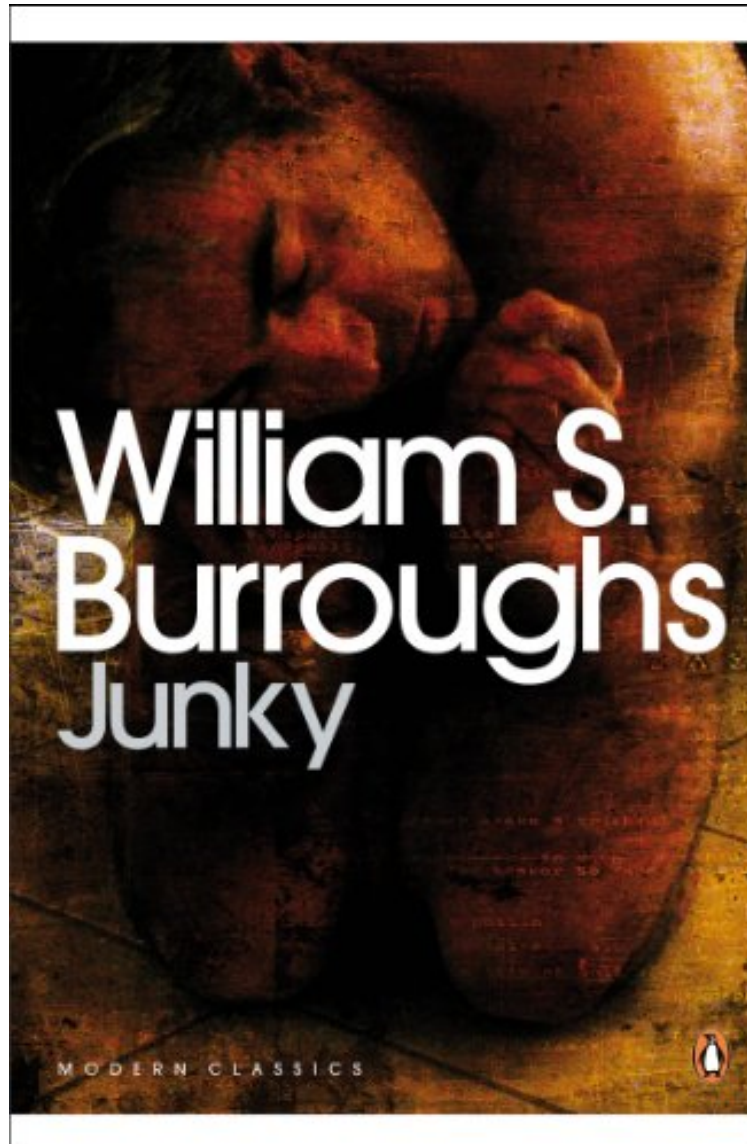


[Mobile pdf] Junky: The Definitive Text of 'Junk' (Penguin Modern Classics)

Junky: The Definitive Text of 'Junk' (Penguin Modern Classics)

Von William S. Burroughs
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Von William S. Burroughs : Junky: The Definitive Text of 'Junk' (Penguin Modern Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Junky: The Definitive Text of 'Junk' (Penguin Modern Classics):

KundenrezensionenHilfreichste Kundenrezensionen5 von 5 Kunden fanden die folgende Rezension hilfreich. Junky is essential Burroughs.Von Ein KundeIf you enjoy the beatnik authors, you'll love Burroughs. You should read Junky first; think of it as a textbook guide to Burroughs. Having read Junky everything else of his will make sense. Junky

describes Burroughs so well the only way you could get to know him better would be to actually have met him. Remember in reading this book that it is actually more of an autobiography than anything else. Junky explains how it is to be addicted to junk and have it run your life. Once you have read Junky move on to the Naked Lunch or Queer... both will make sense after Junky.

