, illuminated hipsters suddenly rising and roaming America, serious, curious, bumming and hitchhiking everywhere, ragged, beatific, beautiful in an ugly graceful new way. (Charters, 1995; 559)

Kerouac states that they had heard the word Beat spoken on street corners on Times Square and in other cities of postwar America, beat meant "down and out but full of intense conviction" (Charters, 1995; 559). The characteristics of the Beat Generation can be described as "heroes who turned from the 'freedom' machine of the West" (Charters, 1995; 559). Using drugs, listening to jazz and bop music, having flashes of insight because of using drugs and experiencing the "derangement of senses" (Charters, 1995; 559), talking in a strange way and being poor, promoting a new style for American culture completely free from the European influences.

Kerouac, when describing his and his friends' way of life, says that they spend most of their time drinking lots of black coffee, meanwhile playing records of jazz musicians, writing stories or poetry and hitchhiking. The group also has their mystic heroes and wrote long poems with the inspiration they got from such heroes. After making his definition of the Beat Generation, Kerouac strongly opposes those who define the Beat Generation as "crime, delinquency, immorality" (Charters, 1995; 572).

Another characteristic of the Beat Generation was that they were "addicted" to jazz music or another form of it bop. This type of music, which was called bop, was a variation of jazz. Bop was performed by small groups in which improvisation was encouraged with the emphasis on the individual rather than the band. There were many jazz musicians that the Beats admired. One of the reasons why Kerouac had a different style is that he wanted to be spontaneous like the jazz improvisations he admired played by famous musicians of the time:

> ...certain American artists had taken from the war the elements of a rich new art. Ten blocks north of Jack on 52nd street, dozens of black Americans, soon to be followed by thousands of whites, were creating a new music inspired by the frustrations and insights that Jack shared. More, black musicians were starting a cultural revolution that would replace white big-band music with a new beat called Bop. (McNally, 1979; 81)

Bop reflected the social changes of World War II. For the first time black musicians saw themselves as artists to be respected, as artists in revolt. As protection from American racism in general, and the rudeness of audiences in particular, the Boppers developed a whole culture of coolness that angered bourgeois critics and older musicians but amazed Jack and many of his friends. Their language was distant and indirect. Their style was made up of berets, goatees, and glasses. The drugs that they used were usually marijuana, sometimes heroin.

In an essay written by Kerouac titled, "Jazz of the Beat Generation" he makes detailed descriptions about the Beat lifestyle and the atmosphere when they listen to jazz music in bars. The first "irresistible" element for the Beats was to listen to jazz music while drinking alcoholic drinks when everybody was "rocking and roaring" (Kerouac, 1949; 223). Kerouac makes a description of Neal Cassady while using the name Dean again:

> Dean was directly in front of him with his face glued to the bell of the horn, clapping his hands, pouring sweat on the man's keys; and the man noticed and laughed... and everybody else laughed and they rocked and rocked; and finally the tenorman decided to blow his top and crouched down and held a note in high C for a long time as everything else crashed along... (Kerouac, 1949; 224)

Dean was in trance, the musician fixed his eyes on Dean because he thought that he found a madman who understood and cared for the type of music that they were producing. This is just an example of the parties that the Beats spent most of their time. San Francisco was the most famous place for such parties because it was "the end of the continent and the end of the road" (Kerouac, 1949; 228). An obvious result of such nights was using drugs, having alcoholic drinks, spending time with women, and at the end of the night driving fast cars maybe to get away from the disillusionment that they felt or just to have fun. In such a night Dean says: "'Wow! Sal we gotta go and never stop going till we get there.'-'Where we going man?'-'Obvious question say Charlie Chan. But we gotta go, we gotta GO.'" (Kerouac, 1949; 228). Such parties for the Beat Generation were endless because every new day meant starting all over again for the same kind of a party. In the essay titled "The Beginning of Bop," Kerouac explains the inspirational way of Bop and how it came out of the jazz music in the following lines:

> BOP BEGAN WITH JAZZ but one afternoon somewhere on a sidewalk maybe 1939, 1940, Dizzy Gillespie or Charley Parker

> or Thelonious Monk was walking down past a men's clothing store on 42nd street or South Main in L.A. and from the loudspeaker they suddenly heard a wild impossible mistake in jazz that could only have been heard inside their own imaginary head, and that is a new art. Bop. (Kerouac, 1959; 555)

The Beats did for American literature what Jazz did for American music. Jazz is characteristically American. Its every aspect mirrors American culture and life. The jazz artist is an individualist. His first responsibility is to the other Beats. He has to be able to work together with the other musicians, if he can't manage creating a dialog, then it is not jazz; jazz is conversational and communal. Jazz is freedom; it's out of control. It's fast and slow or protest and prayer. Jazz music was a way of seizing the truth for Kerouac. "It was a way of getting away from the 'white world' and 'the sound', the beat, and the rhythm of the human voice and experience would obsess him always" (McNally, 1979; 39). I would like to give an example to the jazz like narration that Kerouac used in On the Road. Kerouac, while writing On the Road didn't use any punctuation marks and after reading the text the publisher advised him to use punctuation to make the text more understandable as in the following lines:

> The most fantastic parking-lot attendant in the world, he can back a car forty miles an hour into a tight squeeze and stop at the wall, jump out, race among fenders, leap into another car, circle it fifty miles an hour in a narrow space, back swiftly into tight spot, *hump*, snap the car with the emergency so that you see it bounce as he flies out; then clear to the ticket, leap into a newly arrived car before the owner's half out, leap literally under him as he steps out, start the car with the door flapping, and roar off to the next available spot, arc, pop in, brake, out, run working like that without pause eight hours a night, evening rush hours and after-theatre rush hours, in greasy wino pants with a frayed fur-lined jacket and beat shoes that flap. (Kerouac, 1957; 12)

After getting informed about the "Beat" lifestyle, it would be appropriate to understand why On the Road is called the manifesto or the Bible of the Beat Generation. On the back cover of the first edition of On the Road the description of the book is like a summary of the Beat lifestyle:

> Wild drives across America-buying cars, wrecking cars, stealing cars, dumping cars, picking up girls, making love, all-night drinking bouts, jazz joints, wild parties, hot spots...This is the odyssey of the Beat Generation, the frenetic young men and their women restlessly racing from New York to San

> Francisco, from Mexico to New Orleans in a frantic search – for Kicks and Truth.' (Miles, 1998; viii)

Another element that the Beats agreed on was "expressionism." In Foster's point of view expressionism means "meaningless" but it was also identified with "self-expression, creativity, ecstatic fervor and a ruthless denial of tradition" (Foster, 1992; 14). The reason why the Beats liked expressionism is because, they believed that expressionist writing can focus on personal experience and be confessional. These qualities exactly represent what Kerouac did in On the Road. A true expressionist had to create a language of his own and a rhythm, which allowed him to speak directly from the "self." This principal is what Kerouac did in On the Road because he couldn't have had the time to imitate somebody else since he wrote the draft of the novel in three weeks. He has a direct and spontaneous style, which will be discussed later[1]. The Beats advocated experimentation and what Gregory Corso described as " 'the usage of mixtures containing spontaneity, 'bop prosody', surreal-real images, jumps, beats, cool measures, long rapid vowels, long long lines, and the main content, soul'" (Charters, 1992; xxxiv).

The Beat Generation shared lifelong friendships and created a new kind of bohemian community. They were a family of friends, which found the strength like any family through their bonds of affection and common interests in order to endure the lack of interest and opposition of the larger society around them. The most important way to put up with the disillusionment and the effects of the usage of the nuclear bombs was using drugs like marijuana, morphine, heroin, Benzedrine, which assisted their writing and gave Kerouac the sense "they were a generation of furtives" (Charters, 1992; 3). In their drug experiences they were looking for "some kind of opening of mind" beyond the rationality of science, which had led to nuclear bombs. They became the spokesmen for people rejected by the mainstream, whether drug addicts, homosexuals, the emotionally dispossessed, or the mentally ill. The Beats were one of the first groups in American history to participate in casual drug use. While some experimented with drugs, some also experimented with sexuality. According to Charters, the Beat generation has now gained acceptance as a cultural uprising due to the fact that it was a home-grown product of the postwar world and not something foreign to American culture.

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[1] Jack Kerouac's spontaneous style will be discussed in the chapter titled "Jack Kerouac's Style: The Duluoz Legend and Spontaneous Prose."

> It is the first generation in American history that has grown up with peacetime military training as a fully accepted fact of life.... It is also the first generation that has grown up since the possibility of the nuclear destruction of the world has become the final answer to all questions. (Charters, 1992; 7)

Members of the Beat Generation were also experimental in their beliefs. Most of the members of the Beat Generation were interested in Zen or Buddhism. In the belief of Zen the basic goal is to make human beings happy and healthy by eliminating needless worry, and producing a clear mind. The development of intuition would help one make wise choices in life. Another key to gaining true happiness, through Zen is to learn to live in the moment and discover one's true self. Zen teaches that one should take pleasure in the simple things in ones daily life.

It is no wonder that Zen's insistence on finding meaning in meaning, and not just getting a nine-to-five job was an attraction for those not satisfied with the bleakness of the world. Even though few of the famous writers and artists of the Beats were war veterans, the original interest in Eastern philosophies came from veterans of World War II who were perhaps looking for a simpler way of looking at the world, in contrast to the craziness they had just witnessed.

In Zen philosophy, the Beats found an alternative to Cold War paranoia and materialism, and the shifting requirements of the middle-class Christian values that left little room for self-expression. A feeling of being insignificant in a society of consumerism and conformity, where they were being groomed into becoming just another buyer of gadgets, led the Beats to a place where they could find a sense of self, a sense of being human. I have read in many books that Jack Kerouac was under the influence of Buddhism. I came across a philosophical understanding of Buddhism described as: "There is no happiness for him who does not travel; living in the society of men, best man often becomes a sinner, if they do not travel" (Leed, 2001; 8). I believe this view of Buddhism could have been one of the influential elements for Jack Kerouac to write a novel, which is based on traveling.

As a result, the members of the Beat Generation that came together after World War II, shared feelings of disillusionment because of the destructive results of the war on the human soul. The Beats didn't want to be a part of the mainstream American culture and instead they protested about the feelings of fear and worthlessness that many people have suffered from for many years.

1.3. DEFINING TRAVEL

Travel, movement and, mobility are some of the essential activities of human life. Whether we travel to foreign lands, or just across the room, we all journey and from our journeying define ourselves. Travel is an important metaphor by which we discuss other fundamental activities of life. For instance, we speak of our lives as a journey from birth to death and education as the road to knowledge. Humans have traveled throughout history with different purposes in their minds. Ann Kaplan summarized the essential reasons for traveling in the following lines:

> ...they travel out of necessity (to get food and water or, most recently, as "guestworkers" to obtain a living and return home), for power (to control more territory), for pleasure (to look at new things and peoples, for scientific and cultural knowledge, for political or religious survival (to escape imprisonment for one's belief), for missionary zeal (to convert others to one's beliefs), for greed (to exploit other people's resources). (Kaplan, 1997; 5)

The word "travel" can bring up different images to each person's mind. While I may think of a vacation near the seaside, somebody else may think of a totally different image or place when they hear the word travel. When Paul Fussell speaks of travel, he means, "travel 'abroad' to foreign lands, the adventures that men (not women) of privilege, freedom, and education engage in and report about in their travel books" (Roberson, 2001; xiii). Another definition of travel made by Dean MacCannell is that travel is a touristic event but "one does not have to go to the other side of the globe but can rather tour 'society' or the social world and its material manifestations" (Roberson, 2001; xiii). In my opinion, it would be a kind of romantic way of defining "travel" as the critics that I have mentioned above. For me, it is impossible to exclude women from traveling as Paul Fussell argues. Whereas, I would agree with MacCannell's definition that travel doesn't have to be made to far away places because we have a lot to discover even in places very near to us that we can't even recognize because we are blinded by our daily routines. In my opinion the word "travel" has a multitude of meanings and connotations, so the meaning of travel does not consist of romantic tropic islands or exciting foreign cities.

Travel means different things to different people, depending on their reasons for traveling and their gender, race, class and ethnicity. While much of the discussions of travel presuppose a male traveler, we must keep in mind that this

model does not apply to all travelers: "Relations to place, identity often based on racial, class, and ethnic backgrounds, make up part of the baggage that the traveler carries" (Roberson, 2001; xiv). Women tend to experience travel and mobility differently than do men, mostly because of women's traditional ties to home, family and domesticity. We must also remember that not all travel is voluntary, leisure or adventure travels that and many people migrate across boundaries to find jobs or a better life.

Moreover, I think there is a relation between place and the self, as Susan Roberson states that "who I am, is related to where I am" (Roberson, 2001: xvii). When one travels then the "self" goes through a transformation, restructured during the travel process. Travel abroad or to places different than our own, affects identity, for we often define ourselves in reaction to others. Certainly with new experiences, and meeting new people, our world vision changes. I think that travel is a freeing and transformative experience not only because it promotes change for the individual and for institutions but also because the traveler gains knowledge not only about the world but also about the self, making the journey a double voyage of discovery. So what I am trying to say is that, while a person may be traveling there is also an inner journey that the person goes through, either consciously or unconsciously.

As Eric Leed argues, the meaning of travel has changed through time. Early on, travel was an " 'explication of human fate and necessity' " (Roberson, 2001; 1), usually controlled by gods, in which the traveler could be tested or transformed by the experience. But he describes the modern travel as an "expression of freedom and an escape from necessity and purpose" (Roberson, 2001; 1). Today, travel is a means of discovery, access to something new, original and even unexpected. The effects of travel begin with the first step, which is departure. It is a separation requiring one to leave behind his "old" self and transforms throughout the journey.

A minimal definition of travel would involve a moment from one place to another between geographical locations or cultural experiences. I would define travel as the discovery of identity through interaction with others, as well as a way to affect one's vision of the world. Travel has been seen as the social way to discover one's real "self" in a release from everyday constraints, a way to participate more fully in daily events, and a chance to repair any number of internal problems within one's identity.

> Traveling allows one to see things differently from what they are, differently from how one has seen them, and differently from what one is. (Minh-ha, 1994; 23)

Besides the concept of travel, roads and cars are more than just a means of transportation in the American culture. They represent solitude, getting away and, discovering the 'self.' The automobile entered the area of travel literature and added to the frontier spirit and the worship of machine as a complex icon. The American car has always been more than just transportation: it is status, success, dreams, adventure and mystery. There is something about the relationship between Americans and their cars that is undeniably American. Kerouac's opinion that America could be known better through the adventure or the road trip was already an American tradition by the time he revived that romantic notion for the Beat Generation. Bound in the aftermath of westward expansion, the car became the next way that the American people would conquer what had until recently been considered wild and untamed.

