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LITERATURE FOR ADOLESCENTS

By

Zareh Kahkedjian

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ABSTRACT

The present thesis is an essay dealing with the problems of Literature for Adolescents, and the problems of the production of a Special Literature for Adolescents.

The major points of the philosophy on which the writer of this essay bases his arguments are the following:

- 1) Nature has no aim; it has tendencies, of which the most important appears to be "self-expression in as many ways as possible."
- 2) Man (his consciousness) is the highest self-expression of Nature; it is the self-witnessing of Nature.
- 3) Art is the highest conscious self-expression of Nature.
- 4) The way and the process of self-witnessing seems to be the justification of life; so art, which is the most elaborate and fundamental way of expression, is the justification of the existence of man.
- 5) So, art is an end and not a means.

The writer of this thesis thinks that the capacity of understanding real art is not given to all; moreover, that understanding literature is more complicated and exacting than understanding the other arts.

As to literature for adolescents, this paper attempts to show that the limitations of adolescents and the limitations imposed by society, deprive Adolescent Literature from the possibility of being real literature, because these limitations put upon it restrictions and oblige it to be didactic, things which contradict the very essence of art.

This study tries also to picture the world in which the adolescents live. It finds that 1) Men belong to three levels of reality, namely, the bodily, the social and the universal, 2) that, men in order to be fully human, must live on these three levels simultaneously; but man and his social life are such that he seems to have broken his relations with the universal level of his existence; so, whatever is one's philosophy, he must obey the existing social order and accept its immediate realities, 3) that, our present civilization puts great emphasis on material values, 4) that under such conditions a special literature for adolescents must aim at developing or forming in the adolescent certain abilities, attitudes, beliefs, all stemming from the nature of adolescents, the demands of society and the universal destiny of men.

In relation to Lebanon, this writer finds that it is a community of communities and consequently, the problem of adjustment would be a complicated issue for the Lebanese adolescent and more so, for the Lebanese-Armenian adolescent.

Finally, he suggests that the psychologist, the educator, the teacher and the artist must cooperate with each other in the production of a special literature for adolescents.

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I. INTRODUCTION

1. Purpose and goals of the thesis
2. A general look at adolescence
3. Some distinctions concerning art

CHAPTER I

INTRODUCTION

1. PURPOSE AND GOALS

The purpose of this thesis is to defend the opinion that Adolescent Literature cannot be real art due to the psychological, cultural and personal limitations in the background of adolescents, and therefore, a special literature ought to be produced for adolescents.

This thesis will examine in an essay form the nature, aspects and problems of this special literature to be produced for adolescents.

Doubtless, such a literature will take into consideration the nature, needs and difficulties of adolescents, the nature and demands of society, and the nature of literature as art. In order to be able to reach conclusions, the writer of adolescent literature must have a philosophy on which to base his aims, assumptions, arguments and suggestions. So, this thesis will try to formulate a general philosophy in the light of which it will define art; then it will examine the major characteristics of literature in relation to this definition of art, and also the peculiarities of literature for adolescents in connection with literature in general; it will present the adolescents as an age-group and the environment (the world, Lebanon and also the Lebanese-Armenian community) in which they live; then it will discuss the values and ideals that adolescent

literature must convey to the readers, and will make suggestions for the translation of these values and ideals in terms of adolescent literature.

The goal of this thesis is to defend art and particularly literature against the intervention and deteriorating influence of political doctrines and social forces, in the prospect of giving the readers of this thesis an occasion to think once more about art and life, and, if possible, to form a clearer notion about art and a more realistic view of the situation of our world; and to attract the attention of those who might be interested, to the role and conditions of adolescents and the importance of having a special literature for them.

2. A GENERAL LOOK AT ADOLESCENCE

Because it has been thought of as one of the most formative periods of human life, adolescence has always attracted the attention of leaders and educators; they have tried to guide the growth of adolescents in desired directions.

Adolescence has been viewed as the most turbulent phase of human growth, and this has been ascribed to rapid physiological changes taking place in the child as a result of puberty, and, to his lack of psychological readiness to assume, now that he is physically ready, the new role of a biologically mature person.

Recent studies have shown that the turbulence experienced by adolescents is also a cultural phenomenon. In fact, anthropologists have described cultures where adolescence is not a period of turbulence and tension. Furthermore, "careful observation has shown that the adolescent crisis does not coincide with but tends to follow by a year or more, the

period of most rapid physical change: for some individuals, in fact, there seems to be virtually no correlation between physical changes and typically adolescent behavior."¹

It is now thought that the tension that adolescents undergo is not the result of their inability to assume their new role as adult persons, but the result of delay imposed by modern society in the assumption of this new role. Many psychologists and educators think like L. J. Stone and J. Church, that:

The immaturity of adolescents is largely a product of the way we treat them. In modern societies the adolescent shuttles back and forth between two cultures, that of the adults and that of his peers. With the coming of adolescence the child stops being a child (although he does not wholly want to) and is not yet an adult (although he may think he is).

✓ It must be made clear at once that the adolescent's problems and difficulties of adjustment are not necessarily more numerous and intense than those of the adult. Adjustment is a continuous process which ends only with the death of the individual. Death, itself, is a way of adjustment, probably the most effective one that men ever were permitted to "achieve."

The difficulties of adults may often be as disturbing as those of adolescents. Most probably, the comparative number of problem-adults is not less than that of problem-adolescents. Who knows how many studies children would write and publish about adult delinquency and failure to achieve adjustment had they had the possibility and the opportunity to do so!

The opinion of many thinkers is that adolescence is not necessarily

¹L. Joseph Stone and Joseph Church, Childhood and Adolescence, (New York: Random House, 1957), p. 269.

characterized by undue stress or unusual turbulence. It is often a period of stress and tension, but in all periods of human growth men have to face stress and tension, and usually it is not with greater adequacy that they solve their difficulties in older age. It would not be wrong to think that adolescents often handle their personal problems fairly successfully.

However, since adolescence is a cultural-biological phenomenon, it is to be expected that adjustment to his environment and to his rapidly changing body and his concept of himself in relation to his environment be of prime importance to the adolescent.

It is suggested that, in view of the role played by environmental factors in determining adolescent problems, there is hope that much may be accomplished by educational procedures and environmental manipulations to minimize (or in some cases even eliminate) the problems of the teens.¹

The power of art to influence people, and especially that of literature, is universally accepted, although there might be no unanimous agreement about the degree of that power.

Since adolescence is also a cultural phenomenon, and since cultural effects can be controlled at least to a certain extent, literature with its influence-power may be used as a means of change. Education cannot disregard literature also in this respect; the aim of education, in the last analysis, is to guide change toward approved directions.

3. SOME DISTINCTIONS CONCERNING ART

It is essential, because there is a tendency to take the artisans for artists, to differentiate between the artist and the artisan, between

¹Raymond A. Kuhlén, The Psychology of Adolescent Development, (New York: Harper and Brothers, 1952), p. 26.

art and craft, between a work of art and an object of art, to introduce the concept of literature which this thesis upholds.

The artisan is a person who makes merchandise of what the artist has created. The artisan is not an artist in the sense that he is not a creator.

However, there is a general trend "to enlarge" the definition of art and to include in it every material expression for the making of which a certain amount of artfulness has been necessary. So, we often hear people speak about the industrial arts, the culinary art, the art of household appliances, and many other arts. It is, of course, beyond doubt that, for instance, the persons who conceive and prepare the designs and decorations of automobiles are artistically talented people, but what differentiates them from the real artists is that the products of their creativity are objects of art intended for everyday general consumption or household use, and not works of art; an object of art is consumed by use, whereas a work of art is a source of eternally repeated esthetic experience and inspiration. The value of an object of art lies mainly in its material usefulness; beauty counts only as much as it contributed to the consumption of the objects. A car, no matter how beautiful, cannot be a work of art, as long as its owner can replace it by another car and can make use of this car with equal ease and satisfaction. A work of art cannot be replaced and the experience of communicating with it is unique and cannot be repeated with another work of art. A car which is a work of art (and not an object of art) will never yield itself to reproduction and to use; all the other cars modelled on it will only be imitations and therefore worthless as art, no matter how artfully they may be reproduced.

Moreover, a car which is a work of art will not be usable as a car, because by its essence it would not be intended for material utilization, and therefore will lack the essential characteristics of a car, namely, those that make it a means for transportation. A car, which is a work of art, will be an end and not a means.

This distinction between the artist and the artisan does not necessarily degrade the latter.

II. ABOUT ART

- A. Art and Nature
- B. The Aim of Art
- C. About Art and Literature
- D. About Literature

CHAPTER . II

ABOUT ART

"The essential of art is its power of infection."

Leo Tolstoy

"Art is a vice. One does not wed it--one rapes it."

Attributed to Degas

A. ART AND NATURE

The history of the development of matter (the part of that history known to man) can be divided into three periods, namely:

1. The inorganic
2. The organic-unconscious
3. The organic-conscious

At the present, these three stages of matter continue to exist side by side. Minerals, for example, represent the inorganic stage, plants and animals the organic-unconscious and men, the organic-conscious.

Among all organic substances, man is the most self-assertive entity; he asserts himself both physically and spiritually; he wants physical space for his bodily movements and changes, and spiritual space for his intellectual and other psychological needs and growth.

Self-assertion, direct or indirect, bodily or spiritual, is one of the primary tendencies of man.

This self-assertion has manifested itself in various ways; the need in man to express himself, both physically and psychologically, is one of the oldest and the most deep-rooted aspects of this urge for self-assertion. In fact, self-expression has always been one of the major preoccupations of man; and as he has progressed emotionally and mentally, this process of self-expression has become more and more complicated and conscious.

Art is one of the most important ways, if not the most, of conscious self-expression of man; and man being himself an expression of life, and life being an expression of Nature (matter), art is the conscious self-expression of Nature through life.

B. THE AIM OF ART

What is the aim of art? Does art have an aim?

It is not possible to answer these questions unless we agree as to whether Nature itself has an aim? and if it has, what that aim is?

It is only logical to think that the aim of art would coincide with, or at least be inseparable from that of Nature and would depend upon it, since art is one of the manifestations of Nature.

To look for a conscious aim or aims in Nature would mean to ascribe to it rational and moral considerations, a thing for which we have no proof. What we see in Nature is the existence of certain inclinations and tendencies which have persisted till the present day and which do not seem to be motivated by any moral or rational purpose.

The primary "aim" of Nature, that is to say, its first tendency,

is to go on existing. To achieve its existence, Nature must achieve permanent motion, and this has been possible to obtain only through a balance between two kinds of motions, namely, the positive and the negative. Energy (energy being possibility of motion) is both the substance and the "aim" of Nature. Motion seems to be conditioned by the existence of oppositions, and by the mutual influence of these oppositions. This tendency to oppose opposition seems to be the main factor of the existence of Nature.

In order to exist eternally, Nature must keep eternal this opposition to opposition; in other words, an on-going balance between oppositions must be kept.

Another tendency in Nature besides that of existing, is that of expressing its existence in as many ways as possible. To express itself in more and more numerous ways is to expand its existence and to make it more durable. Anyhow, it must be indicated that in Nature unity is rather the unity (the one-ness) of the structure of the individual atoms and not the unity between bodies made up of these atoms. The division by Nature of organic and inorganic substances into species or groups is only a development, although a very important one, in the process of self-expression. To express the one-ness of the principle of existence in so numerous and different ways, is a means of preserving the continuity of individual atoms and the principle within. Therefore, the "aim" behind the variety found in Nature is an urge to express itself in as many ways as possible.

The formation of organic substances has been a new step in the

process of this self-expression. Nature seems to have aimed at a level of development where it could, not only express itself but also could react to itself. The creation of animals and plants has been a new and higher kind of self-expression for Nature.

The development of consciousness in man has been another step taken by Nature toward the achievement of a wider and deeper self-expression. Nature has become able to witness its own existence through the consciousness of man. This ability to witness seems to be the highest way of self-expression realized by Nature: man is able not only to witness the existence of Nature, but also to witness his own witnessing. The human soul (the non-material inner reality of man) is the attempt of Nature to witness itself consciously, and the "purpose" of consciousness has been thus far to make Nature capable of witnessing its own self-witnessing with greater fullness, with increasing profundity and with growing variety; in other words, the way and the process of self-witnessing is the "purpose" of Nature, because the preservation and the perpetuation of the principle of the structure of the atom (which is the first "aim" of Nature) depends upon the multiplicity of the expression of that principle .

The "use" of design, colour, symmetry and other similar artistic devices by Nature in the making of minerals, plants, animals and other bodies, and the faculty in man to enjoy and produce art, show a distinctly artistic inclination in Nature. Man being the highest (the most developed and complicated) expression of Nature, and art the highest expression of man, art is the highest form of self-expression of Nature.

The significance of Nature, therefore, is artistic, art being the highest self-expression of Nature and self-expression being the means of perpetuating the primary aim of Nature which is existence. "In the life of imagination... we are at liberty to contemplate objects in their concrete fullness. To embody in permanent form the world thus contemplated for its own sake is the purpose of art."¹

Art is the significance of Nature and the justification of the existence of life and men. It is not the fruit of artistic experience that is the end but experience itself. "...Attributions of purpose to Nature are ludicrous; why, then, insist on attributing purpose to art?"²

C. ABOUT ART AND LITERATURE

Literature is, among all the arts, the one that is the most difficult to communicate through and to understand. A painting, a statue, a monument, a work of music, a dance yield themselves (at least partly) to the beholder and the listener more quickly and more easily than literature to the reader, other things being equal. The colours of a painting, the shape of a statue, the size of monument, the melody of a work of music, the movements of a dancer, are things that can at once cause a certain relationship to settle between the beholder or the listener and the works of art which are being contemplated or listened to. Of course real understanding of art is something far beyond this immediate relationship, but still it is a fact that literature, because it is expressed by abstract symbols, is less open to communication. Moreover, because

¹A. C. Barnes, Art and Education, ed. by J. Dewey, (New York: Barnes Foundation Press, 1929), p. 275.

²F. L. Lucas, Literature and Psychology, (London: Cassell, 1951), p. 302.

it makes use, apart from meaning, of almost all the other media of expression used by the other arts and of all the knowledge accumulated by men throughout their history, literature makes appeal to the visual, auditory, emotional and intellectual imagination and participation of man more than the other arts.

The role of man as a reader is a very responsible one; he must decipher the symbols, reconstruct the colours and shapes of things in his senses and mind, create and feel auditory illusions, see organic and also emotional relationships between thoughts.

There is another obstacle that makes the role of the reader more difficult, namely, the problem of duration. Music and dance also have duration, but in their case, the role of the listener or the beholder is "passive," in the sense that his participation is that of an outsider who has only to keep his heart and mind open to the meaning and beauty conveyed by the music and the dance, which are being reproduced for him by the orchestra or the dancer; whereas in the case of literature the reader is an "active" participant, in the sense that he is both the orchestra and the listener, both the dancer and the beholder of the dance, and has to work his own way personally through the multiple passages of the work he is to read.

D. ABOUT LITERATURE

Literature is an expedition into the inner reality of man by man. Colour, sound, motion and meaning are the tools; the aim is the constant

unveiling of the endless mysteries of the possibilities of expression of the human soul; the aim is the eternally repeated conquest of the spiritual realm of the existence of man in eternally new ways; it is the incessant widening and multiplication of the human soul.

1. The external world is a means and not an end.

The outside world, the truths of the outside world that surround man,--his environment, both material and human, the social realities of that environment--are only a means and not an end for literature. Outside truths interest literature only to the extent to which they bear on the inner truth of man. A material object (a necklace, a loaf of bread, a rose), a material reality (hunger, poverty, ugliness), or a social reality (revolution, class struggle, war) become an element of art only and only when they are made instrumentally necessary for a novel representation of the human soul, when they create situations where the human soul is seen under a new light, where the human soul is made to manifest itself in a way never used before and to let its deeper and deeper layers to unfold.

The necklace in Maupassant's Necklace, the minute details of everyday life in Sinclair Lewis's Babbitt, the war in Tolstoi's War and Peace, the crime in Dostoevski's Crime and Punishment, the isolation of Miranda on a strange island in Shakespeare's Tempest, the fall of Satan in Milton's Paradise Lost, the sacrifices made to the gods in Homer's Odyssey, the adventures in Cervantes's Don Quixote, the psychological metamorphosis in Kafka's Metamorphosis, to give only a few examples, all are brought in and used as artistic means, and their presence is justified only because they make it possible for the artist to explore or

to illuminate a new facet or a new phase of the human soul. When the hero of a work of art is not man (his soul) but rather his environment (an institution, the application of an idea, the history of a movement or any material reality) the work cannot rise to the level of real art.

