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**NATIONAL DYNAMICS OF YOUTH OF 1950-1960 GENERATION AS A WAY OF
TRANSFORMING THE SOCIETY IN J. D. SALINGER'S 'THE CATCHER IN THE RYE' AND
'YOUTH PROSE' OF VASILY AKSYONOV EXEMPLIFIED BY 'TICKET TO THE STARS' NOVEL**

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Abstract

The relevance of the presented research is due to the call to determine the reference points of cultural interaction between Russian and American literature of the 20th century in the context of the nationwide dynamics of the young generation of the 1950-1960s, reflected in the novel by the American classic J. Salinger 'The Catcher in the Rye' and the youth prose of the Russian writer in exile Vasily Aksyonov. In this context, the purpose of this article is to disclose the influence of American literature on the development of the young generation of Russian writers, reflecting significant cultural changes in Soviet society on the example of Salinger's and Aksyonov's creative interlocution. The leading method in the study of this problem is the imagological approach. This method allows comprehensively considering American and Russian literature as imagological systems revealing the characteristics of national ethnotypes and their interaction with foreign cultures. Imagology, as a scientific method of this article, expands the possibilities of a comparative historical and descriptive approach exploring the general typological aspects of a literary phenomenon. As a study material, the novels by J. Salinger 'The Catcher in the Rye' and V. Aksyonov 'Ticket to the Stars' are considered as imagological systems reflecting the peculiarities of the sociocultural and national dynamics of the young generation of the 1950s and 1960s in the broad context of world literature.

Keywords

National literatures – J. Salinger – V. Aksyonov – Novel – Poetics – A dialogue of cultures

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PH. D. ANDREY V. SHARAVIN / PH. D. YAROSLAV O. REZAKOV

Introduction

To date, literary criticism is mainstreaming the problem of the interaction of images of the worlds originated from different national ethnotypes. In the modern period of the dominance of the globalism, the problem of ethnonational worlds takes on special significance. Culture and literature are some of the main ways of expressing the identity of a nation. Therefore, the study of national mentalities in the context of the art of writing allows establishing reference points that give a clue to further comprehension and perception of Western and Eastern cultures.

The world literary process of the 20th century is characterized by its inconsistency and susceptibility to the influence of socio-political conditions, as a result of which literature was used as an instrument of ideological struggle. This provision was confirmed in the 1980s within the framework of the theory proposed by the French sociologist Pierre Bourdieu. Talking about the functioning of the field of literature, Bourdieu described it as placed in the field of power in a subordinate state, that is, literary perception is exposed to the laws of the public environment, including the extraction of political or economic benefits¹. Towards the end of the century, literary scholars have come to deny the independence of aesthetic categories from the political situation. The analysis of the aesthetics of the literary process of the 20th century is expanding to include ideological and socio-political realities. Therefore, contemporaries did not always succeed in impartially assessing the dynamics and prospects of the literary experience of the last century.

It is essential within the framework of this study to comprehend the experience of Russian literature of the 20th century as an integral part of the world literary process, not only in the context of its engagement with the ideological system of the USSR and the high level of politicization of Russian culture at that time but also in dialectical comparison with American literature in the form of intercultural dialogue. By parity of reasoning with the period of the Cold War, the relevance of considering this aspect is due to the US confrontational policy directed against Russia.

The most important event in the development of Russian literature of the 20th century was the XX Congress of the Communist Party of the Soviet Union (1956), which denounced the personality cult and dictatorship of Joseph Stalin. The Congress gave rise to a phenomenon of cultural and social life later named 'the thaw' (aka 'The Khrushchev Thaw'); it refers to the period from the early 1950s to the early 1960s. The characteristic features of the 'thaw' were relaxing the censorship when publishing works of art and rehabilitation of repressed cultural figures and a powerful upsurge in art, expressed in the rethinking by writers, directors, artists, and composers of classical and modernist traditions within the framework of new Soviet realities of relative freedom of speech. Also, the opportunity emerged for the Russian writers to develop national literary traditions not only within the framework of the prevailing socialist-realistic canon. Their creative quest turned to the traditions of avant-garde and Western literature. Andrei Bitov notes that the death of Stalin 'allowed the USSR to open the iron curtain in contact with Western countries. Representatives of the intelligentsia enthusiastically read the first American, French, German, and Irish books. It didn't matter that these books were published thirty years ago; they all were perceived just as of now'². Russian authors of the Soviet period are

¹ P. Bourdieu, "The field of cultural production: essays on art and literature", *New literary review*, num 45 (2000): 22-87.

² A. Bitov, "The Near Retro", *'Novy Mir' magazine*, num 4 (1989): 56-89

approaching the idea of the unity of the world and not just its polarity. They realize that the literature of any decent is unique and (sub)national in its basis, but at the same time, it represents a part of the global human culture. This will serve as a prerequisite for the establishment of intercultural dialogue between Russian and Western literature, which, according to the estimates of modern cultural scientists and literary critics, becomes an important condition for national aesthetic development.

The authors of the 'youth prose' of the 1960s (Vasily Aksyonov, Anatoly Gladilin, Georgi Vladimov, Anatoly Kuznetsov, Vladimir Voinovich), who belong to 'The Sixtiers' generation, are playing an important role in establishing contact between Russian and foreign literature. According to P.A. Nikolaev, these authors 'aspire to the new artistic dimension'³. A certain change in the main theme occurs in the works of youth prose; in contrast to the books of socialist realism, writers focus not on the public interests of Soviet collectivism, but on the moral and personal aspects of the life of their heroes. The creative style of youth prose is characterized by short dialogues, the use of slang, 'byplay subtext', and 'ragged sentences', as well as the 'deliberately confusing composition' that literary scholars associate with examples from Western literature. Analyzing youth prose in the context of European and American literature, T. Sadovnikova notes that the main similarity of a national literature is its confessional beginning, which acts as one of the reference points of intercultural contacts⁴. This is explained by the fact that the Russian authors of the 1950-1960s, after removing the Iron Curtain, were able to turn to the aesthetic and ethical experience of Western literature, in particular, the books of Ernest Hemingway and Erich Maria Remarque. In combination with the continuity of the foreign national literary tradition, E. Ermolin considers the confessional character of 'The Sixtiers' prose to be an innovative artistic solution⁵.

The reference points between youth prose and foreign literature are most clearly manifested in the works by Vasily Aksyonov. According to T. Shumakova, his early works like 'Colleagues' and 'Oranges from Morocco' contain clear traces of 'imitations' of Hemingway and Remarque, which are reflected in the construction of the narrative from dialogues and monologues in which subtext has a greater meaning than of what was actually said. However, Aksyonov's heroes, despite numerous disputes and reasoning among themselves, are excessively straightforward and their thoughts do not have a hidden meaning, so the style similarity to Western authors appears only external. Another variant of similarity: three young doctors in Aksyonov's 'Colleagues' correspond to the heroes of 'Three Comrades' by Remarque⁶.

One more Western writer to have such similarities with the youth prose by Vasily Aksyonov is the American classic Jerome David Salinger. Thus, while discussing Aksyonov's 'Ticket to the Stars', A. Makarov notes that the writer managed to discover a 'new life type': 'star boys' characterized by 'skepticism and boyish liveliness, obvious misfit for independent life and a thirst for this independence', as well as mockery and sensitivity, and even infantilism⁷. This point of view is consistent with the opinion of D. Brown, who

³ Dictionary of World Literature: Criticism. P. A. Nikolaev (ed.) (Russian Foundation for Basic Research, 2004).