America was a place only recently founded. Its creation was based upon a series of historic events and locations that were eventually mapped and connected by car. Just as persuasive were the socially significant aspects of status and material success that automobile ownership proposed to define or clarify. Baudrillard suggests that:

> All you need to know about American society can be gleaned from anthropology of its driving behavior. That behavior tells you much more than you could ever learn from its political ideas. Drive ten thousand miles across America and you will know more about the country than all the institutes of sociology and political science put together. (Baudrillard, 1988; 54-55)

In the development of mobility as a distinct culture, North America has been important in providing experiences, scenes and literature that have become icons of the car. Particularly important in the development of American mobility was the Interstate Highway System on which construction was begun in 1956 and which was funded by a specific gasoline tax. The building of 41,000 miles of freeway involved huge federal financial support to mobility and to the various social practices with which it became related with, such as camping, leisure and tourism. Wilson summarizes how the speeding car along the open road has become a metaphor for progress in the US and for the cultural taming of the American wilderness:

> The new highways were thus not only a measure of the culture's technological prowess but they were also fully integrated into the cultural economy. They were talked about as though they had an important democratizing role: the idea was that modern highways allowed more people to appreciate the wonders of nature. (Wilson, 1992; 30)

More generally, Baudrillard writes of the post World War II American landscape as the "empty, absolute freedom of the freeways ... the America of desert speed, of motels and mineral surfaces" (Baudrillard, 1988; 5). American post-war landscapes are empty and stand for modernity and the rejection of the complex histories of European societies. This emptiness is a metaphor of the American dream. Baudrillard suggests that culture, in America is "space, speed, cinema, technology" (Baudrillard, 1988; 100). These empty landscapes of the desert are experienced through driving huge distances across them. Deserts constitute a metaphor of endless futurity, a primitive society of the future. Another point of view that I would like to emphasize from Baudrillard's perspective is that he defines Europe as old, crowded and burdened with history while America is new, open and ahistorical. That is a way to explain why Americans are a lot more mobile compared to other nations. They always have the freedom and the open land to move across.

Automobiles are sources of freedom. The 'freedom of the road', its flexibility enables the car-driver to travel at speed, at any time, in any direction along the complex road systems of western societies that link together most houses, workplaces, and leisure sites. Cars therefore extend where people can go to and therefore what as humans they are able to do. Much of what many people now think of as 'social life,' could not be undertaken without the flexibilities of the car and its availability 24 hours a day. One can travel to and from work, or to friends and family when one wants to and not when the bus or rail operator determines. Cars avoid much of the timetabling involved in most public transport, as well as the dangers of being a pedestrian or a cyclist. It is possible to leave late by car, to miss connections, and to travel in a relatively time saving fashion. People find pleasure in traveling when they want to, along routes that they choose, finding new places unexpectedly, and stopping for relatively open-ended periods of time, and moving on when they desire.

Moreover, car driving is not only a means of getting from place to place. It is an activity that people enjoy doing or at least feel that it is an integral part of what

T.C. YÜKSEKÖĞRETİM KURULU
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is to be a contemporary citizen. Car driving is a goal and a set of skills and accomplishments in itself. Driving a car can be a source of intense pleasure: of flexibility, skill, possession and excitement and freedom. Kerouac actually never owned a car. The object of Kerouac's charm was not the automobile; it was the freedom felt, coming from not being attracted to material goods. Kerouac traveled by foot, by bus and hitchhiked. Kerouac romanticized the hoboes, the people who walked across America, free from responsibility and worry.

In his essay "The Young American,"[1] Emerson addresses a problem that he identifies as distinctively American. Distance itself is an enemy to the nation's unity, and only effective transportation systems and their continuous use promises continued consistency. Throughout his career, Emerson devoted himself to the question of individual self-hood in the context of a greater community. For him, travel was an important activity in negotiating the conflicting aims of self and community. Changes in technology and modes of production have made travel a more common part of American lives than ever before. The unifying web succeeds in bringing people together in certain ways, but the rootlessness resulting from a more mobile society prevents the coherence as people lose territoriality as a means of identifying their positions within local social groups.

As Kris Lackey writes in Road Frames, automobiles provide "intimacy with landscape and people" whereas railroads "move rapidly through a fixed corridor and the outside world pauses in blur" (Lackey, 1998; 34). In this book, Kris Lackey calls into question the myth of freedom that underlies American road journeys by examining the myth from various perspectives such as that of the African-American highway traveler:

> As long as the history of persecution broods over an African-American journey, the characteristic postures of American highway travel are impossible. The traveler's relations to historical landmarks, the landscape, regional peculiarities, solitude and space itself are formed and guided by the traveler's sense of control. (Lackey, 1998; 118)

To conclude, it is impossible for me to disagree with Caren Kaplan's idea that travel is a broadening concept when she says: "I was brought up to believe that distance gives needed perspective, that difference leads to insight, and that travel is quite figuratively 'broadening'" (Kaplan, 1996; x). Roads and cars in the American

[1] For more information about what Emerson thinks of travel his essay titled "Young American" could be read from Emerson, Ralph Waldo. (1983). *Emerson: Essays and Lectures*. New York: Literary Classics of the United States, p.213-230.

culture mean more than something necessary for transportation. Roads and cars are icons in the American culture, which stand for freedom, escape, adventure and even the transformation of the self.

1.4 THE ROAD GENRE AND HISTORICAL BACKGROUND OF THE ROAD NOVELS

1.4.1. The Road Genre

American road narratives are fiction or nonfiction books by Americans who travel mostly by car throughout the country either on a quest or simply to "get away." The most common narrative structure follows the order of a journey from preparation to departure, routing, decisions about goals and modes of transport, the arrival, return and reentry, and finally the recording of events in the telling of the story. "The narration of events is not just a record of what happened but a way of trying to understand experiences by finding or making a pattern" (Primeau, 1996; 1). Space on the road is not a passive background or a completed scene travelers only pass through, but it is itself a developing interaction of the pastoral landscape and cultural symbols. "The road is not only a literary mode of expression, but it is also a place where culture explores and defines itself" (Primeau, 1996; 3).

In The Tourist: Travel in Twentieth-Century North America, John A. Jackle has summarized several distinct stages in the travel process: "predisposition to travel, trip preparation, departure, outward movement, turnabout, and homeward movement, return and trip recollection" (Jackle, 1985; 10). The traveler depicted in the book feels the need to be somewhere else and decides to get away from the home while he/she feels anxiety about leaving. After leaving home the character experiences the state of a well-being and a pleasant excitement in this outward movement. During this act of moving the character decides to turn back home.

Road protagonists leave home with many diverse goals in mind, and narrative structures reflect these differences in motivation and perspective. The decision to go on the road most often arises from some dissatisfaction or a desire for a change. The writing of the narrative often takes the form of social and political protest. Many road travelers get on the road to gain the freedom to explore or redefine themselves; then they tell their own stories as a way of finding out whom they are or exploring the culture they live in.

To express and influence cultural beliefs and attitudes, road narratives draw upon a rich genre memory extending way back to ancient travel literature, religious pilgrimages, and mythic quests. In America the earliest chronicles of movement have been Native American story tellers, singers of the slave songs, diarists during the westward migration, travelers on stage coach and railroad, and finally authors

of automobile journeys. Road narrative draws readers into the dominant value systems of the culture, celebrates individual achievements and provides assurance against fears of inadequacy. At the same time, because life on the road represents the inadequacies of people and institutions back home, road narratives develop countercultural protests which contrast with the mainstream culture. Beginning about 1900, cross-country trips were popular subject matters for many essays and stories. Several mainstream writers included elements of the travel narrative in their works. However, Kerouac's On the Road brought formal appreciation of the cultural practice and the road genre began to develop its distinctive features. In the following decades many other writers choose to use the road genre for the structure of their novels.

Road protagonists leave home with many diverse goals in their minds. For example, some characters get on the road just for adventure, or sometimes the road metaphorically becomes a symbol of the healing process that the character or the identity of a character goes through. In such cases, the character at the end of the road completes the process of healing his inner problems and becomes a new hopeful person about his future. In other cases being on the road could have a specific purpose, like being in search of something or somebody. In my opinion On the Road is a mixture of these. The reason I say that is because, Dean is searching for his father. But later the purpose of the journey turns out to be a process of adventure and a time of healing for Sal's disillusionment in life, which could be observed at the beginning of the journey. There is always a search either for the pure experience of travel itself or something more concrete as in Dean's case where he claims to be looking for his father. The diversity of searches is summarized in the following quotation with the search for culture, self, a specific place or person and also the search of experiencing life itself on the road:

> Protagonists set out alone also for the purity of the experience, as in Least Heat Moon's search for himself. Steinbeck's search for America, Henry Miller's desire to have another look at the country he left, or Mary Morris's memoirs of a woman traveling alone. Alone behind the wheel, road heroes experience the creative engagement of driving, where the monotony frees the mind of clutter and creates a disintegrated state. In sharp contrast, other road protagonists travel in groups to capture shared experiences. (Primeau, 1996; 10)

The road narratives also invite the reader to celebrate heroes or places. The reader gets the chance to analyze his or her own dreams and hopes and the ability

to construct myths. Road authors have so far focused on several patterns to emphasize feelings of protest, search for a national identity, self-discovery and experimentation. The decision to get on the road usually arises from a feeling of dissatisfaction or a desire for a change. While the writer is in search of a national identity, this search for a national identity turns out to be the study of regional attitudes and cultural differences among regions. In some road novels the characters are on the road only for the feeling of freedom. They try to explore or redefine their identities.

The road genre appeals to the reader because it gives us a chance to renew the images of ourselves. We are free to challenge what has been dominant and explore new values and dreams. Each road narrative is an individual text, but it becomes a part of the genre that represents a culture in dialogue about its national and self identity, social values, and opportunity. As a last word, "however it is laid out, whether short or long, straight or curved, the road is the perfect vehicle for expressing all the 'pure products of America go[ne] crazy" (Giamo, 2000; 22).

1.4.2. The Historical Development of Road Narratives

Now I would like to focus on the historical development of the road narratives in America. The American road narrative reaches back through hundreds of years of storytelling about a culture on the move. Before the white settlers began a westward migration, Native American tribes moved across the plains in paths. Throughout history, Americans have wandered on horseback, in stagecoaches and wagon trains, on rivers and on the modern highway. This quality of the Americans, always being mobile or being on the road is an element, which helped the Americans to have a rootless character.

The special quality of mobility throughout American history offers clues to the restlessness of American culture. Americans were consistently traveling in their belief of the power of movement brings happiness, success and fulfillment. American travel writing in the 19th century blended stories with recollections of actual experiences. That is, writers presented a world, which is defined according to the mixture of experience and through the recorded observations of people in motion. Of the 19th century influences, Walt Whitman contributed most to the modern road narrative in his protest against the established system. "Song of the

Open Road" is a representative of the themes and concerns of 19th century American road narratives, which invites readers to challenge dominant values:

> AFOOT and light-hearted I take to the open road,
> Healthy, free, the world before me,
> The long brown path before me leading wherever I choose.
>
> Henceforth I ask not good-fortune, I myself am good-fortune,
> Henceforth I whimper no more, postpone no more, need nothing,
> Done with indoor complaints, libraries, querulous criticisms,
> Strong and content I travel the open road. (Whitman, 1982; 297)

My understanding of these lines is that Whitman actually celebrates being on the road, because just as he sets out on the road he feels that the world he senses is more healthy and free. Whitman also puts emphasis on the importance of personal choice, which is something very important especially in American culture. In my opinion, Americans like the feeling of being self-confident that they feel when they choose a road to follow or in any other decision. Besides self-confidence, I think there is also self-praise in Whitman's poem, because the narrator of the poem says that he is not in search of good fortune, but he himself is good-fortune. The narrator of the poem is so much content with himself, and confidently travels the open road. The rootless search for the personal or national identity reaches back to Emerson's self-reliance, Thoreau's self-sufficiency or Whitman's self-celebration.

A link between American history and travel is created as a result of the "frontier myth." When Frederick Jackson Turner in 1893 remarked that the American frontier is closed, the modern road hero's journey was just about to begin. At first, the transformation of the roads developed slowly as people were willing to move to the west. The reason for this is that car manufacturers had to demonstrate that cars were faster than horses. To promote the advantages of the car, wealthy car owners organized races and cross-country journeys: "While once a means of getting from one place to another, roads themselves slowly became the place to be: the place for searching, escape, and self-discovery" (Primeau, 1996; 23).

The American road tradition includes not only highways, but it also includes river journeys like Huck Finn's journey, where he runs away from civilization. During this journey, the different characters that he comes across motivate the rebellious American quest. This journey of Huck Finn is not only an adventure, but also it helps him to solve some of the problems in his mind. With the help of this journey

he becomes more mature. Whether traveling is about using the highway or any different road or path, the motive is to move and get away from the disorder of the daily life, and "build" a new life at the end of the road.

Since its widespread use began, the car brought many advantages to American culture, such as traveling long distances in a short period of time and indirectly reducing the distance between destinations, it made people more eager to travel. Road travel became a significant theme during the 1920s and 1930s, such as in Fitzgerald's The Great Gatsby and William Faulkner's The Sound and the Fury to Erskine Caldwell's Tobacco Road and John Steinbeck's The Grapes of Wrath. In these earliest automobile trips the quest motif is expressed externally in travel through an expanding landscape, and internally in the discovery of personal identity.

Though the freedom of the open road can be traced back to 19th century America, the search on wheels developed much faster following the distinctive combination of post-Depression, post-World War II wealth combined with the social protest of the Beats. The protagonists of Beat literature in the 1950s broke sharply with the norms and values of those around them. Sal Paradise in Kerouac's On the Road was searching for a way of life radically different from the old traditions that had become unclear in modern life. The Beat movement in literature was a protest against what the writers felt to be deceitful in the American dream. In their view, success destroys the best of human energies and values in the search for power and material gain. One of the paradoxes of Beat writers is their desire to combine rebellious and nonconformist living with the simple views they find in Whitman or Zen Buddhism.

Such was the climate of the thought that Jack Kerouac entered into and helped to develop. Considerable protest was expressed in poetry and novels throughout the 1950s. The opening sentence of Jack Kerouac's On the Road: "I first met Dean not long after my wife and I split up" (Kerouac, 1957; 7) announces the arrival of the new American road hero. In this sentence, Sal states the factors that set him on the road. In my opinion he clearly states that there has been a negative change in his life, which has become the reason to set him on the road. The road genre consists of a triggering event, which rationalizes the characters' need to travel.

The 1960s was also a time when many other novelists got interested in the highway literature and tried to develop a road narrative tradition. Not surprisingly,

many road narratives of the '60s and early '70s also reflected the social disorder of the times. For nearly a decade, political uncertainty was the main problem in the American society. As a result of the disillusionment of the era, the road heroes saw the highway not as a renewal but as a way of escaping. When writers felt disillusioned or depressed, they used the road genre to think about their problems and to express the critical views on society. Ronald Primeau describes the development of the road culture of the era in the following sentences: "In the early '60s, President John F. Kennedy had spoken of the 'new frontier,' but the energy crises of the '70s slowed the wheels, and at least for a while, the power and glamour were tarnished" (Primeau, 1996; 27).

During the 1980s, energy saving and the renewed interest in the back roads brought the exploration of the "blue" highways where drivers could once again find the lost America that the super highways had bypassed. Once the road journey became uninteresting due to the monotone presence of national franchises, and increased crowds, the number of people interested in the road quest decreased. While national franchises represent the main highways and mainstream American culture, the back roads could symbolically stand for the local cultural regions in America. But still the road was the place where a community in motion shared ideas about cultural norms and values could be explored and redefined. In the late '70s and early '80s, road narratives began to discuss not only traveling but also the process of writing about travel. The heroes of the American road narratives were still breaking away, seeking their own space, and discovering new identities.

To sum up, the road heroes of the '50s and '60s break out of imprisonment by returning to what they see as concrete and true in life. Many road quests of the 1970s plan a new kind of optimism rebuilt on the ruins of traditions that had been ignored or forgotten for a long time. So road experiences are expressed according to shared assumptions about what road symbols and motion have come to mean and what possibilities they offer for writing, reading, and interpreting road narratives.

