

THE PORTRAYAL OF YOUTH IN THE MAJOR NOVELS OF
VENIAMIN ALEKSANDROVIČ KAVERIN

A Thesis

Presented in Partial Fulfillment of
the Requirements for the
Degree Master of Arts

by

Charles Tichy, B.A.

The Ohio State University
1967

Approved by



Adviser
Department of
Slavic Languages
And Literatures

TABLE OF CONTENTS

Chapter	Page
I. Kaverin and his Era.....	1
II. Soviet Reality and the Kaverin Youth.....	14
III. A Definition of Maturity.....	28
IV. Youth and Evil.....	41
V. Youth and Communication.....	54
Conclusions and Summary.....	64

CHAPTER I

KAVERIN AND HIS ERA

The young thinking people of any nation, whether they may be nihilists, the disenchanted poets of a Junges-deutschland, or the sensitive young authors of the Soviet Union such as Voznesenskij, Solženicyn, or Nagibin usually find themselves entangled in similar dilemmas. Veniamin Aleksandrovič Kaverin, who has published short stories and novels throughout the existence of the Soviet Union, realized the problems of a maturing youth living in the Soviet Union. He was openly conscious that he was also involved with a young literature which was itself to grow and change. "My literary career started very happily," Kaverin says. "I corresponded with Maxim Gorkij, and I began writing at the same time as Konstantin Fedin, Vsevolod Ivanov and Nikolaj Tixonov, who did much to shape our young, Soviet literature."¹ The problem of maturing a young literature personified itself in Kaverin's novel, The Fulfillment of Desires (1934). The hero, Trubačevskij, is a portrayal of modern youth, a theme which was not to abandon Kaverin's literary guise. The problems which Trubačevskij, a literary historian, encounters indicate to the reader that Soviet literature as well as Soviet youth exists in a confused haze of historical intrigue. That is,

¹Veniamin Aleksandrovič Kaverin, The Open Book (Moscow, 1956), p. 743.

Trubačevskij must diligently work to solve the riddle of the tenth chapter of Evgenij Onegin which has historical value because this particular manuscript concerns Onegin's and, thereby also Puškin's interest in the Decembrists. At the same time, Nevorožin, who steals and sells Puškin manuscripts to foreign bidders, is a reminder of the continuous present-day natural historical processes which confuse the individual. Nevorožin assertively claims to Trubačevskij that the problems of adjusting to the ideals of the future and the problems of maturity are so outrageous and perplexing that one is helpless to try to improve them:

For no one knows the meaning of this future 'harmony' for the sake of which you and your dreams of fame will be turned into so much dung."²

It is the purpose of this paper to indicate and discuss Kaverin's portrayal of modern Soviet youth within his major novels -- The Fulfillment of Desires (1934), Two Captains (part I, 1938 and part II, 1944), and the trilogy The Open Book, which consists of the novels, The Open Book (1949), Doctor Vlasenkova (1952), and Search and Hope (1957). In order to achieve as complete an understanding as possible of Kaverin's concern for Soviet youth, it is first appropriate to observe under which political and social conditions each of these novels was

²Veniamin Alexandrovič Kaverin, The Fulfillment of Desires (New York, 1938), p. 216.

written and to briefly examine Kaverin's literary technique.

The first novel of interest is The Fulfillment of Desires, which was published two years after RAPP was dissolved, and the same year as the First Congress of Soviet Writers. From 1932 to 1934, as Kaverin shaped and organized his ideas for his Fulfillment of Desires, he was observing in the various media surrounding him a plea for the writer to employ his talents and expressions in the communist dream. There was no escape for the writer from social responsibility.

... Party newspapers, beginning in 1929, carried editorial articles calling for a 'consolidation of forces' in literature and for the application of literary talent to celebrating the achievements, real, or projected of the Communist Plan.³

Kaverin, although accepting the purpose of the various declarations for social unity under communism must also have been aware that this desired trend to communistic harmony would be difficult. Kaverin must have perceived that this trend would move along full of conflicts, burdens, weary labors, and tragedies. Kaverin's immediate reaction was Artist Unknown (1932), in which he openly portrays and artistically develops a conflict which was to reoccur in his later novels -- the problems which a serious artist encounters in a society which demands a realistic builder of the "new" socialist world. In this work, "the artist who

³Edward J. Brown, Russian Literature Since the Revolution (New York, 1963), p. 216.

insists on the need for free art is defeated."⁴ In The Open Book, when Tanja Vlasenkov's ambition to become a movie actress is thwarted, she more consciously realized the dichotomy between art and science. Previously much of her time had been spent listening to the lectures of Pavel Petřovic on microbiology. She needed an experience with art in some form to indicate to her that her life had to be devoted to science. The episode with the movie director who tells her that she lacks dramatic talent is the proof which she needed to realize that her ambitions should be dedicated to science. She becomes a scientist because here her talents can be better applied to help perfect the Soviet state.

Kaverin also witnessed the dissolution of RAPP, the extreme literary dictatorial organization. RAPP was disintegrated with the purpose of purifying Soviet letters for the future. Connected with the death of RAPP was the rise of Stalin's "theory of literature," to which each Soviet writer had to conform.

... It was discovered in 1932 -- no one knows by whom, but the inspiration was attributed to Stalin -- that 'realism' might be qualified by the term 'socialist.'⁵

Party officials canonized the principles of Socialist Realism as follows:

⁴Brown, p. 102.

