THE CULT OF THE ADOLESCENT IN THE POST WORLD WAR II AMERICAN NOVEL
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RITA JOAN SWINCLEY
ADVISER - DR. LUCILE CLIFTON

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I am indebted to Dr. Lucile Clifton for her assistance and encouragement in helping me to write this paper.
"Rocky, I guess you belong to the disillusioned generations."

"What's that?"

"A group that has no moral standards, no worth-while goals, no respect for authority, no sense of community obligation."

"Hey! I BELONG to something!"¹

Although the picture drawn is intended to be comic, the culture which inspires it is not always amusing. In our society a definite "teen-cult" has emerged which is developing its own value system and moral order and which is pictured quite clearly in the post World War II novels of the adolescent. A study of these novels reveals the differences that exist within the adolescent culture, the reaction of the adolescent to the adult world, and finally, the adolescent as he appears within the adolescent culture. The culture revealed in these novels is a very real one which must be understood, must be lived with, and must be made into something vital and constructive rather than

something dead or destructive. Ignoring it, not believing it, thinking it will go away or that it is unimportant will not answer the need nor change the situation. An understanding of the adolescent culture has always been necessary for parents and educators, but the new and separate culture now arising predicts a different adult culture in the future for which our present adult culture may not be any preparation.

The picture of the adolescent as presented in these novels is generally consistent. There are cultural and personal differences but they are not decisive and the overall impression is of a definite and separate group with much internal consistency. The cultural differences involve location and economic and social status. The cultural difference between the North and the South, for example, involves the difference between an urban, middle class society as in J. D. Salinger's *The Catcher in the Rye* and an isolated, farm life as in Truman Capote's *Other Voices, Other Rooms*. In the first of these novels, Holden Caulfield attends a private, preparatory school for boys close enough to New York City so that he takes a train into the city, puts up at a hotel, and invites a girl friend to a Broadway play. His parents live in a city apartment, and when Holden walks with his sister, they go down city streets, into city parks, past city schools. On the other hand, when Joel

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Knox attempts to run away, he and a girl friend walk down a long, dirt road through the woods to the small town and the two-bit carnival. Joel Knox is not anonymous in the small town as Holden Caulfield is in New York City; everyone knows him and there is no escape at all.

The city is pictured as clutter, dirt, and noise, "...crowded medieval fullness,...of hosts inside the narrow walls, faces in every window, every inch occupied."...a wilderness of signal lights, abandoned earth mounds and boarded coal yards, of towering coal dunes and the city gas-works, with a red beam atop it. Of the little yellowish all-night bulb burning within the fog of the tunneled viaduct. All night, between the switching engines, the siren howl. All night, and overhead, across the wind and all-night beacon passed; it swung above a thousand miles of track, searching the sky above the yards...."

The farm is pictured as isolation and loneliness; it is a long distance to Joel Knox's nearest neighbor and many miles into town. "It was night, and the wagon crept over an abandoned country road where the wheels ground softly through deep fine sand...."...Except for Joel Knox and Nick Kelley, who lives in a small town, most of those

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5. Capote, *Other Voices, Other Rooms*, p. 20.

adolescents come from urban areas—Ludie Kirch, Sonia Kehung, Holly Kelightly, 10 Jules, 11 although the differences in location are important in regard to the opportunities which the environment presents to the adolescent, these differences are superficial and adolescent reactions to their environment, whatever it might be, are basically similar.

The social difference is best pictured, of course, in James Baldwin's novels in which Negro adolescents are drawn sympathetically and in which they are subject to the same sort of problems and emotions as white adolescents. However, the color difference does cause social, emotional, and economic problems which are peculiar to the Negro adolescent.

Something in Jules which could not break check him like a well-dressed salt water all over his face and filled his throat with anguish. He knew the pain would never stop. He dropped his head as though someone had struck him and looked down at the water. It was cold and the water would be cold.

He was black and the water was black.

He lifted himself by his hands on the wall, lifted himself as high as he could, and leaned

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8 Saul Bellow, op. cit.
far out. The wind tore at him, at his head and shoulders, while something in him screamed, 'Why? Why?...'

Willie Copeland, is a Negro boy who is beaten by the Southern white adult society. He killed another Negro in a fight and was sent to prison. When he and two friends attempted to escape, their feet were amputated. Willie distrusts and fears all white adults even the white man who wanted to help him, 'Listen here, white man. It seems to me like you meaning to get me into trouble.' The Negro adolescent must face not only a hostile adult society but also a hostile white society. If he is to live in any semblance of 'normality', he must live, as he does in the best novels for example, on the fringes of society, not only on the fringes of adult society but also on the fringes of the adolescent society.