2.1. PREPARATION: INTRODUCING ON THE ROAD

On the Road has come to symbolize for many people the disillusionment of the young Americans. Kerouac was one of these restless postwar young people and he longed for a new kind of hero. Just as America entered World War II, Kerouac dropped out of college. He served in the merchant marine during the war. During those chaotic years he met William Burroughs and Allen Ginsberg in New York City. The next period of Kerouac's life "the part of my life you could call my life on the road," (Kerouac, 1957; 7) which continued nearly for fifteen years, began when he met Neal Cassady in the winter of 1947. When Kerouac met Neal Cassady, he knew Cassady was the kind of hero he had been seeking. Kerouac created Dean Moriarty out of Neal, aware that "he created a new symbol of the American youth, the American hero of the Beat Generation" (Hipkiss, 1976; 32-3). Indeed, as Hipkiss argues, Dean Moriarty:

> is the most singular hero of the road America has ever had. Mixing the individualism of the freeborn American with that great present-day extension of his freedom, the motorcar, he extends himself literally across the continent in all directions. (Hipkiss, 1976; 42)

Dean and Kerouac's alter ego, Sal, represents one of the three main types of character patterns seen in '50s literature: that of the Rebel. While representative of the rebellious James Dean-like figures of literature, they are perhaps even more representative of '50s youth culture in their endless searches. Tim Hunt suggests that Kerouac could be searching for several things in On the Road: a father (or brother) figure, the chance to regain lost joy. Hipkiss contends that Neal's

> speeding dashes down the road are as much flights of panic, the fear of never making it, the fear of losing all the life he ever had, as they are quests for ecstasy, which is itself an escape from fear and the frustration's of desire. (Hipkiss, 1976; 43)

In Jack Kerouac's On the Road the road novel genre gained fame and respect. Kerouac was not the first to live on the road or to celebrate that life in the literary form, but he did have an exceptional understanding of the genre's potential to at once protest the current scene and return to the values of Whitman, and the Buddha. On the Road became the prototypical road narrative from which others have drawn and which they have had to challenge. In The Majic Bus: An America

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Odyssey, Douglas Brinkley suggests that: "His final message is that you've got to get out and look for America- both within yourself and on the road-and no matter what you find, you are better off than sitting in a cage" (Brinkley, 1994; 22). Jack Kerouac has brought America's Beat culture into attention to the mainstream by writing On the Road. In a letter that Jack Kerouac wrote to Neal Cassady in 1951, before On the Road was published he describes the book like this: "Went fast because road is fast...wrote whole thing on a strip of paper 120 foot long...-just rolled it through typewriter and in fact no paragraphs...rolled it out on floor and it looks like a road" (Kerouac, 1995; 606). On the Road consists of numerous trips with narrator Sal Paradise recording his observations about Dean Moriarity. Dean is looking for his father, though frequently the purpose of his trip seems to be pure adventure, chasing women, or the fulfillment of the soul. According to Omar Swartz, the search for the missing father of Dean represents:

> In this time of atomic threat, the loss of authority or the loss of faith that Americans has in a figure that they could turn to for guidance and comfort. This absence represents the betrayal of the average American by U.S. cultural and political institutions. (Swartz, 1999; 19)

One trip after another; from east to west, west to east, and then, down south stretches out along an endless line of fast asphalt where road is life. All along the road Sal is in search of experience. For Kerouac, social protest is a collective experience as the road brings people together in a sacred space uniting everybody in the country. Jones explains that there is an inward journey at the same time with the physical outer journey that the characters go through: "his hero's 'quest is not only an outward, forward journey but also an inward, backward journey to recover his lost identity and thereby restore himself to wholeness" (Jones, 1999; 28).

All Dean's and Sal's efforts are dedicated to the purity of the road. Kerouac's urge to travel was encouraged by two events in his personal life. The general restlessness that followed the end of the war was the first event that made him travel. The second event that encouraged Kerouac to traveling was meeting Neal Cassady. Since Neal Cassady was from Denver, he became the western hero in the mind of Kerouac. Another element of Kerouac's style, which makes On the Road a truly unique American novel, is Kerouac's use of colloquial American prose.

With Kerouac's use of his method of "Spontaneous Prose"[1] and its natural association with jazz, he and the Beats, as Hipkiss states, "carried forward the hipster interest in jazz and the bop refusal to verbalize in standard, coherent form" (Hipkiss, 1976; 35). New expressions were created, terms such as "digging," "blowing," "cat," and many others. The language in the novel was truly the language of the new American it represented.

The most important element, which makes On the Road an integral member of the '50s era canon and culture, is the fact that the conflict and issues within the novel are not resolved with the ending. The characters in the novel are representative of living people, and as such, they are further representative of the very real fact that life is one continuous state of fluid attainment. An open ending is appropriate for On the Road because it is a manifestation of the reality of uncertainty which pervaded society in the 1950's and which Kerouac himself suffered from. Kerouac's hero is more of an anti-hero than anything. He is "the lost, the wasted soul, the victim of the American dream as it has been realized by the abundant, comfortable, middle class" (Hipkiss, 1976; 44). The road on the surface is energetic, with "mad" activity because the road provides the link to restless possibilities that we encounter. As Dean Moriarity says: "'Yes! You and I, Sal we'd dig the whole world with a car like this because, man the world must eventually lead to the whole world'" (Kerouac, 1957; 216).

Dean is the hero of the road according to Sal. Dean is like a lost western frontiersman-"a wild roaming being in perpetual motion" (Giamo, 2000; 22). He has a character made up of restlessness. Sal Paradise gets the desire to travel cross-country with his adventurous self from Dean. Sal soon sees that Dean's soul is "wrapped up in a fast car, a coast to reach, and a woman at the end of the road" (Kerouac, 1957; 217). In Swartz's point of view, Dean supports the structure of the novel in the sense that the travels could not have reached transcendence:

> Sal could spend his entire life traveling across the country, but without Dean, the travel could not be a transcendence. Dean literally is the spirit of the text. (Swartz, 1999; 66)

On the other hand, Dean represents the philosophy of the Beat Generation, which may be defined as the "ragged and ecstatic joy of pure being" (Kerouac, 1957; 184). Since Dean's trip is "spontaneous" and "mad" in a rush, at the end of the trip Dean has had three marriages, two times divorced, has left the East Coast

[1] The term Spontaneous Prose will be discussed in the following chapter titled "Jack Kerouac's Style: The Duluoz Legend and Spontaneous Prose."

to live with his second wife on the West Coast. Thrown out of a railroad station in Harrisburg at dawn, where he was sleeping on a bench, Sal Paradise begins to think about the cruel injustice of life:

> Isn't it true that you start your life a sweet child believing in everything under your father's roof? Then comes the day of the Laodiceans when you know you are wretched and miserable and poor and blind and naked, and with the visage of a gruesome grieving ghost you go shuddering through nightmare life. (Kerouac, 1957; 101)

These lines reflect the feeling of disillusionment that the Beat Generation felt in general. Although it is one character in this novel, which utters this sentence, it is a sentence, which reflects the understanding of the Beats in postwar America. Dean and Sal find each other and see through each other; they meet again not only as companions of the road but as true friends in search of experience and meaning.

Jack Kerouac was interested in encompassing the country's vast size in all its detail and complexity, and set it down in its physical beauty and magnificence: Its parking lots and saloons, the highways, the American Saturday night, and the universality of the sounds of the American night. Kerouac is brilliant at portraits of ordinary people and their environment. He captured the romance and promise of America, the rootlessness and mobility of Americans roaming across the vast land. Kerouac chronicled the activities of the Beat Generation, recording the anecdotes and happenings for posterity, describing the participants and their loves and hates and arguments and endless travels.

Finally there was Kerouac's impact on society, in particular upon the so-called youth culture. This impact stemmed from his openness and his rejection of the American consumer culture of the forties, when the USA boasted of having the world's highest standard of living. He showed that the consumerism, the giant cars, split-level homes and suburban conformism of the fifties were not the way to happiness. In the fifties he once again uttered Walt Whitman's message: "Strong and content I travel the open road" (Whitman, 1982; 297).

Ann Charters[2] in her introduction to The Portable Jack Kerouac, states that On the Road is an American classic, which should be read together with other

[2] According to Ann Charters, On the Road can be read as an American classic along with Mark Twain's Huckleberry Finn and F. Scott Fitzgerald's The Great Gatsby as a novel that explores the theme of personal freedom and challenges the promise of the American dream.

classics of American literature. Kerouac's most successful novel stands as a testament to a period of American history and an intellectual movement that would otherwise be left unexplained. Kerouac and the Beats feel that movement and change become the source of life, growth and experience. This state of constant emotional upheaval and its manifestation contrasts with the static controlled and fabricated existence of 1950s shared culture. In many ways, as Ann Charters writes in her biography of Jack Kerouac, Cassady's background tailored him perfectly for a life on the road. Charters quotes William Burrough's explanation of Cassady's peculiar orientation:

> Neal is of course, the very soul of this voyage into pure, abstract, meaningless motion. He is the mover, compulsive, dedicated, ready to sacrifice family, friends, even his very car itself to the necessity of moving from one place to another. Wife and child may starve, friends exist only to exploit for gas money. Neal must move" (Charters, 1992; 109).

The narrative begins when Sal Paradise meets Dean Moriarity for the first time around Christmas 1946 in New York City, and ends shortly after Sal gets back to New York after a devastating trip to Mexico City with Dean in October 1950. The time spanned is just slightly less than four years, but the events depicted in the novel occur within twenty-four months.

Part I of the novel parallels Kerouac's first long trip into the West between 1946 and October 1947. Of the next 13 months, however, Sal says only, "It was over a year before I saw Dean again. I stayed home all that time, finished my book and began going to school on the GI Bill of Rights" (Kerouac, 1957; 105). The action does not resume until December 1948 and part II uses events only from that month and January 1949. After a brief brake, the action resumes in part 3 in April 1949 and continues until July. There follows another long brake until March 1950 when Sal, like Kerouac having just sold his first novel, sets off on the road on his own for the first time without Dean. The novel opens with Sal's brief announcement that Sal first met Dean not long after he had split up with his wife and suffered a serious illness, but he does not want to talk about these events, which are a part of the dead past. "With the coming of Dean Moriarity," he announces, "began the part of my life you could call my life on the road" (Kerouac, 1957; 7). It is this life, and only this life with which the novel is only concerned. It begins with a major turning

point in the narrator's life, and the reader is given few glimpses into what has gone before. The novel ends almost four years later with Sal's split-up with Dean.

Dean is a part of Sal's life only when they are on the road; for almost half of the elapsed time, however, Sal is back home in New York, working writing, living with his aunt, completing his novel and eventually selling it. The novel is intensely focused on the half of his life that he lives on the road where Dean serves as his guide and model, although he never becomes a full-time partner in both halves of Sal's divided life. The life on the road that is depicted is, the exciting part of Sal's life. Living at home, being cared for by one's aunt, working on a novel, even achieving commercial success is not exciting.

Each of the four major parts of the novel describes one of Sal's road trips, reflecting Kerouac's own major ventures between 1946 and 1950. Each of these parts follows a remarkably similar pattern leading to identical conclusions. Each begins with Sal tired and depressed and seeking an escape from a troublesome or boring situation in his "other life." He at first takes to the road slowly and cautiously, but he gains confidence and becomes energized by this new life. Sal in all three trips turns back home in a depressed mood. However at his final trip he comes back self-confident and hopeful.

2.1.1. SPRING: TIME TO START TRAVELING

Jack Kerouac's On the Road is a novel, which can be examined from different perspectives, and various themes focused on throughout the novel. While analysing the novel I will try to point out several issues, which I believe the most important. On the Road can be analysed from the perspective of travel and being on the road. While making this analysis I observed references made to American culture. The last element, which holds the book together, are the reflections of the Beat lifestyle, mostly represented through the character of Dean.

I am about to begin analyzing a novel full of journeys from one side of America to the other and even extending to another country that is Mexico. In order to understand how the travel of the Beats hold the novel together I prefer rationalizing all these journeys with Michel Butor's categorization of travel called "Travel with a Double Term: Round-Trips."[1] Butor explains this concept as:

[1] Butor, Michel. (2001). "Travel and Writing." Roberson, Susan. ed. *Defining Travel: Diverse Visions*. Jackson: University of Mississippi, 69-87.

> The final point of arrival coincides with the point of departure. We depart but leave behind our possessions, our roots; we keep our rights. It is well understood from the beginning that we will return. If we suppose momentarily that this place of rootage (of attachment) is simple, we can distinguish a linear and a circular form. (Butor, 2001; 75)

I think it would be appropriate to call the journeys "Round Trips," because in spite of the long kilometers of travel Dean and Sal made, they both end up at the place where they have started off their journey at the beginning of the novel.

In order to start analysing On the Road I prefer starting with the first sentence of the novel, because it provides the first step for the rest of the events that take place throughout the novel. On the Road begins with the narrator's immediate rejection of the world that American culture has to offer him. The narrator in the novel is Sal Paradise and he utters: "I first met Dean not long after my wife and I split up" (Kerouac, 1957; 7). He also says that he got over a serious illness. We are never told what this illness is, and there is never any further reference to Sal's former wife. The past is clouded in mystery. Seen in another way,

> The social institutions of marriage, formal education, and the military failed to supply Sal with the energy and self-fulfillment that his soul desired. These three institutions, along with work and traditional religion, are the cornerstones of American culture and are widely rejected in the text. (Swartz, 1999; 62)

This quotation is important in order to understand the structural beginning of a road novel. As I have mentioned before, there has to be a starting point for the character, or some kind of a reason to start the process of travelling. The reason for travelling may vary. Some of the common factors, which set the character on the road, may be adventure, search of somebody or something or there could be other reasons like escaping from the condition of being fixed in one place. There are many reasons in American culture to be "on the road." Sal tells us that he has gotten over a serious illness and he was feeling as if "everything was dead" (Kerouac, 1957; 7). It is at this moment when Dean Moriarity enters his life and Sal announces it by saying: "With the coming of Dean Moriarity began the part of my life you could call my life on the road" (Kerouac, 1957; 7). This sentence is the announcement made to the reader that we will be "travelling" through the days when his life was on the road. With the arrival of Dean, Sal's narrative becomes about being on the road. "Road" becomes the central motif in the novel because

"the road is life" (Kerouac, 1957; 199). In Kerouac's world, the road leads away from his symbolic death in the city, which consists of a life, made up of work, marriage, school and the military.

Prior to meeting Dean, Sal was drawn to the appeal of the road and planned to travel, yet he has never actualized those plans due to what I would assume to be the responsibilities of the systematic world: the world of marriage, work, and school. Dean is the prophet of the road because he is able to teach others the true metaphysical significance of the road. Sal describes only a little information about Dean's past one of which is that "Dean is the perfect guy for the road because he actually was born on the road, when his parents were passing through Salt Lake City..." (Kerouac, 1957; 7). The information about Dean's past is given mostly at the beginning of the novel because, Sal states that: "Dean was not the way he is today, when he was a jailkid shrouded in mystery." (Kerouac, 1957; 7). Sal's first impression of Dean as he describes is "a young Gene Autry- trim thin hipped, blue-eyed, with a real Oklahoma accent – a side-burned hero of the snowy West" (Kerouac, 1957; 8). Since Gene Autry is a symbol of the Western films during the 1950s, he was symbolically the hero of the West. This is the reason why Dean becomes Sal's hero throughout their journey. Also we must keep in mind that most of their travel was to the West. The West in my opinion has a special meaning both for Sal and Dean as it is a "blessed" place to the Beat Generation members. The West for Dean and Sal is the "real America," the place that their soul belongs to. The first time Dean visits Sal in New York is after his break up with his girlfriend Marylou. The first thing that he says to Sal is "'Hel-lo, you remember me – Dean Moriarity? I've come to ask you to show me how to write'" (Kerouac, 1957; 9). Dean is "wild," overexcited, and full of ideas. He speaks informally, in long, rambling sentences. Sal's first impression of Dean is that he is like a young Gene Autry, a real representative of the West. Later Sal states that he and Dean communicated on the level of madness. The word madness is very important in order to understand the Beat lifestyle and what kind of people Sal gets on with. When Dean visits Sal for the first time they agree to go to the West, in the winter of 1947.