In fact, the necklace and its story are only artistic devices for Maupassant to picture how futile human happiness is sometimes and how it can depend also upon mere coincidence.

Sinclair Lewis's aim in describing the details of Babbitt's everyday life is to show to us how really unimportant are the souls of all the Babbitts.

War for Tolstoy is mainly a scenery, a background, which creates the occasion for Pierre and many others to come face to face with their inner realities and with the reality of life. (It is very interesting to note that Alexi Tolstoy--close relative of Leo Tolstoy--in spite of his talent, has failed to make Road to Calvary a great novel exactly because he has tried to turn War and Revolution into "heroes").

Crime for Raskolnikov is only a means to picture, among other things, the strange readiness for suffering in the soul of a Sonia.

The isolation of Miranda on a desert island is again only a means for Shakespeare to give to Miranda the possibility to see our old world as a "brave new world," and to her father the opportunity of reaching a truer wisdom, a fuller insight.

The sacrifices made to the gods and the rituals that accompany them in the Odyssey are not for Homer only the representations of religious manifestations but also and mainly means to make the heroes appear as they really were; in other words, to draw the picture of their inner reality. Even the gods are present there to reflect the mind of man.

The fall of Satan would never rouse artistic interest in the reader had it not been turned into an adequate means for the picturing of the human soul seen from a new position. Milton who in 'Paradise Lost' has given himself the task of "justifying the ways of God to men," has ended by justifying the ways of Satan to God, that is to say, to justify to God the ways of satan in man. Milton, the dedicated humanitarian and the zealous Christian as he was, has sided himself with Satan, and has made its fall a pretext for implying the existence of a satan (a former angel punished for his over-self-assertiveness) in every soul. His artistic instinct has guarded him, in spite of his beliefs, from identifying men only with angels.

The adventures of Don Quixote also have artistic value only to the extent to which they help the reader to look into the human soul with greater penetration. In fact, one cannot help feeling how utterly unrealistic, ridiculous and weak are all human beings, when one comes to know Don Quixote thoroughly. One knows himself better as one enlarges his acquaintance with Don Quixote; at the end of the book, when he awakens from his follies and becomes wise before his death, one cannot help noticing a relation between folly and wisdom on the one hand, and between death and wisdom, on the other.

In Metamorphosis the success of Kafka lies in the fact that he has been able to film for us one of the inner-most layers of the human soul through the description of the psychological disease of a man. The loneliness of the human soul has rarely been described as fully as in the Metamorphosis.

2. Art is a "lie"

Literature, as all art, is the transformation of reality into

something new and more meaningful. Objects, actions, feelings, thoughts and truths under the magic touch of the artist acquire a meaning, a beauty, a charm or an importance which they did not possess before the interference of the artist. "He (the artist) is a man who can see and act forth something which is his own and no one else's, who has a vision that has never before been expressed."¹ A tree, for instance, that is described by a poet (or painted by a painter) is no more only a given tree; it is a tree recreated by the artist, it has in it, also the artist; it is a new tree; it has a meaning now beside that of being a tree; it is no more only a tree; it is a feeling or a thought under the form of a tree. In other words, the tree is transformed into a thing which has, beside its material value, a spiritual value which it would not have unless the artist convinced the imagination and the sense of the reader (or the beholder) that it did.

Art is a "lie," and this is why Plato banishes imaginative literature from his Republic. He thinks poets are wicked because their lies encourage emotionalism.

Art is a "lie," but a lie that imparts truth, meaning, beauty and importance to things which otherwise would be unworthy of genuine interest, unimportant and unreal. A tree that says nothing to us beyond its material meaning is surely as unreal as if it did not exist...

The artist is a "liar," but his lie is essential for the creation and preservation of truths. In fact

What we call genius is only the magnificent power which some men possess of piercing a portion of that imaginative fog (amidst which our perception of reality takes place) and discovering beyond it a new authentic bit of reality, quivering in sheer nakedness.²

¹Laurence Buermeyer, op.cit., p. 341.

²Ortega Y. Gasset, On Love, (New York: Greenwich Editions, 1958), p. 43.

3. Art (therefore also literature) is non-didactic

Art, as it was stated before, is the ever-widening and ever-deepening self-exploration and self-expression of the human soul, that is to say, of Nature, the human soul being nature's highest manifestation.

Now, what could be the "purpose" behind Nature's everlasting tendency to express itself "artistically" even in the inorganic substances? What explanations could we give for Nature's artistic creations in insects and birds, in flowers and leaves, or in snow crystals and minerals? Are these artistic creations totally instrumental?

It would not be wrong to think that they are; but a closer look at Nature would show that the use of artistic devices by Nature is instrumental only to a certain extent. In fact, the spider's web, for instance, would not need, perhaps, to have such an elaborate and rhythmical design to serve its purpose: a web having a simpler and a less rhythmical design would, probably, catch flies with equal efficiency. It is obvious that beauty and utility are present and inseparable in the spider's web, and also in many of the creations of insects and animals, and in the physical construction of both inorganic and organic substances themselves.

Even if we bring ourselves to think that art in nature is totally instrumental, the mere fact that art is an essential factor for the existence of things, plants and animals, may lead us to conclude that the more we create art, the more we can hope to create better and new things, to realize fuller, deeper and more lasting realities.

. . .

Instrumentality must not be confounded with purposefulness, which presupposed a conscious and even ethical aim. The first and major tendency of Nature is simply to exist: all the other aspects of Nature seem to be only the various manifestation of its tendency to continue to exist. Even if a God were the creator of the universe and had had an aim in creating it, that aim, whatever it is, must be in his "mind" or somewhere beyond our reach, and not in the universe itself.

Anyhow, Nature, as it appears to us, does not show the signs of any purposefulness. It only has inherent and continuous tendencies, the first and the most important of which has been thus far its need to exist and to assert that existence. And it is because of this need to assert its existence and to make it more real that Nature has tended to create art and beauty (whatever beauty is) through design, rhythmical shape, colour and other media. Life for Nature is merely a possibility of creating new kinds and new levels of art and beauty. Man's consciousness, the highest aspect of life, in its turn is only another possibility of reaching at still another summit of artistic expression. The expectation behind this trend appears to be only the ever-widening and the ever-deepening self-witnessing of Nature; and this is nothing else but an urge to assert its existence more and more fully and with ever-growing variety and realness.

Art, therefore, can have no other aim than that of being what it is, than that of existing as it is,

Now, one cannot help asking how could a thing which has no other aim than its own existence, be didactic, have a mission.

It should at once be stated that the aim or the mission of a work of art is in the mind and the intention of the artist and not in the work itself. To impose an aim or a mission upon art except that of bringing to light the unknown realities and aspects of the human soul, is only to try the impossible. To introduce into art an element which is totally alien to its essence, would only tend to destroy it. No matter what the purpose of the artist is, he must always be cautious not to interfere with the inner laws of art which are independent of external exigencies and laws. The artist who tries to use art as a tool for the fulfilment of his aims, cannot do it unless he takes away from art many of its inherent qualities. "... The literature of a given age is alienated when it has not arrived at the explicit consciousness of its autonomy and when it submits to temporal powers or to an ideology."¹

. . .

It is paradoxical, but nevertheless true, that every work of art cannot help having a purpose. Every work of art, even the most abstract and unworldly one, cannot escape the destiny of serving its author's aims. Every work of art cannot help aiming at proving or disproving something, at creating sympathy or antipathy for something, at changing something. And this is so, because man, the artist in this case, is a moral being, and is bound to have moral considerations and is unable to escape the obligation to introduce his moral considerations into the

¹Jean-Paul Sartre, What Is Literature, (London: Methuen and Co., Ltd., 1950), p. 113.

work of art he produces. Complete detachment is impossible.

So, a new element, although alien to art, has to be introduced into the art produced by man, namely, purposefulness, it be conscious or unconscious. And it is from this unescapable obligation that rise the greatest difficulties of the artist, who must, not only be able to master art but also be capable of creating the happiest possible compromise between the exigencies of art and his need to insert an aim into art.

The main task of the artist, in the last analysis, is to preach as little as possible, "to preach without preaching," in other words, to preach artistically, a thing which is contradictory in itself.

It is the primary job of the artist to tackle this contradiction, namely, the tendency of art to refuse an "aim" and the need of the artist to give an aim to art. The success of art produced by man depends upon the degree of the balance that the artist ought to be able to create between art and purposefulness. (It must be noted that the solution of this problem of balance is more apparent and more imperative in literature than in most of the other branches of art).

Anyhow, here again, in the realm of art, we see the expression of the most fundamental of all the laws of Nature, namely, the law of "opposing opposition," of keeping a continual balance between negative and positive forces.

But how could we explain the purposefulness of man when nature, of which man is a part, has itself no purpose?

The answer of the writer of the present paper is that Nature by placing in man the need of possessing purposes, has simply given itself

the possibility of a new kind of self-expression and therefore of self-witnessing. Anyhow, as Joseph Conrad puts it:

It must not be supposed that I claim for the artist... the freedom of moral Nihilism. I would require from him many acts of faith of which the first would be the cherishing of an undying hope... To be hopeful in an artistic sense it is not necessary to think that the world is good. It is enough to believe that there is no impossibility of its being made so.¹

. . .

Art is a control on the artist's inescapable purposefulness, and the more he is talented, the more he succeeds to let his purposes be controlled by art. But here again, no matter how strange it may seem, we will have to face the following paradox: the work of art that "preaches" most effectively is the one that preaches most artistically. And once it does, it does it for centuries.

The great masters, like Homer and Shakespeare seldom preach; it is far more effective to imply. In this way the hearers draw their own conclusions--and value them more because they seem their own. They absorb the poet's values unconsciously, and the more deeply because unconsciously.²

But is it possible "to preach" everything? Aren't there subjects that by their nature are incompatible with art?

(In relation to this problem, we must consider prose and verse separately).

. . .

Art is non-dialectic in the sense that the artist must not approach

¹Notes on Life and Letters, (London: J.M. Dent and Sons, Ltd., 1949), pp. 8-9.

²Lucas, op.cit., p. 57.

the soul of man with preconceived ideas if he ever expects to produce a real work of art. His main task must be the artistically objective exploration of the human soul, and if he ever wants to pass judgements or to win sympathy for a certain ideal, he must extract his proofs and arguments both from the soul of man and the inner laws of art and not from his personal beliefs and conceptions.

5. Art (in this case, literary art) does not explain.

One of the main qualities of art, of literary art especially, is to "expand through contraction," to express more and more things in lesser and lesser space and time; in simpler terms, to express as intensely as possible. Artists often push this quality of intensity to such an extent that they rather imply than express their thoughts and emotions. Good examples that illustrate this, are among others, the works of Chekhov and many of the short-stories of Erskin Caldwell and Somerset Maugham.

The artistic value of implication seems to be still more fundamental in poetry, where the size of individual works is usually very small and the poet has to hurry "without precipitating" of course.

Under these conditions, the artist, whether a prose or verse writer, cannot slow down his speed or stop the course of his advance in order to give explanations to the reader. The artist not only should not expand his expression, but on the contrary, should always seek shorter but artistically more adequate ways of reaching the end of his work.

It must not be forgotten that what is artfully implied is more effective than what is explained artfully. However, it will not be paradoxical to add that the most artful way of explaining things is implying them artfully; art is a process of transforming and not explaining.

To explain is to try to justify, while art's function is only to make man witness better. The only justification that matters for an artist is the artistic justification of his creations. Explanation steps in exactly when he has failed to justify artistically.

6. A work of art is not simple.

Simplicity in literary art is a quality pertaining equally to form and content, and also to the relationship between the two. Form is an element belonging both to the language and the subject-matter. The style is the form of the language: the form of the subject-matter is the plan of construction after which the edifice of the content is built.

A simple style (style being the individual way of the artist of using language) is not the one which is based on simple language (easily understood words and idioms) but rather the one whose words, idioms and syntax make it possible for the reader to penetrate into the real meaning that the artist has intended to convey. Simplicity of style must not be confused with artless accessibility of language.

It is relevant to note that the simplicity of a work of literary art depends also upon the structural simplicity of the content, which in its turn depends, at least partly, upon the degree of simplicity of the style.

Here again, simplicity (of content) is not superficiality of approach and organization, but rather, apart from the extent of depth and width, is the adequacy of the construction of the content. A complex content cannot be "simple" no matter how adequately simple is its construction and how appropriate and effectives are its style and language.

But nonetheless, there are works of art which have survived the test of time although they are on a primitive level; for instance, the popular ballads, the folksongs and the like, which sometimes are genuinely beautiful and stir in us deep thoughts and emotions.

It must be said at once that complexity of content carried artfully beyond a certain degree tends gradually toward greater and greater simplicity of expression. Nothing is more complicated and difficult to grasp, but at the same time more "simply" expressed than Einstein's formula of relativity which reduces all the laws pertaining to matter to one universal principle.

This is true also in literature, and that is why, sometimes, works of art that "seem" simple and primitive stir in us a whole world of spiritual and emotional pleasure or excitement.

Of course it is a fact that the majority of men have not reached yet (and perhaps will never reach) a standard of education and spiritual maturation which is necessary for the appreciation of real art. Many levels of artistic works will survive as long as there are men of different capacities.

7. Art is deeply related to sex.

Sex experience is, if not the most important, at least a most basic natural urge in man. Our other natural needs--air, food, water, etc.--are means to make the functioning of sex possible; they would be superfluous had they not amounted to the maintenance of the potentiality of sex, particularly in animals and men. The sexual intercourse--the sole means of perpetuating life--is surely the most fundamental and functional of all the "wills" of Nature.

It would not probably be right to ascribe all that man does, feels and thinks only to sexual motives. Man has a very elaborate and complicated social life, which has given him tendencies that are not necessarily the product of his sexual cravings. At any rate, many of our desires, ideals and actions are rooted directly or indirectly, in our sexual urge, although they may often seem completely unrelated to it.

Sex (the drive in man and animals to unite with other men and animals of the opposite sex, in the explicit or hidden prospect of creating life) is only another illustration of the primary principle of Nature manifested in the atom. Opposites must coexist in a close relationship in order that matter and life could exist and continue to exist. Sex is the perpetuation of the primary principle of Nature.

Now, it is only natural that sex be of great importance also in literature and be represented with due consideration.

To deny to sex its importance in art is to divert ^{man's} ~~his~~ physical growth from its natural course, to force his psychological needs to distort themselves, and his esthetic experiences to lack vitality.

If it is necessary for men "to be ashamed of something," that something is not the artistic experience of enjoying sex. One of the natural characteristics of real art (of literary art in this case) is to stir the reader also sexually; no response from him to any artistic stimuli could involve him more completely and more intensely than the one which stems from the interplay of many of his urges rooted in sex. And how could it be otherwise?

Sex is the vitality of art, and it is only natural and healthy for readers to look for sex in literature and to enjoy it. Many esthetic

experiences could ^{not} be humanly complete and true if they did not, directly or indirectly, bear on man's sexual experience.

8. The substance of art is the evil rather than the good.

If we examine the literary masterpieces of the world we see that the theme of almost all these books is Evil in its various aspects, and that almost all the famous characters are the representatives of the different aspects of evil. Shakespeare's Falstaff, Iago, Lady Macbeth (to mention only a few), the Satan of Milton, Goethe's Faustus, Dostoevsky's Karamazovs, Maugham's Cauquin in The Moon and Six Pence, Balzac's Grandet, and many others in hundreds of famous books are the personifications of different types of evil. As to the general theme, it is almost always the fall of man, his follies, failures and weaknesses, his hypocrisy and his crimes.

Even Jesus, the son of God, is also the son of man, and that is why he is often as exciting as a real character in a literary work; he is not the personification of absolute good; he is a man, a living being with spiritual conflicts and an urge for mental and physical action. His passiveness is only external; his soul does not have the rigidity and naiveness of saints.

The good is too simple and passive a domain to provide the writer with the possibility of explorations and exciting discoveries. The good lacks complexity, virility, warmth, and fails to rouse the sexual interest of man. It is one sided.

A good man can be artistically interesting only when his "goodness" is not presented as a positive ideal. A good man can win artistic sympathy only as a victim. An Ophelia or a Desdemona attract us because of their

tragic fate which is independent of them, and not their inner, psychological conflicts. We only pity them; they are being punished for sins they have not committed; in fact, they are too simple and innocent to commit a sin and to bear its responsibility; we cannot condemn or punish them; they are not independent individuals; they are not fully developed persons.