A difference in economic and social status creates a difference in the manner in which adolescents act but not significantly in their basic actions. Holden Caulfield of a rich family and Mick Kelley of a poor family both rebel. Holden can go to New York in an attempt to escape, but Mick has to take and keep a job and cannot even attempt to escape.

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12Tbid., p. 78.

13McCullers, op. cit.

14Tbid., p. 288.
It was like she was mad all the time. Not how a kid gets mad quick so that it is all over—
but in another way. Only there was nothing to be
mad at. Unless the store. But the store hadn't
asked her to take the job. So there was nothing
to be mad at. It was like she was cheated. Only
nobody had cheated her. So there was nobody to
take it out on. However, just the same she had
that feeling. Cheated.\footnote{15}

Personal differences among these adolescents involve
mental and physical characteristics. For example, Holden
Caulfield is judged mentally ill and is committed to an
institution, \textit{Perry Bish}\footnote{16} is a prodigy, and Bruno Bicek\footnote{17}
does not have much intelligence at all; but each goes through
a similar rebellion and search. Physically, this description
of Joel Knox is typical and fits Holden Caulfield,
Peter Caldwell,\footnote{18} and John Grimes.\footnote{19}

He was too pretty, too delicate and fair-
skinned; each of his features was shaped with a
sensitive accuracy, and a girlish tenderness
softened his eyes, which were brown and very
large. His brown hair, cut short, was streaked
with some yellow strands. A kind of tired
exploring expression marked his thin face, and
there was an unyouthful sag about his shoulders.\footnote{20}

Peter Caldwell gives the impression of actual physical
decay with his psoriasis; Dore Linkhorn\footnote{21} is big and

\footnote{15}\textit{Ibid.}, p. 351.
\footnote{16}John Hersey, \textit{The Child Buyer}, (New York: Alfred A.
\footnote{17}Algren, \textit{Never Come Morning}.
\footnote{18}John Updike, \textit{The Centaur}, (New York: Alfred A.
\footnote{19}James Baldwin, \textit{Go Tell It on the Mountain}, (New York:
\footnote{20}Capote, \textit{Other Voices, Other Rooms}, p. 6.
\footnote{21}Nelson Algren, \textit{A Walk on the Wild Side}, (Greenwich,
muscular. For the most part these adolescents are physically underdeveloped, but here again as with differences in location and economic and social status, physical differences are superficially important in regard to the specific actions which adolescents follow, but they are not vitally important in regard to the basic causes behind these actions.

Despite the surface dissimilarities in the adolescents of these novels, these differences are more apparent than real. They are merely physical environment or physical and mental capacity. The basic similarities which are vastly more important than surface differences concern the adolescent in the adult world. The adolescent's picture of and his reaction to the adult world, although often differing in actual manifestation, are basically similar. Except for those few adolescents who do accept the adult world and find values there, the adolescent is pictured as being in conflict, to varying degrees of violence and success, with the adult world.

The adult world is harsh and unfeeling and a destroyer of dreams for Bruno Bicek. He was a child of the slums of a large city and was prevented through lack of opportunity and lack of concern from society any escape from the slums. He and his friends were delinquents almost by necessity, "His life was a ceaseless series of lusts: for tobacco..., for meat, for coffee, for bread, for sleep, for whiskey, for women, for dice games and ball games and
personal triumphs in public places."\textsuperscript{22} He dreamed of becoming a boxer but was thwarted at every turn. Society did not offer him even a small opportunity to fulfill his dream. Bruno was finally arrested, the policemen was society's symbol of final destruction of the dream, "And the bell."\textsuperscript{23}

To the adolescent the adult world is often strange and cold and lacking in normal relationships. Augie March says, "My own parents were not much to me...."\textsuperscript{24} Holden Caulfield's parents are only hazy figures in another room and Joel Knox's father--his mother was dead--is an immobile invalid whose only means of communication is bouncing a rubber ball down the stairs. Dove Linkhorn's father--his mother is not mentioned--is a fundamentalist preacher and a fool. Dove has no respect or affection for him. Sonia Marbury's mother--her father leaves the family--is a hypochondriac who rejects Sonia's brother because he is an epileptic. She is finally committed to a mental institution. The parents of the delinquent boys of \textit{Never Come Morning} are barely mentioned and have no influence on the boys at all.