Meanwhile Sal gets to know Dean better and observes that he is a man who is overtly exited with life and he is eager to meet people, talk about different subjects, without giving care to whether people were interested or not. Sal says that Dean was a "con-man" (Kerouac, 1957; 10) and this fact is the basis of their friendship. The opening section also introduces an important characterization of

Dean as a "holy con-man": the combination of respect and truthful perception is a tone central to the entire novel. Sal knows that eventually, Dean may disappoint and desert him, but he loves him anyway and goes along for the adventure.

Moreover, Dean is a character who is so far away from what would be considered the "mainstream." He is so much full of energy that, even when he is in a conversation with Sal on the bus, the people think that he is an "overexcited nut" (Kerouac, 1957; 10). Dean has become Sal's Western hero at first sight. Dean is not school-educated like Sal and this is one of his strengths because Sal is deprived of his innocent thoughts that helped him to handle his own destiny, Dean does nothing else but live out his destiny. Dean is free spirit while the rest suffer from formal education that enslaves them to morality. On the other hand, Dean's education is from what I would call "the university of life" where he "spend one third of his time in the pool hall, a third in jail, and a third in the public library" (Kerouac, 1957; 10). So for Sal, Dean represents a new system of values, including spontaneity, energy, intuition and instinct. Dean meets Carlo Marx, this meeting is important due to the descriptions that Sal makes. Before the description I must state that Carlo Marx stands for Allen Ginsberg in real life. Sal describes Dean and Carlo as two opposite poles. In his description, Dean is a "con-man with a shining mind" whereas Carlo is the "sorrowful poetic con-man with the dark mind" (Kerouac, 1957; 11). Now I would like to mention the important sentence about madness. Sal, after the experiences that he has had up to that point in his life says, that the people who interest him 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" (Kerouac, 1957; 11). This is an indirect way of stating that Dean's friendship is the friendship that he has been looking for. I can even go further to say that Sal has found his soul mate in Dean's personality. Also countless times in the novel, Dean has been described with the adjective "mad." The word "mad" in my opinion has two functions, first of which is defining Dean and secondly, it defines the Beat Generation's way of life. They prefer to live on a mad level.

"Then came spring, the great time of traveling, and everybody in the scattered gang was getting ready to take one trip or another" (Kerouac, 1957; 12). This sentence is the first sentence, which makes a reference to the concept of traveling, which will be the lifestyle of the Beat Generation. The season best for traveling as Sal states is spring. I agree with what he says if I explain what spring

stands for on a symbolic level. Spring is the season, which reminds people of the rebirth of nature or a beginning point in life. That is exactly how the road will make them feel. During the time that Dean stays in New York, he gets a job in a parking lot. But Dean has his own rules while doing his job. He doesn't behave in the manner that he would be expected to behave. For example, since his job is parking cars, he would probably be expected to be careful and slow so that no damage occurs to the cars. As if he has no clues about how to behave his description in the parking lot is like so:

> ...he can back a car forty miles an hour into a tight squeeze and stop at the wall, jump out, race among fenders, leap into another car, circle it fifty miles an hour in a narrow space, back swiftly into tight spot, hump, snap the car with the emergency so that you see it bounce as he flies out... (Kerouac, 1957; 12)

Sal thinks in rambling descriptive impressions and long, sprawling sentences, like the way Sal and Dean and Carlo talk, and these result in dense paragraphs often over a page long in the novel. The sentences attain a breathless quality, skillfully embodying the excitement and motion of the characters and events. For example the quotation above is actually a sentence made up of 150 words describing Dean working as a parking-lot attendant.

Later Dean decides to go back to Chicago and Sal promises "to go the same way when spring really bloomed and opened up the land. And this was really all the way that my whole road experience began, and the things that were to come are too fantastic not to tell" (Kerouac, 1957; 13). Sal promises himself that he will follow Dean West soon. He likes Dean because of his exuberance, eagerness, uneducated intelligence, and what he sees as his Western spirit, different from Sal's other friends, "intellectuals" or criminals. Sal feels like Dean is a long-lost brother. Also he admits to being interested in Dean as a writer needing new experiences. Sal has always dreamed of the West, to which he has never been, and Dean, the personification of Sal's dream of the West, arrives. When Sal starts his first journey in the novel, he makes observations of himself, stating that the first stage of his journey is a distinct time of his life:

> ...the one distinct time in my life, the strangest moment of all, when I didn't know who I was- I was far away from home, haunted and tired with travel, in a cheap hotel room I'd never seen, hearing the hiss of steam outside, at the creak of the old wood of the hotel...I was halfway across America, at the dividing line between the East of my youth and the West of my

> future, and maybe that's why it happened right there and then, the strange red afternoon. (Kerouac, 1957; 19-20)

Like many travelers, Sal often idealizes what awaits him at his destination. During his first journey to Denver from New Jersey, Sal Paradise repeats over and over again "I had to go to Denver," because he is so intent on arriving there (Kerouac, 1957; 17). Over the course of his westward journey, Denver acquires an ever more mystical status in Paradise's mind. As he approaches, his expectations grow more hyperbolic: "Incidentally, a very beautiful Colorado shook me that cream; she was all smiles too I was grateful, it made up for last night. I said to myself, Wow! What'll Denver be like!" (Kerouac, 1957; 38) The women become more beautiful, and the people who offer Sal rides become more welcoming as he approaches Denver. Sal's anticipation of getting back together with his old friends reaches a confused state that Kerouac relates with brief sentences as well as phrases separated by semi-colons:

> "I tingled all over; I counted minutes and subtracted miles. Just ahead over the rolling wheatfields all golden beneath the distant snows of Estes, I'd be seeing Denver at last. I pictured myself in a Denver bar that night, with all the gang, and in their eyes I would be strange and ragged like the Prophet who has walked across the land to bring the Dark word, and the only Word I had was "Wow!"(Kerouac, 1957; 38)

His idealism about the city of Denver concludes in a parallel idealism of his own role in that city among his gang. The two images reinforce each other, though the actual experiences he has in Denver fail on both levels to satisfy his high expectations.

Dean had some relatives from her mother's side but all of them disliked Dean, so his only friends were the poolhall boys. Sal clearly states that Dean is his "saint-like hero" as we can see in the following quotation: "Dean who had the tremendous energy of a new kind of American saint..." (Kerouac, 1957; 40). Finally, Sal achieves his goal and now he is in Denver, staying in Chad King's house. While Sal is spending time in Chad King's house his mind is always busy with where Dean might be and what he can be doing. His curiosity ends when Carlo Marx calls Sal and tells him that Dean is also in Denver and gives his address to Sal. However, Carlo also says that Dean and he have "unfinished business" (Kerouac, 1957; 42). That is, "We're trying to communicate with absolute honesty and absolute completeness everything on our minds. We've had to take benzedrine"

(Kerouac, 1957; 43). In order to understand what this quotation means we must be aware of the lifestyle of the Beats. I can explain this situation as a game that the Beats used to play, like an experiment that they underwent in the state of relaxation after using benzedrine. This was a drug that the Beats used very often and it is especially known for its hallucinogenic properties. Carlo takes Sal to the apartment where Dean is staying. Dean opens the door naked. Sal's frequent emphasis on Dean's nakedness symbolizes Sal's conception of Dean as a kind of primitive force, unrestrained by any social institutions, until his energies give out. Dean is exited to see Sal and Dean immediately makes a new plan so that they could spend time together. Although, Dean has a lifestyle which is "scheduled" according to women, he is trying to spare some time for Sal so that he could help him find a girlfriend. Dean's lifestyle actually amazes Sal in my opinion because; he is like the leader, the organizer, the planner of everything that the group does. I am trying to say that if this Beat lifestyle was a game called "follow-the-leader" then, the leader to be followed was Dean.

Dean is so energetic in everything he does that, he keeps looking at his watch, he can't even keep still while having breakfast, he prefers standing up while having breakfast because he is like a volcano which is about to explode. Sal says "I felt sheepish rushing off with Dean – Major insisted he was a moron and a fool. Of course he wasn't, and I wanted to prove it to everybody somehow" (Kerouac, 1957; 47). This is a statement showing how much Sal idealizes Dean in every way. One of the positive things that Dean does throughout the novel is, helping Sal and Eddie gets a job. But in this case, Eddie starts working by following the rules of the job owner, but on the other hand, Sal is not interested in the job and he doesn't go to work the next day. The reason is that, he is a lot more eager to spend more time with Dean, as much as possible. Sal spends his time at parties with girls and with Dean just as what a "Beat" would do. After the party they are on their way to San Francisco.

After all the "crazy" nights that the Beat group spent in Denver, they decide that they will later meet in San Francisco. After fare-well with his friends, Sal wanders around Denver. He thinks that the purpose of Dean's travels is looking for his father, it is actually not the case, but Sal believes that "every bum on Larimer Street maybe was Dean Moriarity's father..." (Kerouac, 1957; 56). Sal wanders in

Denver a little bit more and "Beyond the glittering street was darkness, and beyond the darkness the West. I had to go" (Kerouac, 1957; 57).

So, now all the members of the group go to San Francisco- "Frisco" as the Beats call it. After the arrival of Sal's money, which his aunt sent him, he buys his bus ticket to San Francisco. Sal gets a last minute phone call from Dean saying that he and Carlo could join him on the coast, in San Francisco. When Sal arrives in San Francisco, he feels very different and interestingly uses the pronoun "she" for San Francisco in the following lines: "I wandered out like a haggard ghost, and there she was, Frisco – long, bleak streets with trolley wires all shrouded in fog and whiteness" (Kerouac, 1957; 58). The "whiteness" mentioned above could represent the pureness of the West, because there is no more land to go westward. It is the peak of the West, of what they have been trying to reach. Sal's plan is to visit his friend Remi Boncoeur. Sal is a character that makes detailed observations while he his traveling through America. His observations continue no matter in which region of America he is in. These observations give clues about American culture. For example, Sal describes the place where Remi Boncoeur lives as:

> There were special stores and barber shops and tailor shops for the people of the project. It was, so they say, the only community in America where whites and Negroes lived together voluntarily; and that was so, and so wild and joyous a place I've never seen... (Kerouac, 1957; 58-59)

In part one, Sal meets Dean in December 1946, but it is the following July before he has saved enough money to start out on the road. His attempts at hitchhiking are useless, and he has to take a bus to Chicago. On his way to Denver, however he begins to pick up the beat of life on the road. He takes the bus again to San Francisco, where instead of enjoying life as he has expected, he ends up as a security guard in a construction camp with a tyrannous chief. This experience leads him to conclude "this is the story of America. Everybody's doing what they think they are supposed to do" (Kerouac, 1957; 66). Things have not worked out at all, and he laments how different the reality has proved from what he had envisioned: "Here I was at the end of America- and now there was nowhere to go but back" (Kerouac, 1957; 75). In his first journey, Sal does not think of crossing the borders of United States, because the road transforms him slowly.

While Sal was in San Francisco, staying at Remi Boncoeur's house, Sal tells him that he needs a job. Meanwhile, Remi is working as a guard in the barracks. Sal starts working with him as a guard. Sal now wears a uniform and a badge just like a policeman. This job has a symbolic importance because being a guard; working for the government of the United States of America is actually what a Beat would not be happy doing, especially when the job is similar to that of a heavily criticized policeman. Working for the government is being a part of the "Establishment." That is not something that a Beat would do. That is why Sal wonders how Dean and Carlo would react to such a job. But still, Sal and Remi show that they are not a part of the Establishment by not following the rules of their duty. While Remi and Sal are sitting together with the other cops this is how Sal feels:

> It was a horrible crew of men, men with cop-souls, all except Remi and myself. Remi was only trying to make a living, and so was I, but these men wanted to make arrests and get compliments from the chief of police in town. They even said that if you didn't make at least one a month you'd be fired. I gulped at the prospect of making an arrest. (Kerouac, 1957; 63)

One night, Sal is on duty by himself, guarding the barracks. Unfortunately, he is not very successful at controlling the men in the barracks. Sal tries to calm them down by asking to be quiet. This is of course, useless, because there are hundreds of men in the barracks. One of the men offers Sal a drink and Sal accepts it. As a result, Sal gets drunk and that is why he can't do his duty properly "...it was my duty to put the American flag on a sixty-foot pole, and this morning I put it upside down and went home to bed" (Kerouac, 1957; 64). The cop warns him either to do his job properly or leave his duty. But Sal had already made up his mind "all I wanted to do was to sneak out into the night and disappear somewhere and go find out what everybody was doing all over the country" (Kerouac, 1957; 65).

Even the idea of owning a gun or loading it scares Sal. This could be interpreted in terms of the reaction that the Beats felt towards war in general, or in terms of the alienation that many people felt as a result of the developments of the 50s. Another thing criticized is Truman's policies stated as "'we must cut down on the cost of living' "(Kerouac, 1957; 68). While Remi and Sal are stealing from the cafeteria in the barracks they try to "rationalize" what they are doing by criticizing Truman's domestic policies. Both of them believe that Truman's policy of cutting

down the cost of living creates nothing but more burglars. Sal states his criticism by saying," I suddenly began to realize that everybody in America is a natural born thief" (Kerouac, 1957; 69).

Once Sal set on the road at the beginning of the novel, throughout the novel there is a frequent repetition of the phrase "on the road:" "We had to hitchhike back to San Francisco. I was on the road again" (Kerouac, 1957; 72), "I was on the road again" (Kerouac, 1957; 77), "I have to go South, I got on the road" (Kerouac, 1957; 78). At the end of his first trip Sal makes a comparison between how he had started out on the road, with what kind of hopes he got on the road, and how many of them he has accomplished in the following lines:

> How disastrous all this was to compared to what I'd written him from Paterson, planning my red line Route 6 across America. Here I was at the end of America – no more land – and now there was nowhere to go but back. I determined at least to make my trip a circular one: I decided then there to go to Hollywood and back through Texas to see my bayou gang, then the rest be damned. (Kerouac, 1957; 75)

Sal is a lover of the west. During the times of his stay there he can praise the west and the east – the place where he actually lives. His run away to the west could be, in my opinion, escapism or the ultimate place to go maybe within the classical American "frontier spirit." He describes his last impressions of the west before he leaves San Francisco as:

> And before me was the great role bulge and bulk of my American continent; somewhere far across, gloomy, crazy New York was throwing up its cloud of dust and brown stream. There is something brown and holy about the East; and California is white like washlines and emptyheaded – at least that's what I thought then. (Kerouac, 1957; 76-77)

When Sal believes that the time for him to leave San Francisco has come, he decides to go to Los Angeles. At the bus station he is attracted to a Mexican girl named Terry, who is also going to Los Angeles on the same bus. Sal sits next to her with permission and they get the chance to know each other better. They get off the bus in Hollywood and Sal observes:

> I looked greedily out the window: stucco houses and palms and drive-ins, the whole mad thing, the ragged promised land,

> the fantastic end of America. We got off the bus at Main Street, which was no different from where you got off a bus in Kansas City or Chicago or Boston – red brick, dirty characters drifting by, trolleys grating in the hopeless dawn, the whorey smell of a big city. (Kerouac, 1957; 80)

Terry and Sal spend the next fifteen days together in Los Angeles and they suddenly decided to hitchhike to New York together. But first they had to earn enough money for the trip. While Terry and Sal are wandering on Main Street they observe the carnival like environment that they are surrounded by. Sal makes an observation which states that he feels as if everybody is a Beat character:

> The beatest character in the country swarmed on the sidewalks- all of it under those soft Southern California stars that are lost in the brown halo of the huge desert encampment LA really is. You could smell tea, weed, I mean marijuana, floating in the air, together with the chili beans and beer. That grand wild sound of bop floated from beer parlours... (Kerouac, 1957; 83)

Kerouac's description following these lines represents an example of the American scene, because Kerouac makes descriptions of American cowboys, he says everybody looks like Hassel, he talks of "wild Negroes with bop caps" (Kerouac, 1957; 83), long haired hipsters and Methodist ministers. Kerouac names this scene as the American night. Actually I think that this name is very appropriate for the scene, because I cannot think of any other country where people on the street represent such diversity. Every student who has studied American literature and culture is familiar to the concept of melting pot America. I think this scene is a representation of this melting pot.