. . .

The good must be artistically justified in order to have the right to exist in a work of literary art, since it lacks the potentiality which is necessary for an existence by itself.

The good (a good man, a good aim, a good action) can have an artistic function only as a counterpart to the representatives of the evil in a given work of literary art. The good must be opposed by the evil in order to exist artistically; and the good cannot resist unless it is as vital and complex as the evil itself; it must plan, struggle, attack and even destroy evil.

But how could this be possible without the alteration of the essence of good? "Goodness" is usually too simple to be able to counterbalance evil. So we need a new "good," a "good" which is complex; in other words, a good which is not absolutely and always good; which is sometimes even contradictory in itself; which is the desire "not to be evil" rather than the desire to be good; which, in the last analysis, includes evil...

This kind of "good" can be found only in the soul of man, and it is man only who can descend into his soul and bring it out. In fact, both evil and good are in Raskolnikov's own soul, and the fight is

between the two forces of his own soul and not between himself and some external force. It is the same with Hamlet and with Satan, with Ivan Karamazov and with Gide's Alissa. To place evil in the outside world and to ascribe it to social and material forces which surround us, takes away from the human soul its inevitable struggles and the complexities arising from them; it empties the human soul of its inner reality and turns it into something shallow, lifeless and uninteresting; it kills the principle of the existence of the atom. A good example of this is Sholokhov's And Quiet Flows the Don where the central character of the novel passes through the events that are taking place, like a puppet which has no personal reaction and is carried here and there to do things and to undergo changes which do not flow from his inner necessities.

9. Art consists in concealing art.

The saying that "art is ninety-nine percent perspiration and one percent inspiration" has surely a lot of truth in it.

Besides being a product of inspiration, a work of art is also the result of conscious planning and execution. One of the main tasks of the writer is, therefore, to keep his inspiration under the control of his technique and to give spontaneity to his technique through his inspiration. Virtuosity of execution alone, or inspiration alone are not sufficient to make a work of art artistically meaningful and true. For example, a talented acrobatic dancer is not an artist, while a talented ballet dancer is, although the acrobat may have greater agility of body and virtuosity, because the acrobat's aim is to show us his (or her) virtuosity and to make us admire him for his bodily agility, whereas for the ballet dancer his physical virtuosity is only a means to make us

get at the meaning and beauty of the music at which he is dancing; so, he has to limit his virtuosity to the extent beyond which the attention of the beholders may digress from the meaning of the dance and be captured by the dancer and his virtuosity. He has to be as absent as possible from the dance he is performing; he must conceal the fact that he is playing a role and must give the impression that what he is doing is being done spontaneously, without preparation. He must identify himself with the role he is playing; his virtuosity lies in his success in hiding his virtuosity, while the success of the acrobatic dancer consists in exposing his virtuosity.

III. ABOUT UNDERSTANDING AND ENJOYING ART

- A. Other Characteristics Peculiar to Literature
- B. Who Is the Real Reader?

CHAPTER III

ABOUT UNDERSTANDING AND ENJOYING ART

As it was mentioned before, understanding and enjoying literature is a much more complicated and exacting experience than that of understanding and enjoying the other arts; and this is so because of some of literature's characteristics which are peculiar only to it and because of some other characteristics which are more peculiar to it than to the other arts.

A. OTHER CHARACTERISTICS PECULIAR TO LITERATURE

a. Language

Literature has many languages, whereas the other arts have only one "language" each; and because it must make use of language, literature is a more national and culture-bound manifestation than the others, and as such is less accessible to the reader, than, for instance, music to the listener.

Language, as a means of expression is more complicated than the ones used by the other arts. Besides designs and sounds, the words have meanings both intellectual and emotional; and the relationship between the words is a relationship of thought as well as of emotion. And since "...What an artist sees in the world that escapes others, is valuable as art only when he has a command of the means by which it

can be put down,"¹ how essentially important the mastery of language should be for the understanding of literature.

b. Thought

The mind (chains of thoughts, constructions made of thoughts, order of thoughts and feelings), occupies a larger place in literature than in the other arts. Because of the considerable role that thought has to play, the compromise between thought and emotion is a much more complicated problem in literature. The writer, the poet particularly, is a person who can think with his heart and feel with his intellect, who can have intellectual emotions and emotional thoughts. Thought is the skeleton of a literary work of art, and emotion is the flesh that gives life and beauty to the skeleton. Without the flesh the skeleton is lifeless, and without the support of the skeleton the flesh is only a loose and shapeless mass.

c. Realness

Literature must convince the reader in two ways, namely, mentally and emotionally, and these are very closely related to each other, whereas in the case of music for instance, it is often enough to convince the listener emotionally in order to have his participation in the meaning of the work.

The achievement of psychological realness in a literary work of art is one of the main tasks of the writer. Unless he succeeds in transporting the reader both mentally and emotionally into the inner

¹Barnes, op.cit., p. 186.

reality of his work, he cannot expect him to share his experience and to understand the meaning which the work was meant to convey.

The responsibilities of a real reader are much greater than we usually think.

B. ¹⁵ WHO THE REAL READER ?

a. The real reader is a person who knows at least one language (preferably his mother tongue) very well, and a second one, in which great literature is produced, fairly well.

In spite of the fact that we use language as a means of expression throughout our life, our knowledge of language is most often incomplete and defective; and because language is the vehicle of thought (it is by language that we think), our thoughts often lack clarity, order and organization. Even the confusion of our emotions could be caused by our inability to use language satisfactorily: our emotions are often closely related to the nature and organization of our thoughts.

The knowledge of a second language, perhaps not necessary in all cases, is extremely important for a fuller appreciation of one's own literature. Although one can understand and appreciate his own literature even if he has no knowledge of other languages, and although one can come in touch with a foreign literature through translations, still it would not be wrong to think that direct acquaintance with a foreign literature in its own language could be a much more rewarding and enriching experience, and would help the reader to understand his own literature better by giving him the opportunity both of widening the

scope of his artistic grasp, and of comparing the achievements of his own literature with those of others.

b. The real reader is a person who has "culture générale."

Real literature has passed long ago its preliminary stage of development. It is today an all-embracing and complicated expression which makes use of almost all the inventions and creations of the human mind and heart. The works of many great writers and poets cannot be fully understood unless the reader has a wide "culture générale." For instance, T. S. Eliot's Cocktail Party cannot be fully appreciated unless one has some knowledge about psycho-analysis. To understand George Orwell's 1984 and Arthur Koestler's Darkness at Noon, the reader must be sufficiently acquainted with the recent political and social history of Europe, with Marxism, socialism and the Soviet practice of Marxism and Socialism. To understand Thomas Mann's Mario and the Magician one must be sufficiently informed about the political and social events and currents which existed in Hitler's Germany. Jean-Paul Sartre's The Flies can be reached by the reader only when he knows enough about Greek mythology.

c. The real reader is a person who has intimate and personal relation with literature and art.

The "culture generale" of a person is not sufficient to make of him a real reader, if he is not intimately acquainted with literature and arts. "... There is no doubt that the arts of a period mutually influence each other and are conditioned by the same social factors," as Jean-Paul Sartre puts it (What Is Literature, page 1).

"Culture generale" is only a general preparation and readiness for the appreciation of art; a personal, intimate, continuous relationship between the reader and literature is an essential condition of being a real reader.

d. The real reader is a person who has mental and emotional imagination.

The fourth but more basic than the previous three conditions is the reader's natural capacity to feel, to think, to imagine and to look into himself. Knowledge of languages, general culture, repeated contacts with literature are not enough to turn into a real reader a person who does not have a readiness for the appreciation of (art and) literature. As Sartre puts it, "... The literary object has no other substance than the reader's subjectivity; Raskolnikov's waiting is my waiting which I lend him."¹ "To appreciate a work of art... we are obliged to put ourselves into the situation out of which the work of art sprang, and reproduce the artist's vision of it."²

e. A real reader is a person who has psychological maturity.

Psychological maturity is the completion of the previous four capacities of a real reader. Maturity, growth beyond a certain degree, (maturing is not aging), is the crowning of the abilities of the reader. Maturity is not necessarily tied to chronological age, although usually a minimum number of years seem to be essential.

¹Sartre, op.cit., p. 31.

²Barnes, op.cit., p. 264.

IV. LITERATURE FOR ADOLESCENTS

- A. The Adolescent as a Reader
- B. A Special Literature for Adolescents
- C. Conclusion

CHAPTER IV

LITERATURE FOR ADOLESCENTS

A. THE ADOLESCENT AS A READER

a. About the adolescent's maturity.

The term "adolescence" applies to the high school years, namely, to the decade which begins about the age of twelve or fourteen and continues to 'maturity.'

The adolescent, by definition, is a person who has passed childhood and is heading towards a continuous physical, emotional, intellectual and social self-realization which is recognized as maturity. Once an adolescent has reached a certain age--because maturity is a personal realization and can be measured only in terms of individual achievements--we consider him a mature person, regardless of how psychologically mature he is, as long as his behaviour does not make his existence socially undesirable beyond a certain degree. We usually relate maturity to age.

Generally speaking, therefore, the adolescent is an immature person, in the sense that he has not reached yet a degree of maturity which we expect people to reach at an age considered as the age of maturity in a given culture.

At any rate, no matter how different may be the maturity of the adolescents belonging to different cultures, and no matter how different

may be the concepts of maturity in different cultures, adolescence is a period where the individual is a person who is neither a child nor an adult, because it is a period of transition from childhood to adulthood.

b. About the adolescent's preparations.

The adolescent, beside his emotional and mental immaturity, is limited also in "general education." Even his vocabulary and reading habits are not often rich enough to allow him to communicate satisfactorily with a work of literary art.

The adolescent does possess neither the maturity nor the education in order to be a real reader. Nonetheless, he is the reader of tomorrow, and it is mainly in this capacity that he must interest primarily the writers (of adolescent literature particularly) and the intellectuals, and also the educators. A special literature--a preparatory literature--should be produced for adolescents, a "literature" which must take into consideration the needs and abilities of the adolescent. Anyhow, as immature as he is, the adolescent, if not fully, can at least, understand and enjoy literature partly. Both the high schools and the elementary schools must put special emphasis on art education and must duly take care of the preparation of the adolescent as a future reader. "The chief aim of art education should be the development of the individual's own esthetic powers, with emphasis on clear, spontaneous feeling and ability to organize experience creatively, rather than on memorizing of facts about art, or the acquiring of technical skill along stereotyped lines."¹

¹Munro, op.cit., p. 218.

B. A SPECIAL LITERATURE FOR ADOLESCENTS

Because the writer or the poet who produces for adolescents will have to take into consideration their limitations and needs, the literature produced for adolescents will be lacking many of the qualities of great art. It will be limited in many respects.

Apart from the limitations imposed upon adolescent literature by the limitations of the adolescent himself, a work produced for adolescents will be limited also by the need of the writer to be didactic. In the case of works aimed for mature readers the purpose of the artist may be expressed implicitly and diffused into the whole body of the work; while in the case of adolescent literature there is much danger that the author will have to make his purpose explicit at least to a certain extent, if he wants it to reach the adolescent reader.

The works produced for adolescents will be limited also by the ethical considerations of the writer.

The limitations of adolescent literature can be divided therefore into two groups: 1) Limitations arising from the adolescent's limitations and 2) those arising from the didactic nature of adolescent literature.

1. Limitations arising from the adolescent's limitations:

a. Obligation to over-simplify language and style.

The relatively narrow range of the vocabulary of the adolescent, his limitations in deciphering the symbolic meanings of words and his immaturity in transforming these meanings into emotionally and intellectually significant and intelligible realities, oblige the writer

to oversimplify the language and the style of his work, and takes away from him all hope of linguistic and stylistic originality. The use of picturesque speech, of idioms, of allusions and of other stylistic devices would be permitted to him only to a certain degree. His inspiration will have to be put into a mould, or directed through a pre-fabricated channel, and this will deprive his style of richness, warmth, naturalness, and most of all, of originality.

b. Obligation to over-simplify feelings and thoughts and to limit subject matter.

It is not possible to convey genuine feeling and significant thought below a certain level of simplicity of language and style, apart from the fact that the immaturity of the adolescent itself is enough to make the artist keep his sentiments and ideas under undue control. The ties and relationships between feelings and thoughts will be robbed of their complexity and subtlety; and here again the freedom of the artist will be limited by non-artistic considerations. He will have always to stop somewhere before he reaches emotional and intellectual completion. He will be obliged to leave unused many of the possibilities of the feelings, ideas and situations with which his work is concerned.

c. Obligation to narrow down the range of the work because of insufficient knowledge on the part of the adolescents.

The artist will have to exclude from his work fields of human knowledge and experience which do not fall within the reach of the adolescent. This obligation bears also upon the two fore-mentioned considerations, in addition to the limitations it imposes upon the content of a work. It bars the way to a possible widening of human life

and soul. There are subjects which are generally preferred by adolescents and the writer has to dwell preferably within their limits. Most teenagers found certain subjects very much to their liking; for instance, adventure. The writer cannot expect to make the adolescents read his work unless he makes it interesting to them; and if he wants his work to be an "eternal" work of adolescent literature he must be able to make it interesting also to the adolescents of the future; "The 'eternal' quality of great art is its renewed instrumentality for further consummatory experience."¹ But is it possible to create an eternal work of adolescent literature?

There are fundamental differences between adolescents and adults as readers.

Adolescence is a period of only seven or eight years and is very short compared to adulthood which is believed to begin at around twenty and to cover the remaining fifty or fifty-five years of an individual's life.

Adolescence is a time when the individual's capacities are not yet developed fully and their interests follow a more or less distinct, similar and relatively narrow path. The adolescents as a group are much more homogenous than the adults, in the sense that the number of their common characteristics is greater than that of the adults.

Adolescence is rather a cultural phenomenon; and some think may even disappear someday with the disappearance of certain traits of our culture, whereas adulthood, by its essence, is not a cultural product

¹Dewey, op.cit., p. 8.

(as far as we know, animals also become adults but pass through no stage of growth corresponding to our adolescence). Adulthood may extend with time as our scientific knowledge grows and we may live longer and retain our mental capacities longer and in a better condition; whereas adolescence even if it does not disappear completely, will, at least become shorter and less turbulent, as we come to know more and more about the ways and means of solving the problems of the adolescents. This, too, will extend the period of adulthood.

Besides the above-mentioned reasons which differentiate adolescence from adulthood and make adolescence a relatively poor substance for art and the adolescent a poor reader, there must be considered also the limitations imposed upon the writer by the didactic nature of adolescent literature. Moreover, it must not be forgotten that the aims of the writers (and educators) will vary with time and differ with locality and social sphere, whereas in the case of real literature, the substances of artistic works are the multiple qualities and facts of the human soul. Here changes in the aims of the writer matter less because the interference of the aims of the artist into the creation of his work is as absent as possible, and the adult person as a reader is much more reliable than the adolescent because also of the variety of his interests and capacities. In fact "The universality of great works (of fiction) does not imply their ability to be isolated from all contexts but rather their ability to retain their value in many different contexts."¹

d. Obligation to explain and to conclude.

¹David Daiches, The Novel and the Modern World, (Chicago: The University of Chicago Press, 1948), pp. 215-216.

In order to overcome the difficulty arising from the adolescent's incomplete understanding, the writer must often interrupt the flow of his inspiration or slow it down to explain certain things, to make them plausible and intelligible to the adolescent readers, in spite of his awareness that by doing so he will break the continuity of the work and diminish its intensity.

Moreover, the artist will have often to draw conclusions himself instead of implying, and will pass judgements. He cannot trust the ability of the adolescent to reach personal, and at the same time, correct (the writer's own) conclusions. But as Flaubert has said, "No great poet has ever drawn conclusions." This is true in almost all great works of literary art.

2. Limitations resulting from the didactic nature of adolescent literature.

a. Adolescent literature must impart knowledge.

Because it is often easier and much more interesting to read literature than school lessons, literature is a very effective means for transferring new knowledge to the students. The adolescent reader of Treasure Island and Robinson Crusoe has, no doubt, more information about islands and about primitive life than a textbook of geography or history could give him. The Three Musketeers would surely rouse the interest of the student towards French history and history, in general. One of the ways of informing the adolescent about negroes would be probably to have him read Uncle Tom's Cabin. The Prince and the Pauper will undoubtedly acquaint the adolescent reader with the social life of

earlier days better than a school book of history, as would The Last of the Mohicans with the life of North American Indians.

The value of literature as a means of passing new knowledge to the adolescent is still greater when the adolescent reader is not a brilliant student and has difficulty in following his lessons and learning them.