⁴ T. V. Sadovnikova, "Confessional Principle in Russian Prose of the 1960s". Ph.D. Thesis (Moscow: RSL, 2005).

⁵ E. Ermolin, "Dreamer in office and in retirement", 'Kontinent' journal, num 141 (2009).

⁶ T. V. Shumakova, "V. Aksyonov's 'Colleagues' and 'Ticket to the stars' in the context of foreign literature", Chelyabinsk State University Bulletin. Series Humanities, num 1 (12) (2001): 80-88.

⁷ A. Makarov, Ideas and images of Vasily Aksyonov (Moscow: Sovetsky Pisatel, 2009).

believes that the thoughts of the heroes of Aksyonov's youth prose were influenced by Holden Caulfield, the protagonist of Salinger's novel: 'Their crafty self-mockery, reports of their experiences and their tragicomic ironic worldview are very close to the hero of Salinger. Moreover, the ingenious use of an authentic, modern language to express these views is very reminiscent of the techniques of their American counterpart. There is spiritual affinity, the similarity of the moral and psychological positions of the Salinger's hero and the unreliable narrators of youth prose'⁸. T. Sadovnikova speaks in favor of the similarity of the hero of Aksyonov's 'Ticket to the Stars' Dmitry Denisov and Holden Caulfield from Salinger's 'The Catcher in the Rye'. In addition to the 'confessional' thinking of the heroes, their life position, age, intellectual abilities, the similarity of family and romantic problems are also detected. Besides, Aksyonov's and Salinger's novels exhibit a similar system of stylistic parameters, motifs, and plot details⁹.

Based on the foregoing, the relevance of the study is dictated by the need to comprehend the national reception of the 'The Catcher in the Rye' in a creative dialogue with the youth prose of Vasily Aksyonov in the context of the development of the global historical and literary process. This will complement the history of Russian literature of the 20th century with national and foreign cultural aspects and determine the strategic vectors of the development of literature at the turn of the eras.

The purpose of the study is to determine the role of the influence of American literature and the peculiarities of its inclusion in the Russian worldview in the context of the development of the 1950s-1960s generation on the example of the novel by J.D. Salinger 'The Catcher in the Rye' and the youth prose pieces by V. Aksyonov.

The novelty of the work lies in the development of the reference points of Aksyonov's youth prose with the novel by Salinger. This material is first introduced into scientific circulation. Works on this subject in domestic literary criticism are mostly of episodic and informative character. Meanwhile, the current situation tends to revise the system of Russian literature as closed and to comprehend its functioning in the wider context of world literature. This requires the introduction of new material that substantially corrects the prevailing point of view: the identification of the contact interaction area between national and foreign literature. For the first time, the definition is given to the traditions of J. Salinger, which influenced the poetics and personality concept of Aksyonov's youth prose. Furthermore, the means of the Aesopian language of 'Ticket to the Stars', cultivating Western and American aesthetics, were identified and analyzed. The writer attributed the described aesthetics to the dynamics of the Soviet life of the post-Stalin period, the 'thaw' period, and the aspirations of the juvenile generation.

Materials and methods

The presented study employed descriptive and comparative-historical methods; the novel by J. Salinger 'The Catcher in the Rye' and the youth prose pieces by V. Aksyonov were considered as imagological systems in the broad context of world literature.

⁸ D. Brown, *The last years of Soviet Russian literature; prose fiction 1975-1991* (Cambridge: Cambridge University Press, 1993).

⁹ T. V. Sadovnikova, "Confessional Principle in Russian Prose of the 1960s". Ph.D. Thesis (Moscow: RSL, 2005).

To specify the reference points between Russian literature of the 20th century and American literature, worth to turning to the experience of comparative imagology. This is a science devoted to the elements, the functional and genetic role of imagological systems (images), reflected in the history and theory of literature, literary criticism, and creative texts that affect social discourse. The development of comparative studies contributed to the emergence of this area of research in the 1950s in France. The writing of the German researcher Hugo Dyserinck 'On the problem of 'images' and 'mirages' and their investigation in the context of comparative literature' became a fundamental work for the formation of the 'Aachen Programme' on imagology.

The analysis of the intercultural dialogue of American and Russian literature of the 20th century requires introducing a new theoretical framework that allows expanding the range of problems solved by comparative studies. The traditional subjects of comparative literature are the genetic and typological aspects of the literary phenomenon (literary schools, authors, works, genres, artistic means, etc.), as well as its characteristic historical and cultural patterns. This list of studies does not include the problem of alterity (the image of foreign literature, foreign culture, etc.), the solution of which requires comparative studies to appeal to imagology, where, according to M. Fisher, the study of the 'image of a foreign culture' and 'the image of another country' bears fundamental character and is based on the justification of the origin and modification of these 'images in the literary environment'¹⁰.

Of the domestic works on comparative literary criticism affecting the study of imagological systems, 'East-West. Research. Translations. Publications' by V.N. Toporov, 'West and East' by N. Conrad, and 'Comparative literary criticism. East and West' by V.M. Zhirmunsky are definitely worth highlighting. Moreover, imagology is not widespread in Russia; however, domestic researchers have been devoting quite some attention in recent years to the relationship between artistic consciousness and national identity. According to M. Popova, the reason for such an interest in the 'ethical-cultural and civil law aspects of national identity' is the process of widespread globalization¹¹. The study of this topic in sociology was originated by P. Shikhirev, then continued in psychology by D. Olshansky, intercultural communication (I. Sternin, S. Terminasova, L. Tsurikova et. al.), and literary criticism (N. Mikhalskaya, D. Olitskaya, M Popova).

Based on the position of imagology developed by K. Sindram that 'images represent the essence of perception of cultural identity and differences that relate to countries and peoples as mental models, temporarily implemented in the space of history', we assume that due to the association with a specific time and place, the literary image has a story of its own. Therefore, it is essential to respect both local and historical aspects when analyzing literary images: the influence of cultural and political factors on interethnic relations and the study of 'the images of countries distributed in science, art, and the mass media'¹². According to J. Leerssen, national stereotypes appear as 'intertextual constructions' based on 'textual traditions that generate conventionalities that obscure modern experience'¹³. Consequently, we have to put an increased focus on the special role of literature in the preservation and transmission of prevailing trends and ideas on foreign culture.

¹⁰ Worlds of images - images of the world = Bilderwelten - Weltbilder: Imagology Guide (VSPU, Volgograd: Peremena, 2003).

¹¹ M. K. Popova, National identity and its reflection in the artistic consciousness (Voronezh: VSU publishers, 2004).

¹² Worlds of images - images of the world = Bilderwelten...

¹³ J. Leerssen, Images-information-national identity and national stereotype, 1993.

The foregoing allows denoting the basic concepts of imagology necessary for analyzing the works by V. Aksenov and 'The Catcher in the Rye' by Salinger as well as the works of domestic and English-writing researchers and critics of Russian and American literature as an imagological system.