Terry and Sal decide to hitchhike to New York. But since they don't have enough money they head towards California, or as they put it "the American continent." They keep on going West. In order to make money they decide to do cotton picking in Terry's hometown. It is observable that Sal has actually transformed in his first journey in the novel. At the beginning of the novel Sal got on the road only to feel better to get rid of his miserable state after recovering from a heavy illness and a divorce.

But now, towards the end of his first journey he has a new aim in life that is staying together with Terry and earning money for both of them. He thinks of solutions about how to earn money. He asks for a job from a cotton field owner and he gets the job. This job experience for Sal is something very different because he

has never done cotton picking before. Terry and her son help him a lot. With this job Sal has gone through a new kind of experience, and maybe one could have never gone through if he had never traveled to the West. He gets the chance to meet an Okie family. Moreover, Sal accepts that he was inexperienced when he says "I needed gloves, or more experience" (Kerouac, 1957; 92). Sal says that it was Terry who "brought his soul back" (Kerouac, 1957; 92), but in my opinion it is actually the road which brought his soul back. The act of traveling has helped him to recover himself to a good mood. Sal spends many days cotton picking, so much that he almost forgot about the East, his friends Dean, Carlo and as he calls it the "bloody road" (Kerouac, 1957; 94). Sal starts to feel that cotton picking is not the thing that he wants to do for the rest of his life. Again he feels that he must get back on the road as he says, "I could feel the pull of my life calling me back" (Kerouac, 1957; 94). This sentence is important because it indicates that Sal starts to believe that the road is his life, and it is calling him back. Sal goes back to New York by bus and says, "I was on the road again" (Kerouac, 1957; 97). As Sal travels from region to region, the variations in geography enable him to redefine the people and culture he encounters, and such scenes recur in the novel with great frequency. Sal Paradise often recognizes the emptiness and boredom inherently peculiar to his journey and that can only be resolved by more frantic activity – travel to a new place. San Francisco, one of Sal's aims, is another land of promise, but it too signifies an end both thematically and geographically, his progress to transcendence suspended in a state of confusion.

While Sal is returning back home he actually states that he wants to get back home. It is interesting because the season has changed; he got on the road in spring when the rebirth of nature and symbolically of Sal's started. But he says "I was going home in October. Everybody goes home in October" (Kerouac, 1957; 99). He has completed a cycle of seasons resembling the cycle of life. As winter is coming it is time to be home and probably feel safe with his aunt. After the bus trip and hitchhiking Sal gets back to Times Square in New York. He has traveled more than eight thousand miles in the American continent and with his

> innocent road-eyes the absolute madness and fantastic hoorair of New York with its millions and millions hustling forever for a buck among themselves, the mad dream- grabbing, taking, giving, sighing, dying, just so they could be buried in those awful cemetery cities beyond Long Island City. The high

> towers of the land- the other end of the land, the place where Paper America is born. (Kerouac, 1957; 102)

At the end of the first journey, Sal is back home and wonders about his friends, especially about Dean and life in general. He wants to get back home and "figure the losses and figure the gain that I knew was in there somewhere too" (Kerouac, 1957; 103). So, at the end of the first journey, Sal is aware of the fact that he has had gains while he was on the road. The road has transformed him into a more objective person, who is able to think that he can have gains in life. In my opinion every piece of information that we get throughout the journey has affected Sal's transformation. Even, the difference of seasons; getting on the road in spring and coming back home in autumn represents a symbolic transformation. I have defined Sal and Dean's trips as "round-trips" with reference to Michel Butor, since they always come back home at the end of each journey. The triggering event of Sal's transformation starts when he announces that "With the coming of Dean Moriarity began the part of my life you could call my life on the road." (Kerouac, 1957; 7).

Road becomes the central motif for the transformation of Sal. Transformation occurs as a result of being on the road because; the road becomes a new alternative lifestyle as opposed to his stable life in the city. In his following sentence Sal actually announces the transformation that he will go through: "And this was really all the way that my whole road experience began, and the things that were to come are too fantastic to tell" (Kerouac, 1957; 13). Sal here announces that positive things are about to happen. Another example to the transformation that Sal goes through can be observed, when Sal starts traveling, he was too optimistic about the roads, and he even thought of using the back roads that were not used anymore. As he travels he becomes more realistic and says: "I was halfway across America, at the dividing line between the East of my youth and the West of my future" (Kerouac, 1957; 19-20). Another factor that affects Sal in this first journey is his observations of Dean and Carlo while they are using benzedrine. Sal is not a user of drugs, but he is keen on observing their conversations and behaviors. Each incident transforms Sal bit by bit. For example, even working in a construction camp, transforms him to be more critical of American culture. Moreover, the short-term relationship with a Mexican girl named Terry helps him understand what it means to be a part of the "Other" in American society.

2.1.2. WHITHER GOEST THOU, AMERICA, IN THY SHINY CAR

In the second part of the novel Sal informs the reader that more than a year passes until Sal meets Dean again. Meanwhile Sal finishes writing his book and continues his university education with the benefit of the G.I. Bill. Dean and Sal have been writing letters during the winter. Sal tells him he can find him in Virginia when he comes east. Dean comes all the way from San Francisco to Virginia. Dean has lived with Camille in San Francisco ever since the fall of 1947; he has got a job on a railroad and made a lot of money. But he has spent all of his money on the 49' Hudson car. So now he is broke. Interestingly, Sal thinks that Dean has changed in a positive manner when he says, "This was the new and complete Dean, grown to maturity. I said to myself, my God he's changed" (Kerouac, 1957; 109). Even though Sal thinks that Dean has changed in a way to becoming a mature man, in my opinion there is no sign of maturity in Dean's character. I can also say that his typical mad behavior or energetic side has not changed a bit as can be understood from the sentence: "He had become absolutely mad in his movements; he seemed to be doing everything at the same time." (Kerouac, 1957; 109-110). The effect of Dean on Sal is clearly seen right at the beginning of the novel, but the following quotation represents how Dean has turned Sal into a man getting away from the mainstream American values:

> I had been spending a quite Christmas in the country, as I realized when we got back into the house and I saw the Christmas tree, the presents, and smelled the roasting turkey and listened to the talk of the relatives, but now the bug was on me again, and the bug's name was Dean Moriarity, and I was off on another spur around the road. (Kerouac, 1957; 110)

The elements in this quotation represent the mainstream American values, spending Christmas with the family in cozy environment followed with a Christmas dinner. But there is now a new perspective represented with the "bug" standing for Dean. This new perspective is reinforced throughout the book and questions the value system of American institutions.

Throughout the novel as a reader we are supposed to believe that Dean travels so much because he is searching for his lost father. But this reason is just like a way to rationalize his travels. I believe in fact, that Dean is just after pure adventure. Sal says "It was a completely meaningless set of circumstances that made Dean come, and similarly I went off with him for no reason" (Kerouac, 1957;

111). Sal tells his friends that he wants to get married to a girl "so I can rest my soul with her till we both get old. This can't go on all the time – all this franticness and jumping around. We've got to go someplace, find something' "(Kerouac, 1957; 111). Sal is in search of an "ordinary" life in which he can have a family, this lifestyle of the Beats or particularly of Dean is too purposeless but he still cannot resist the attraction of Dean's dominant character throughout the novel. Sal finds meaning of life in Dean, that's why he can't resist spending time with Dean.

Carlo and Dean are staying at Sal's house in New York. They spend hours of talking and drinking. When finally there is nothing left to talk about, Carlo says he has an announcement to make, he says: "...whither goest thou, America, in thy shiny car in the night?" (Kerouac, 1957; 114). Carlo generalizes the act of moving of the Beat Generation to the movement of the American continent, but this movement of America is not a physical movement, rather it is a movement toward the future of America. When they have nothing left to do in the house "The only thing to do was go" (Kerouac, 1957; 114). Dean and Sal set off on the road and Dean makes an important statement in the following lines. The importance of these lines is because of the concept of "home."

> Furthermore we know America, we're at home; I can go anywhere in America and get what I want because it's the same in every corner, I know the people, I know what they do. (Kerouac, 1957; 115)

The natural dichotomy between home and the road is controversial for travel theorists, but I choose to agree with the idea that "the dichotomy between home and travel is disrupted by people who find a 'home' in traveling" (Roberson, 2001; xvi). So as Dean says in the quotation above, the act of traveling has become a "home" for them no matter where they go. Susan Roberson states that traveling does not consist of being homeless, but it is, "being capable of recreating your home everywhere" (Roberson, 2001; xvi). Apart from the classical understanding of a stable location of home, the act of traveling or the feeling of being on the road continually redefines the word "home" as a mobile concept for the Beat Generation.

Meanwhile, Sal is eager to take another magnificent trip to the West one more time and get back in time for the spring semester in school. Dean and Sal is again getting ready to cross the American continent. Sal promises his aunt that he

will be back in two weeks and gets on the road with Dean heading California. Sal describes the beginning of the journey as "drizzling and mysterious" (Kerouac, 1957; 127). The function of moving is explained by Sal in the following sentence:

> We were all delighted, we all realized we were leaving confusion and nonsense behind and performing our one and noble function of the time, *move*. And we moved. (Kerouac, 1957; 127)

From the moment that Sal and Dean set on the road, both Sal and Dean are full of new hopes and prefer leaving all their past behind in New York. Dean thinks that there is no need to worry about anything. Sal and Carlo agree with Dean about everything he told them. The instant positive effect of being on the road can be felt on all of the characters, and probably going west strengthens its therapeutic feeling. "The purity of the road. The white line in the middle of the highway unrolled and hugged our left front tyre as if glued to our groove" (Kerouac, 1957; 128). The deficiency of American values and the type of world that these values have created are judged by Sal. Throughout the novel, Sal and Dean repeatedly encounter cops who bother them, jail them, and follow them in the cities:

> The American police are involved in psychological warfare against those Americans who don't frighten them with imposing papers and threats. It's a Victorian police force; it peers out musty windows and wants to inquire about everything, and can make crimes if the crimes don't exist to its satisfaction. (Kerouac, 1957; 130)

In rare occasions, that Ed and Dean are sleeping, as in very rare occasions Sal drives the car. He has some thoughts in his mind while he is driving; he questions what he actually is doing by being on the road and asks, "Where was I going? I'd soon find out" (Kerouac, 1957; 131). He stops questioning because he can't find the answers to these questions and prefers looking on the bright side of traveling and wants to reach "the holy" West as soon as possible. Kerouac's discontent with American capitalism and its destructive qualities is represented through the character of Old Bull Lee, created with the inspiration of William Burroughs. Old Bull Lee condemns the establishment's consciousness:

> These bastards have invented plastics by which they could make houses that last forever. And tires. Americans are killing themselves by the millions every year with defective rubber tires get hot on the road and blow up. They could make tires that never blow up.... They prefer making cheap goods so everybody have to go on working and punching timeclocks and

> organizing themselves in sullen unions and floundering around while the big grab goes on to Washington and Moscow. (Kerouac, 1957; 142)

After their stay in New Orleans, at Old Bull Lee's house they take off again heading California, but first they wait until Sal's aunt sent the G.I. check. Sal really does not want to leave Bull's house but since Dean has too much energy to move they get on the road one more time. When they finally arrive in San Francisco, California, Dean is very eager to talk of everything he knows about the place he lives. Every one of them is excited to be in the West. The description of San Francisco is made as if they arrive in a mythical place; Dean and Sal are like warriors who have won a victory by reaching the end of the continent:

> ...stretched out ahead of us the fabulous white city of San Francisco on her eleven mythic hills with the blue Pacific and its advancing wall of potato-patch fog beyond, and smoke and goldness in the late afternoon of time. 'There she blows!' yelled Dean. 'Wow! Made it! Just enough gas! Give me water! No more land! We can't go any farther 'cause there ain't no more land. (Kerouac, 1957; 161)

Just after minutes of their arrival in San Francisco, Dean suddenly tells Sal and Marylou to go to a hotel until he makes some arrangements with Camille. Marylou tells Sal that Dean will "leave you out in the cold any time it's in his interest" (Kerouac, 1957; 161). Sal is aware of this fact and "looks back east" (Kerouac, 1957; 161) and sighs. Sal stays in San Francisco for a week that year and states that he had the "beatest time" (Kerouac, 1957; 162) of his life. After a few days Marylou runs off with a club owner so Sal is left alone. During this loneliness Sal says that he has lost faith in Dean, but later Dean finds him and takes Sal to Camille's house. Just before Sal decides to go back home he gives his opinions on San Francisco as:

> I never saw such crazy musicians. Everybody in Frisco blew. It was the end of the continent; they didn't give a damn. Dean and I goofed around San Francisco in this manner until I got my next GI check and got ready to go back home (Kerouac, 1957; 168).

Dean and Sal have no idea whether they are going to see each other one more time; Dean actually doesn't care about it. Marylou doesn't want Sal to stay with them so Sal gets on the bus for New York again until the time comes for another trip. At the end of his second trip, Sal has understood that Dean is not a man to be trusted. On the other hand, this trip has helped him experience the

beauties of the West, and transform himself by taking part in Beat activities. In this trip Sal was more eager to travel when compared to his first journey. In this trip he never thought of making detailed plans about the trip. This means that the therapeutic affect of the road is now becoming clearer as he becomes more optimistic about life. Dean is the "pull factor" for Sal's transformation on the road. That is why; Sal calls Dean a "bug" calling him back to the road, rather than spending the Christmas with his family.

In the first journey, Sal had no specific plans for the future of his life most probably because he felt hopeless, but in this journey he says that he wants to get married to a girl so that he can "rest his soul" (Kerouac, 1957; 111). This means that Sal is slowly getting out of the miserable state as he felt at the beginning of the novel. In the second journey, traveling has become so essential to the lives of the Beats that even the way they define "home" has become mobile as supported with Susan Roberson's point of view. Sal seems to be "addicted" to traveling in his second journey as since he believes that their "noble function" was to "move" (Kerouac, 1957, 127).