But it does not happen always that the writer succeeds to convey knowledge to the adolescent without over-stuffing the story with artistically unnecessary but educationally important details, or without deviating the current of the story from the main line into by-paths in order to give the reader the facts.

b. Adolescent literature must aim at forming in the reader new and desirable habits, and at replacing old habits by new ones.

In order to do this, the writer will have, for instance, to plan situations which will create for the hero of the story the opportunity to overcome his difficulties or to win a victory due to a desirable habit which he had from the beginning or acquired as the result of the events that happened in the story.

Or, he (the writer) will have to show that bad habits can be the cause of failure and misfortune, and that people are often ridiculous because of certain habits.

Another way of approaching the problem will be to make a hero change his bad habits for good ones and to show how as a result of this change he moves from failure to success.

No matter from which direction the writer approaches the problem,

he will have to convince the reader that it is better and more profitable to have good habits. In order to be capable of doing this, he will either describe only such situations where it is always success that awaits the hero, or will present such heroes who in spite of their unfavorable conditions are happy and human. For example,

... The heroes and heroines (in the works of Dickens) do not wear crowns or jewels. They are not specially learned, and they are rarely wealthy or beautiful, but they are good company, light-hearted, and kind-hearted. Love, faithfulness, self-sacrifice, purity, sincerity, courage and cheerfulness shine out from his pages so brightly and so engagingly that we cannot but long to join the company of those who travel the same road.¹

This obligation to relate success to good habits and failure to bad ones will result in an oversimplification of the picture of life. Such a process can not serve as substance for a work of art.

c. Adolescent literature must endeavor to develop in the adolescent ideals, moral concepts and loyalties.

In order to achieve this, the writer must convince the readers both intellectually and emotionally, of the high value of those ideals and moral concepts.

It is extremely difficult to do this indirectly through implications because the ideals that the writer wants the adolescents to have must be expressed with sufficient clarity and directness to be understood by them. On the other hand, the writer must be cautious not to give the impression that all those persons who in real life speak in the name of ideals and high morality are worth our loyalty. The writer will

¹Marjory Willison, Golden Treasury of Famous Books, (Toronto: The Macmillan Company of Canada, Ltd., at St. Martin's House, 1929), p. 8.

have to stir in the reader the need to serve ideals; he must, at the same time, lead him to have loyalty, without hiding from him the dangers of complete and absolute loyalty, equally to persons and ideals.

It is an excessively hard task to do this within the limits of the possibilities of adolescent literature.

d. Adolescent literature must help the adolescent to learn how to think independently and objectively.

The reconciliation of objectivity and idealism is a major problem for the writer of adolescent literature. Idealism, so essential for the formation of the moral personality of the adolescent, is rooted in emotion, whereas objectivity is obtainable only by a control on emotion and imagination.

There is contradiction also between the tendency of teaching individual independence and that of teaching consideration and respect for group interests, blood-ties and for mankind in general.

It is almost impossible to expect the writer to deal with these contradictions artistically in a work intended for adolescents. The adolescents, generally, are not mature enough for the understanding of such a complicated and contradictory conception of reality and life; emphasis on individual independence and objectivity may lead them to positions of self-centeredness and indifference.

e. In adolescent literature the writer will be obliged to say only certain things about everything, and not to say anything about certain things.

As in all the arts, also in literature, and particularly in adolescent literature, ethical and educational considerations will deprive the artist of his freedom to say every thing that he might wish to say about all things, and will put on him the obligation of keeping complete silence about certain things. And this, undoubtedly, will detach the work from life and reality. In the U.S.A., for example, generally, the writer will have "to ignore" the probability of a happy marriage between a white and a negro; he will not, probably, even imply the possibility of such a happiness although the adolescent reader will always be conscious and even over-conscious of the actuality and complications of that problem.

The Catholic writer will find himself in a similar situation regardless of the country where he lives. He will not be free to even consider the possibility of the existence of a good communist, on the one hand, and on the other hand, he will suggest that a Catholic priest can not be morally defective, although the Catholic adolescents themselves will know, most probably, some unfavorable things about the Catholic priests.

A writer in the Soviet Union, in his turn, will never dare to find fault with any of the practices of his Party or with its ideology, and will always put the blame for all mistakes and failures, on individual deviators and capitalist agents, or will ascribe them to certain social, psychological and ideological remnants of the capitalistic way of life. He will attack only individuals, the outside world and the past for their anti-communistic or uncommunistic interferences in the life of the Soviet citizens.

In matters of sex, some communities and nations will not allow the writer of adolescent literature to represent the sexual side of the attitudes and desires of adolescents; he will always call only "love" or "friendship" the attraction that the adolescents of opposite sexes feel for each other; he will always ignore the sexual urges and practices of adolescents; he will never describe and even speak about sexual intercourse between two adolescents or between any two persons. In spite of the fact that adolescents are sexually mature at twelve or fourteen, the writer will expect the adolescents to take pleasure from reading books which are devoid of sex. The problem of sex in literature, especially in adolescent literature, is a very delicate one; we are extremely sensitive to it; and this is so, probably, because immorality and sex go often hand in hand, and our culture sees, in general, a closer relation between sex and morality.

The danger is that literature can make sexually immoral conduct seem attractive without much effort, simply because of the erotic readiness of the readers; and it is very difficult to differentiate between a real work of literature dealing with sex and one that is pornography. According to R.D. Jacobs, a way of recognizing a real work of literary art is to ask ourselves: "Does this book make bad conduct seem appealing and attractive to the reader, or does the author write about the vicious and reprehensible aspects of human nature in a way to show them in their true light?"¹

But what are the means and the criteria by which we could find out and measure the intention of the author? Moreover, how could we

¹M.C. Soogin, The Wonderful World of Books, edited by A. Stefferud, (Boston: Houghton Mifflin Co., 1929), pp. 33-34.

foresee the kind of effect an erotic scene in a book would have on a reader? The kind of excitement that a sexual description can cause a reader, depends also upon the reader himself regardless often of the intention of the author and of the degree of his talent. Even an objective and matter-of-fact explanation given by a medical doctor about sex organs or sexual intercourse may stir the sexual urges of the reader, may put him in a state of strong erotic awareness and make him ready to seek satisfaction. Walter Scott wrote in his Lives of the Novelists speaking about Oliver Goldsmith's The Vicar of Wakefield, "... Particular passages in the narrative (might be considered) as unfit to be perused by youth and innocence. But the wreath of Goldsmith is unsullied; he wrote to exalt virtue and expose vice..." But is the intention of the writer enough to make sure that these passages will not excite the reader sexually?

Sex, no matter what the purpose of the writer is, will always awaken the bodily desires and interests of the readers. No artist can avoid this.

Therefore, the writer of adolescent literature must either ignore sex, or hide it; he cannot write about it openly; many cultures forbid it, although cheap literature and adult literature are always available to the adolescents who want to have erotic experiences also through books.

f. The writer of adolescent literature must take also into consideration the adolescent's nature and needs.

The absorption by the adolescent of the facts, ideas and ideals of a literary work can not take place satisfactorily unless the work

takes into account the needs of the adolescent, and appeals to his nature. Many of his natural inclinations and interests, and many of his biological and cultural problems are undoubtedly peculiar to his age and to the social conditions under which he lives; it is the duty of the writer to include into the list of ideals and morals concepts he personally wants to transmit to the adolescent, also the ideals and moral concepts of the adolescents' culture and, at least, some of the dreams, inclinations and moral habits which are likely to be found in all adolescents regardless of sex and place. The writer must not forget, as well, that social workers, psychologists, and teachers have learned that what is good for the average child is not always good for the individual one, and that physical, mental, economic and social handicap must be recognized and met for the individual in different ways. The writer therefore, will have to build a harmonious body of ideals, dreams and moral concepts based on his own judgment, on the judgment of other thinkers, as well as on the demands of society and the natural inclinations of the adolescents. It is relevant to note here that the average child usually prefers a literary diet somewhat and often greatly different from that handed out to him by those who direct his reading.

It is obvious that here also the task of the writer is not an easy one. Of course it is still harder when he tries to translate these ideals and intentions in terms of artistic expression.

C. CONCLUSION

Adolescent literature cannot be "art," but it can and must make use of artistic means and ways to the fullest possible extent. It is

a fact that many works of adolescent literature have survived in spite of their artistic defects; and this is so probably because these works possess some striking qualities which keep them alive in spite of their defects, and also, because the demands of adolescents as readers are not numerous, nor severe, and the works of adolescent literature produced later do not excel the old ones.

Unfortunately no proper attention has been paid in the past to the production of literature for adolescents, and even now, although better organized economically, the production is done and directed by men who often are not qualified for it or have aims often different from those of education.

One of the most striking features of works of literature which were read by adolescents in the past, and which are still being read, is that many of them are produced by men who were not either educationally or artistically qualified for such a task, or by men who, often talented as artists, addressed themselves to the "common man" and not to the adolescents, or by another category of men who were talented and had a group of mature readers in mind but whose works "became" adolescent literature because they possessed certain characteristics which aroused the interests of adolescents and gave them sufficient esthetic and artistic satisfaction. For example, Robinson Crusoe, Gulliver's Travels, Don Quixote, to name only a few, which are read and enjoyed by adolescents, were not addressed to them but became adolescent literature mainly because of the element of adventure which is common to them and their episodical character. In fact, how could, for instance, J.F. Cooper use such a twisted and elaborate language in The Last of the Mohicans

had he viewed his book as a work aimed for adolescents. He writes:

A girl, selected for the task by her rank and qualifications, commenced by modest allusions to qualities of the deceased warrior, embellishing her expressions with those oriental images that the Indians have probably brought with them from the extremes of the other continent, and which form of themselves a link to connect the ancient histories of the two worlds.

Or how could Charles Dickens begin his Pickwick Papers by the following lines had it been written for adolescents:

The first ray of light which illumines the gloom, and converts into a dazzling brilliancy that obscurity in which the earlier history of the public career of the immortal Pickwick would appear to be involved, is derived from the perusal of the following entry in the Transactions of the Pickwick Club, which the editor of these papers feels the highest pleasure in laying before his readers, as a proof of the careful attention, indefatigable assiduity, and nice discrimination, with which his search among the multifarious documents confided to him has been conducted.

We must not also forget the case of such works which are read by adolescents because of their inferior artistic quality.

V. WHO IS THE ADOLESCENT?

- A. The World in Which Adolescents Live
- B. About Adolescence

CHAPTER V

WHO IS THE ADOLESCENT?

A. THE WORLD IN WHICH ADOLESCENTS LIVE

Although the product of men, to a considerable extent, and composed of men, human society has reached such a complicated stage of development that it often operates independently of men and their will; it even defies their attempts to guide its growth and mechanism. Men--the originators of human society--are no more able to control or to cope with the ever-increasing demands of society. Once released by men, society has overgrown them.

At the present, the impact of society on the individual is so overwhelming and the will of the individual is so weak compared to the general will of society, that no matter what one's philosophy is, he must conform to the general trend and follow the general current, if he is to survive. Social life is so turbulent and complex today especially in big cities that the individual does not have the time and possibility to stop for a sufficiently long moment to contemplate life and reality as an individual and to ask himself who he is, where he is going. He has to move incessantly and to run without casting a look around him. Speed is the symbol of our age; the individual has to run even if he has nowhere to go! He has to run because the planes, the cars, the ships, the telegraph waves are running.

Today our social life is such that whatever is one's philosophy and attitude towards life and reality, he must obey the existing social order and its demands and accept its realities: much before philosophical, esthetic and scientific truth, there comes social truth, the truth of the Present, which has caught men in its ebbing tide and carries and throws them wherever it likes; the Present has woven its iron web around the whole life of man who has turned into a helpless creature, concerned only with the immediate Present and its exigencies. Men have reached a stage where they are made to forget that they are mortals and that life has a termination beyond which an eternity of existence or of non-existence--two equally terrifying prospects for a living being--will begin for them. Men act as if they were immortal.

. . .

Education, a humanly true and objective education, will have to take into consideration the three worlds of men; 1) the world of their individual nature, 2) the social world they have created willingly or unwillingly, and 3) the world of universal Nature into which they are created. In other words, 1) the world of their drives, urges, instincts and physical potentialities, 2) that of the immediate Present in which they find themselves, 3) that of their destiny ordained by Nature. The tragicalness of man arises from the fact that these three realities, although related to each other, although mutually-inclusive, are often disconnected and separated in the acts, thoughts and feelings of men because of their inability to include the Whole in the Part, namely, the Universe in the individual human soul.

. . .

The limitations and failures of men, both intellectual and physical, have led them to the pursuit of perfection, but a perfection which they have pictured after their own image, that is to say, imperfectly. For them, only that perfection is meaningful, which has a purpose. Men cannot see meaning in something unless it has a purpose, a humanly justifiable or at least, acceptable purpose. Without the implicit or explicit promise of a gain, it be material, psychological or moral, nothing can have meaning and value for men. The justification of the existence of anything valuable is possible only in terms of its usefulness for the achievement of an aim. Men cannot see self-sufficiency in an aimless reality. To accept that "aim" is not a necessary condition for "existence," and that existence does not need outside justification in order to have meaning and value, would destroy the belief of men in their divine origin and would leave them alone and face to face with a world where they should personally create values based on themselves and not on some external Will whose reasons of existence and motives of action would always escape them, and therefore would always remain obscure, undefined and consequently usable?

Man's weakness and his direct or indirect awareness of it is the cause of the creation of a "new" and "everyday" world within the universal world. Man, in order to cope with the evergrowing demands of this "new" world, is leading towards planning, which seems to be inevitable.

Now two questions arise in this respect:

1. Is cooperation, without which there cannot be any planning, natural and possible?

2. And if cooperation is not natural, or less natural than competition, or as natural as competition, should we try to bring about universal cooperation? Or should we try to create and maintain such a situation where cooperation and competition take place simultaneously without making a universal clash inevitable?

It seems that competition is a more basic feature of human nature than cooperation. In fact, how could cooperation be more basic in man when man himself, in order to exist, must exist separately and must stress his separatedness and his "not-being-somebody-else" if he wants to exist more fully as an individual! When man (made up of self-opposing atoms) is himself a self-opposing entity, how could humanity, which is made up of self-opposing individuals, not be divided into opposing groups? Cooperation is only a means through which man competes better; competition includes cooperation. Cooperation is competition on group level; individuals join together to compete better with other individuals who have joined together for the same purpose. But this kind of cooperation can go on only to a degree where the world is divided into two equal competing groups which are able to counter-balance each other. The moment only one group rules the world, in-group competition, which could not have died, will express itself with greater and greater intensity, or else, the world as a group must find some other group outside our world, to compete with.

Cooperation is the harmony between competitions and not the elimination of competition. There can be no moving on without competition and therefore no cooperation; and life cannot exist unless it moves on...

The best that one has the right to hope for our present world is

a situation where competition is such that it makes cooperation necessary, and where this cooperation does not exclude competition. And this is less unlikely to happen when the world is divided into two almost equally powerful parts.

Of course, the conquest of the interplanetary world can open a new chapter in the history of man... But the novelty brought by this new chapter--if it is novelty--will most surely be a novelty of degree but not of principle...

Anyhow, we must state here that there is nothing wrong about our world being what it is. There is no reason why it should not or should be what it is... How tragically true is Alexander Pope when he says:

"In spite of pride, in erring reason's spite,

One truth is clear, Whatever is, is right."

The happiest thing to wish for mankind would be the establishment of such a social order where individual and group competitions do not lead to the total destruction of our civilization and where individuals (as many as possible) can look into their own souls and find there the only real and universal competition, namely, that which is going on in each one of the atoms of their soul.

How?

That is exactly the question!

However, these three worlds of man--the world of his flesh, the world based on his inability to be in constant awareness of his destiny and the world of universal Nature--must be taken into consideration by education; and equilibrium must be established between those three realities.

B. ABOUT ADOLESCENCE

As all stages of life, and even more so, adolescence is characterized by growth; it is growth toward self-realization, in other words, toward maturation.

Maturation has three intertwined aspects: 1) The growth of the individual's personal potential qualities, both physical and psychological, 2) The social growth of the individual, and 3) His philosophic growth (the growth of the consciousness of man of his universal "destiny").

Education, and adolescent literature in this case, must view the adolescent and his growth in the light of the relationship of these inseparable aspects of human growth in order to be able to suggest a general set of material and philosophical values and goals to be passed to the adolescent.