Adolescents reject the adult society whose morals and values are in a state of "...deterioration, decay, and disappearance."\textsuperscript{25} The adolescent, Holden Caulfield for example,

\textsuperscript{22}Algren, \textit{Never Come Morning}, p. 31
\textsuperscript{23}Ibid., p. 284.
\textsuperscript{24}Bellow, \textit{op. cit.}, p. 3.
sees the "phonies" of the adult world and refuses to accept them; all of J. D. Salinger's characters fear and despise the adult world, refuse it, and withdraw from it. Holden can find genuine love only in children "who have not yet learned the deadening rituals of pretense." Granville Hicks says, "Holden is not rejecting maturity but is looking for a better model than his elders by and large present." Modern adult society wonders over the adolescent's lack of morals and yet presents to the adolescent a picture of scandals. What greater scandal is there than Wissey Jones' scheme to purchase Barry Rudd, greater law violation than Holly Golightly's being unwittingly caught in a dope smuggling ring, or greater white-collar crime than Augie March's first boss being involved in electricity holding company frauds. Negro adolescents are objects of and white adolescents are witnesses to the racial prejudice which is a part of the picture adult society presents to the adolescent. The Negro girl Ida says to Vivaldo,

But I liked you, and the few times I saw you it was a kind of--relief--from all those other horrible people. You were really nice to me. You didn't have that look in your eyes. You just acted like a real sweet boy...I was kind of protected from their eyes..."
Franny Glass\textsuperscript{30} can't stand the pretenses of her upper middle class boy friend who has become "mature" in adult society's terms. She says to him,

You're talking like a section man. But exactly.

...a section man's a person that takes over a class when the professor isn't there or is busy having a nervous breakdown or is at the dentist or something. He's usually a graduate student or something. Anyway, if it's a course in Russian Literature, say, he comes in, in his little button-down collar shirt and striped tie, and starts knocking Turgenev for about a half hour....They're all so brilliant they can hardly open their mouths....I mean if you get into an argument with them, all they do is get this terribly benign expression...\textsuperscript{31}

Adult society often makes it impossible for the adolescent to do anything else but become imprisoned within it. Sonia Warburg went to live with Miss Pride who was a guardian, of sorts, for her. She was to stay with Miss Pride just for a short time. Miss Pride became the symbol for the adult society and Sonia found herself unable, emotionally, to leave Miss Pride. There was no actual tie, but Sonia could not break away. Nick Zelley found herself working in a job she did not like but she was unable to leave it. Originally, the job was to be temporary in order to help out the family. Nick yearned for a life of good music and "the finer things" but before she realized it was too late to change she found her life set


\textsuperscript{31}Ibid., p. 15.
along mundane adult patterns against which she chafed but could not escape. Holly Golightly's naivete is exploited by the gangsters who use her to carry messages to the leader in prison. Finnerty uses Dove Linkhorn to put on his sexual side show. The most obvious attempt of the adult world to imprison and exploit the adolescent is Viscay Jones' successful attempt to buy Barry Fudd for training as a human data processing machine for the good of adulthood's Industry.

The normal reaction of the adolescent to this adult world is rejection of it. Jack Kerouac's "Beatnick"22 tear around the country in a car attempting to escape the middle class bourgeoise culture but finding no real values to replace those rejected. They try sex, liquor, Zen, jazz—but find nothing. Other adolescents search for an illusionary object which will symbolize for them real meaning and values. Sonia Marburg, for example, dreams of a "red room" in which she could be happy; Holly Golightly looks for her "Tiffany's" which symbolizes all that is important to her. Bruno Ricci dreams of becoming a famous boxer so that he will be important. Dove Linkhorn tries to get rich; Nick Kelley wants a radio and classical music; Franny clings to her "Jesus Prayer"; Holden has his hunting hat. None finds what he is looking for.

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A few adolescents do find values and meaning in the adult world. John Arimes, after a great deal of emotional anguish and initial rejection of adult religion, finds his meaning and importance in God, "I'm ready, I'm coming, I'm on my way."

Franey Glass, after a different sort of emotional anguish, finds meaning in religion also.

Zoney tells her, "... don't you know that Fat Lady really is? ... Ah, buddy. Ah, Buddy. It's Christ Himself. Christ Himself, buddy."

For joy, apparently, it was all Franey could do to hold the phone, even with both hands.