The concept of autoimage introduced by E. Menert consists of a system of figurative representations of a particular individual or a group on their own national culture (about 'themselves' and the image of 'their own'), implemented in literary texts¹⁴. In turn, the concept of heteroimage developed by A. Virilacher constitutes a system of figurative representations of a foreign culture as the opposite of the national culture peculiar to the researcher (the image of the 'conscious other', the image of a 'stranger, different')¹⁵. Auto- and heteroimage are dialectically related due to the possibility of mutually explaining each other: 'own' national culture is defined by contrast with a 'stranger, other', foreign, and vice versa. Therefore, within the framework of the presented study, we are determining the interaction of the heteroimage of Russian literature in its orientation to the Western model of development of the art of writing and culture through the youth prose of Vasily Aksyonov, and the autoimage of American literature through the work of J.D. Salinger in its perception of the Russian-national world.

Results

The definition of the auto image of Aksyonov's works is somewhat complicated since his prose cannot be comprehended in limited terms of the literary school. According to Yuri Borev's definition, 'the literary school is a concept of the world and personality, prevailing among the group of artists whose activities take place within the framework of a whole historical period'¹⁶. It is the real historical result of the interaction of tradition and innovation. The youth prose doesn't really create an original concept of the world and the man. Its authors depict reality in line with already established literary traditions. Thus, V. Savateev notes that the structure of the pieces of youth prose is built on the model of post-war prose, despite attempts by representatives of youth prose to move away from the influence of socialist realism values on their works¹⁷. A. Bolshev believes that the 'novel character' of the writings of this period (the turn of 1950-1960s) is greatly exaggerated, because, despite the stylistic differences with the works of socialist realism, 'the heroes of the rebellious youth novels still turn into conscientious builders of communism at the end'¹⁸. Similar thoughts devoted to the development of youth prose are found in English criticism, which reflects the Western heteroimage of Russian youth prose. Thus, characterizing writers of youth prose, G. Hosking recognizes that 'the rebellion of the style and language of the authors and their heroes did not reflect their serious disappointment in Soviet society. Their personal revolt is rather a form of building socialism in a new post-Stalinist spirit'¹⁹. P. Meyer notes that works of youth prose, reoriented from social to a personal beginning, had 'modernized' the socialist realism, preparing it for the adoption of social changes. At the same time, youth prose appeared as literature built on the Western model and aimed at broadcasting the 'Soviet

¹⁴ Worlds of images - images of the world = Bilderwelten...

¹⁵ Worlds of images - images of the world = Bilderwelten...

¹⁶ Yu. B. Borev, Theoretical History of Literature. Theory of Literature. The literary process (Moscow: IMLI RAS, 2003).

¹⁷ V. Ya. Savateev, Under the law of time (Moscow: Sovremennik books, 1988).

¹⁸ A. O. Bolshev, Russian prose masterpieces in the light of the psycho-biographical approach (St. Petersburg: Philological faculty, SPbSU, 2011).

¹⁹ G. Hosking, The twentieth century: in search of new ways, 1953-1980. The Cambridge history of Russian literature (Cambridge: Cambridge University Press, 1989).

myth²⁰. According to D. Brown, the 'poetic innovations' of youth prose authors (Aksyonov, Bitov, Gladilin) do not surprise the reader familiar with the works of Western literature²¹. Based on the foregoing, under the 'youth prose', we understand the ideological and aesthetic community of writers, characterized by the presence of young heroes preoccupied with the personal spirit of the moral search for the 'new man', as well as the art style, which appeared formally innovative for Soviet literature (wordplay, ironic aphorisms, Western-style youth slang, monologues and dialogues with the obvious presence of a subtext). This style differs from the strict scheme of narration of the works of socialist realism prevailing at that time, having a similar goal at the output: building of 'modernized socialism'.

Both domestic and Western literary scholars recognize Vasily Aksyonov as the 'leader' of youth prose. O. Mikhailov notes 'the significant influence of the young characters created by Aksyonov on the reflection of the emerging free-thinking of Soviet society', associated with the advent of the historical 'thaw'²². J. Glad calls Aksyonov 'the most popular representative of the youth of the 1960s, who repelled the Stalinist ideals of the early communist years'²³.

Speaking about Western influences in the youth prose of Vasily Aksyonov, the researchers most often mention the names of E. Hemingway and E. Remarque, while the contribution of J. Salinger remains almost unnoticed. At the same time, Salinger's 'The Catcher in the Rye' can be called a 'textbook' in the field of establishing reference points with Aksyonov's youth prose.

Apparently, there are many similarities between Holden Caulfield and Dmitry Denisov - the main characters of Salinger's 'The Catcher in the Rye' and Aksyonov's 'Ticket to the Stars'. A. Makarov writes: 'on many occasions as the story goes, Dmitry Denisov seems to quote Holden Caulfield'²⁴.

The authors outlined the main similarities between the heroes of J. Salinger and V. Aksyonov as follows:

Dmitry and Holden's personal style is related by a common rebellious motive, reflected in both domestic (for Salinger's hero) and English-language (Aksyonov) criticism. So, D. Brown attributes Dmitry Denisov to the group of 'attractively disrespectful and rebellious Soviet teenagers' and admires his 'rock and roll escapes from discipline, parents, and society'²⁵. J. Woll visualizes Aksyonov's hero as a 'cynical young man rebelling against Stalinist ideals'²⁶. Soviet critics were outraged by Dmitry Denisov's unusual freedom-loving nature, which revolts against the foundations of the Stalinist doctrine in the way he thinks and acts; such a character clearly does not correspond to the common picture of the good hero of those years - the conscientious builder of communism: 'Dmitry always runs to the

²⁰ P. Meyer, "Hoist by the socialist-realist petard: American interpretations of Soviet literature", *Russian Literature Triquarterly*, num 1 (1971) 420-423.

²¹ D. Brown, *The last years of Soviet Russian literature; prose fiction 1975-1991* (Cambridge: Cambridge University Press, 1993).

²² O. N. Mikhailov, "On my friend, the writer". Viktor Likhonosov. *Selected Works in Two Volumes* (Moscow, Sovetskaya Rossiya, 1984).

²³ J. Glad, *Russia abroad: writers, history, politics* (Washington D.C.; Tenaflly: Hermitage and Birchbark Press, 1999).

²⁴ A. Makarov, *Ideas and images of Vasily Aksyonov* (Moscow: Sovetsky Pisatel, 2009).

²⁵ D. Brown, *The last years of Soviet Russian literature...*

²⁶ J. Woll, *Soviet dissident literature: a critical guide* (Boston: G.K. Hall and CO, 1983).

red light. That is, he simply always runs where he wants to run. He does not notice any signals'²⁷. Along with his friends, Dmitry strives for life outside of ideological guidelines where you don't have to ask what to wear; listen to foreign music (jazz); read good books, and most importantly - change yourself to change the country for the better. Quite indicative in this regard is Dmitry Denisov's job experience at the fishing state farm in Estonia. Carrying out the monotonous bricklaying work and being tired of this boring activity, he begins to beat the old wall of the warehouse with an iron crowbar and comments to himself on this action: 'Maybe this is it... to hit the old walls with a crowbar? In those walls in which there is no sense? To hit, and hit it again, and rise above their ashes?'²⁸. Thus, many of the actions of the young heroes of the 'Ticket to the Stars' such as fascination with Western literature and music, as well as ignoring official Soviet values, are nothing more than an attempt to 'breakthrough' the iron curtain of the USSR. This was actually confirmed by Aksyonov himself. Speaking of his novel he claimed that 'Ticket's' heroes, going up against the foundations of their parents, 'in fact, went across the entire social system'²⁹.