1. General "Aims" for Adolescents

As it was stated before, adolescence is growth toward maturation. Maturation is a continuous process toward a fuller and fuller balance between man's own self and his social life, and at the same time toward a greater and greater penetration of man's individual-social existence with the consciousness of his universal destiny ordained by Nature.

Maturation is the ability to change continuously in individually-socially-universally desirable ways.

In order to be considered as mature, a man must have certain capacities, must gain certain abilities, acquire certain skills, have under his disposition a certain amount of factual knowledge and possess the faculty of relating the three levels of his existence. A mature man, therefore, is a person who has the ability to be in satisfactory relation

with the past, the present and the future of his physical and psychological existence.

In order to achieve this with satisfactory success, in other words, in order to be mature, a man must be able:

a. To apply his knowledge, to gain new knowledge, and to acquire new skills for the application of his new knowledge.

b. To adjust himself with new realities without breaking with old ones.

c. To refuse ready-made values, to examine his own self and his society with growing objectivity and to modify his behavior if need be.

d. To base his opinions on facts and to reach sound conclusions also through individual thinking and feeling.

e. To feel, think and act with others, to be concerned with social problems and to accept conflict with society and to be ready to bear the consequences of this conflict.

f. To need a certain amount of solitude and to enjoy the tragic pleasure of the inescapable loneliness of the individual man and the sadness arising from the consciousness of the inevitability of that loneliness.

g. To select goals realistically (realistically in regard to his personal, social and universal needs) and to work for their realization.

h. To speculate and dream without breaking his relations with the objective world of his environment.

i. To live in consciousness of his own mortality.

2. Nature of Adolescence

1. Reading interests of adolescents

The degree of active participation of an adolescent in the book

he is reading often depends on how truly it corresponds to his temperament, psychological make-up and his intellectual preparation. Studies have shown that in early adolescence youngsters are usually interested in the acts of literary heroes rather than their psychological motives. They are not attracted also by descriptions; it is the main line of the story that interests them. As to the subject-matter they prefer reading books about children of their own age and their adventures. They like also "funny" books whose funny characters make them laugh.

In middle adolescence the youngsters tend to read about everything. However, it is thought that this period is that of emotion and romantic inclinations. The adolescent begins to be concerned with his own personality, with society and his role in that society. He has dreams, aspirations. The characters in the books he reads interest him now as the authors of their actions; he usually does not yet look for the causal relationship between these characters and their actions, although he is now attracted by both persons and their actions.

In later adolescence the adolescent's interest tends to encompass the acts of the heroes, the personality of the heroes and their motives, and also the social and moral implications of their acts. The adolescent wants to know what the heroes are doing and how and why they are doing.

2. Major characteristics of adolescence.

a. Adolescence is one of the most formative periods of human growth and development.

Growth is a continuous process; adolescence is that period of

growth when changes in the individual are more apparent, seem to take place faster, and often have a lasting effect upon the formation of the personality of the individual. As he progresses into adolescence, the child finds himself more and more involved with the adult world, and this, coupled with the psychological and physical changes he is undergoing, makes adjustment a problem of prime importance. Physical, psychological and social growth take place now in the adolescent simultaneously and more quickly than before. "The changing body becomes a symbol, not only of being different from last month or last year, but of a new attitude toward self, toward others toward life." The adolescent now has a thrust for experience; he is eager to understand the material and social world in which he finds himself; he wants to see, to hear, to learn. He is open to change.

It would be only logical to think that so many changes and so many rapid changes would naturally make of adolescence one of the most formative periods of growth and development. No growth and development could be expected to take place without change, which, if not the sign, is the condition of maturation.

b. Adolescence in the Western Civilization particularly, is a period of increase in the problems that the individual faces.

Whether for biological or cultural reasons, it is a fact that adolescents often have many, in some societies too many, problems to face. They have to adopt themselves not only to the situations resulting from their physical and psychological changes and from the impositions of the culture in which they live, but also to situations arising from the failure of the adults to solve their own difficulties. Many young

people have to deal with 'problem parents' and 'grand-parents' and 'problem-teachers'. In society as a whole, youngsters today are "striving against the mass immaturity of adults."

The world into which the child steps as he reaches adolescence is a world that lacks much in stability and security. Doubt, anxiety and fear fill the heart and mind of all men. The adolescent cannot help taking his share from the stress and tension of the adult world. Besides his inner unsolved conflicts and those that take place around him, he will have to deal with the conflicts that will oppose him to the forces that have made the world what it is at the present. Of course, if he believes that man is not entirely a product of his environment, he will, probably be more concerned with changing it.

The ways in which adolescents see themselves and their environment are very important; this is so because the picture that adolescents form of themselves and of the environment surrounding their life has great influence on them even if that picture does not correspond to "reality." The adolescent, as any other individual, reacts to himself and to outside realities according to the picture he has formed of himself and of external realities.

c. Adolescence is a period of growing sexual awareness.

Puberty is the sign that usually announces the approach or the arrival of adolescence. Many of the changes of this period accompany the different manifestations of puberty and its developments, and often are influenced by them directly or indirectly. At the beginning sex interest often takes the form of masturbation. The next stage of sexual

development centers more often upon interest in the same sex. Usually heterosexual relation characterizes the third stage.

, Beside the intensification of the sexual awareness of the individual during adolescence, two other major causes make sexual adjustment of the adolescent difficult: 1) The tendency, for various reasons, of adults to expect the adolescents to assume adult responsibility but to deny them adult privileges, including particularly the sex privilege, 2) The over-stimulation of sex interest by movies, magazines, books, radios, televisions, plays, posters, which renders it difficult for the adolescents to channel their emotions and energies into more wholesome paths.

This over-stimulation of sex is the more dangerous because "sexual activity is somewhat like a habit-forming drug--one becomes addicted to it."¹ If this is true, how important should be the sexual education of adolescents, adolescence being one of the most formative periods of growth.

Sex, as we have seen, occupies a considerable place in the life of adolescents. Even if personality development is not dominated by sex, sex is surely one of the most important and powerful attractions for youngsters. In fact, some of the dominant interests of adolescents are in such activities that involve the other sex; and that is why they are careful about their physical appearance.

In later adolescence, the crucial issue is not sex, but love. A more and more spiritual-psychological element enters into the adolescent's sex feeling: When he builds the image of his future, he makes

¹ Ruth Strang
Strom and Church, op.cit., pp. 328-29.

room for love which now means sharing the pleasures and sorrows of physical and also intellectual and emotional friendship.

Here again the interference of the adult world into the affairs of adolescents makes their adjustment the more difficult, because beside the obstacles mentioned before which the adults put against the growing up of adolescents, the changes themselves that have taken place in the adolescent's attitude toward his own person bring about changes in his expectations of others and, naturally, in their expectations of him. Parents are often afraid that their children may fall in love and marry (probably the wrong person) before the "proper time," implying by "proper" the time which they think is proper for them in the eyes of society.

Although both parents and youngsters in late adolescence are probably often right in their arguments to justify their respective positions, nonetheless, the conflict between the two parties is a fact, and even sometimes results in rupture of relations. The causes of this conflict must not be sought only in the social spheres; they seem to be also psychological on the part of parents particularly. One of the main weaknesses of adults is that they think and act as if they had achieved real adulthood, and view the adolescent as a person who must, in his turn, achieve the maturation they think they have achieved themselves. Adults often commit three mistakes (they cannot be blamed for these mistakes): 1) they want the adolescent to resemble the adults, 2) they want him to resemble the adults they think they are, 3) they forget how increased age may have biased or obscured their vision of youth and life.

d. Adolescence is a time of dreams and ideals.

Because of the abundance of their emotions and of their need of independence, and because of the opposition of adults and social conventions to their tendencies, adolescents are often day-dreamers, dreamers and idealists. "It might be expected that normal daydreaming be more universal at adolescence than either before or after. Young people have the future before them."¹ Adolescents sometimes confuse reality and dream; their idealism becomes so enthusiastic that they turn into rebels or their self-images get such disproportionate measures that they despise both their elders and the institutions of the society in which they live. A successful education must tend to narrow down the gap between the "real self" and the "ideal self" of the adolescents. The adolescents must accept themselves as they are; this would include the recognition of one's good qualities as well as one's faults.

The adolescent must also be helped to form his view (a realistic view) of his future and the future of society as a whole. Adolescent idealism, which is usually unorganized and uncontrolled, must be given shape and direction, otherwise, it is often too vague and too general, or too specific. Adolescent idealism is expressed ordinarily in the form of quest for sincerity, for honesty, for love between people.

e. Adolescence is a period of chivalry and hero-worship.

Idealism would naturally lead the adolescent to chivalry and hero-worship; parents are replaced by other models. The adolescent wants to resemble historical figures, national heroes, characters in

¹Kuhlen, op.cit., p. 362.

books, movie-stars, and often identifies himself with them and imitates them, and tends to seek them in the persons of his parents and his elders in general.

Hero-worship and chivalry may intensify the conflict of adolescents with their human and material environment, but also may alleviate the tension when they are used as outlets for their inner turmoil resulting from the obstruction of their urges and desires.

Characters in books may serve as useful means for identification and imitation; for instance, adolescents may learn ways of solving their own problems of adjustment from characters who know how to get along with others.

f. The adolescent's self-reliance is being developed during adolescence.

One of the main themes of adolescence is the finding of one's self; so, it is essential that adolescents move from reliance on parents or others to self reliance.

Some of the major tasks of the adolescent in this respect are: Gaining independence both emotional and social, from his family; relating himself to his own age and sex group and winning a place in society.

Self-reliance appears to be related to self-understanding, which, in its turn, appears to be related to understanding others, and vice versa. It would not be wrong to think that there is reciprocal relation between realistically viewed self-conception and good adjustment. The strongest personality is the one that has integrated what is good for the individual with what is good (or at least, with what is not harmful) for others.

g. The adolescent has the tendency to overdo in many directions.

The moods of an adolescent, many studies inform us, often change; he does not report the same incident or the same situation in the same way at different times. At times the feelings and thoughts he expresses are not consistent with his total behavior.

It seems that inconsistency is a characteristic of adolescence. In fact the adolescent is full of contradictions. These contradictions are likely to be the various expressions of his search for his own self, of his search for his own place in society, and of his desire to see a complicated and utterly materialistic world move toward more idealistic paths. It is no secret that our society is over-concerned with economic gain and places value in material possessions instead of in ideals and personality. Many of the adolescents fall into exaggerations because of the disillusionment they experience as they perceive the discrepancies of the adult world, the discrepancy between the ideal and its application. So, the adolescent assumes a questioning and doubting attitude toward many things although he believes enthusiastically in several other things. He has periods of doubt and even antagonism toward religion; this often is the result of his failure to reconcile certain of his beliefs with truths and facts provided by science, of his inclination to generalize and to simplify, of the common tendency to represent religion as non-scientific, and of the gap between what is preached and what is practiced especially by religious people.

The inconsistency in the adolescent's behavior can also be the natural outcome of his general growth; gradually new and conflicting ideas may become accessible to him and he may be more able to sense

inconsistencies in his environment and react to them "inconsistently."

h. Adolescence is the time when the individual assumes social responsibilities.

The youngster who reaches adolescence spends less and less time at home: he goes into the world. Adolescents often form groups, and conformity to group standards takes the first place, although they show a certain resistance to full conformity.

It may be that young people are not especially aware of social stratification or discrimination unless it is specifically called to their attention by adults... Only a few references to family status and social class were found in hundreds of compositions.¹

The social interests of adolescents vary with sex, age level, culture and time. In a world like ours, where the number of non-strategic areas is almost nil, where there are no more "local" problems and events, where change takes place more rapidly than ever before, where the emphasis is on mass production in all the domains of life, where the future is more and more uncertain--the question of the social responsibilities of citizens in general and that of adolescents particularly--is an extremely complicated and delicate matter. The lack of social stability and security makes group loyalty, which is essential to the development of social responsibilities in man, an extremely difficult task. Doubtless many adolescents are too preoccupied with their personal problems to think much about far-reaching social or world affairs. At any rate, adolescents are usually eager to assume social responsibilities.

¹Ruth Strang, The Adolescent Views Himself, (New York, Toronto, London: McGraw-Hill Book Company, Inc., 1957), p. 292.

It must be stated at once that without love for something beyond the self, without the explicit or implicit belief in the value of self-sacrifice for the welfare of others, life loses much of its significance and importance; and love for something beyond the self and readiness for self-sacrifice cannot be possible unless one has the hope of a better future both for the individual and for mankind as a whole; because without hope it does not matter much what one becomes, and therefore, whether one has or not moral beliefs and ethical concepts, whether one assumes social responsibilities or not.

VI. ABOUT THE LEBANESE-ARMENIAN ADOLESCENT

A. About Lebanon

B. The Situation of the Lebanese-Armenian Adolescent

CHAPTER VI

ABOUT THE LEBANESE-ARMENIAN ADOLESCENT

A. ABOUT LEBANON

In a world of complications, anxiety and instability, threatened incessantly by both "hot and "cold" wars of every kind, the Lebanese-Armenian adolescent, probably more than any other group of adolescents, has reasons to feel himself surrounded by inimical forces, hopeless conflicts and confusing problems.

What is typical of Lebanon is that she is situated geographically, historically, culturally and politically on one of the main borderlines that separate (and unite) the Western World from (or to) the non-Western World, and where the clash between the West, and non-West and the East (the Soviet zone of influence) is being felt more acutely than ever.

Lebanon, herself a country based on community distinction, a "community of communities" as some call her, beside the repercussions of her inner splits, has to face the growing impact of the divisions and conflicts of the World, on her life.

The problems of Lebanon are manifold: 1) She must achieve a more and more stabilized national unity; in other words, a more integrated "national personality." 2) She must occupy her place in the family of the Arab nations. 3) She must keep a balance between the East and the

West, on the one hand, and on the other hand, between her own aspirations as a nation, as an Arab nation, as a considerably Westernized nation, and the East-West relationship and its implications.

B. THE SITUATION OF THE LEBANESE-ARMENIAN ADOLESCENT

The situation of the Lebanese-Armenian adolescent which, naturally, is related to the situation of adolescents of other communities in Lebanon, has some aspects that are more characteristic to him than to others, and some other aspects that are peculiar to him. In a divided world, in a country based on division the Armenian Community is, in itself, divided into conflicting social-religious-political groups and factions, which, although sensitive to Lebanese and international affairs, are also concerned with community-bound problems, and usually tend to make possible the preservation of community traditions and values. One of the major problems of Lebanese-Armenian adolescents in particular, is the double-nature of the adjustment they will have, consciously or unconsciously, to achieve: they must be loyal to Lebanon without ignoring their loyalty to their own community traditions, to their own culture, to their past, to their values and to their age-long aspirations as members of an old nation.

The first obstacle that stands on their way toward the realization of this adjustment is the fact that Lebanon herself has not yet achieved the completion of her figure as a nation; the traditions and the social-cultural values prevailing in Lebanon are often so numerous

and dissimilar that the best and most secure way of approach to this issue seems to be reliance, at least temporarily, on a narrower loyalty, namely, the community loyalty, waiting always for the time when it would be possible to be loyal to Lebanon taken as a whole. Meanwhile, "loyalty to Lebanon through loyalty to one's own community" seems to be the only practical solution in this respect. The times are so delicately sensitive that the solution of many essential issues must often be postponed.

In fact, Lebanon is a unique country; she is unique in the sense that she is the "land of minorities;" the largest homogenous portion of the population of Lebanon is not large enough to form a socially and politically self-sufficient majority: it is simply the largest minority. Each minority, be it the largest or the smallest, is divided in itself into parts, sometimes with diametrically opposed international, inter-group or in-group sympathies. It is in this world of universal tension, of national division, of postponed problems, of community split that the Lebanese-Armenian adolescent must realize his adjustment to his own changing body, to his environment and to the world in general.

The second major difficulty of the Lebanese-Armenian adolescent is that of language. If he wants to be a full citizen of the country and share the opportunities that Lebanon provides for her citizens, he must know Arabic; he cannot overlook, of course, the French and English languages which are very important in a cosmopolitan country like Lebanon; but if he wants to be a real and full member of his community, he must also learn his community tongue. So the Lebanese-Armenian adolescent will have to learn four languages.

Now, is it possible equally for all Lebanese citizens to know their community tongue fairly well and still identify themselves with

the country as a whole? especially when that country itself is a community of communities... Or, is it possible not to know one's own community tongue (that is to say, not to identify oneself with one's own community) but still feel, think and act as a Lebanese citizen?