Franey took in her breath slightly but continued to hold the phone to her ear. A dial tone, of course, followed the formal break in the connection. She seemed to find it extraordinarily beautiful to listen to, rather as if it were the best possible substitute for the primordial silence itself. But she seemed to know, too, when to stop listening to it, as if all of that little or much wisdom there is in the world were suddenly hers, when she had replaced the phone, she seemed to know just what to do next, too. She cleared away the smoking things, then drew back the cotton hedge-screen from the bed she had been sitting on, took off her clothes, and got into the bed. For some minutes, before she fell into a deep sleep, she just lay quiet, staring at the ceiling.

Leo and Vitaldo, and Eric and Yossie find love despite obstacles from the cold, unfeeling adult world. Their

23 Baldwin, Go Tell It on the Mountain, p. 101.

24 Salinger, Franny and Zooey, p. 200.

25 Ibid., p. 200-201.

26 Baldwin, Another Country.
loves, Ted a Negro and Virolle a white man, and Eric and Voss homosexuals, were not acceptable to the adult world, though they were acceptable to the female particular cat. Ted and Virolle, and Eric and Voss accepted the adult value of love, but the adult world would not accept their loves. Ted's brother, Rufus, and Joes, white, were hounded by society. Rufus, unable to believe Negro's love because of his experience in the white world, rejected her and thereby destroyed her and himself. Then he committed suicide, "...something in his soul cried, Why? Why?...".37

Joel knew gone to the figure in the window, Randolph. This homosexual relationship though meaningful to Joel and Randolph is obviously unacceptable in the adult culture.

Most adolescents find nothing of value in the adult world and reject what they do find there. But they find they have nothing to turn to. The very title of the book Rebel Without a Cause is indicative of this type of futile and fruitless rebellion. Incidentally, Rebel Without a Cause is non-fiction but the title and story have been fictionalized by motion pictures so that it has become an adolescent novel in spirit if not in fact. Dery Linkhorn says, "I feel like I hear everywhere God get land, yet all I found was people with hard ways to go. All I found was troubles in degradation."38 Holden Caulfield, seeing

37 Thid., p. 78
38 Algren, I Walk on the Wild Side, p. 250.
the phoniness of society, turns from it, but he has no
place to go. 

Angie Bond says, "I touched all sides and
nobody knew where I belonged. I had no good idea of
that myself." Rufus, Peyton Loftis, 
commit suicide after failing to find anything of value
in the adult world.

The young person who disdains adult society and does
not want to enter it, often extends his adolescence into
what would be young adulthood rather than accept the adult
world.

In a period of social conformity, . . . where
the atomic bomb promises a final acquiescence--we may notice a recurrent literary stress on
the return to childhood itself, as in J. D.
Salinger . . . this yearning for the experiences
of innocence may also be the attempt, neurotic
or sentimental, to avoid facing the insuperable
evils of the present. 

The title of Salinger's Catcher in the Rye comes from
this attitude. Holden wants to become the catcher in the
rye catching the children as they approach the cliff and
keep them from going over it. He wants to protect the
children and keep them from entering the adult world;
"...that's the only thing I'd really like to be." 

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39Bellow, op. cit., p. 113.

40William Styron, Lie Down in the Darkness, (New York:
The Viking Press, 1951).

41J. D. Salinger, Raise High the Roof Beam, Carpenters
and Seymour an Introduction, (Boston: Little, Brown and Co.,
1955).

42Maxwell Geismar, American Moderns From Rebellion to

"Beats" of Dharma Bums are no longer adolescents but refuse to accept the bourgeois middle class society around them. They search for new values, Zen or Japhy Ryder's escape to the mountains for example, but find nothing that is completely acceptable and so continue their search. Seymour Glass is not an adolescent but he is not a conforming adult either. He refuses to accept the pretense of adult society and so withdraws from it. His inability to find any sort of meaning eventually leads him to suicide.

Rabbit is the most obvious example of an adolescent who refuses adulthood and recoils from it. He was a high-school basketball star which is where he got the name, "Rabbit." The very fact that it stayed with him is evidence of his avoidance of adulthood. Rabbit was looking for something he himself could not explain and probably could not ever find. He does try to live in the adult world. But he cannot. He gets married and fights with his wife. He has a job but is disillusioned by it. He has children but he really does not know how to respond to them. He takes a mistress but even here he is incapable of any meaningful relationship. And so he ran.