Considering Holden Caulfield from a rebel position, a group of Russian literary critics (Vladimov, Lidsky, Mulyarchik, Koneva, Anastasiev, and others) focuses on the desire of the Salinger's hero to expose the consumer lifestyle characteristic of American society, which led to the commercialization of culture and art, and desolation of the education system, and even the armed forces. Salinger, through Holden's monologue about cars, conveys his negative attitude towards the cult of commercial materialism, which has a detrimental effect on the social spirituality: 'Take most people, they're crazy about cars. They worry if they get a little scratch on them, and they're always talking about how many miles they get to a gallon, and if they get a brand-new car already they start thinking about trading it in for one that's even newer....<>I'd rather have a goddam horse. A horse is at least human, for God's sake'³⁰. The protagonist is so weighed down by the ideals of the 'American dream' commercial that destroys human personality in the stream of market stereotypes, that he is ready to carry on a conversation with any living creature (in this case, a horse), but not with people. M. Mendelson notes that Holden is 'not afraid' to criticize the American military since 'the army is full of scum, no worse than the Nazis'; to prevent a nuclear war, Caulfield is ready to 'sit on top of an atom bomb'³¹. Subsequently, the preface of the Soviet edition of 'The Catcher in the Rye' in English (1968), compiled by M. Tugusheva, describes how, after the novel was published in the US, the so-called 'Committee for Countering the Canonization of Karl Marx' distributed leaflets stating the image of Salinger's Holden Caulfield 'a tool of Marxist propaganda affecting American children'³². This was one of the reasons why Salinger's novel was banned by some of the American educational institutions. A similar idea was expressed by Yu. Petrovsky, the author of 'J.D. Salinger's works and world literature traditions'. He establishes the connection of the American writer with Russian classical literature and, above all, with Dostoevsky's novels.

Petrovsky believes that Dostoevsky and Salinger are related by a community of ideological humanistic views in which 'religiosity is nothing but a conventionally accepted traditional way of expression'. On top of that, both Salinger and Dostoevsky turn to 'depicting

²⁷ V. Aksyonov, *Ticket to the stars* (Moscow: AST, 2008).

²⁸ V. Aksyonov, *Ticket to the stars*...

²⁹ V. Aksyonov, *One continuous Caruso* (Moscow: EKSMO, 2014).

³⁰ J. D. Salinger, *The Catcher in the Rye* (Moscow: EKSMO, 2014).

³¹ M. Mendelson, *The Modern American Novel* (Moscow: EKSMO, 2012).

³² M. Tugusheva, *Introductory note to J.D. Salinger's The Catcher in the Rye* (Moscow: Progress Publishers, 1968).

the tragic fate of children and adolescents in bourgeois society'³³. Ultimately, Holden and Dmitry rebel against the foundations of the social systems to which they belong.

The resemblance of the general type of these young men is also confirmed by their descent from white-collar families: 'Dmitry read everything that a boy from a decent family was supposed to'³⁴. We meet a similar idea on Holden, who informs the reader about the books he had read throughout his life at the beginning of the novel. He also does not forget to mention that (of all school subjects) 'I am flunking everything else except English' as 'I'm quite illiterate, but I read a lot'³⁵. As a result, their intellectual inclinations allow the heroes of Salinger and Aksyonov to reasonably judge the shortcomings of the social systems, in which their existence proceeds. The authors set the 'high' romantic rationality of the heroes, passing reality through ideal attitudes, and opposing the meaninglessness of the world, its totalitarianism and commercialization, which also has nothing to do with the rational.

An important aspect of the rebellion of the heroes of Aksyonov and Salinger is the problem of 'fathers and sons'. Another similarity between Holden and Dmitry is the fact that they both have older brothers, and both experienced quite a sensitive relationship with them. Dmitry's brother Victor is an engineer who works on his Ph.D. From the parents' perspective, he is an example for his younger brother, who opposes Viktor's complaisance: 'Do you think I dream to follow your footsteps, do you think your life is ideal for me? Given that your life, Victor, was set by dad and mom, even when you were lying in the cradle. After all, never in your life you have made a really serious decision; you have never taken a risk'. The younger Denisov believes that 'it is better to be a tramp and to fail than to be a boy fulfilling other people's decisions all his life'³⁶. Here, the rebellion of Dmitry against the lifestyle of the older generation, where everything is predictable and subjected to five-year plans, makes sense again. Holden also does not favor the new way of life of his older brother D. B., who left to work as a screenwriter: 'He's got a lot of dough, now. He didn't use to. He used to be just a regular writer, when he was home. He wrote this terrific book of short stories... <> Now he's out in Hollywood, D. B., being a prostitute'³⁷. Salinger's hero sees in his elder brother a typical American - a representative of a consumer society, striving not for creative excellence, but material well-being. Denisov Jr. is annoyed by the compliance of Denisov Sr. with the appearance of a respectable Soviet citizen, standing firmly on his feet. Caulfield Jr. is burdened by the life choices of Caulfield Sr. in favor of material values that ruin his writing talent. But in both cases, the conflict between the brothers is not so deep as to completely stop any contacts with each other, while neither Holden nor Dmitry wants to have anything in common with the 'philistine interests' of their parents.

It should be noted that in overcoming the generation gap, Aksyonov and Salinger's heroes follow different paths. S. Laird believes that Dmitry Denisov, like any hero of youth prose, is characterized by a negative attitude towards the Stalinist ideals to which his parents were faithful. Therefore, it is important for Aksyonov's character 'to draw a line between himself and his parents' generation and establish a clear post-Stalin identity'³⁸. R. Borden expresses a similar opinion on Dmitry's desire to 'dissociate himself from parents'

³³ Yu. A. Petrovsky, "J.D. Salinger's works and world literature traditions", Proceedings of Novgorod State Pedagogical University, Vol: 20 (1967).

³⁴ V. Aksyonov, Ticket to the stars...

³⁵ J. D. Salinger, The Catcher in the Rye (Moscow: EKSMO, 2014).

³⁶ V. Aksyonov, Ticket to the stars...

³⁷ J. D. Salinger, The Catcher in the Rye...

³⁸ S. Laird, Voices of Russian literature: interviews with ten contemporary writers (Oxford: Oxford University Press, 1999).

generation, formed by Stalinist ideals that turned out to be destructively false' and to find his own path in life³⁹. According to G. Hosking, youth prose heroes attempt to free themselves from 'the discredited attitudes of their parents' generation, feeling the need to cultivate a new mentality, and not just reject the external attributes of the recent past', but this task in Soviet reality turns out to be a utopia. As an unsuccessful example of such 'liberation', the researcher cites the wanderings of Dmitry and his friends who could 'renew themselves in the Baltic provinces, where they had the opportunity to pick up the latest Western fashion and ideas', but 'end up working in a fishing state farm surrounded by tents and bonfires'. Hosking concludes that 'rejection from the fathers was usually mixed with the hope of some reconciliation with them in mutual dedication to a common goal'⁴⁰. From this perspective, N. Peterson discovers in youth prose a feature peculiar to the literature of socialist realism: 'the rebellious ardor of a young hero gets pacified after a collision with the external environment, after which he realizes his consonance with parents in work on socially useful activities'⁴¹.