Going a step further, should the Lebanese-Armenian adolescent ignore the history and culture of his community and its age-long aspirations, and deny the ideals and beliefs of his fathers? Would this help him to become a better citizen and a happier individual especially in a country like Lebanon, where the whole social order is based on the recognition of the rights of minorities.

The third factor that makes adaptation more difficult is the fact that the Armenian community is an intensely alive and active group. This keeps the adolescent constantly aware of his community ties and problems, and also of other communities and the world in general. The Lebanese-Armenian adolescent is over-conscious of problems and conflicts. He cannot help hearing, seeing and thinking too many things; he has to hear over and over again about the Armenian massacres of the First World War, about the Armenian lands still occupied by Turks, about the attitude of the Western powers toward the Armenian cause, about the economic and political help given by the Americans to Turkey, about the atrocities (or the benevolence) of Communist oppression (or providential interference) in Armenia, about the recent riots carried by the Turks in Istanbul, about the cash-aid given to Armenian political parties by foreign powers, about emigrants who have escaped back to Lebanon from Soviet Armenia, about the great cultural progress achieved by that same Armenia...

The Lebanese-Armenian community can be divided, in this respect, into five major parts, each, often, with its own socio-political beliefs, philosophical inclinations, aspirations and even sets of values:

1. The democratic-minded group
2. The right
3. The left
4. The religion-oriented
5. The group of the indifferents

The situation of the Lebanese-Armenian adolescents is a paradoxical one; it is impossible to speak about the Lebanese-Armenian adolescent, because there are at least five types of Armenian adolescents. The five groups often differ from each other in so many respects that one might even be tempted to consider them as being almost completely unrelated. Moreover, the situation of each group in itself is full of contradictions and paradoxes.

The following are some of the chief aspects peculiar to each group:

1. The democratic-minded group.

The adolescents of this group, for example, tend usually to have a favorable attitude toward modern Armenia, because they consider it as the only fatherland left to them, but, at the same time, dislike the Communist regime, even though they think it saved Armenia from total collapse in 1920.¹ They separate the regime now prevailing in Armenia

¹It was in November 1920 that Communists became the masters of Armenia and united it to the U.S.S.R. This halted the advance of the Turkish armies into Armenia.

from Armenia herself. For them the regimes are changeable things, whereas the people that form the nation, are eternal; it is the people that count. But every time these adolescents express their sympathies for modern Armenia they praise, although unvoluntarily, also the regime, because whatever good is said about Soviet Armenia goes automatically also to the regime, whether they want it or not.

The adolescents of this group usually have faith in the Armenian Church with its center in Soviet Armenia and consider the Church as one of the main defenders and preservers of Armenian culture and tradition both outside and inside Armenia; but they also accept that Communism is atheistic and the Armenian Church in Soviet Armenia has to come to an agreement with the Communist authorities. These adolescents are enthusiastic about democratic practices but have mixed feelings toward the United States and other democratic nations which, they think, back the non-democratic elements in the Armenian community and elsewhere.

2. The Right.

The adolescents belonging to this group usually hate the Communists and Communist totalitarianism, although they have to accept the totalitarian practices of the Armenian leaders they follow or trust. They hate the Russians as well as the Turks but they are not able to have full sympathy for the Americans who, like them, are against the Communists but who are also the guardians of Turkey which is a totalitarian country and the enemy of the Armenians.

These adolescents believe in revolution and revolutionary principles (the party that guides them is revolutionary) but they continuously face the kind of leadership that finds it expedient to accept any rule

of the day irrespective of its relationship to their philosophy.

These youngsters are not led, usually, to have faith in religion as such but are opposed to the atheism of the Communists and the socialists although the political party that directs the life of this group is itself a socialist party and as such does not believe in religion. As to their attitude toward Soviet Armenia, they dream of seeing her freed from Soviet domination and put under the control of their own party. As to the Armenian lands under Turkish occupation, they desire to see them annexed to the lands that formed Soviet Armenia. But how and why? To these questions they are not able to give objective and feasible answers; and this is the cause of a general uncertainty and vagueness in their attitude.

3. The Left.

This group is made up of people who are socialistic or communistic in their social beliefs. The adolescents of this group face the following paradoxical situations: 1) They believe in internationalism but have to make room for the existence of Armenia with enough independence to have her own culture and self-government. 2) They consider Turkey as the greatest enemy of Armenians, but, at the same time, have to accept the existence of a "comrade Turkey," if not now, at least in the future. 3) They are led, usually, not to believe in religion, but have to be against the Rightist group and defend the religious center within Soviet Armenia, against the attacks of that group. 4) They have to love modern Armenia, to be in favor of the Communist regime and to justify all political steps that the Soviet Union may take, and... even those which are against the territorial interests of the Armenians.

4. The Religion-oriented.

This group considers religion (Catholicism or Protestantism) as the most important factor in social, political and, of course, spiritual affairs. Rome or Paris, in one case, New York or London, in the other, is the center of attraction for them; they look to them for spiritual and social guidance and inspiration. During the last decade, however, because of external influences and of the intensification of the activities of the Armenian Community in general, the first section of this group (the Catholic Section) has been more and more concerned with community problems and has tended to take part in the socio-political life of the community.

The adolescents belonging to this section of the group have to view the world and its problems mainly through religion or in terms of considerations related to their religion and its social and political implications; they are against communism and Soviet Armenia also for religious reasons.

Although a relatively very small minority, this section seems to be fairly well organized; it possesses a comparatively large number of schools which have, also, many students belonging to other denominational groups, mainly to the orthodox group. This is surely, one of the reasons why it has grown less and less detached from community affairs. Anyhow, it must be said that this increasing identification with the community has probably complicated the life of the adolescents of this section of the group, who tend to believe more and more in the worth of Armenians "as a nation" but without any politically concrete ground on which to base their hopes of a free and large Armenia, where, it must be said, they will be only a very small minority.

As to the adolescents of other denominational groups being educated in the schools belonging to this section, it would be only natural to think that their problems too, will not tend to diminish.

The situation in the second section of this group (the Protestant) is similar to that of the first section with the main difference that the members of this section do not seem to be active in politics and are not inclined to play any significant role in the socio-political life of the community. They are grouped, like the others, around their churches and schools, but display no zeal or aggressiveness in their practices.

The adolescent of this section is taught to be interested mainly in religion and those aspects of community life which are non-socio-political. In a world of conflicts and in a community of intensive socio-political activities they are usually led to stay apart from many of the problems of the society in which they are to live; this probably makes their interests center around such problems that are rather individual in their nature and thus narrows down the outlook of the adolescents to the immediate and to the concrete.

5. The group of the indifferents.

The members of this group can be divided into two major parts:

- 1) Those who do not feel themselves as belonging to the community, and
- 2) Those who do not want "to bother" themselves with community affairs.

Those who fall in the first division, usually do not have sufficient knowledge about the Armenian language and Armenian history and culture. Sometimes they even do not know how to speak Armenian and

associate themselves with non-Armenian circles. One often recognizes them only from their names (of course in case they have not changed or altered them). The desire to hide their origin is common among these individuals. Some of them have even forgotten it, or "think that they have forgotten." Anyhow, it is beyond any doubt that no literature produced in Armenian could reach them under the present conditions; they are over-Westernized or under-Armenianized.

The case of the members of the second section is considerably different: systematically well organized series of publications for adolescents would most probably interest them, on condition that they should not be related too closely to problems pertaining to the community's present. They are too busy with their everyday lives to bother about the community.

The adolescents of this section often do not know enough Armenian to understand and appreciate literature. In most cases they prefer to read in French or English. Their interests tend toward European-American themes and ways. In some cases, as the members of the first section of this fifth group, they do their readings also in Arabic.

. . .

The Lebanese-Armenian community is a unique community; its existence is a paradox; contradiction is one of its characteristic features.

But it is there! Educators and writers must think about publishing or producing a very special adolescent literature for Lebanese-Armenian adolescents.

Naturally, many of the characteristics of this literature would be common also to adolescent literature in general. The values and ideals discussed in this thesis would apply also to the Lebanese-Armenian adolescents. The difference will lie mainly in the subject matter and also in those ideals and values which are peculiar to the Lebanese-Armenian community as exposed in the discussion of their situation; although those ideals and values, too, cannot be detached from those which are common to all adolescents, particularly in the Western World because of their long standingⁱⁿ Western orientation and ties.

VII. THE VALUES AND IDEALS TO BE STRESSED IN
LITERATURE FOR ADOLESCENTS

- A. Integration of Personality
- B. Major Aspects of Adolescent Literature

CHAPTER VII

THE VALUES AND IDEALS TO BE STRESSED IN LITERATURE FOR ADOLESCENTS

A. ADOLESCENT LITERATURE, BEFORE ANY THING ELSE, MUST TEND TO DEVELOP IN THE ADOLESCENT A MORE AND MORE INTEGRATED PERSONALITY

"Practical objectivity" is the dominant characteristic of our present-day world. The twentieth-century-man seems to have lost (of course if he ever had it) much of his ability to feel; he is too practical for that; there is every day less and less of the element of wonder in his life. The telescope and the microscope have reduced the "flowers of the skies" and the flowers of the earth to mere order and category. The modern man is fond of weighing, measuring and calculating; he measures himself and the others with the measuring-stick of material achievement and gain. The rapid scientific progress made during the last half century particularly, the great material wealth accumulated in industrial countries and the increase of the power of the masses have led modern man to focus his attention on technical and economic efficiency as the best, if not the only, means of self-realization and success. Feeling is discarded by many as unscientific and unreliable; he "is" objective; he wants to prove everything scientifically, that is to say, he wants

to weigh, to measure, to hold things in his hands; he is afraid of imagination and emotion, and if he ever gives vent to his emotions and imagination, he does it objectively, that is to say, in terms of material and economic reality, and in accordance with socially accepted ways and patterns. All the organized groups, including the governments, encourage the development of the spirit of practical objectivity through books, magazines, papers, posters, movies, speeches and all kinds of propaganda. The measuring-stick of modern man reaches even the remotest corners of human existence and values. There is no longer any sacred inaccessible, no longer any enchanting unexpectedness; formerly even science was practical, today even religion is "scientific."

The new generation could not, of course, escape the influence of the society of adults. The adolescents, today, are following the father's steps so closely and with such an efficient practicality that one often confuses them with grown up people. A general fever of possessing, touching and making material things has caught also the new generation; instrumentalism is the keyword; individualism is the main group on which existence and all transactions take place, in spite of the general trend toward planning and group organization in countries labeled democratic. In countries known as totalitarian this fever of materialism is expressed in terms of group interests. Even the value of arts is measured by the material gain that a work of art brings to its author or by the political benefit it can ensure for the group that patronizes the artist. Even emotion and beauty have not been able to evade the domination of planning, controlling and practical objectivity.

The ability to be objective and practical is a good thing if

to weigh, to measure, to hold things in his hands; he is afraid of imagination and emotion, and if he ever gives vent to his emotions and imagination, he does it objectively, that is to say, in terms of material and economic reality, and in accordance with socially accepted ways and patterns. All the organized groups, including the governments, encourage the development of the spirit of practical objectivity through books, magazines, papers, posters, movies, speeches and all kinds of propaganda. The measuring-stick of modern man reaches even the remotest corners of human existence and values. There is no longer any sacred inaccessibility, no longer any enchanting unexpectedness; formerly even science was poetry; today even religion is "scientific."

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The ability to be objective and practical is a good thing if it

means "not being over-emotional." But "to be absorbed in the practical," as James Russell Lowell puts it, "is to eat of that insane root which the soldiers of Antonius found in their retreat from Parthia-which who-so tasted kept gathering sticks and stones as if they were some great matter till he died."

Anyhow, under the present conditions of our modern world, wherever it is possible, there must be produced a special adolescent literature which would tend to put a limit to practical objectivity, and to develop in the young reader the power and the need to feel and to dream; for much of one's happiness depends often upon the emotional delights and the dreams that one has had in the past and on his ability to have new delights and new dreams, and on his capacity to keep vivid and to cherish the memory of old ones. "Wretched is the man," says Goethe, "who has learned to despise the dreams of his youth!" In fact, when the mind is bound down too closely to what is practical, it either turns into an inert existence or falls into the chaos of "isms."

Adolescent literature must aim at encouraging in the adolescent the development of his emotional faculties and at forming in him the habit of enjoying emotion also for its own sake. Men cannot live without poetry of some sort or other; the practical world is, at least sometimes, too dry and charmless even to the most practical of all men. The unconscious awareness of man of his tragic destiny is probably the cause of this need of poetry manifested in the soul of even the toughest of men, be they Huns or members of our modern "civilized" world.

Every man is conscious that he leads two lives, the one trivial and ordinary, the other sacred and reclusive; the one which he carries to dinner-table and to his daily work, which grows old with his body and dies with it, the other ~~which~~ which is made up

of the few inspiring moments of his higher aspiration and attainment, and in which his youth survives for him, his dreams, his unquenchable longings for something nobler than success,

says James Russell Lowell. How right is George Santayana when he writes:

Each must sometimes fall back upon the soul; ... he must ask himself for the mainsprings and value of his life. He will then remember his stifled loves; he will feel that only his illusions have ever given him a sense of reality, only his passions the hope of the vision of peace..."

Emotionalism, in its turn, must be avoided by adolescent literature; it can be as harmful as extreme practicalism especially in this too practical world of ours.

In order to realize this balance between objectivity and dream, the adolescent, as any other person, must restore a happy relationship between his thoughts, emotions and actions. In other words, he must have a more and more integrated personality. Doubtless numerous are the factors that go into the building of an integrated personality. The following are some of the major conditions that adolescent literature must fill if it expects to help the adolescent to achieve integration of personality.

B. MAJOR ASPECTS OF ADOLESCENT LITERATURE

1. Adolescent literature must tend to be realistic.

Realism, which in the case of adult literature is the tendency to represent truths and realities as they are, must be taken in a somewhat different meaning in the case of adolescent literature; it is (or must be) the tendency to represent life and human nature in such a way

as neither to take away every-day objective reality from under the feet of adolescents, nor deprive them of the thrills of emotion, daydreaming and enthusiasm for ideals and adventure. Our culture is too materialistic to tolerate the existence of citizens "living in the air," and our educators, it must be hoped are sufficiently objective in their approach to world reality not to sense the necessity of trying to counterbalance the materialism of our civilization, in adolescent literature at least.

What are the elements that go into the creation of this idealistic realism?

a. A work of adolescent literature must respond to the nature of the adolescent, that is to say, must fall within the reach of his abilities and interests, must give him pleasure. A work that gives little pleasure can hardly do much good or harm. In order to achieve this aim, adolescent literature must pass fresh knowledge to the reader; this new knowledge must not be made up of poorly disguised facts of science or history; they must be represented with taste and moderation. Good books, "instead of pouring out so much material on a child's soul that it is crushed, plant in it a seed that will develop from inside."¹

b. Adolescent literature has to be sincere, non-artificial in order to be real; it must be true to the adolescents' life. Adolescents, for instance, are often too simple and pure to tolerate hypocrisy; "they detest disguised sermons, hypocritical lessons, irreproachable boys and girls..."²

¹Paul Hazard, Books, Children and Men, (Boston: The Horn Book, Inc., 1943), p. 43.

²Ibid., p. 49.

Adolescents usually manifest this love for frankness until late adolescence when they gradually become so involved with the society of adults that they cannot avoid changing and resembling their adults more and more.

Hero-worship often is the expression of the desire of adolescents to find frankness and simplicity, which our civilization lacks so utterly, in the imaginary world of books. What makes the imaginary world of books seem real to the adolescents is the possibility given to them, of finding in books things which are important and real to them but which society fails to provide them. The realness of a work of adolescent literature is closely related to the picture that the nature and needs of adolescents dictate them to form of the world they would wish to live in. This is exactly why adolescent readers love those literary heroes who are sincere, courageous, simple, ready to sacrifice themselves for the welfare of others; these qualities are real to them, because they correspond to the imaginary world of their wishes and needs.

However, the writer of adolescent literature, since the adolescents will have to become "adults" sooner or later, must aspire to prepare them for adult life. The adolescent should not ignore the fact that as the individual grows and comes in closer touch with larger and larger groups of men, he cannot help losing at least some of his simplicity, sincerity and altruism. Men who live in groups must practice the art of, if not accepting, at least tolerating the existence of others.

The writer of adolescent literature must tend to do this in such a way that the adolescents do not lose their faith in the individual and social value of virtues; good books are those "that set in action

truths worthy of lasting forever, and of inspiring one's whole inner life; those demonstrating that an unselfish and faithful love always ends by finding its reward, be it only in oneself," as Paul Hazard puts it.

c. In adolescent literature the writer, in order to lend to an imaginative story the force of reality, must report the circumstances of life that are being pictured artfully, and give details as abundantly as necessary.