Although this block of brick three-stories is just like the one he left, something in it makes him happy; the steps and window sills seem to twitch and shift in the corner of his eye, alive. This illusion trips him. His hands lift of their own and he feels the wind on his ears even before, his heels hitting heavily on the pavement at first but with an effort-

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less gathering out of a kind of sweet panic
growing lighter and quicker and quieter, he
runs. Ah: runs. Runs.$5

In order to avoid the adult world, the adult-
adolescent often creates or accepts a substitute. The
lover of war, Marrow,$6 accepted the war as the center of
his life and nothing else mattered so much to him as being
in the war and being a hero. Another substitute is la
dolce vita of Set This House on Fire. Mason has no concern
for anything except living the good life and he debases
everything and everyone around him to the same level.
The sensitive person, Cass for example, have no defense
against Mason except murder, which is, of course, Mason's
kind of answer. The dharma bums live a dissipated existence
to shut out the adult world. The characters of Another
Country create a group which is distinct from the adult
society around them and in which they can live independently
of the adult society.

Adolescents who reject the adult world and the young
adults who refuse to enter the adult world merge to form
a separate group or separate culture which has formed its
own value patterns and systems of conduct, moral and
physical. The adolescent within his culture is, both mentally
and physically, different from that normally accepted by


$6 John Hersey, The War Lover, (New York: Alfred A. Knopf,
adults. Holden Caulfield, for example, is judged mentally ill by adult society and in order for him to be "cured" he must accept those values and patterns of behavior which he rejects; he must enter the phony adult world. 47 The thin, sensitive appearing adolescent is not the brawny type of adolescent that an adult normally likes to see, "Radclif eyed the boy (Joel Knox) over the rim of his beer glass, not caring much for the looks of him." 48 The adults of The Heart is a Lonely Hunter see Mick as first a thug; then as "going through a phase" when she becomes moody and irritable as she is seeking and is being blocked in her search for a place in the adolescent world. Adults picture adolescents in adult patterns, adults will normally either ignore the differences as something that will go away or look on it disdainfully because since it is different, it must be wrong.

The habits of the adolescent within his culture are not greatly different from adult habits in kind but there are differences in the reasons behind them. As a point of difference between the adult and adolescent worlds, language is possibly the most significant superficial difference. Holden Caulfield's slang and profanity are verbal expressions of his rebellion against the adult world.

47 Crumwold, op. cit., p. 225.
48 Capote, Other Voices, Other Rooms, p. 6.
I thought what I'd do was, I'd pretend I was one of those deaf-mutes. That way I wouldn't have to have any goddam stupid useless conversations with anybody. If anybody wanted to tell me something, they'd have to write it on a piece of paper and shove it over to me. They'd set chowed at hell doing that after a while, and then I'd be through with having conversations for the rest of my life. Everybody'd think I was just a poor deaf-mute bastard and they'd leave me alone.

The language of the Beats is a mark of a different group within the adolescent culture, "What a crazy cat that was, whoa! Did I dig him!" The language of Corlly Galightly is typical of the overdone, exaggerated speech of adolescence, "It's not a joke, darling. I want you to call him up and tell him what a genius Fred is. He's written barrels of the most marvelous stories."

The moral attitudes of the adolescent culture are perhaps the most important product of the culture. The mores of traditional adult society are not the mores of the adolescent society. Adult value standards are rejected by the adolescent culture; the adolescent culture becomes, in adult society's terms, amoral. The sex act, for example, is often a mark of the loss of innocence within the adolescent culture. It was an obvious mark of loss of innocence for Nick Kelley and she recognized it as such. For Holly Galightly and Dave Linkhorn sex was meaningless and involved no feeling of love or even affection. Sex in Another Country

45 Kerouac, On the Road, p. 136.
51 Capote, Breakfast at Tiffanys, p. 31.
ফাইল প্রস্তুতির সময় সেইরুপের সম্পর্কে মনে করা গেছে। তার পরিবর্তে এটি আমাদের প্রাকৃতিক সমস্ত প্রত্যাশায় অনুপস্থিত থাকতে পারে। এটি আমাদের প্রকৃতির মধ্যে আমাদের মানুষের সমস্ত প্রত্যাশায় অনুপস্থিত থাকতে পারে।

সত্যি হলেন কেন্দ্রীয় উদ্দেশ্য হয়েছে যে প্রক্রিয়াগুলি সম্পর্কে মনে করা গেছে। তার পরিবর্তে এটি আমাদের প্রকৃতির মধ্যে আমাদের মানুষের সমস্ত প্রত্যাশায় অনুপস্থিত থাকতে পারে।

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trying to stay just as drunk as possible until he was
finally sober, physically and mentally. Drinking is an
attempt to escape the oppressiveness of the adult world,
but it is, like sex, a road to no end.