Y. Lidsky, discussing the Holden Caulfield's teenage rebellion, notes that the protest of the Salinger's hero (unlike Aksyonov's Dmitry) is of non-class nature. This is a 'one-man riot' since the novel has the form of Holden's thoughtful confession disguised as a slang of a 16-year-old teenager⁴². Caulfield constantly talks about the world and the position of the individual in there, entering into a hidden dialogue with the reader and offering to share his point of view, comparing it with generally accepted social attitudes. Salinger's hero 'rebels' against 1950s America, where the cult of consumption, commerce, and careerism reigns supreme. Holden does not want to be reconciled with the American reality, where everything is subjected to cold calculation, while humane human relations lose their strength. This is why Caulfield cannot solve the conflict with his father, a lawyer who is interested not in the defense of the accused, but the amount of the fee. Holden refuses to follow the footsteps of his parents. A strong opinion was expressed by G. Anjaparidze, who believes that Salinger's protagonist excites the curiosity by the fact that 'many saw in his figure a sharp criticism of American reality, rejection of the very foundations of bourgeois society, its mercantile spirit, and hypocritical morality'⁴³.

Strikingly similar are the romantic counterparts of Holden and Dmitry - Sally Hayes and Galina Bodrova. Both are girls of their time, who are drawn to social life and are either keen on theater (Sally) or dream of becoming an actress (Galina). This was vividly captured in the following fragments from the cited works. In 'The Catcher in the Rye', Holden and Sally meet a friend of hers during a trip to the theater. George clearly belongs to the high society: '...some guy in one of those very dark gray flannel suits and one of those checkered vests. Strictly Ivy League. Big deal. He was standing next to the wall, smoking himself to death and looking bored as hell'⁴⁴. Sally couldn't make up a conversation with rather rude, but noble and spiritually wealthy Holden while chitchatting with a representative of the American 'elite youth' gives the girl an obvious pleasure: she begins to 'simper' and 'shine'. In the 'Ticket to the Stars', Dmitry and Galina are getting invited to the party by the famous

³⁹ R. C. Borden, *The art of writing badly: Valentin Kataev's mauvism and the rebirth of Russian modernism* (Evanston: Northwestern University Press, 1999).

⁴⁰ G. Hosking, *The twentieth century: in search of new ways, 1953-1980. The Cambridge history of Russian literature* (Cambridge: Cambridge University Press, 1989).

⁴¹ N. L. Peterson, *Subversive imaginations: fantastic prose and the end of Soviet literature, 1970s-1990s* (Boulder; Oxford: Westview Press, 1997).

⁴² Yu. Ya Lidsky, *Essays on modern American writers* (Kyiv: Naukova dumka, 1968).

⁴³ G. Anjaparidze, *Consumer? Rebel? Fighter? Young Hero of Western Prose from the 60s and 70s* (Moscow: Molodaya Gvardiya, 1982).

⁴⁴ J. D. Salinger, *The Catcher in the Rye* (Moscow: EKSMO, 2014).

artist Grigory Dolgov: once in an expensive restaurant, Dmitry is not eager to join the society of 'luminaries' and only observes people from the 'high society' from the distance and with irony; Galina, on the contrary, quickly finds a common language with each guest but expresses the greatest sympathy to the host of the party - Dolgov. Both Sally and Galina gladly surrender to the charms of 'a beautiful life', while the philosophical collisions that Dmitry and Holden are concerned with are alien and incomprehensible to them. In this case, the heroes of Salinger and Aksyonov are brought together by the motive of unhappy love.

A common motive that has become a call to action for Dmitry and Holden is the escape from the familiar social environment, with the laws of which they do not want to come to terms.

Holden: 'Here's my idea. How would you like to get the hell out of here? <> We'll stay in these cabin camps and stuff like that till the dough runs out. Then, when the dough runs out, I could get a job somewhere and we could live somewhere with a brook and all... <> I could chop all our own wood in the wintertime and all'⁴⁵.

Considering Holden as a 'fugitive', R. Orlov, A. Elistratova, T. Morozov, A. Zverev, and A. Meshkov describe him as a young man unable to accept the social settings of his society. This quality is compounded by the lack of a character's positive outlook on life's troubles because Holden has nothing to oppose to the 'phonies' he hates. Therefore, he flees from any manifestation of injustice. So, Caulfield gets angry when the director of his former school, Elkton Hills, in communication with the parents divides them into rich and poor, voicing out the odious difference: ...went around shaking hands with everybody's parents when they drove up to school. He'd be charming as hell and all. Except if some boy had little old funny looking parents... <> then old Haas would just shake hands with them and give them a phony smile and then he'd go talk, for maybe half an hour, with somebody else's parents'⁴⁶. Salinger's hero reacts painfully even to inscriptions with obscene language in public places but understands that the whole 'obscenity in the world' cannot be erased: 'That's the whole trouble. You can't ever find a place that's nice and peaceful, because there isn't any. You may think there is, but once you get there, when you're not looking, somebody'll sneak up and write "Fuck you" right under your nose'⁴⁷. Holden does not find his place anywhere, which leads him to an intrapersonal crisis. The latter, in turn, leads him to a hospital bed due to prolonged depression.

Dmitry: 'Run away? ... But where to? Well, for starters, at least to the Riga seaside Peninsular'⁴⁸. The following is a plan similar to Caulfield's: working at a fishing state farm at the time of completion of cash reserves, sleeping in tents while living on fish alone.

Dmitry Denisov's escape is developing in a more successful way. Unlike Holden, he manages to realize his escape plan not just rhetorically, but in practice. According to P. Weil and A. Genis, such an escape 'on the road' was in line with the spirit of the historical period: 'strange people rode the roads with a breeze and without mission orders. Where and why? - well, anywhere. That was the novelty that these nomads did not have a specific goal. The goal looked foggy and alluring - Romance. That chaotic impulse was called so, and the indistinctiveness of the goal provided that new breeding ground in which freedom - any type

⁴⁵ J. D. Salinger, *The Catcher in the Rye*...

⁴⁶ J. D. Salinger, *The Catcher in the Rye*...

⁴⁷ J. D. Salinger, *The Catcher in the Rye*...

⁴⁸ V. Aksyonov, *Ticket to the stars*...

of it - was the main component. Actually, in those years, romance and freedom became synonyms⁴⁹. Following the chosen 'road', Dmitry chooses the freedom that the young post-Stalin generation so needed. Freeing himself from his parents, he also freed himself from the claims of Soviet ideology.

The results of the existential searches of Dmitry Denisov and Holden Caulfield coincide at the moment of contact with the 'abyss' space.

In the practice of Russian literary criticism, the motive of the abyss is one of Salinger's main ones in the context of the translation of 'The Catcher in the Rye' by Rita Rait-Kovaleva titled 'Over the Abyss in the Rye'. The work was ready for publication back in 1955 but was published in the 'Foreign Literature' journal only in 1961 when most critics perceived the word 'abyss' as social connotations dating back to the fall of capitalist America. In 1964, the translator-interpreter L. Kustova pointed out that originally the main character of the novel, Holden Caulfield, speaks not of an 'abyss', but of a 'cliff', which significantly changes the meaning of the famous passage about 'catching children in the rye'⁵⁰. But, in fact, within the framework of the designated motive of the abyss, the cliff is only a synonym that does not change the semantic nature of the designated fragment.