The naturalistic and realistic schools of art, especially in the case of literature, have put great emphasis on the representation and accumulation of details; the naturalist and realist writers have thought that the realness of a thing was also related to the amount of accurate details that is given about that thing. The more you described a thing, they thought, the more real it became; the more you added new details, the more accurate you made your description. The novels of Emil Zola, and those of Victor Hugo and Leo Tolstoy are good examples of such attitude.

Later much change was introduced into the concept of realness. The short-story, which became more and more prominent as a literary genre also because of the requirements of the twentieth-century speedy life, made possible and developed a concept of literary realness which was more appropriate to the emerging characteristics of our civilization and thought. Anton Chekhov's, Somerset Maugham's and Erskin Caldwell's short-stories, for instance, display this new concept of realism, which reduces the enumeration of details to the least possible amount, basing it on implication rather than explanation and accumulation of details.

In adolescent literature however, the role of details is still very great, and it would probably be so for an indefinite time. The ability of adolescents to see through implications being limited, the role of details as a means of creating realness, is considerable. Moreover, the acquaintance of adolescents with objects and truths is often superficial, in the sense that their knowledge is often limited, in the case of objects, for instance, to outside appearance and simplest functions that they display or fulfill; in the case of truths, the adolescents see them the more fully, the more they are helped to do so through a greater and greater number of detailed information; of course, in this respect also, the writer must have the talent of knowing what details are relevant and should be given, and where he must stop the process of adding new details.

d. Adolescents do not like books whose authors do not treat them as equals and call them "dear little readers" or "dear young readers." So, adolescent literature must be cautious not to remind the young reader or make them unduly aware that adults consider them different from themselves and even belonging to a "lower" status; it must give them, on the contrary, the impression that adults accept them as they are, and that although different from each other in certain respects, adolescents and adults are rather complementary, and adolescence is not inferior to manhood. Works of adolescent literature cannot seem real to the adolescent unless their authors make the young reader feel himself at home with them and equal to them in his right to be treated not only with love but also with respect. An author who does not respect the youth of adolescents can, undoubtedly, be sure to fail in his endeavor to make

his work sound real to them. No world could be real to adolescents where they are pictured or treated as dependent and incomplete beings, in need of protection, sympathy and understanding. No world would be real unless it be their world, in the sense that they be its citizens like the adults, each with their proper rights.

2. Adolescent literature must tend to pass to the young reader the belief that the spiritual should not be subordinated to the material.

The dry facts of everyday life-economic difficulties, unemployment and threat of unemployment, increasing expectations and multiplying needs, competition and over-emphasis upon the value of material wealth, failure of society to guarantee a satisfactory amount of equality for its members, individual and group insecurity, all have made of the modern man over-conscious of the strength and importance of material riches. Time is money and money is timeless for the modern man, because money can often buy "anything" even from the artists and the intellectuals and the most idealist of all idealists. Material welfare has come to be synonymous with happiness, and intelligence is the ability of a person to make use of every opportunity to gain more money, even if he does not need it.

But was man different yesterday?

Doubtless, adolescent literature must tend to prepare the young readers for the struggles and competition of the world in which they will have to live; but also it must aim at forming in them the conviction that moral values, if not superior, are at least equal to material ones. In order to work toward this aim successfully, the writer may picture life situations in which the heroes triumph over their opponents and their

difficulties because of their spiritual strength.

The danger, in doing this, is that it is not very often that men gain victory in real life because they are virtuous, and the adolescents who are surely aware of this, may refuse to be convinced about the truth of the victories gained so often by virtuous characters in books. So the author will have to show his readers that virtue is not necessarily conducive to victory or gain, but in spite of this, men must be virtuous because (he must tend to develop in the adolescent this belief) gain is not always material and because real victory is often the capacity of a person to subordinate material gain to the spiritual gain; in other words, that losing is, at least sometimes, equal to gaining; that giving is sometimes equal to taking.

Another delicate point in this relation, is the problem of punishment. The writer must not punish always the evil characters. They must not also evade this problem ~~altogether~~ by avoiding the struggle between the good and the evil and making the clash between the good and the evil out of question, or by giving the role of the evil to non-human forces, namely, imaginary beings, animals, natural phenomena, etc.

But in this case also the danger is that the work may lack realness because of detachment from life.

In the last analysis, the task of the writer must be to picture for the adolescents such a life where, if virtue does not win always, evil also does not, where, if victory is sometimes on the side of the evil, victory is not necessarily material; where, if the forces of the evil are strong, their victory is not lasting and final.

3. Adolescent literature must tend to prepare the adolescent to accept the existence and right, of others, and this, without self-denial.

In order to do this, adolescent literature, before any other thing, must attempt to form in the adolescent the belief of the importance of the individual, because, once the importance of the individual is accepted, the demands and the "oppression" of society on the individual man and in this case, on the adolescent reader, would be accepted and also obeyed, more easily. This, there is reason to think, may render the work of the adjustment of the youngster less troublesome.

The danger, here, is that the adolescent may misinterpret this tendency of the writer in two directions, either by developing self-centeredness, or by inclining toward self-denial, two equally undesirable positions.

The writer, in the hope of avoiding these deviations, can, for example, present the character of his book in a social context and place him in such situations where in some instances, he attains success because of his reliance on group protection and intelligence, and in other instances, he, himself has enough courage and insight to guide the group out of a danger, a thing which the group would not be able to do without the personal efforts and talents of one of its individual members. The writer must encourage in the adolescent the belief that the individual needs the protection of the group, and that the group needs the cooperation of the individual; that the group cannot protect the individual unless the individual cooperates with it, and the more the cooperation, the more the protection he receives from the group.

At this stage a new danger, a very serious one unfortunately, stands on the path of the writer. Does not cooperation (therefore organization), in the long run, open the way for the domination of the group by powerful leaders? And does this not, in its turn, pave the way for the advent of authoritarian governments and consequently of dictators? Organization of society into well disciplined groups, will undoubtedly end in the full domination of the individuals by the group, which, as it grows, will have to be ruled more and more by people who are more and more out of the control of the individual members of the group. Cooperation, that is to say, obedience to group will, (although for the "welfare" of the individuals themselves) seems to be one of the greatest threats to the freedom of the individual in this world of ours where democracy (the rule of the many for the benefit of the whole) is supposed to be the major emerging social factor.

Now, is it possible for any human force to stop the advance of society toward group-rule and to direct it toward other ends? Is not this advance inevitable? Is not this tendency of human society toward the suppression of individual freedom a phenomenon ordained by nature and universally necessary? Is it wrong that self-contradiction is an essential element for the existence of all realities? Could it not be that the existence of individual things itself is the necessary cause of the necessary tendency of society to suppress individuality? And could it not be that suppression of the individuals is the necessary cause for the suppression of the domination of society by total collapse or by reshaping of society through some kind of revolution?

However in the present condition of things, the writer of adolescent literature must aim at creating in his books such situations where it is likely for the individual adolescent, both, to guide the group and to be guided by the group.

4. Adolescent literature must supply the adolescent with adequate knowledge about sex without, at the same time, destroying in him the romantic element of his love-feeling.

While the adolescent is sexually mature, he usually does not have the experience and the psychological preparedness for the fulfillment of the "act of love." This is so also because there are social, ethical and religious restrictions on him, which often result in undue fear; in fact, he often does not have a proper notion about sex and sexual intercourse, and has the inclination to idealise persons and acts.

Sex must be freed from artificial restrictions and the fear resulting from these restrictions, think many Western educators and intellectuals. They are convinced that fear of sex is not natural. Therefore, why should the adolescent fear sex and not face it openly since he is physically ready to assume his sexual role; it is restriction on the fulfillment of his sexual urges that lead him to distort the image of sex and love.

But what should never be forgotten is this: No matter what the cause of this fear of sex is, it is there, and... although it is a negative feeling, it has played and still plays a very important and useful role in the life of men. In fact, it is mainly to this "fear" and its overtones that we owe many of the charms and strengths of adolescent love, which is considerably different from adult love; in adult love

fear is reduced to its minimum, and is often non-existent. Shyness, both physical, and psychological, especially in the case of girls, mysterious innocence, enchanting uncertainty, romantic unselfishness, idealization, which characterize adolescent love, must not only be maintained but also encouraged, within a logical limit of course. There is no benefit whatsoever in taking away from adolescence its unique sweetness by trying to deprive it of the "fear of pleasure" and the "pleasure of fear" that accompany it, especially in modern times when the general trend of Western civilization particularly is toward the disintegration of the family as the basic cell of human society. Without this "fear" in their approach toward sex and love, the adolescents of today would, most probably, fail to be the preservers of family love and life. To tear off the garments that cover love and to see it naked before adulthood and married life, would surely take away from love its novelty, its power to unite and to keep united. Our civilization, unfortunately, as it progresses in technology and in the sciences, moves toward the remotest past in what is related to its attitude in regard to sex and to many of the social and ethical values. The course of our civilization indicates that without a special effort on the part of human society to control the returning of man toward prehistoric and animal norms of "ethics," soon we would be living in a world devoid of poetry, mysteriousness and dream. No matter how culture-bound is adolescence, and in spite of the assertion of thinkers that adolescence may even disappear someday, it would be only injurious to mankind if the adolescents were made to lose their chance "to fear" sex and their capacity to "distort" it. All we should do must be to help them not to fall into exaggerations

in their attitude toward sex. For instance, while masturbation, according to many thinkers, is not an unhealthy physical act, it can be harmful if the adolescent takes an oversensitive attitude toward it. This conflict between bodily desire and social codes is, it is true, one of the most pressing problems that many adolescents will have to face, but the only aim of society is not the removal of problems, but rather the development in man of the ability to face his problems courageously and artfully and to find pleasure and meaning in his attempt to adjust himself to life. For, the problems of man do not seem to diminish; on the contrary they give us enough reason to think that they will increase with greater and greater rapidity.

However, it would not be wrong to suppose that a sexually "adolescent adolescence" would lead to a happier married love, although a "sexually adolescent adolescence" be against the general trend of our twentieth-century civilization, where we are eager to see everybody to assume, as soon as possible, his adult role, to take part in production; we want to get rid of all the people who consume without producing, although we have failed to feed not only those who do not or cannot produce, but also those who can and want to produce. What characterizes our civilization is its "everydayness," its shortsightedness, its inability to plan for the future; its inability to bring together the three worlds of man and to fuse them in each other. So men have "decided" to eliminate adolescence, to dry the sources of adolescent dream, poetry and unselfishness.

It is the duty of adolescent literature to fight for the preservation of adolescence, for the preservation of romance, of beautiful fears and fearful beauties, and this, because, among other reasons, the ability of an individual to respond naturally, intelligently and beautifully to the love of a sexual partner undoubtedly contributes to the efficiency of his non-sexual activities.

. . .

Adolescent girls are usually held in stricter check than boys, although, gradually, as the family disintegrates, this check is becoming looser and looser; girls are losing many of the feminine characteristics which were theirs in the past. It is not being implied that these characteristics are eternal, but that it would be only intelligent if men, instead of following the "march" of modern times blindly, tried to preserve and develop those aspects of human psychology and culture which are worthwhile preserving and which are threatened by modern society, such as charm of differences, etc.

Sex, the writer of adolescent literature must have it always in mind, is a fundamental emotion; but "it is like the root of a plant, which although very important, ought not to be a very big part of the plant," and moreover, ought to be hidden, that is to say, it must not be exposed although its force must be felt continuously. Sex, in adolescent literature, must be expressed through the branches, the leaves, the flowers and the fruits of the plant, and not through the direct exposition of the root itself, which almost never, is as beautiful as the leaves, flowers and fruits that stem from it. And this hiding of

sex is equal to turning love into art, to getting prepared for the art of love, because, if the ultimate aim of love is the act of love, love neither begins with that act, nor ends with it.

5. Adolescent literature must tend to cultivate in the adolescent the ability to think and judge as objectively but also, as humanly as possible.

The first condition of objective thinking is the accumulation of reliable knowledge and information about the material, human and social world which surrounds the individual physically and psychologically. Knowledge (information) is the fuel of thought, while language is the vehicle which uses that fuel in order to carry the thought toward its destination which is the attainment of judgement. Probably, except in the field of the pure sciences, the vehicle of thought cannot reach its destination unless it is driven there by the ability of man to combine emotion and logic. Language, knowledge and "emotion-logic" are the three main elements which must unite to make possible the attainment of humanly real objectivity in judgement. There can be no humanly objective judgement without the participation of emotion in the thinking process. Emotion is an essential component of judgement; man can feel without making appeal to logic, but cannot reach right judgement without emotion. Often the logic of emotion is more logical and convincing than the logic of the mind as such. As the French say: "Le coeur a ses raisons que la raison ne connait pas," and this is so, perhaps, because man is too weak and fragile to bear the weight of cold logic, or because

life itself and the whole universe are not logical and cannot be understood unless approached through imagination and emotion.

Anyhow, man cannot do away with emotion; it is in his nature; it permeates everything he does and thinks; it is like moisture without which there can exist no life.

The central core of emotion seems to be most oftener directly related to man's ego; the layers surrounding the core and feeding on it, are the host of variations of emotions which fill the heart and also the mind of man. Imagination, vision, inspiration are the happy fusion of human emotion and logic.

Adolescence, probably the most emotional of all human age-groups, must be taught how to make use of its emotional energy, how to impart to emotion reliability, how to keep it free from the lifeless matter-of-factness of logic and how to defend its vitality and purity against the logic of the material-social world of man.

One of the greatest tasks of adolescent literature ought to be the preservation of the youth and freshness of emotion in the adolescents. Our civilization is such that adolescents very soon are made to inject into their faculty ~~to find~~ a greater and greater dose of profit-based logic.

Another task of adolescent literature ought to be the development in the adolescent of the capacity to think and to argue relying on factual data and calm logic based, both, on the efficient manipulation of facts and the effective evaluation of emotion. No logic is more logical than that which makes provision for emotion and considers it as another fact to be used toward the attainment of a reliable judgement.

One of the ways of realizing this aim in adolescent literature would be to create such situations where, for instance, a character is guilty if judged by pure logic, but his guilt can be forgiven if he were judged by human norms. It must be said at once that the author should have won the sympathy of his young reader for the above-mentioned character, in order to lead him to side with those people who believe in the superiority of the logic of emotion to the logic of pure facts.

In other instances, the author may put a hero, after "winning" the antipathy of his young reader for him, in a situation where, according to the reader, his guilt is such that it should not be pardoned but where some other characters try to rescue him from punishment making appeal to the emotions of those people who are to judge him.

Once the adolescent is made aware of the dangers of both attitudes, there is reason to hope that he may reach, by himself, the conclusions that he must be cautious not to exaggerate in either directions.

6. Adolescent literature must tend to encourage the adolescent's habit of questioning, always being careful not to lead him to an all-doubting attitude.

Intelligent questioning is a fundamental condition for intellectual and psychological growth: Dead or sick are the mind and the heart that do not ask intelligent, important or relevant question. Especially in this age of ours where men speak so enthusiastically about critical thinking and open-mindedness to change and progress, questioning must be encouraged.

The danger, here, is that, because intelligence is not one of the basic characteristics of man, questioning may easily become a destructive

attitude. In fact, C.C. Jung says:

... The gift of reason and critical reflection is not one of man's outstanding peculiarities, and even where it exists it proves to be wavering and inconstant, the more so, as a rule, the bigger... the group...¹

A person who is not intelligent but has the habit of asking questions or is stimulated to do so, will either ask unintelligent questions, or fail to understand the answers. In both cases, because he will not be capable of sensing his short-comings, he will have the illusion of being intelligent. Moreover he will develop the belief that he has the right to question anything, that everything can be questioned, that questioning is the basis of truth.

Unintelligent questioning is one of the by-products of democracy, where the mass-man is the measure of all. And it is no wonder that our century lacks so much in stability and security; the questions of the mass-man or the questions put into his mouth, beside other factors, have mined the foundations of traditions and values, and have blown into pieces the past of our civilization. We have lost our faculty of respect and awe. We no more fear of anything because we have destroyed everything so "successfully."

Absence of questioning, in its turn, is a sign of intellectual and psychological stagnation; it is loss of interest in life, truth and beauty; it is "unintelligence," (absence of intelligence). Silence is often as meaningless as any stupid question.

¹C. C. Jung, The Undiscovered Self, (Mentor Edition, 1959), p. 12.