Most adolescents, the boys of Never Come Morning, the
people in Another Country, unlike many, the Waves, do not
normally consider drinking and smoking to be an immoral act
to be engaged in or a mark of rebellion. Actually, there
is no conscious decision made; the acts are accepted without
question and no suggestion is made of possible "wrongness."

The act of stealing is not immoral to the adolescent,
Holly Golightly, for example, it is just a means of having
"kicks."

Passing a Woolworth's, she gripped my arm:
"Let's steal something," she said, pulling me
into the store, where at once there seemed a
pressure of eyes, as though we were already
under suspicion. "Come on. Don't be chicken"
...Outside we ran a few blocks, I think to make
it more dramatic; but also because, as I've
discovered, successful theft exhilarates. I
wondered if she'd often stolen. "I used to,"
she said. "I mean I had to. If I wanted any-
thing. But I still do it every now and then,
sort of to keep my hand in."53

The delinquent gang of Never Come Morning steal; they fear
being caught by the police, but the act itself is not
questioned morally. The gang engages in acts of vandalism
which are not considered by the adolescents involved as
immoral acts.

52Carole, Breakfast at Tiffany's, p. 46.
The adult value of consideration or concern for others seems to be lacking in the adolescent value system. dove Linkhorn is interested in advancing himself and is willing to do almost anything to anyone in order to do so. Rabbit's escape can, in one sense; be termed nothing more than a selfishness, a refusal to accept responsibility for or give anything to anyone else. Aunt March's interest is primarily in Aunt March. This lack of concern also involves a lack of the ability to love; Peyton Loftis, Rabbit; Holly Golightly, Aunt March, Dove Linkhorn are unable to love.

The adolescent culture rejects adult value patterns but has no values which are acceptable to the adult society with which to replace them. The adolescent culture, from an adult's point of view, looks as if it is merely destructive, lacking in anything constructive.

The emphasis on youth in literature is not, of course, a new phenomenon. But the emphasis on presenting adolescence as greatly different from rather than preparation for adulthood is a post World War II product. These youths view adulthood as something they do not wish to enter.

J. D. Salinger's readers "regard society from a safe distance, convinced of one thing at least. For them it has nothing to offer."54 "...the whimsical rebels for whom Salinger writes will be content to live theirs (life) in a mental world of escape and disaffiliation...For them it (society) has nothing to offer."55

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54 Grunwald, op. cit., p. 84.
The Depression, World War II, and the Cold War with its constant threat have created a gulf between the two generations which it is impossible to bridge. The current joke among adolescents is, "What are you going to be if you grow up."56

Doctor Margaret Mead says,

One basic problem in understanding between the generations today is that American youngsters are being guided by parents who, more than previous generations of parents, grew up in a different world and really don’t recognize the differences. Few adults understand the real significance of what has happened in the past fifteen years. Most think in terms of a pre-World War II age to which it will somehow be possible, eventually, to return. They still think we can somehow do away with "The Bomb." The sky they see, when they look up, is not one rapidly being filled with man-made satellites, it seems to them the same old sky. Well, of course, it's not.

The younger generations of Americans are in many ways more sophisticated, more knowing, more in touch with present-day reality than their parents. They've never known a world that wasn't extraordinarily threatened.

...(Children have been told) take your happiness now, while it is possible.57

This "teen-cult" of rejection of the adult world and "take your happiness now, while it is possible" is reflected in post World War II novels of the adolescent. The adolescents in these novels are well aware of the adult world but they do not want and some refuse to enter it.

Even if these adolescents do want to join the adult world, they are physically and mentally unprepared to do so. They have refused to accept adult standards of behavior but have developed no acceptable standards of their own. If they accept

56Peters, op. cit., p. 225.

57Ibid., p. 222.
adult standards, they are threatened with the loss of status and of whatever meaning they have found within the adolescent culture. If they attempt to hold onto the adolescent culture, they are lost in a world of childishness and meaninglessness. Youth has a new world to build, new jobs to take, new values to build, and new standards to set, but the opportunity is being lost because the adult culture and the adolescent culture have not been reconciled.
BIBLIOGRAPHY OF NOVELS READ


BIBLIOGRAPHY OF SECONDARY SOURCES