2.1.3. NEVER STOP GOING TILL WE GET THERE

In the spring of 1949, Sal has a few dollars, which he has saved from G.I. education cheques, so he decides to go to Denver. There is nobody that he can visit in Denver but he thinks of settling there. Kerouac celebrates the values and images repressed by the established order, wishing he were a part of the people represented as the minority. Sal wished he were a Negro:

> ...feeling that the best the white world had offered was not enough ecstasy for me, not enough life, joy, kicks, darkness, music, not enough night...I wished I were a Denver Mexican, or even a poor overworked Jap, anything but what I was so drearily, a 'white man' disillusioned. All my life I'd had white ambitions. (Kerouac, 1957; 169-170)

Kerouac celebrates what he believes are the virtues of "blackness" and he sees those virtues in Dean who is many symbolic ways the cultural "Other." While Sal experiences the thoughts and feelings of cultural alienation from the middle-class white world, Dean is the "Other," who refuses to uphold the expectations of his race. Kerouac's challenge to white culture is more evident in the next passage:

> A gang of coloured women came by, and one of the young ones detached herself from motherlike elders and came to me fast – 'Hello Joe!' – and suddenly saw it wasn't Joe, and ran back blushing. I wished I were Joe. I was only myself, Sal Paradise, sad, strolling in this violet dark, this unbearably sweet night, wishing I could exchange worlds with the happy, true hearted, ecstatic Negroes of America. (Kerouac, 1957; 170)

The quotation above is a typical example of what Susan Roberson asserts that "when one moves through space, travels, relocates, then the 'who I am' undergoes some kind of transformation" (Roberson, 2001; xvii). Sal is having difficulty in identifying himself with a specific group of people. He doesn't seem to feel a part of the "white culture" and chooses to define himself by wanting to be a part of the "Other." Travel theories in general accept the fact that "with journeying one's sense of self changes, transforms, and the wayfarer finds inner resources, matures" (Roberson, 2001; xvii). Traveling to different places, affects identity, as in the example of Sal, we start defining ourselves in reaction to others. Certainly with new experiences and meeting new people, our world vision changes.

A rich friend of Sal in Denver gives him hundred dollars, so now he can go to San Francisco and find Dean. "I was burning to know what was on his mind and what would happen now, for there was nothing behind me any more, all my bridges were gone and I didn't give a damn about anything at all" (Kerouac, 1957; 171). Sal and Dean decide to go back to New York and when they arrive in New York they plan to go to Italy but this plan will never be realized. So before taking off for New York, they plan to spend "two days of kicks" (Kerouac, 1957; 180) in San Francisco, they also agree to use the travel bureau so that they could save money. They visit their friend Galatea in San Francisco. Galatea and his wife say that Dean's wife was right to leave him because he has no sense of responsibility for anyone. All that Dean does as a response to these comments is giggle. Sal realizes that Dean "by virtue of his enormous series of sins, was becoming the Idiot, the Imbecile, the Saint of the lot" (Kerouac, 1957; 182).

Dean's friend Galatea is aware of the fact that Dean has no regard for anybody. He thinks that all he cares about is how much money or fun he can get out of people. His friend says "It never occurs to you that life is serious and there are people trying to make something decent out of it instead of just goofing all the time" (Kerouac, 1957; 183). Sal calls Dean "the HOLY GOOF" (Kerouac, 1957;

183). Dean and Sal spend their last couple of nights in jazz clubs. The reason why San Francisco is so special for them is because it is the center of jazz clubs and performers. Sal observes that, San Francisco is "America's most excited city" (Kerouac, 1957; 194). Sal wants to spend more time in San Francisco but he has to catch up with Dean's frantic rush throughout the cities of America, so they decide to move towards Sacramento and go eastward again. When they arrive in Denver Sal says "we had longer ways to go. But no matter, the road is life" (Kerouac, 1957; 199) reflecting the idea that the road has become the most essential part of their life. While Dean and Sal are on the road driving toward Chicago, Dean is very excited because, he has never been there before. On the other hand, the borders of the American continent are no longer enough for Dean to feel truly fulfilled as he says:

> Do you know there's a road that goes down Mexico and all the way to Panama? – and maybe all the way to the bottom of South America where the Indians are seven feet tall and eat cocaine on the mountainside? Yes! You and I Sal, we'd dig the whole world with a car like this because, man, the road must eventually lead to the whole world. Ain't nowhere else it can go right? (Kerouac, 1957; 216)

Dean drives the car so fast and dangerously that they pass through Iowa hardly noticing it, and they reach to the "greeneries of mid-American Illinios. It was beginning to look like the soft sweet East again; the great dry West accomplished and done" (Kerouac, 1957; 222). They arrive in Chicago where the descriptions of the American landscape changes from the wild West to the "Old brown Chicago with the strange semi-Eastern, semi-Western types going to work..." (Kerouac, 1957; 224). Chicago represents the connection point between the West and the East of America due to the fact that it is neither wholly part of neither the East nor the West. It is the conjunction point of two vast regions. They spend one night in Chicago. As usual for the Beats they prefer going to jazz clubs where they could listen to bop music. Meanwhile, Dean makes one of the most famous statements about being on the road when he says: "'Sal, we gotta go and never stop going till we get there.' 'Where we going man?' 'I don't know but we gotta go' "(Kerouac, 1957; 225).

After taking a bus to Detroit, they decide to go to a travel bureau to rent a car so that they can go to New York. When they arrive in New York, Sal says, "and now we were entering the great and final city of America" (Kerouac, 1957; 231).

They stay at Sal's aunt's house. At night, they take a walk in Long Island. Sal says that they were so used to traveling that they walked all over Long Island "but there was no more land, just the Atlantic Ocean, and we could only go so far" (Kerouac, 1957; 232).

The third trip was also interesting because Sal has transformed so much, that he even thinks of traveling by himself, without Dean. This is important because in the previous journeys Dean was the attraction for Sal, which helped him to travel. Dean's energy and his lifestyle pulled Sal on to the road. But now it seems that Sal doesn't need any attractive element to travel, since traveling consists of the major part of his life. In this journey, different from the others, Sal longed to be a Negro. With the transformative effect of the road, he has got over his "white ambitions" and wants to be a part of the minorities such as Mexican-Americans, or the Japanese-Americans. He wants to belong to the "Other." This journey was the best example of the "inward journey" that I have talked about, because the road also creates a transformative effect on the identity of Sal. He wishes he were a Negro. This condition is an example to Roberson's perspective that I earlier mentioned in the thesis in respect to the transformation one undergoes while traveling.[1] The way one defines oneself undergoes a transformation throughout the journey.

2.1.4. CHALLENGING THE BOUNDARIES: DEAN AND SAL IN MEXICO

Sal announces that he is going to start traveling again in the fourth journey of the novel he says, "Whenever spring comes to New York, I can't stand the suggestions of the land that come blowing over the river form New Jersey and I've got to go" (Kerouac, 1957; 235). Sal has the self-confidence to travel alone and he decides to go to Denver without Dean for the first time. As soon as Dean learns that Sal is in Denver, Dean starts heading towards Denver with his new car. When Sal learns that Dean is on his way to meet him, he has a vision of Dean as if he was a "burning shuddering frightful Angel" (Kerouac, 1957; 244) moving towards Sal, with enormous speed:

> I saw the path it burned over the road; it even made its own road and went over the corn, through cities, destroying

[1] See page 20 of the thesis, or for further reference: Roberson, Susan. ed. (2001). *Defining Travel: Diverse Visions.* Jackson: University of Mississippi. p. xvii.

> bridges, drying rivers. It came like wrath to the West. I knew Dean had gone mad again (Kerouac, 1957; 244).

After meeting at Ed's house, "it was no longer east-west "(Kerouac, 1957; 250) that they wanted to travel between. This time they decide to go to the "magic" (Kerouac, 1957; 250) South. When they arrive in Texas, they "feel" that they have arrived to the South. The characteristics of the South are all seen in the vast space of Texas, as the climate gets hotter. While they are about to enter the town called San Antonio, they get the feeling that this place used to be a Mexican territory. "Houses by the side of the road were different, gas stations beater, fewer lamps" (Kerouac, 1957; 255). San Antonio is an interesting place for Dean and Sal, because they experience the culture of the South as they observe the trees and the cinnamon smell in the air. They are actually in a different culture at the moment. They are not totally foreign to it, because they are still in the borders of the United States but it is also some kind of experience that they are not familiar with. "We were already almost out of America and yet definitely in it, and in the middle of where it's maddest" (Kerouac, 1957; 256). They continue traveling toward the Mexican border. As they drive along, Dean says, "the end of Texas, the end of America, we don't know no more" (Kerouac, 1957; 257). Now is the moment when they decide to pass the border and go to Mexico.

I believe since they are traveling to a foreign place for the first time in the novel, that is why I have a different perspective when analyzing the journey. Since both Dean and Sal are citizens of United States they are actually foreigners in Mexico. In the essay titled "Home and Identity," Madan Sarup defines a foreigner as:

> With the establishment of nation states, the foreigner is one who does not belong to the state in which we are, the one who does not have the same nationality. Today, *legally*, the word foreigner refers to a person who is not a citizen of the country in which he or she resides. (Sarup, 1994; 99)

While in Mexico, Dean says, "Now Sal, we're leaving everything behind us and entering a new and unknown phase of things. All the years and troubles and kicks-and now this!" (Kerouac, 1957; 260). This statement of Dean is very true because they are really entering a new phase of things with the identity of being foreigners. Mexico was a revelation to Jack and Neal, with its foreign tongue only

one element of many that combined to make it irresistible, exotic and alluring. The same was true of its dark and beautiful people, who represented nothing so much as the "fellaheen"- the poor and dispossessed, which would one day inherit the world.

In his essay "Travel and Writing" Michel Butor, categorizes various kinds of travels, and one of these categories is titled "The Alien." First I would like to quote from this essay and propose that there is a similarity between Dean's and Sal's arrival in Mexico: "Upon arriving in a new place...the gestures will not be the same: other manners other laws, other traffic rules" (Butor, 2001; 76). As Michael Kowalewski states in his book:

> With the support of a beneficiary curiosity about the habits and customs of other peoples' lives and surroundings, travel writers have traditionally included descriptions of flora, topography, climate, animal and insect life, foodstuffs and local sexual customs (Kowalewski, 1992; 8).

After some nights of innocent fun, Sal comes down with a bad fever, and Dean who has gotten his divorce; deserts Sal, telling him only, "Gotta get back to my life" (Kerouac, 1957; 285). When Sal recovers, he understands that he should never trust Dean. I will make references to Julia Kristeva's theoretical essay titled "Toccata and Fugue for the Foreigner." I believe that this essay has been very helpful in the context of defining Sal's and Dean's situation as a foreigner. As Kristeva outlines the characteristics of a foreigner, she starts with the difference in appearance, which can be noticed at first sight. She says "At first, one is struck by his peculiarity – those eyes, those lips, those cheek bones, that skin unlike others, all that distinguishes him and reminds that there is *someone* there" (Kristeva, 1991; 3).

The weather gets hotter and hotter as they drive along. They have no idea what Mexico would be like before they crossed the border. Moreover, they feel "awful and sad" (Kerouac, 1957; 257) until they go into Mexico. They feel as if everything changes from the moment they cross to Mexican soil. Dean and Sal's first impression of Mexico is described with words "wonder" and "amazement" (Kerouac, 1957; 258). Sal says, "it looked exactly like Mexico" (Kerouac, 1957; 257), meaning that the image of Mexico before they crossed the border is accomplished. The Mexican police check their luggage; during this incident Dean is very surprised, and even happy to see a relaxed kind of behavior as opposed to the

strict and commanding behavior of the American cops that was mentioned earlier in the novel. So, the first impression of Mexico for Dean and Sal is very optimistic and exotic, because they like a foreigner in the Mexican culture:

> Behind us lay the whole of America, and everything, Dean and I had previously known about life, and life on the road. We had finally found the magic land at the end of the road and we never dreamed the extent of the magic. (Kerouac, 1957; 259)

While continuing their journey toward Mexico City, Dean gets more and more exited about being in Mexico, especially because he has never been there before, and being in Mexico is totally a new experience for Dean. Throughout their drive in Mexico, Dean keeps comparing Mexican culture to American culture with his observations on daily life, the people's attitudes and even the behaviors of the police in Mexico. "Such lovely policeman God had never wrought in America. No suspicions, no fuss, no bother: he was the guardian of the sleeping town, period" (Kerouac, 1957; 277). In all of these categories where Mexico and America are totally different where Dean favors the Mexican way of life. He finds the attitudes of the American cops oppressing and commanding:

> There's no *suspicion* here, nothing like that. Everybody's cool, everybody looks at you with such straight brown eyes and they don't say anything, just *look*, and in that look all of the human qualities are soft and subdued and still there. (Kerouac, 1957; 262)

As Dean and Sal get close to Mexico City, Dean feels that everything that they come across gets more and more interesting, so he wants to keep going ahead. The climate gets hotter and stranger. Sal meets a Mexican boy named Victor, who helps them to buy "tea" as they call it, meaning marijuana and spend time with Mexican girls. Sal and Dean both observe the poverty of the Mexicans, but Sal thinks that this poverty maybe an advantage for them, because they have no idea what it means to feel that everything can be destroyed in seconds in a war, in the following lines:

> They didn't know that a bomb had come that could crack all our bridges and roads and reduce them to jumbles, and we would be poor as they someday, and stretching out our hands in the same, same way. (Kerouac, 1957; 282)

Dean and Sal are aware of the fact that they are now at the end of the road. As they move on, Dean is fascinated with the way the Mexican traffic moves. He compares American traffic to Mexican traffic:

> 'This is traffic I've always dreamed of! Everybody *goes!*' An ambulance came balling through. American ambulances dart and weave through traffic with siren blowing: the great world-wide Fellahin Indian ambulances merely come through at eighty miles an hour in the city streets, and everybody just has to get out of the way and they don't pause for anybody or any circumstances and fly straight through. (Kerouac, 1957; 283)

Later, Sal gets the fever and goes through a serious case of dysentery. Suddenly, Dean tells Sal that he has got his divorce papers from Camille so he will be driving back to New York. He actually abandons Sal with his illness. Maybe it is not logical to expect a character like Dean to look after his Sal. Dean actually acts very consistently throughout the novel. He is always frantic, full of energy, only does what he wants to do. I also think that Sal is aware of the fact that Dean is a "mad" guy, so he rationalizes his abandoning when he says: "I had to understand the impossible complexity of his life, how he had to leave me, sick, to get on with his wives and woes" (Kerouac, 1957; 285). This concluding disillusionment with Dean and the life he promises and Sal's resignation should not come as a surprise. Very early in the book Sal acknowledges that Dean is a con-man, but justifies his behavior on the grounds that "he was only conning because he wanted so much to live and to get involved with people who would otherwise pay no attention to him. He was conning me and I knew it...and he knew I knew (this has been the basis of our relationship)" (Kerouac, 1957; 10).

To conclude, there are some characteristics, which make this journey different from the other ones. The other trips were made in the directions of east and west, but this time Sal decides to go southwards and next move on to Mexico with Dean. By crossing the border and going into Mexico, Sal and Dean become foreigners. As I already mentioned after Madan Sarup's definition of a foreigner, Dean and Sal are not citizens of Mexico and that they are completely new to the Mexican culture. Also Dean admits that while they are about to cross the border to Mexico, he says that they are about to enter "a new phase of things" (Kerouac, 1957; 260). The foreign tongue, the climates of Mexico, customs are all factors which support that Dean and Sal are foreigners in Mexico. Michel Butor categorizes the position of Sal and Dean in Mexico as "The Alien."