2 von 2 Kunden fanden die folgende Rezension hilfreich. Junky: a commonly misinterpreted work of brilliance

Von Ein Kunde Junky is the kind of novel that you cannot read until you abandon all pretenses. Forget for a moment that this was Burroughs' first book, put aside the fact that he was himself a junky, and put your personal opinions of drug use and abuse, as well as Burroughs himself, on hold. The attempt made by Junky as a piece of art is to honestly and fairly put forward an in-depth look at a side of American life that was virtually overlooked until its publication. The novel delves very deeply into a world that, though many would rather ignore it all together, has gotten progressively worse to this day. Junky offers a detailed account of a drug addict's entrance into the seedy underworld, his daily search for a fix, the shady characters he must rely on, and the suffering he experiences while trying to fix himself. The purpose is to fully immerse the reader in the world of a man engulfed in addiction. The hero is actually an intelligent man, who immediately recognizes the risk taken in his experiments with narcotics. He also realizes, although a little too late, the fact that he has become an addict himself, and now needs the drug for basic survival. He is also rational. He recognizes his dismal circumstances, but also recognizes his guilt in the matter, and in no way tries to gain sympathy from the reader. The hero is aware of what he has done to himself, and does nothing to deny his responsibility. Junky in no way glamorizes drug use; on the contrary, in the sections that describe heroin as appealing, Burroughs is showing the immeasurable control the drug has quietly acquired over the user, distorting the addict's perception of what is happening to him. Junky pulls the reader into a dark underworld of society and depicts a man's struggle to regain his life, or what's left of it after the plague of addiction is eliminated. Burroughs holds nothing back. He uses a method of detailing the more shocking parts of the hero's experiences with a calm and almost casual frankness. This slowly makes them seem less disturbing, and introduces the reader more and more to the addict's point of view. Burroughs even attempts to alter the reader's point of view, subtly bringing the reader closer to the mind of the junky, and eventually creating an unexpected affection for a seemingly unlovable character, who appears to have very little about him that is redeeming. You begin to care for this lost, pathetic man, as you watch him attempt cure after cure, method after method, finally having to flee the country to avoid prosecution. The reader can do nothing but look on, as each good intention crumbles, making the hero more and more incapable of escaping the grip of the addiction. Burroughs states many times the degree of influence heroin has over the addict, illustrating how all other activities become less like life and more like a limbo of nothingness between scores. The junky's life is consumed. His days become more and more about scoring, leaving less and less room for anything else. By the time the hero becomes aware of having a problem, it is too late, he has become a slave to the drug. He doesn't need the heroin to simply get high; he needs the heroin because he cannot survive without it. Burroughs states the difference between other drugs, which are about the high they induce, and heroin: "Junk is not a kick. It is a way of life." There are no hidden intentions in Junky. It does not aspire to create a greater sympathy for drug addicts, nor does it make any gallant attempts at scaring away potential users. Junky has no agenda, good or bad, for its influence in the world. It simply lays out the facts, leaving them for the reader to do what they want with them. The novel is a clear, concise, and direct journey into the mind and world of a man diseased, told in brutally honest narration, without a hint of shame or pity. This is, in my opinion, a worthy piece of literature to invest the time into reading, not only for a Burroughs fan, but for any reader who enjoys thought-provoking subject-matter and stories containing complex and intriguing characters. Basically, anyone who appreciates well-written fiction has the ability to appreciate the dark, subtle wit and stark, desperate tone of Junky, as long as they read it with an open mind. It is a chronicle, a picture, a record of a dark way of life. And as that, it succeeds.

1 von 1 Kunden fanden die folgende Rezension hilfreich. Das Leben mit H

Von Dirk Weiler "Junky" ist, wie die Bcher z.B. des in Deutschland bekannteren Charles Bukowski, ein Roman, der sich stark mit autobiographischem mischt und damit keine eigentliche Story hat, sondern eine Lebenssituation beschreibt. Wer somit eine traditionelle Geschichte erwartet, ist hier ganz klar fehl am Platz. Doch das Buch selbst ist definitiv lesenswert, wenn einem solch ein Ansatz liegt und man ein Buch ber die damalige Zeit, das Gefhl, Heroin und die Abhngigkeit davon lesen mchte. Hier spielt es alle Strken aus. Burroughs beschreibt, wie man sich fhlt, reagiert, denkt, was einem antreibt (oder eben nicht) und wie einen das alles verndert. Hierbei ist er schonungsloser als viele vergleichbare Literatur, verfflt nicht in Beschnigungen oder moralisiert vor sich hin. Glcklicherweise schreibt er dabei sehr anschaulich, klar und kraftvoll. Sollte man Interesse an weiteren Bchern haben, wrde ich gerade "Junky" zuerst empfehlen, da man hier seine Basis mitbekommt und somit weitere Werke einfacher zu lesen sind. Ich wrde auch diese englische Ausgabe empfehlen, gerade wegen der Sprachkraft, aber auch, weil man hier das Englisch in einem Slang bekommt, den man sicher nicht in der Schule gelernt hat. "Junky" bringt einem die Welt auf eine andere Weise nher, man lernt dadurch zu verstehen, wie jemand in H-Abhngigkeit handelt, dazu noch eine Einfhrung in einen Jargon, der noch bei "Trainspotting" Jahrzehnte spter in Verwendung ist. Dafr gibt's 5 Sterne.