The idea of saving children over a cliff in a rye field comes to Holden at the moment when he hears a little boy paraphrase a poem by Robert Burns, singing in the line 'if a body calls a body... In the evening rye field' instead of the word 'called' the word 'caught'. Salinger's biographer Kenneth Slawenski analyzes this fragment as follows: Holden, who is experiencing a difficult process of growing up, unconsciously substitutes 'calling' for 'catching' because he sees his mission in saving children from the abyss of growing up, in which a positive vision of the world is painted in the dark tones of 'phonies and obscenity'⁵¹. This reflects one of the main topics of the writer's work: the tragedy of the loss of innocence in relation to an easier perception of the world and its imperfections. Salinger, who served in Paris as a counterintelligence agent and liberated concentration camps during World War II, was psychologically traumatized for a long time by the sophistication of human cruelty. For this reason, for several years after returning from the front lines, Salinger perceived a bottomless 'abyss' in the evil generated by people. Therefore, the author put his attitude to the boundlessness of human evil, reflected in Holden Caulfield's teenage contempt for the adult life of the hero. Within Salinger's creative concept, children always act as a living reminder of the existence of a bright side of life for adults who want to defeat their selfish maximalism and refuse to blindly follow the laws of social conformism. Holden's sympathy for children is one of the most important Christian feelings noted by Jesus: 'Whosoever therefore shall humble himself as this little child, the same is greatest in the kingdom of heaven. And whoso shall receive one such little child in my name receiveth Me'⁵². When at the end of the novel Holden experiences a feeling of incredible happiness, from which he wants to cry when he sees Phoebe riding on a carousel, he becomes like her and accepts Christ in himself, which in the future will protect him from the negative consequences of growing up. Furthermore, according to D. Miller, the chronotope of the narrative, given by the time interval of Christmas, implies a dichotomy of Caulfield's 'death and resurrection'.

⁴⁹ P. Weil and A. Genis, "60s: the World of Soviet man", 'Teatr' magazine, num 5 (1992): 155.

⁵⁰ L.S. Kustova, "Salinger's 'The Catcher in the Rye' and its Russian translation", Bulletin of Moscow University. Series Philology, Journalism, num 1 (1964): 68–81.

⁵¹ K. J. D. Slavensky, Salinger. Walking through the rye (Moscow: EKSMO, 2014).

⁵² E. Buta, Salinger. Tribute to cruel God (Moscow: Algoritm, 2014)

The symbolism of the 'abyss' and 'starry ticket' in the novels by J. Salinger and V. Aksyonov is indicated through the established spiritual connection between Holden and his sister Phoebe, as well as brothers Victor and Dmitry Denisov. If Holden is growing up for the sake of the well-being of his sister Phoebe, then Dmitry will inherit the 'starry ticket' of his brother-scientist Victor. This 'ticket' is obviously associated with the sky and acts as one of the elements of the cultural and historical progress of the Soviet state - the beginning of the conquest of outer space. Certainly, the writer's heroes believe in their bright future; however, it should be noted that the author's poetics goes beyond the semantic field of the 'starry ticket', limited by the Sovietness. Dmitry will follow the footsteps of his rebel brother Victor, and his friends will chase their dreams. According to researcher L. Zhaosya, Aksyonov's dichotomy of the abyss of 'stars and sky' carries not only a dreamy beginning but still be considered as one of the significant symbols of being. The starry sky in the tale's text is endowed with cosmological nature, embodying the cycle of living beauty, realized in the change of a starry night to a sunny day⁵³. In this interpretation, the Aksyonov 'starry' abyss appears peculiar to the nature of the writer's positive attitude towards his work, which penetrated the generation of 'The Sixtiers' writers.

A corresponding similarity between the characters of the novels by Salinger and Aksyonov is explained by the commonality of Western and Soviet literary trends, despite the prevailing opinion on the difference between Western and Soviet worldviews. P. Mayer was the first one to describe these similarity trends. In her opinion, the first readers of youth prose were representatives of the new Soviet generation, who had not experienced the horrors of war and grew up in a period of relative prosperity. A 'wide strata of new intelligentsia' had emerged (where the 'youth prose' authors came from) due to the 'intensive level of economic development, the country's transition from an agrarian to an urbanized society, the spread of higher education and the media, as well as an increase in leisure time'. Also, quite some pressure was exerted on the Soviet teenagers, conducive to their individual development and similar to the growing up conditions of the youth in the US: 'they had similar problems in choosing a profession and lifestyle; therefore, it took them longer than their parents to grow up'⁵⁴.

The idea of typological convergence of Soviet and Western literature was substantiated in 'The Beat Generation and The Russian New Wave' by Inger Thorup Lauridsen and Per Dalgaard, published in 1990. The authors of 'The Beat Generation' establish numerous similarities between the Soviet and American generations of the 1960s. Lauridsen and Dalgaard linked the youth protest and liberation movements of African-Americans, women, students, the environmental movement, the fight against the Vietnam War, the hippies, and Kennedy's life and death, to the urban subculture of the 1950s, which they believed was particularly represented by beatniks, who were 'an artistic reflection of American urban youth'. As noted by researchers, the Soviet trend 'also began in the 1950s with the death of Stalin and the speeches of Khrushchev'. '...The young subculture of Moscow, Leningrad, and other big cities took advantage of the liberal atmosphere and found artistic expression in poetry, prose, music, art, and later in the cinematography.' According to Lauridsen and Dalgaard, the 'new wave' and the Beat Generation 'arose as the voice of a generation that experienced the horrors of world war, as well as the cold war, and was well conscious of the real possibility of mutual nuclear

⁵³ L. Zhaosya, "The image 'Road, path, movement' as a motive in V. Aksyonov's 'Ticket to the stars'", Bulletin of Kalmyk University, num 3 (2014): 71-75.

⁵⁴ P. Meyer, "Hoist by the socialist-realist petard: American interpretations of Soviet literature", Russian Literature Triquarterly, num 1 (1971) 420-423.

destruction. In both countries, this was a generation that was tired of being manipulated by the blind materialistic values of two one-dimensional societies: capitalist and communist'. Researchers admitted that 'at the level of traditional politics, a comparison of the two movements is pointless' since the 'new wave' and the Beat Generation denied the values of two dissimilar societies, but 'the most significant similarities were represented by the values they glorify'⁵⁵.

Aksyonov shared the point of view on the commonality of national works of literature, in particular, on the typological convergence of his 'Ticket to the Stars' with Salinger's 'The Catcher in the Rye'. In his 'Lectures on Russian Literature' published in 2019, Aksyonov comments it as follows: 'For instance, I began to read the Japanese writer Kenzaburō Ōe when I wrote almost everything already. And suddenly I see that we managed to create works very similar to each other at about the same time! Very strange things are happening. They told me all my life that I wrote 'Ticket to the Stars' under the influence of Salinger. I really love Salinger but I've read it six months after I had my 'Ticket' published. But there is certainly some kind of fellow feeling...'⁵⁶. Earlier, Aksyonov implied an idea on the rapprochement of Russian and American culture in the context of the appeal to Salinger's work in the 'Round the Clock, Non-Stop' collection of essays on America: '... I met Holden Caulfield, and more than once, both on campus and in the city and on the roads, and the young man of Holden, and the man of Caulfield, and the old Mr. Holden Caulfield ... The style of American prose, its plastic, rhythm, pulsation - for the Russian reader they are largely wrapped in the quality of translation, and our languages are extremely different from each other. However, Mr. Macomber's buffaloes, and Central Park ducks, and the kicking mule in Yoknapatawpha County, and the wounded Centaur from New England — all of this is included, has entered once and for all into our cultural and aesthetic tradition'⁵⁷.

