

Haiku, Jazz and Counter-culture in the USA

Kerim Bouzouita

Summary

This paper explores the change in American culture beginning with the end of World War II, specifically in relation with the Beat Generation as a form of Counter-Culture that arose as a rebellion against the standards of the time. It looks at the avenues of writing and music (Jazz). Specifically, the paper looks at the roles of the four authors, the main representatives of the Beat Generation, who were infatuated with jazz, Indian and Tibetan spirituality, and Japanese literature (specifically the Haiku): Jack Kerouac, William S. Burroughs, Allen Ginsberg and Gregory Corso. The author explores the idea that the appearance of counter values marks what can be initially termed "the enemy culture" within a larger framework and deduces that literature, music, and the arts as explored in the *Beat Generation* were a way for participants in the movement to interact with one another and participate in a (potentially global) "consciousness of solidarity." The author concludes that as "scientists" of the human being, we have the possibility of revealing the political role of the artist as a "leader of opinion."