2.1.5. COUNTRY ROADS, TAKE ME HOME

At the end of the novel, Dean has married three times, twice divorced and is living with his second wife. In the fall, the season symbolizing getting back home, Sal goes back home to New York. One night, Sal goes to a party in New York, and he says that he meets "the girl with the pure and innocent dear eyes" (Kerouac, 1957; 288) that he has searched for. The end of the road has transformed both Dean and Sal in my opinion, because Sal becomes a happy man, and besides he is not the Sal that we were presented with at the beginning of the novel. In the opening lines of the novel he feels as if everything was dead. But now he has a reason to be happy because he finds the girl he has been looking for maybe unconsciously all through the time he has been on the road. On the other hand, Dean is also different from how he starts off the road. Dean visits Sal in New York and Sal says, "Dean's life was settled with his most constant, most embittered, and best-knowing wife Camille" (Kerouac, 1957; 289-290). In the last scene of the novel, Dean is such a different character from how he has been throughout the novel. As I have stated before, if a game of "follow-the-leader" was to be played, then Dean would be the leader of the Beat Generation with his madness, craziness, energy, and frantic behaviors. In the last lines of the novel, Sal says good-bye to Dean on his way to a concert with his friends from the window of a Cadillac and Dean asks if they could drop him off at Fourteenth Street, but Sal's friend refuses this request. The following quotation represents the changes in Dean:

> 'D'you think I can ride to Fourteenth Street with you?' he whispered. 'Want to be with you as much as possible, m'boy and besides it's so durned cold in this here New Yawk....Dean ragged in a motheaten overcoat he brought specially for the freezing temperatures of the East, walked off alone, and the last I saw of him he rounded the corner of Seventh Avenue, eyes on the street ahead, and bent to it again. (Kerouac, 1957; 290)

When I have a look at this quotation I realize that as a reader, this Dean is not the Dean that I have read about throughout the novel. The first introduction of Dean is full of descriptions about him on being mad and a con-man, a man always speaking loudly because he can't control his energy. The man who never bothers to ask for permission about anything is now whispering his request to be taken to Fourteenth Street. The "Dean" represented in the quotation above is a description

which opposes the "Beat" Dean. No matter how Dean ends up, Sal keeps on thinking of Dean Moriarity and the father they never found and maybe never looked for. In my opinion the novel's end is a beginning, an invitation to change and transformation of oneself. More importantly, the novel represents the beginning of a new lifestyle for Dean and Sal.

As a result, "The home we return to is never the home we left" (Robertson, 1994; 4). This statement is true both for Sal and Dean. It is true in the sense that both of them all throughout their journey whether good or bad have come back home with different memories, new images and a new "self." Since they arrive back home with a new "self" it would not be reasonable to expect them to come back to the home that they have left behind at the very beginning of their journeys. Traveling has allowed them to see things differently from what things are.

2.2. THE BEAT OF LIFE ON THE ROAD

Kerouac defines the Beat Generation in terms of its activities and value system. His generation relates to bars and jazz clubs as well as drugs like 'benny' or Benzedrine. In opposition to mainstream U.S. culture, the Beats, especially Kerouac, idolized the black subculture for its lifestyle and music. "The Beat movement was quintessentially American" (Newhouse, 2000; 14). The sympathy for those who had been failed by the system or deliberately elected to live outside it is a core element of Beat literature and philosophy. Its principle creators believed that "a new, purer way of life and spirituality could be achieved only if the old ways were rejected" (Sandison, 1999; 51).

The idea of the Beat intellectual, a writer who experiments with drugs and mind-opening experiences, is contained in the novel. In the characters of Carlo Marx and Dean, and their drug conversations, there are reflections of the Beat generation's divergence with mainstream culture. A hooker introduces the Beat group all kinds of drugs. They were introduced to the:

> pleasures of Benzedrine, the amphetamine based chemical in which the blotter strips of nasal inhalers, rolled into balls and swallowed with a coffee chaser, they produced a high that could last for hours. The come down was horrible, though, and only cured by the repeated ingestion of more 'bennies' or 'speedballs'. (Sandison, 1999; 51)

Once again, the Beat characters mix mystic intellectualism with drugs. The narrator, however, is not only a non-participant in the Benzedrine, but he is also pessimistic of the goal of finding one's soul. Remi and Sal are both willing to steal from their employees and light-heartedly use government dogma to justify it.

> ...they championed all forms of sexual and spiritual liberation, they celebrated candor, risk, and individuality; and they opposed materialism, censorship, and the mass media. These were among the values and social codes also embraced by a disaffected youth culture coming to prominence a decade after the Beats exploded on the public consciousness in America. (Newhouse, 2000; 1)

All of the Beats go out to the jazz clubs. These clubs are an integral part of their social life. These clubs are the central part of their leisure time. Kerouac once again characterizes his vision of this generation in their mad rush from bar to bar and jazz club to jazz club. This generation is made up of children of the night,

eagerly thinking of what to do the next night. The narrator reflects one of the popular ideas about marijuana and intoxication in general: that it allows people to get closer by helping them drop facades and social conventions.

> Everything was in preparation for the big party. The girls, Babe and Betty, cooked up a snack of beans and franks, and then we danced and started on the beer for fair. The opera over, great crowds of young girls came piling into our place...We grabbed them and danced...People began to bring bottles. We rushed out to hit the bars and rushed back. The night was getting more and more frantic. I wished Dean and Carlo were there – then I realized they'd be out of place and unhappy. They were like the man with the dungeon stone and the gloom, rising from the underground, the sordid hipsters of America, a new beat generation that I was slowly joining. (Kerouac, 1957; 53)

Sal describes in detail jazz and its combination with a fanatic Dean Moriarty. Jazz was a fundamental part of the Beat subculture. Jazz musicians were heroes and sages to them. In New Orleans, they continue their interest in drugs and music. At this point, they are at the very height of the Beat ideal, crossing the country and stopping to meet fascinating people with whom they may do drugs. The Beat morality is not so corrupt that it justifies stealing as a general rule, but it justifies stealing between unequals. Sal returns to depression era wages to support his love, and abandons his crazy life on the road. Sal's description of a California night, is such a description that makes the reader feel that the Beats are everywhere in America. The description actually consists of the crucial elements of a Beat lifestyle – marijuana, beer and bop. Sal says that this night is the "American night" (Kerouac, 1957; 83).

> At this time, 1947, bop was going like mad all over America. The fellows at the Loop blew, but with a tired air, because bop was somewhere between its Charlie Parker Ornithology period and another period that began with Miles Davis. And as I sat there listening to that sound of the night which bop has come to represent for all of us, I thought of all of my friends from one end of the country to the other and how they were really all in the same vast backyard doing something so frantic and rushing about. (Kerouac, 1957; 17)

Dean Moriarty makes his first dramatic appearance in the book, which centers on the narrator's involvement with him. He immediately interests people. Salvatore Paradise is at once fixated on him, as is Carlo Marx. His opening behavior is frenetic and charismatic at the same time. Dean is a sort of social

untouchable whose presence Sal's more conventional friends find undesirable. Sal seems to make no attempt to fix this problem but instead tries to draw a thin line between the two groups.

> He was BEAT- the root, the soul of Beatific...Bitterness. Recriminations, advice, morality, sadness- everything was behind him, and ahead of him was the ragged and ecstatic joy of pure being. (Kerouac, 1957; 184)

Dean becomes less of a central figure while Old Bull Lee is around, but Sal admires him in every thing including athletics. Dean's crazy behavior continues as they speed across the country. His suggestion that they all strip naked and his willingness to run off under the pretense of mugging someone are examples of his growing revolt. One of the characters in On the Road is Old Bull Lee. This man is a friend of Sal and Dean. The reason why I want to emphasize the importance of this character is because; he is a typical Beat character encompassing all of the qualities of Beatness. His lifestyle is based on living just for pure experience and he has a drug habit "He did all these things merely for the experience. Now the final study was the drug habit" (Kerouac, 1957; 136-137).

> He had a set of chains in his room that he said he used with his psychoanalyst; they were experimenting with narcoanalysis and found that Old Bull had seven separate personalities, each growing worse and worse on the way down, till finally he was a raving idiot and had to be restrained with chains. The top personality was an English lord, the bottom the idiot. Halfway he was an old Negro... (Kerouac, 1957; 137)

This Beat philosophy centers on a return to American individualism, which had as its core the myth of the pioneer. Rather than a geographical frontier, the Beat individualism aimed for the inward frontiers of self. The slang of the Beat Generation combined and transformed the vocabulary of many worlds. Incorporated into their conversation and writing are expressions from the jargon of jazz musicians, drug users, homosexuals, hipsters, and African- Americans. The language became the daily jargon of the late 1950s and 1960s, but in its earlier years it was a means to express an underground world. It gave voice to the marginal, the hip, the dispossessed urban dweller. Some examples of words to the Beat vocabulary are hip, originally an adjective which mean a drug user. "Crazy" is another word which I came across to very often while reading On the Road, which meant either great or unusual. The word crazy has a positive connotation for the

Beats. In my opinion, it is because they preferred giving positive meanings to those words, which are accepted as negative in the mainstream American culture. Moreover, an example to the African-American originated word in the Beat jargon is "high." It means to be in an overjoyed state from drugs, alcohol, aesthetic ecstasy used by African-Americans in the 1930s. Another key word in the Beat jargon is "kick." This word sometimes refers to a state related to getting high on drugs or drunk or any derangement of the senses. It also means a particular driving interest.

> To the Beats, America had become a spiritual wasteland, a land of intolerable repression and conformity, and extreme measures were needed to overcome the restrictions placed on the individual. (Newhouse, 2000; 3)

In conclusion, with the characteristics of the Beats and the examples that I have tried to provide represent how Jack Kerouac has used every little detail in order to make On the Road the manifesto of the Beats. That is why On the Road has become a representative of a generation and their ideals in America.

2.3. JACK KEROUAC'S STYLE: THE DULUOZ LEGEND AND SPONTANEOUS PROSE

The Duluoz Legend has an autobiographical as well as a cultural origin in the structure of Jack Kerouac's works. All of Kerouac's works are autobiographical, but he fictionalized the stories about his direct experience by changing the names of the real life characters or the setting. This means that every work of Kerouac is a unique blend of fact and fiction creating the Duluoz Legend. Kerouac could have meant by the word "legend":

> his belief in the transformational power of storytelling, because he told his friends that they could also translate their lives into legends by committing themselves to the act of writing about what had happened to them. (Charters, 1995; 8)

Kerouac's aim was not to be a heroic figure but instead, he wanted to become a legendary American writer. To begin with, many guesses have been made about how or why Kerouac decided to use the word "Duluoz." According to one assumption made by Charters, Duluoz was a word, which Kerouac's friends used as "Dulouse", or "Du Louse" which were French-Canadian slang meaning "louse." But Jones asserts that Kerouac was just trying to create a similarity between the mispronunciation of his own name and his characters' name. Another assumption according to Barry Miles, the name Duluoz is a mixture of the Greek name Daoulas, which was common in Lowell. Beyond all of the assumptions made about the Duluoz Legend, Jones makes the most pertinent observation about Kerouac and gives the most likely explanation as to what the Duluoz Legend stands for:

> ...he was the self-conscious observer of his own life, determined to record it experience by experience in a string of books until his death. The books are related to one another by having many of the same characters in each of them, although his publishers insisted they be called by different names from book to book. Nearly all the characters have real-life prototypes, and nearly all the happenings in his novels are closely based on fact. Above all, Kerouac's work is united in being the composite expression of his vision, with himself at the center as both actor in the scene and observer of it. (Jones, 1999; 22)

In December 1953 Kerouac discovered Buddhism, which provided him with a means to rationalize and stabilize his uncertain position in life. Kerouac's discovery of Buddhism stimulated his method of composition, his belief in himself, and his intention to create a legend about his own life into a plan of action. The most important result of Kerouac's spiritual renewal with the help of Buddhism was that he states in one of the letters that he was working on a new novel, " 'writing the Duluoz Legend from beginning' " (Jones, 1999; 25). During this same period, he developed an elaborate plan for what he had begun to call the Duluoz Legend. The explanation of the Duluoz Legend can be given by saying that it is an autobiographical story that would provide a context for his individual writings. In one of the letters that Kerouac wrote to one of his friends he defines the Legend as "a family saga to be presented in a stream-of-consciousness style..." (Jones, 1999; 25). Although, his second published novel On the Road was in the best-seller list, Kerouac wasn't able to make use of this fame to protect his literary or financial security. Instead, the media began to highlight the negative aspects in the lifestyle of the Beat Generation.

Many of the minor characters and most of the episodes of On the Road describe Kerouac's preoccupations with his brother, his father, and his mother. For example, on his very first attempt on the road, in which he mistakenly travels north in order to follow U.S. Route 6 all the way across the country, he is set straight by a man traveling with two women. This stranger's situation prefigures Sal's triangular relationship with Dean and Marylou. His false start makes Sal realize that he must try various roads and routes to appreciate the process of his journey. By trying new roads he becomes more thoughtful to the deeper meaning of his human encounters, making almost every person he meets a messenger to unfold a part of his fate.

During the first trip, Sal recognizes that his "whole life was a haunted life" he is able to cross "the dividing line" between his past and his future (Kerouac, 1957; 20). A fellow hitchhiker, Eddie makes off with Sal's t-shirt on, symbolically carrying a part of Sal's identity with him. Sal's encounter with Rita ends with him laying on the grass with a bunch of hobos whose lifestyle takes on mythic significance which makes him "want to get back on the road" (Kerouac, 1957; 60). On his way to his aunt after his first circular trip, Sal encounters the same old hobo who misled Slim on his trip west, whom Kerouac identifies as the "Ghost of Susquehanna." Sal guesses that the ghost is "about sixty years old; he leads the young man to a non

existent bridge over a river" (Kerouac, 1957; 100). Even though Sal soon discovers the ghost is leading him in the wrong direction, he also realizes that he has revealed that wilderness is not reserved for the West. He returns with the knowledge that the true wilderness exists at home:

> 'Isn't it true that you start your life a sweet child believing in everything under your father's roof?'...you are wretched and miserable and poor and blind and naked, and with the visage of a gruesome grieving ghost you go shuddering through nightmare life. (Kerouac, 1957; 101)

A long dynamic letter that Kerouac received from Neal Cassady, inspired him to develop a new method of composition he called "Spontaneous Prose." The letter broke all kinds of grammatical rules and ignored correct punctuation, but it only contained Neal's voice, his sense of energy and fun.

> A light bulb went on in Jack's brain. Maybe this was the way to go. Forget the formal academic, strait-laced ways of past literary masters and pitch yourself headlong into reflecting or capturing the real voices you heard, or find and use to create work that was truly 'now,' not some tired re-working of the old. (Sandison, 1999; 62)

He decided to put a big roll of paper into his typewriter, so that the spontaneous prose or the stream of consciousness would flow onto the paper more easily. In three weeks he typed what is now known as the scroll manuscript of On the Road. According to Weinreich, On the Road stylistically is the best representative novel of "spontaneous bop prosody" as she describes:

> *On the Road* – which was typed on a continuous roll of teletype paper as if it were one long paragraph – as a nonstop statement of an experience that kept moving, the energy of the language bursting through any limitations imposed upon it by our notions of sentence form...As Kerouac wrote spontaneously, the elements of past experience were revised in the act of being recorded. Kerouac's legend-making material is a product of the details of his life repeated in each book. (Weinreich, 1987; 4-5)

Kerouac's original prose style reflected the forms of his search for personal meaning and spiritual strength. As Ann Charters argues "his talent as a writer was not his inventiveness with new characters and plots, but rather his power to dramatize the spirit of his own life into romantic fantasy" (Charters, 1992; 66-67). Kerouac, himself describes this new style that he has created in the following statement:

> 'What I'm beginning to discover now is something beyond the novel and beyond the arbitrary confines of the story... into the realms of revealed picture... wild form, man, wild form...my mind is exploding to say something about every image and every memory...at this time in my life I'm making myself seek to find the wild form, that can grow with my wild heart... because now I know MY HEART DOES GROW.' (McNally, 1979; 145)

He believed that spontaneous prose was the only correct way to tell a story without interfering with the original inspiration, as if telling it to a group of people in a bar. He stated his ideas in an interview made by Ted Berrigan:

> 'Did you ever hear a guy telling a long wild tale to a bunch of men in a bar and all are listening and smiling, did you ever hear that guy stop to revise himself, go back to a previous sentence to improve it, to defray its rhythmic thought impact... if he pauses to blow his nose, isn't he planning his next sentence?' (Miles, 1998; 4)

"Spontaneous prose," as Kerouac calls it, closely mirrors the psychoanalytic method of free association just as he recognized his power to explore his subconscious. According to Foster, "there is a tradition of prose in America...in which the prose sentence is completely personal, comes from the writer's own person-his person defined as his body, his breathing rhythm, his actual talk" (Foster, 1992; 17). He wrote spontaneously like modeling Charlie Parker and his jazz improvisations. The content of his stories produced a "telepathic shock" on readers. Freud's emphasis on dreams and their equivalence to other fields such as literature also relates to Kerouac's life and work. Under the influence of Surrealism, which had explicit ties with psychoanalysis, Kerouac placed great importance on recording and communicating with his dreams. The narrators in Kerouac's novels invite the reader to reflect their expressions of frankness and honesty because spontaneous prose is "confessional by its very nature" (Jones, 1999; 26).