Adolescent literature must endeavor to implant in the young reader the belief that truth is not absolute, but still, one must have respect for certain truths; there can be no stability without accepted truths and there can be no progress without at least, some amount of stability, which would not exist unless men believe in certain truths, traditions and laws and rely on them.

The adolescents of today must be taught, to begin with, how to respect their parents and elders. It is true that there can always be found many parents unworthy of the respect of their children, but one must never forget that these delinquent parents of today were probably the delinquent adolescents of yesterday.

As in many social questions, here also, one cannot help finding himself caught up in a vicious circle every time one tries to solve a problem; in order to be respected, parents must be 'respectable,' but we cannot hope to have respectable parents unless we teach the children of today to respect their non-respectable parents and elders. However, since it is less difficult but more practical to educate the youngsters rather than the adults, and since the educating process must begin somewhere, it would be logical to start it from the youngsters.

Respect, for religion, if not belief, must be cultivated in the youngsters through adolescent literature. If this is a task too difficult, adolescent literature must endeavor to develop in the young reader the faculty of appreciating religion, at least, as poetry and allegoric philosophy.

Unfortunately, modern civilization, led by the material needs of

the 'common man,' whom it must feed if it wants not to be destroyed, values the technological achievements of science so highly, that "scientific practicality" is thought by many to be the only reliable truth in life.

7. Adolescent literature must tend to pass to the adolescent the conviction that he has responsibilities and he can be free only through the fulfillment of these responsibilities.

Acceptance of responsibility, in order to be really true and fruitful, must flow from an inner and free conviction of the importance of assuming responsibilities, and must not be the result of fear or compulsion.

Freedom, it must be said here, is not complete independence nor complete detachment, because, both are impossible for the "social animal" that man is. Freedom is the ability to accept one's responsibilities consciously and willingly; freedom is the conscious acceptance of non-freedom; it is the search for the Whole in the Part; it is the tendency of the Part (the individual) to include in itself the Whole (mankind) without fusion into the Whole. No freedom is real and complete unless one, both, obeys and fights one's own nature, and the society in which one lives. Freedom is the continual attempt of man "to be" and "not to be" himself at the same time.

The responsibilities of man can be divided into two main categories: 1) Responsibilities toward other men, and 2) toward oneself.

a. Responsibilities toward others.

A man, because he lives in the company of other men, has to love

them and, also, to struggle against them. Every man, because the lives of men affect each other, and because all men are men, is responsible for all men, and vice versa. Moreover, it is every man's duty to love some men by loving them, and some other men by fighting against them, for, in fact, love does not exclude struggle against the beloved person or thing.

But here, the danger is that willingness to struggle against other men may degenerate into hatred for them; and this seems to be inevitable.

Adolescent literature should aim at directing this hatred from men themselves, toward the hateful acts of men. Instead of hating men, the adolescent must learn to hate ideas, inclinations and acts of men, because, men often cannot be held responsible for their intellectual, emotional or physical actions; what makes a man hateful, supposing he really is hateful, is our belief that he is responsible for his acts.

Much before the question whether a man is or is not responsible for his acts, comes the question whether hating men is not hating oneself... for, there is a part in every man, of all men.

The writer of this thesis thinks that hatred, be it for men themselves or their acts, is an essential component of the human soul, although he also thinks that adolescent literature must try to direct this hatred from men toward their actions, because, by doing so, men would be able to understand each other better and to love more, and by loving more, to hate more the things they hated. The writer thinks that the more this love-hate interplay becomes intense, the more men become alive and the more they assert their existence and the more they express it, a thing which, as mentioned earlier, is the ultimate "aim" of Nature.

One of the ways of realizing this equilibrium between the "I" and the "they" in adolescent literature, may be the following: the author sets such a situation in which a very presentable, successful and wealthy person, who had lived a very individualistic life but who had not been happy in spite of all the advantages and pleasures he had, one day decides, as a result of certain happenings in his life, to enter an austere monastery to serve mankind and God; but after a time, because he does not want to, or cannot lose his individuality and identity, he leaves the monastery and goes back to life, this time carrying in his heart the belief that neither individuality nor self-effacement can lead to real happiness, and... lives accordingly.

b. Responsibility toward oneself.

Life is a struggle mainly against one's own self. In fact struggle against other men is only a part of the struggle against one's own self.

Man, in order to be a full man, must be able, also, to hate his own self, that is to say, those of his own acts and aspirations which he would hate, had he met them in other people. Man's greatest duty is to identify himself with all men also by hating himself as he would hate others. Loving oneself is not enough, as loving all men was not, because man is not one, as humanity is not, as every thing is not!

To hate oneself is to see oneself as one is, to see all men as they are.

Adolescent literature must tend to show the adolescent reader what he "really" is, and consequently, what man is, and to make clear to him

that he is only a man. He who accepts that he is only one of the millions of men living on this earth, will most probably see and understand himself better and accept with less difficulty his struggle toward himself and toward men.

A way of expressing this reality in adolescent literature would be to put two persons of different personality and education, separately, in similar situations and to show how these persons, if pushed a little too far, are alike, and that the difference is rather a difference of degree and of kind and not of quality. Somerset Maugham's novella called Rain illustrates this truth very effectively (for adult readers).

Translated in terms of practical life, the responsibilities (the duties) of adolescents could be divided into four main groups: 1) love for work, 2) love for learning and the unknown, 3) love for life, and 4) love for the arts.

1. Love for work.

Work keeps man busy; it keeps the soul of man free from rust; it keeps the "devil" away. An idler is often a man open to evil.

Work is the curse and the blessing that has befallen man from the first dawn of his existence. Work is the burden that man has carried throughout his history; but it is also a burden which has given his life weight and meaning.

The adolescent must be led to love work not only because work may lead him toward economic welfare, but also because it makes the individual freer in regard to his own personal needs and to the demands of the persons that inhabit his world. Work, efficient work naturally,

brings with it self-sufficiency and therefore independence. Happy is the man whose vocation and avocation coincide.

In adolescent literature the truth of this statement can be pictured in the example of a person who, in spite of his bad luck, succeeds to come out of difficulties due to his love for work and his persistence in work.

2. Love for learning and the unknown.

Love for work, without love for learning, does not lead far, both economically and psychologically; and without love for the unknown, learning cannot progress. The unknown is the condition of the importance and vitality of the known.

It is essential that adolescent literature encourage in the adolescent love for the unknown, which brings with it love for learning, and consequently, love for work.

The writer of adolescent literature can develop love for the unknown in his young readers by making use of their love for adventure. In books written for readers in early adolescence, the adventures of the characters would lead them mainly into the material realm of the unknown; in middle adolescence into, also, the social, and in later adolescence, into the psychological and universal areas as well.

The tendency of adolescents to worship heroes, also, may be used for the advancement of love for the unknown. A hero, who is loved by the young readers, and who has dedicated himself to the exploration of the unknown, may, most probably make that exploration attractive also to them.

However, it is not always that the unknown must be reached by the literary hero or by the young reader. A part of the unknown has to stay unknown forever. There must always be new horizons to be discovered after every discovered horizon.

3. Love for life.

Death is the greatest unknown for man. The adolescent, at first, hardly conscious of the reality of death, becomes more and more conscious as he proceeds toward maturity.

Love for life may be expressed as hatred for death, or indifference toward it, in adolescent literature. At any rate, its existence should not be ignored especially in books aimed for readers in their late adolescence.

The readiness of a beloved hero to sacrifice his life for an ideal or a noble cause may make death seem heroic, therefore justifiable and even necessary, in the eyes of the young reader; this may take away from death many of its aspects which usually make men fear and detest it.

Adolescent literature must, at the same time, show that, often, living and struggling for the triumph of an ideal can be more heroic than dying for it.

Adolescent literature, also, ought to awaken in the adolescent reader as he nears adulthood, the awareness of the inevitability of death. It must plant in him "the seed of sadness," without forgetting to plant in him the seed of joy as well.

Beside death, the problem of pain and misfortune must also interest the writer of adolescent literature, who has to show his young readers that joy, sometimes, is the fruit of the tree of sorrow, and

that sorrow is humanly necessary. This he can do, for instance, by stirring in his readers a deep sympathy for a character in disaster, and by making this character happy because of his conscious acceptance of his sorrows, it be for an aim or for their own sake.

Another task of adolescent literature should be to show the reader that pain is "hidden" behind all joys, and that pain is caused by the awareness of men, consciously or unconsciously, that all things exist in time and therefore have an end.

It must tend, as well, to show that the greatest joys often are those which spring from a fuller communication with the tragicalness of man's destiny and from a fuller acceptance of that destiny.

4. Love for the arts.

Art, equally for the artist and the real reader, is the highest, if not only, means of realizing the attainment of this understanding and acceptance of the tragicalness of human destiny.

Therefore, the ultimate aim of adolescent literature must be to prepare the adolescent to become a real reader. In order to do this, it must cultivate in the young reader, among other physical, intellectual and emotional possibilities, the faculty of humor, without which no understanding of art and of life can be complete. He who does not see the ridiculousness of things, he who cannot laugh at life, at the universe, and most of all, at himself, cannot sense the tragicalness of man and the intensity of the joy that the feeling of the tragicalness of man's destiny may bestow upon men.

To laugh, to really laugh, at oneself, is to laugh at the whole universe. In fact, is not the whole universe ridiculous?

But man is a strange creature! He has created a world of his own within the world of the universe, a world based on his weaknesses, shortcomings and failures, and has imprisoned himself in it and lives there indifferent to the universal reality of his existence.

Man is defended against his weaknesses by these same weaknesses; his weakness is his strength: his strength is his refusal and inability to see his weakness and to accept its consequences.

Should adolescent literature tend to open the eyes of adolescents?

VIII. SUGGESTIONS

CHAPTER VIII

SUGGESTIONS FOR ACTION

Whatever are the philosophies on which adolescent literature must be based, it is beyond doubt that for the production of an adequate and special literature for adolescents the full cooperation of the representatives of several fields is essential. It would be ideal if the psychologist, the educator, the teacher, the artist and the publisher united their talents, efforts and means in order to make possible the creation, distribution and diffusion of a special literature for adolescents. The problems of our modern world are often so complicated, contradictory and pressing that without planned cooperation on a large scale there could be no reliable hope of attacking these problems effectively. The psychologist with his tested information about the soul of man, the educator with his philosophical and social knowledge, the teacher with his first-hand experience about adolescents, the artist with his inspiration and artistic ability, and the publisher with his practical acquaintance with the market of books and his economic means, all must join their respective talents if a real literature for adolescents is to be produced.

Of course, it would be more ideal, if not only the production of adolescent literature were planned adequately and on a large scale, but also organized efforts were made to control, at least partly, the influence of those social factors which might tend to neutralize the

positive effect of this special literature for adolescents.

But who would bring these specialists together and who would limit the activities of free agencies? The Government? Probably! but on condition that it does not interfere with the content of the literature to be produced and with the freedom of groups beyond a certain extent. But what extent? And who will decide it? A committee appointed by the government? The representatives of associations and pressure groups? The representatives of classes and denominational communities?

But, most of all, who will lead the government and/or these representatives bring together the above-mentioned specialists? The citizens? The parents? or should they come together by themselves?

No matter how paradoxical it may seem, the experiences of many individuals who have been concerned with education and the existing facts tend to show that people, in general, are not seriously interested with the education of their children, though they all agree that education is very important and is even vital.

In fact, men (citizens, parents) who erect luxurious palaces for their personal welfare and pleasure, who spend enormous amounts of money to protect their families and properties, who build huge monuments to glorify the memory of persons who, they think, have served mankind, these same men, who declare that they love and cherish their children more than any other thing in life, and that the future of human society depends greatly upon the new generations, these same men so practical in all their activities and transactions, are utterly impractical and indifferent in what concerns the education of their children. It is no secret that the condition under which our schools function and the level

and status of our teachers are often too far from being satisfactory...

Now, how could these men (citizens, parents) influence the government or any other agency or group of agencies, in the prospect of planning the production of a special adolescent literature on a large scale? Moreover, would the government be willing to back such a work when in order to make the influence of adolescent literature thus produced far-reaching, the publication of cheap and "non-special" literature for adolescents must be, at least somewhat controlled, as well as, for instance, the production of films which contradict the spirit advocated in this special literature for adolescents?

But is this possible under the present circumstances? Should such government control be encouraged or allowed?

These are questions for all men to answer according to their own points of view and under the light of the arguments advanced in this thesis.

At the present, however, although on a relatively small scale, and usually un-planned, literature for adolescents is being published in all countries. Among the publishers in the Western and non-Soviet world, are University Presses, teachers' associations, publishing houses, private agencies, individual writers, etc. In the Soviet Union the only publisher is the State, and there is reason to think that a more systematic, planned and "effective" (in terms of their goals) literature for adolescents is being produced there. It must not be forgotten that all productions--books, magazines, films, etc.--whatever their kind and nature--are controlled by the government, thus reducing greatly the clash between the influence of literature for adolescents and literature

for non-adolescents, as well as films, radio and television programs, advertisement, etc.

In the Western and non-Soviet world, the production of literature for adolescents seems to be left to non-governmental agencies, although a growing concern on the part of governments is being shown toward publications.

Anyhow, at the present, much freedom of action is left to the private agencies which can produce the kind of adolescent literature they want. Moreover, they can make use even of government funds through the Ministry of Education or the Ministry of Social Affairs, for the production of a special literature for adolescents. They may even act as "Independent Government Agencies" with their internal freedom kept intact.

The main non-governmental agencies are: the educational institutions, the cultural unions, the publishing houses, the foundations and the individual writers.

1. The educational institutions.

Universities, teachers' associations and denominational organizations form this group. They usually have their own press and publish books, magazines, bulletins. Their difficulty, among others, is that their work is not coordinated, the amount and distribution of their publications are limited, and moreover, the denominational organizations are often so strict in some of their particular views that contradictions, resulting mostly from narrow-mindedness, are almost inevitable between books published by different denominational presses. At any rate, these institutions can influence the government and the foundations and receive economic help from them.

2. Cultural Unions.

Parents' associations, cultural clubs, groups of intellectuals, also take part in the publication of literature for adolescents. But here also, to a still greater extent, the amount of the books produced is limited and cannot help lacking the advantages of planning; they are the works of individuals and not the product of the collaboration of specialists, because these unions are neither sufficiently organized nor economically powerful enough to bring specialists together. But still they can participate in the work of publication; it is not impossible for them to receive grants from foundations, donators and the government.

3. The publishing houses.

The most "adequate" organizations for the production of literature for adolescents are the publishing houses, which not only have experience in book business but often also the economic means of bringing together the specialists. But these publishing houses, usually, are concerned with economic profit more than with educational gain and do not pay sufficient attention to the publication of a special literature for adolescents which would cost them much more than non-planned literature, and would, probably, sell less due to the fact that this special literature for adolescents would be, because it is conditioned by many considerations, less attractive to the adolescent reader than non-planned literature, which, although non-planned, ordinarily "knows" how to arouse the interests and emotions of youngsters. At any rate these publishing houses can seek the cooperation of universities in their interest of research for and production of literature for adolescents.

4. Foundations

These agencies may play a very important role in the production of a special literature for adolescents. They unite two advantages which none of the other groups possessed at the same time, namely, economic power and independence. For instance, the Ford and the Rockefeller Foundations in the United States, the A.G.B.U. (Armenian General Benevolent Union), the Kaloust Gulbenkian Foundation, in the case of Armenians, not only have great economic possibilities under their disposition, but also are free from denominational and other considerations to a ~~greater~~ greater extent, and most of all, do not pursue economic profit. These foundations can and must, although on a relatively small scale, bring together the above-cited specialists and make possible the production of a literature meant for the adolescents of the twentieth century. They can, also, beside giving economic help to the other agencies separately, bring at least some of them together and help them join their efforts.

5. Individual writers.

Doubtless the private participation of individual writers in the production of a special literature for adolescents is greatly valuable and must be encouraged by all the above-mentioned associations and agencies. An artist alone, without the direct help of other specialists, can produce lasting works of adolescent literature. In fact, the most popular books read by adolescents have been those which were not meant for them and not those which were produced for adolescents by individuals or groups, with or without planning.

The artist is surely the most important factor in the production of a special literature for adolescents. The psychologist, the educator, the teacher, and to a much lesser degree, the publisher, must be there to assist him only when he asks for their help, or, at the most, when he does not refuse their help. Their role would be to defend the freedom of the artist to the fullest possible extent and to create for him the necessary conditions and to supply him with the proper means--knowledge, information, data--of making full use of his potentialities, talent and inspiration.

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