Discussion

It should be stressed once more that out of Aksyonov's youth prose, the 'Ticket to the Stars' is the most focused on Western aesthetics. The story outlines the further trends developed in later author's works 'In Search of Melancholy Baby' and 'Egg Yolk', so this is the 'Ticket' that deserves initial consideration.

Youth prose created a generalized image of the new generation - the generation of 'the thaw'. For young heroes of their works, Aksyonov, Gladilin, Vladimov, Kuznetsov, and Voinovich assigned a code of sincerity, youth, and confession, as opposed to Stalinist totalitarianism.

The situation is the opposite in 'The Catcher in the Rye': Holden Caulfield suddenly loses a joyful sense of youth, juvenility. The novel begins with the fact that the hero suddenly feels his disappearance, the disappearance of his own 'I': 'After I got across the road, I felt like I was sort of disappearing. It was that kind of a crazy afternoon, terrifically cold, and no sun out or anything, and you felt like you were disappearing every time you crossed a road'⁵⁸. The cold will chase Holden throughout the entire story; even the city of New York he perceives as a city of cold. A feeling of warmth and comfort of life has left the hero; his

⁵⁵ The Beat Generation and the Russian New Wave. Inger Thorup Lauridsen (ed.) (Per Dalgard, - Ann Arbor: Ardis, 1990).

⁵⁶ V. Aksyonov, Lectures on Russian literature (Moscow: EKSMO, 2009).

⁵⁷ V. Aksyonov, Round the Clock, Non-Stop (Moscow: AST, 2009).

⁵⁸ J. D. Salinger, The Catcher in the Rye...

consciousness has become disastrous, he does not accept and does not recognize the world ('...does it happen to you that you'll all sick of it?')⁵⁹ Different codes are involved in the works of Russian and American writers: the characters of the 'Ticket' are overwhelmed with a sense of youthfulness, which determines their challenge to society; they look only for their individual place in life, determined by the 'western influence'. The character of 'The Catcher in the Rye' has lost the attitude of youth when the world is open to all searches and accomplishments, ready to acknowledge and accept you; Holden Caulfield sets off in search of the lost, in search of Spiritual America.

The death of Spiritual America in 'The Catcher in the Rye' can be traced in fragments where Holden Caulfield visits the Museum of Natural History. The ethnographic museum of the Salinger's hero is associated with a carefree childhood when all children took the myth of America's greatness for granted. Describing his school trips to this museum, Holden warmly recalls the interest that he and his classmates experienced in exhibits demonstrating the cultural heritage of the Native American Indian peoples that became accessible to American children due to the exploit of Christopher Columbus, who discovered America: 'Sometimes we looked at the animals and sometimes we looked at the stuff the Indians had made in ancient times. Pottery and straw baskets and all stuff like that. I get very happy when I think about it. Even now. I remember after we looked at all the Indian stuff, usually we went to see some movie in this big auditorium. Columbus. They were always showing Columbus discovering America...'⁶⁰ As Caulfield recalls on such excursions, US teachers properly performed their task of educating young Americans: '...we had this teacher, Miss Aigletinger, that took us there damn near every Saturday'⁶¹. Also referring to this fragment of the novel, A. Zverev describes the conditions conducive to the education of future Americans: 'But the museum, where schoolchildren are usually taken class by class, begins to be perceived as a childhood island in the midst of Manhattan, entirely filled with skyscrapers, streams of cars, crowds of business people'⁶². Describing of the exposition with an Indian boat, Holden unwittingly reflects the predatory nature of the discovery of his country, translated by the angry facial expressions of the figures of Indian warriors and their shaman: 'Then you'd pass by this long, long Indian war canoe with about twenty Indians in it <...>...and they all had war paint all over their faces. There was one very spooky guy in the back of the canoe, with the mask on. He was the witch doctor. He gave me the creeps, but I liked him anyway'⁶³. Therefore, having matured and realized the flawed sides of the 'American dream', Caulfield wants to return to childhood, since the static exposition of museum display ('...the best thing, though, in that museum was that everything always stayed right where it was. Nobody'd move. <...> Nobody's be different. The only thing that would be different would be you'⁶⁴) reconciles Holden with the shortcomings of American life. Indeed, he is 'constantly changing, no matter how, but changing' and must coordinate these changes with an orientation towards the surrounding social environment. But this adoption of the medium does not last long. At the Museum of Natural History, talking about mummies in front of two younger schoolchildren, Holden gets disappointed in Spiritual America again: at the tombstone of one of the deceased pharaohs he sees another 'F-word' written in red. Children running away in fear ('...to get to where the mummies were, you had to go down this very narrow sort of hall with stones on the side that they'd taken right out

⁵⁹ J. D. Salinger, *The Catcher in the Rye*...

⁶⁰ J. D. Salinger, *The Catcher in the Rye*...

⁶¹ J. D. Salinger, *The Catcher in the Rye*...

⁶² E. Buta, Salinger. *Tribute to cruel God* (Moscow: Algoritm, 2014).

⁶³ J. D. Salinger, *The Catcher in the Rye*...

⁶⁴ J. D. Salinger, *The Catcher in the Rye*...

of this Pharaoh's tomb and all. It was pretty spooky, and you could tell the two hot-shots I was with weren't enjoying it too'⁶⁵) as if echoing the distressed Holden, aware of the dying American culture. An episode with a character visiting an ancient Egyptian hall in a museum cannot be thoroughly understood without referring to Caulfield studying the civilizations of the past at Pansy closed high school. When Holden comes to say goodbye to Professor Spencer, flunked him in history, the teacher reads Caulfield's work on Ancient Egypt ('The Egyptians were an ancient race of Caucasians residing in one of the northern sections of Africa. The latter as we all know is the largest continent in the Eastern Hemisphere. <...>The Egyptians are extremely interesting to us today for various reasons. Modern science would still like to know what the secret ingredients were that the Egyptians used when they wrapped up dead people so that their faces would not rot for innumerable centuries. This interesting riddle is still quite a challenge to modern science in the twentieth century.<...>DEAR MR. SPENCER [he read out loud]. That is all I know about the Egyptians. I can't seem to get very interested in them although your lectures are very interesting')⁶⁶. The hero will tell something similar about embalming heads to two younger students, whom he accompanied on an excursion to the hall of Ancient Egypt: 'You know how the Egyptians buried their dead?' I asked the one kid. 'Naa'. 'Well, you should. It's very interesting. They wrapped their faces up in these cloths that were treated with some secret chemical. That way they could be buried in their tombs for thousands of years and their faces wouldn't rot or anything. Nobody knows how to do it except the Egyptians. Even modern science'⁶⁷. Such recalls and roll calls accentuate the motive of death and lifelessness as opposed to the motive of dynamics and change. Another important question to ask is where does the hero get such selectivity in the perception of Ancient Egypt? The answer calls to reconstruct what knowledge Holden could have received from Mr. Spencer. Obviously, the teacher taught the course based on the scientific research of James Henry Breasted (1865-1935), the most authoritative American Egyptologist who wrote the fundamental 'History of Egypt from the Earliest Times to the Persian Conquest' (1905) and several other works. In his conclusions, Breasted idealized and actualized the political power of the country of a thousand pyramids. So, he compared the Egyptian landowners with the English landlords, wrote about the deep and consonant understanding of the government task by the pharaohs, and noted the impact of the civilization of Ancient Egypt on Western and Orthodox civilizations. Naturally, this type of presentation was perceived by Holden negatively. All this resulted in his childhood perception as an associative image of an embalmed head (an eternity of a pragmatic, utilitarian, materially rational), which is also in demand by modern America. When Holden becomes subjected to the hypnotic power of this idea, he suddenly gets 'nice and peaceful' ('I was the only one left in the tomb then. I sort of liked it, in a way. It was so nice and peaceful')⁶⁸. And only the obscenity (F-word), written under a glass case, returns the 'good old' Caulfield (this detail will be repeated two more times: Holden reads the same F-words when he visits the director's office before the museum tour). There is also another important connection: after visiting the ancient Egyptian hall, the hero falls and faints, commenting that he fell successfully on the shoulder and did not break his head. Authorial parallelism - the embalmed, surgical mummy head and Holden, who did not receive a head injury, who retained his healthy, natural perception and awareness of the world, is yet another symbolic embodiment of different states of the world in stagnation and dynamics.