According to Charters, the term "'confessional picaresque memoirs'" is the best description of his work-giving a clue about the originality about the form he uses, which was unconventional like his literary style of spontaneous prose. Kerouac based his approach to writing on the performances of the jazz musicians he admired: Lester Young, Charlie Parker, Charlie Mingus, and Brew Moore. He heard in their music the rhythms of language. Just like the jazz improvisations, Kerouac let the words pour onto the page as it is rather than editing them in the

writing process. Kerouac himself gives a description of his writing style in Desolation Angels. He states in the novel that he was originating a new way of writing about life. But he doesn't think that it should be labeled as fiction or didn't include any kind of revising process. It is a writing style:

> where you cant go back but have made the vow of 'speak now or hold your tongue forever' and all of it innocent go-ahead confession, the discipline of making the mind the slave of the tongue with no chance to lie or re-elaborate. (Charters, 1995; 12)

Kerouac, in an introduction to his book The Subterraneans of a Norwegian edition, he gave a brief description of "Spontaneous Prose." He stated in the introduction that the prose he wrote was the prose of the future "from both the conscious top and the unconscious bottom of the mind" (Charters, 1995; 481). He said in the introduction that not even a word of the book he has written has been changed. He describes the book as a long letter written to a friend and concludes in the following lines:

> This I believe to be the only possible literature of the future. UNINTERRUPTED AND UNREVISED FULL CONFESSIONS ABOUT WHAT ACTUALLY HAPPENED IN REAL LIFE. (Charters, 1995; 481)

According to Kerouac, there are nine essentials of spontaneous prose that are, set-up, procedure, method, scoping, lag in procedure, timing, center of interest, structure of work, and mental state. With these essentials Kerouac compared himself to a jazz musician. In his essay titled "Essentials of Prose,"[1] Kerouac defines and explains each of these nine essentials for spontaneous prose.

To begin with, for Kerouac, the set-up process is a process in which the writer sets the object in his mind whether it is something real or not. In the second step; procedure, the words flow from the mind like the blow of a jazz instrument. The next step is method, in which no periods are used to separate the sentence structures. Kerouac prefers using false colons to connect sentences and usually needless commas.

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[1] For more information on Spontaneous Prose, Jack Kerouac's essay titled "Essentials of Spontaneous Prose" can be read from Charters, Ann ed. (1995). *The Portable Jack Kerouac*. New York: Penguin Viking Group, 484 – 485.

Another important element in Kerouac's style is called "scoping." He uses this term in order to reflect that it is not selectivity of expression that is important for him. Kerouac uses the method of free mind association to move into limitless areas of thought. The next step in Kerouac's style of writing is "lag in procedure." Kerouac, while writing his novels does not pause to think of the proper word instead of this, he piles words and this spontaneously turns out to be a great additional rhythm to his thought. Time is very deterministic in his style because he makes no revisions, except only rational mistakes, such as names or calculated intersections. Kerouac's main creative method is to start writing from the "jewel center," his subconscious from which he claims his thoughts flow, and write outwards swimming in the sea of language. He never thinks afterwards to improve what he has written. The structure of his work is based on following the outlines in the movement of his subject, he runs over the subject once. The mental state while writing his novels if possible, should be "without consciousness," allowing the subconscious to admit what ever it feels like admitting. Kerouac summarizes in the essay titled "The First Word: Jack Kerouac Takes a Fresh Look at Jack Kerouac" that he wants to create his own style of writing:

> My position in the current American literary scene is simply that I got sick and tired of the conventional English sentence which seemed to be so ironbound in its rules, so inadmissible with reference to the actual format of my mind as I had learned to probe it in the modern spirit of Freud and Jung, that I couldn't express myself through the form any more. (Kerouac, 1995; 486)

Kerouac also adds that if the writer does not stick to what he has thought of in the first place and to the words that the thought brought, there is no meaning in writing something else and hiding our true thoughts from the reader. As Kerouac's search for the great American hero and ecstasy in general made On the Road uniquely American, so too does his style of writing. Kerouac's "search for ecstasy naturally led to the exploration of jazz" (Hipkiss, 1976; 35), an art form purely American, and both this search and this form of music manifested itself in Kerouac's method of "Spontaneous Prose."

> 'spontaneous prose' has musical, not literary, models, especially the jazz that Kerouac and other Beat writers were hearing as they worked – the music of Charlie Parker, Dizzy Gillespie, and Thelonius Monk. In fact this musical explains the

> unity of the Duluoz legend as well as the unity of particular works, and helps to define Kerouac's achievement as a single work in process over the course of a lifetime. (Weinreich, 1987; 8)

Jazz, and the jazz artist heroes, are born rebels to Kerouac, and they live the kind of frantic hedonistic experience through their music as well as their lifestyles sought by Dean and Sal:

> The behatted tenorman was blowing at the peak of a wonderfully satisfactory free idea, a rising and falling riff that went from 'EE-yah!' to a crazier 'EE-de-lee-yah!' and blasted along to the rolling crash of butt-scarred drums hammered by a big brutal Negro.... Uproars of music and the tenorman had it and everybody knew he had it.... They were all urging that tenorman to hold it and keep it with cries and wild eyes, and he was raising himself from a crouch and going down again with his horn, looping it up in a clear cry above the fervor. (Kerouac, 1995; 223)

Music and writing are two different modes of artistic expression, but Kerouac attempts to link the two in what he calls "Spontaneous Prose." Kerouac writes spontaneously, without stopping and with little concern for syntax and grammar as though he were a Miles Davis-inspired solo man. He bases this structure, as Lee Bartlett observes, on "jazz and bop, in the sense of a, say, tenorman drawing a breath, and blowing a phrase on his saxophone, till he runs out of breath, and when he does, his sentence, his statement's been made" (Bartlett, 1981; 124). In his jazz-inspired style, Kerouac's "sentences are long, constantly shifting between narrative and observation, moving freely from the present to the past then back again" (Bartlett, 1981; 124). Bartlett goes further:

> Because Kerouac makes no attempt to separate himself from his narrator, his association becomes truly spontaneous in a rushing forth of a mind caught, like the jazzman's, between surface "melody" and archaic resonance, between world as fact and world as meaning. (Bartlett, 1981; 125)

Kerouac's style does not depend on revision; instead he prefers to be spontaneous as much as possible. Kerouac does not favor the conventional English sentence strict grammatical rules. He believed that he couldn't state himself in that form. Free-deviation or association is what he prefers rather than the strict grammatical rules of English: "For Kerouac, the impulse was to define himself by

the more personal forms that told the truth about his experiences, regardless of inherited literary conventions" (Weinreich, 1987; 4).

To sum up, music and writing are two different modes of artistic expression, but Kerouac attempts to link the two in what he calls "Spontaneous Prose." This style of writing is distinctive and it became the subject of imitation for many later aspiring writers. Kerouac writes spontaneously, without stopping and with little concern for syntax and grammar as though he were a Miles Davis-inspired solo man. In his jazz-inspired style, Kerouac's "sentences are long, constantly shifting between narrative and observation, moving freely from the present to the past then back again" (Bartlett, 1981; 124).

CONCLUSION

It is a very exiting feeling to write a conclusion to the research that I have started over year ago. I feel like I am back home like Dean and Sal after a long journey of reading, writing and even throwing away pages of written essays, always trying to improve myself thinking of what other development I could add to this thesis. When I think of myself at the beginning of this research, I observe that I was too idealistic, but while I was on the road to write this thesis I have developed and changed.

In this piece of work, I have tried to emphasize the relation of the Beat Generation to being on the road. In order to achieve this aim, first I provide some historical background to understand the era that Jack Kerouac and his Beat friends lived in and felt disillusioned in. Besides the political debates during the Cold War years, the social changes that took place after World War II in America are factors that affected the Beat Generation in their lifestyle and beliefs. As Americans were taking up the middle-class lifestyle, the Beats were getting more and more alienated. One of the main factors that led to the disillusionment of the Beat Generation was the use of the atomic bomb as a deterrent between nations. Their idea that humanity has come to an end and the "meaninglessness" of life was triggered with the atomic bomb.

It was this group of Americans who began to question the values of the American society and the mainstream culture. They totally rejected the values of the middle-class and running after material wealth. In an era of technological development the Beats preferred to return to the values of Whitman. They believed in experimentation in all of their activities. In other words, most of the their actions such as using drugs and being followers of Buddhist beliefs were a way of experimenting with life and doing something different to what society accepted. The ideals and the beliefs of the Beat Generation were such things that they reflected the desires of its members to be separate from the mainstream American culture. They romanticized African-Americans, jazz music; they were against sexual repression and thought the middle-class was nothing but "emptiness." Jazz meant freedom and spontaneity and became Jack Kerouac's literary style while working on the novels he wrote. For the Beats, travel makes up an important part of their lifestyle.

Travel is an essential part of our lives, and it has a great variety of definitions. Each person, according to their race, gender, education could make different definitions of travel. But it is important to notice the relation between the Beat Generation and travel. For the Beats, travel consists of an important part of their lifestyle. Traveling is a way of experimenting for them because; by traveling the Beats had the chance to explore the West, which was a sacred region for them in America, since it represented wilderness and primitivism. While they travel, they do not only explore the beauties of the American landscape, but they also make an inward journey that helps them get over the feeling of disillusionment. Mobility is such an essential part of the American culture that cars, have come to symbolize concepts of freedom, adventure, individualism besides transportation. Cars have become a way of expressing American values in literary works. Also for Kerouac, it was not the physical appearance of a car that he was interested in; to him what the cars symbolized was important. He was interested in the freedom and excitement of the cars.

Analyzing how On the Road begins and how the novel ends is enough to recognize the transformation that the road has provided to the character. At the beginning of the novel, Sal was in a hopeless situation but he undergoes a transformation to hope, love and happiness. The person who helps him go through this process of change on the road is Dean. Sal says "with the coming of Dean Moriarity, began the part of my life you could call my life on the road" (Kerouac, 1957; 7). The first journey starts in spring representing that with the beginning of a new season, there are going to be new developments in the lives of Sal and Dean. By the way it is not only by car that Dean and Sal travel. They sometimes hitchhike or use the bus. Sal's dead past is the triggering factor for a new life on the road and becoming a part of the Beat lifestyle.

Dean is the character in the novel that most strongly exemplifies the distinguishing features of the Beat movement. He is just acting in the manner of what one would expect him to as a Beat. The adjectives used for describing his manners are many but all these descriptions have a common point: All these words carefully chosen by Kerouac represent Dean as a mad, energetic and even holy man. He is a reflection of spontaneity and intuition. The energy and restlessness of Dean is reflected with the help of Jack Kerouac's style in the novel. There are long rambling sentences flowing spontaneously in which the energy of Dean is reflected. Each journey in the novel has a therapeutic effect on Sal. In each of his journeys he

idealizes his destination point that is usually the west but he also idealizes his last trip to Mexico. Whether he ends up miserable again he travels until his last trip to Mexico and then goes back home where he finds a long lasting happiness for his soul. In his first journey, he idealizes Denver and then San Francisco.

Meanwhile each journey is a reflection of the Beat lifestyle full of parties, experimentation with sex, drugs, and an exploration of American culture. The Beat characters in On the Road criticize the American culture or the social life that the mainstream middle-class people preferred being a part of. There are many instances in which, Sal or Dean or the other minor characters criticize the "white culture" and praise the African-Americans or the other ethnic minorities. For the Beats, this is a way of being separate from the American middle-class, "white" values. Each time Sal and Dean come across to an oppressing event like the strict behaviors of the police in the novel, they try to get back on the road and continue traveling. Every experience that Sal goes through while he is traveling adds a new knot to how he is changing until he reaches the end. For example, in the relationship with the Mexican-American girl Terry, he had the chance to know how the minorities live in America and what kind of difficulties they had to endure.

At the beginning of the second journey, we as readers are informed that Sal has spent his time working on his novel and the university education with the benefit of the G.I. Bill. Before his second journey, the essential American values are questioned again in the scene in which, Sal is having a Christmas dinner with his family and relatives. It is Dean again that becomes a "pull factor" for Sal to get back on the road. Dean rationalizes his never ending journey throughout America by saying that he is actually looking for his father. But there is not one line in which Dean seems to do anything to find his lost father. The real reason of this traveling is pure joy and experimentation. As their journey move on, the concept of "home" comes into question. I think that the word "home" turns out to have mobile connotations for the Beats, because since they travel so much, they feel secure as if they are at home in every region of America. But I would exclude Mexico; in this situation because it is the first time that they travel to a foreign country. They actually travel to a new culture.

In the third journey, Sal has the self-confidence to start traveling by himself, without Dean. He goes to Denver, but he is not left alone there. As soon as Dean learns that Sal is in Denver, he goes there too. The time that Sal spent alone in Denver is important in understanding what kind of a transformation he has gone

through all the way from the beginning of the novel. He is eager to identify himself with the Mexican-Americans living in the region. He wants to be a part of the "Other" and to get away from the mainstream white culture. After Dean and Sal meet once again, their experimentation with life continues. Since they have yet to find what they are searching for within the borders of the United States. They decide to challenge the borders and cross over to Mexico.

Traveling to Mexico is a completely different kind of experience both for Sal and Dean. There are several reasons for this. To begin with, Mexico is a country that they have never been to. They are not citizens of Mexico, so I consider them "outsiders" in a foreign land. They are foreign to everything that we can think of such as language, customs, climate, the native people and the environment. Mexico for them is like "entering an unknown phase of things" (Kerouac, 1957; 260). I believe that traveling to Mexico also has a transformative effect on Sal and Dean. While Dean felt much happier as he saw the customs and the local lifestyle of the Mexicans, or even the attitude of the Mexican police was what Dean longed for. It seems that these attractions of a new culture are not enough for Dean, since he suddenly leaves Sal alone and travels back home. Sal gets dysentery and eventually goes back home by himself. Kerouac proves that he is an American writer by making the main characters end up in America again no matter how critical they are of the American life.

To summarize, traveling or the road theme has become an element, which transforms the Beat lifestyle at the end of the novel. Sal, in the last scene of the novel is pictured as a happy and hopeful man, whereas Dean seems to have lost the energy that he has had in him throughout the novel. In the process of traveling everything has transformed and not even the home they return to is the same because "the self" has changed. Nothing could spoil Kerouac's "thrill of being back on the American road, following the blue highways to see the real country and all who inhabited it, including the spirits of ancient native gods, white settlers and explorers" (Sandison, 1999; 71). Finally, I would like to end this study with the poem written by Gregory Corso written for Jack Kerouac after his death:

and as long as America shall
live, though yee old Kerouac body hath died,
Yet shall you live...
Aye the America so embodied in thee, so

definitely
therefrom, is the living embodiment
of all rooted

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