Kurzbeschreibung Burroughs first novel, a largely autobiographical account of the constant cycle of drug dependency, cures and relapses, remains the most unflinching, unsentimental account of addiction ever written. Through junk neighbourhoods in New York, New Orleans and Mexico City, through time spent kicking, time spent dealing and time rolling drunks for money, through junk sickness and a sanatorium, *Junky* is a field report (by a writer trained in anthropology at Harvard) from the American post-war drug underground. A cult classic, it has influenced generations of writers with its raw, sparse and unapologetic tone. This definitive edition painstakingly recreates the authors original text word for word. Pressestimmen "Reads today as fresh and unvarnished as it ever has." -Will Self on *Junky* Of all the Beat Generation writers, William S. Burroughs was the most dangerous. . . . He was anarchys double agent, an implacable enemy of conformity and of all agencies of control—from government to opiates. Rolling Stone The most important writer to emerge since World War II. . . . For his sheer visionary power, and for his humor, I admire Burroughs more than any living writer, and most of those who are dead. J.G. Ballard William was a Shootist. He shot like he wrote with extreme precision and no fear. Hunter S. Thompson A book of great beauty Burroughs is the only American novelist living today who may conceivably be possessed by genius. Norman Mailer Ever since *Naked Lunch* . . . Burroughs has been ordained Americas most incendiary artist. Los Angeles Times Burroughs voice is hard, derisive, inventive, free, funny, serious, poetic, indelibly American. Joan Didion In 1953, at the height of American conformism and anti-communist hysteria, William S. Burroughs published *Junky*, an irresistible strung-out ode to the joys and perversities of drug addiction. . . . *Junky* eschews allegory for scrupulous realism. . . . More than anything else, *Junky* reads like a field guide to the American underworld. The Daily Beast Retro-cool, like something Don Draper might find in the Greenwich Village pad of that reefer-smoking painter he was seeing in the first season of *Mad Men*. Las Vegas Weekly on *Naked Lunch* A creator of grim fairy tales for adults, Burroughs spoke to our nightmare fears and, still worse, to our nightmare longings. . . . And more than any other postwar wordsmith, he bridged generations; popularity in the youth culture is greater now than during the heady days of the Beats. The Los Angeles Times Book Burroughs seems to revel in a new medium . . . a medium totally fantastic, spaceless, timeless, in which the normal sentence is fractured, the cosmic tries to push its way through the bawdry, and the author shakes the reader as a dog shakes a rat. Anthony Burgess on *The Ticket That Exploded* In Burroughs hands, writing reverts to acts of magic, as though he were making some enormous infernal encyclopedia of all the black impulses and acts that, once made, would shut the fiends away forever. The New York Times on *The Ticket That Exploded* Macabre, funny, reverberant, grotesque. The New York of Books on *Nova Express* Hypnotic; I wish I could quote, but it takes several pages to get high on this stuff. . . . Funny . . . outrageous along the lines of Burroughss well-established scatology. He can think of the wildest parodies of erotic exuberance and invent the weirdest places for demonstrating them. Harpers Magazine on *Nova Express* One of the most interesting pieces of radical fiction we have. The Nation on *The Soft Machine* In Burroughs hands, writing reverts to acts of magic, as though he were making some enormous infernal encyclopedia of all the black impulses and acts that, once made, would shut the fiends away forever. The New York Times on *The Wild Boys*