⁶⁵ J. D. Salinger, *The Catcher in the Rye*...

⁶⁶ J. D. Salinger, *The Catcher in the Rye*...

⁶⁷ J. D. Salinger, *The Catcher in the Rye*...

⁶⁸ J. D. Salinger, *The Catcher in the Rye*...

Aksyonov's story sets the parameters for a new reality, primarily in the ideas of 'star boys' ignoring the revolution as a way of transforming life. The young generation of the 'thaw' dreams of a world where the words Stalinism and Gulag are just obscure abbreviations; where there is an abundance of food, clothing, technology, alternative cinematography, music, and literature. For the writer, America was associated with a rapid, ongoing movement; it is no coincidence that Aksyonov called one of his first works on America 'Round the Clock, Non-Stop'. According to the author of 'In Search of Melancholy Baby', the 'other' country made a name for itself through jazz, trophy films (captured as a WWII trophy), and clothes 'for the wannabees among the ruling Soviet elite' (the writer records that they called themselves Yanks ('*shtatniki*')⁶⁹. For the 'lower classes', the 'pro-American sentiments were based on more substantial matters. The very word 'America' in public memory was associated with the miracle of the appearance of tasty and nutritious Lend-Lease food during the war famine. Sacks of yellow egg powder, cans of condensed milk and ham saved hundreds of thousands of Soviet children from death and starvation'⁷⁰. And yet, according to Aksyonov, the significance of the overseas country for the 'star boys' generation is based on something different: 'The cult of America arose in our generation due to its spontaneous anti-revolutionism, completely unconscious at first <...> we subconsciously refused to perceive the revolution as a kind of purifying flood of biblical proportions, because instead of cleansing, this flood brought as bloody as the dreary life of Stalinism. America arose in the fog as a new alternative to the obsolete and sickening cause of the social revolution, that is, the revolt of slaves against the masters'⁷¹.

That is why the motive of movement is so important for the 'Ticket' story: first to the USSR border - the Baltic states (which were nicknamed 'our little West' by the Soviet society), and then across Europe to the Atlantic ('Everyone goes to the East, and here we are, going to the West', 'And the next year I want to reach the Atlantic'⁷²). It seems that these are just cues caused by the conversation; however, in the context of Russian classical literature and Russian Soviet literature, it is obvious that the author, as well as his characters, speaks allegories, using the poetics of the Aesopian language. Star boys' are dreaming of the freedom of movement, identifying themselves as 'mileage eaters'⁷³. Holden Caulfield's movements are less massive. The hero, expelled from the Pansy School, is sent to New York. The negative image of the city in Holden's perception allows understanding that the geography of movement does not play a role for him (maybe except for Caulfield's dreams of moving 'far West'⁷⁴). Although the character intuitively understands: what he is looking for cannot be found through the coordinates of latitude and longitude. Holden is trying to find a sense of community with people, the community, based on spirituality and love. That is why he goes to New York: there are two people close in outlook, his sister Phoebe, and his acquaintance girlfriend Jane. However, the choice of the western direction made by the heroes of both Salinger and Aksyonov is quite significant and symbolic. And although the views of writers and their characters on the purpose and meaning of this movement differ, one thing is certain: the choice falls on the American chronotope, whether it will be a civilizational renewal or an update of spiritual aspirations. Critics of the liberal wing also felt this western orientation of the route of Aksyonov's young heroes. The Russian-Soviet literary critic and historian Lev Anninsky aptly noted that 'in this sense, all the young prose from which

⁶⁹ V. Aksyonov, *In Search of Melancholy Baby* (Moscow: MAI, 1991).

⁷⁰ V. Aksyonov, *In Search of Melancholy Baby*...

⁷¹ V. Aksyonov, *In Search of Melancholy Baby*...

⁷² V. Aksyonov, *Oranges from Morocco* (Moscow: EKSMO, 2003)

⁷³ V. Aksyonov, *Oranges from Morocco*...

⁷⁴ J. D. Salinger, *The Catcher in the Rye*...

Vladimov emerged was definitely 'Westernist' <...> Among the three most prominent prose writers of this second wave (Aksyonov, Vladimov, Voinovich), Aksyonov was definitely the most consistent. And the clear 'Westernist shade' of his artistic reality (which touched pretty much everything, starting from clothing and manner of speaking) was in noninvasive opposition to the graymonkey jacket lunatic reality of the Soviet concentration camp, backing up the whole Russian life'⁷⁵.

The 'Ticket to the Stars' was written by the future Westerner of Soviet literature, with pro-American characters, and even in the semantic field in which Westernizers and Slavophiles were identified in Russian literature of the 19th century. Of particular note is that Aksyonov, first of all, assimilates and masters the Western aesthetics and the Western style, completely disregarding ideological dimensions and politics.

We can say that an alternative opportunity of 'another' - another clothing, another culture, another person and, of course, other thoughts, burst into the minds of young people. The novelty of these sensations for 'star boys' is of the same nature as the sense of juvenility, the teen spirit, expressing the 'core' and the essence of their personality. All of that has determined the national pro-Western dynamics of the young generation of the 'thaw'.

Conclusion

The national dynamics of the young generation of the 1950-1960s in the works of J. D. Salinger and Vasily Aksyonov is realized in the context of the semantics of juvenility through young characters. However, if the emotions of 'The Catcher in the Rye' generation are called to renew America from the utilitarian seriousness of commodity-money and career relations, then in the 'Ticket to the Stars' - from totalitarian maturity, depriving youth of the freedom to choose their destiny.

Also noteworthy is the general semantics of the juvenile movement toward the West, as well as the general motives for Russian and American youth culture: the motive of rebellion, the motive of escape, the problem of 'fathers and sons', and the symbolism of the 'abyss'.

The 'star boys' orientation toward America was evidently characterized by the utopian transformation of Soviet society into a Western, liberal manner in the 60s of the twentieth century, which the pro-Western young generation of the 'thaw' secretly hoped for. The search by Holden Caulfield for a new America, a synthesis of the country of cowboys, the first pioneers, and the country of childish, sincere feelings, is also utopian.

However, with all utopianism, the attitude of the heroes conveyed profound changes in reality - the dynamics of the transformation of society.

Acknowledgments

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⁷⁵ L. Anninsky, Heart of a Dog. Retrieved 16.01 2020 from: <http://anninsky.ru/index.php/shramy-1970-1998/sobache-serdtse>

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