⁵Brown, p. 35.

Socialist Realism, being the basic method of Soviet literature and literary criticism, requires from the artist a truthful, historically concrete representation of reality in its revolutionary development. Moreover, truth and historical completeness of artistic representation must be combined with the task of ideological transformation and education of the working man in the spirit of Socialism.⁶

Therefore, since Stalin, literature has had to be written within the arbitrary limits of Socialist Realism. That is, it had to be realistic in form and socialistic in content, as Soviet critics say.

Kaverin's The Fulfillment of Desires can be regarded as a turning point in his literary career. He surrendered much of the originality of his former style which he acquired from the influence of the Serapion Brothers. Socialist Realism demanded that Kaverin accommodate his literary themes to the doctrines of building communism.

In the novel the lives of two Soviet students, Trubačevskij and Kartašixin, are contrasted as they study in Leningrad. Trubačevskij's goal is to become a literary historian. Fictitiously, he unravels the puzzle to the tenth chapter of Evgenij Onegin (although the real scholar, who solved this problem was P. O. Morozov). Kaverin's literary imagination gives the credit of this discovery to his character, Trubačevskij. After this discovery, Trubačevskij falls into the evil den of the capricious

⁶Marc Slonim, Soviet Russian Literature (New York, 1963), p. 160.

Varvara Nikolaevna who aspires to imitate the high life of an aristocrat. Soon he is falsely accused of the theft of valuable historical documents of his patron, Professor Bauer. With the aid of Lev Ivanovič, the close acquaintance of his friend Kartašixin, Trubačevskij purges his reputation. Kartašixin, meanwhile, works successfully in science -- perfecting an apparatus for measuring the sensitivity of human hearing. He later marries Professor Bauer's daughter, Mašen'ka.

At the time Kaverin was working on The Fulfillment of Desires, the doctrine of Socialist Realism was still a new artistic guide, and Soviet authors were only beginning to adjust to its demands. Kaverin realized that the fulfillment of this doctrine was not to be simple and easy. Therefore, his hero, Trubačevskij must struggle and endure a multitude of embarrassments and hardships before he realizes that the only reality is the Soviet one. The desires of the novel are the early desires of the Communist Party for unity within the Soviet Union of all levels of life. Trubačevskij symbolizes the path to that unity. His experiences on this path also indicate to the reader that this road to the communist reality is cluttered with obstacles which will have to be removed by striving and working Soviet citizens.

As in Artist Unknown, Kaverin again portrays a situation in which the Soviet artist is inferior to the

Soviet scientist. Trubačevskij, a literary scholar, is the one who undergoes a variety of conflicts and the one who almost loses himself to a life of irresponsibility centered around the domain of the pleasure seeker Varvara Nikolaeвна .

Contrasted to Trubačevskij's life is that of Kartaxin, a scientist. A dedicated scientist, he lacks Trubačevskij's extremes of passion, and, therefore his life proceeds in a state of constant tranquility -- with success but without conflict.

The social background of Two Captains differs from that of The Fulfillment of Desires in one respect. When Kaverin wrote Fulfillment of Desires, Soviet authors were somewhat unaccustomed to the methods by which they could apply Socialist Realism to their works. Two Captains was published in 1938, four years after the First Congress of Soviet Writers. In 1938, Stalin's strict enforcement of his Socialist Realism dogma was at its height. Soviet writers now had to accustom themselves to the literary dictatorship of Socialist Realism, although at times Soviet writers included personal themes within their works which would violate the purposes of Socialist Realism (Cf. Ivan Makarov's "The Island" and Nikolaj Ostrovskij's How Steel Was Tempered).

Kaverin, in Two Captains, remained loyal to the

technique of Socialist Realism, and he expanded, repeated, and developed the themes of Fulfillment of Desires.

Kaverin, in the story of Sanja Grigor'ev, again hints that the desired trend to communistic unity is one full of conflicts, intrigues, and puzzlement.

Two Captains is a romantic adventure story in which an unsuccessful expedition to the Arctic shortly before the First World War by a Captain Tatarinov is dramatically contrasted with a similar adventure of Sanja Grigor'ev, who eventually becomes a flyer. Sanja tells his own story of his development from muteness to maturity. He becomes enamored of Captain Tatarinov's daughter, Katja and eventually avenges the explorer's death. In his experiences, he meets the good -- Doctor Ivan Ivanyč, who teaches Sanja his first words, Korablev, his high school geography teacher who takes pity on Sanja when the youth falls into states of mental depression, and Katja, the daughter of Captain Tatarinov. He also meets and struggles against evil -- Romaška, a school friend who spies on the students in order to be favorably regarded by Nikolaj Antonyč, the school principal who had sabotaged Captain Tatarinov's expedition.

In the second part of the novel, Sanja finds himself split off from his wife for a period of months as he flies missions against the Germans. He is wounded in action

and meets Romaška as he is waiting for his wounds to heal. Romaška leaves him in a glade to die, but Sanja not only recovers, but later searches and finds Katja and with the discovery of Captain Tatarinov's final farewell letters Nikolaj Antonyč's guilt is evident.

Kaverin's trilogy, The Open Book, is interesting from the point of view of the dates of the first editions of the various parts. The first two parts were published under Stalin (Youth, 1949, and Doctor Vlasenkova, 1952). The third part of the trilogy, Search and Hope was published in 1957 after Stalin's death and during the "Thaw." As is expected the first two novels are written in practically flawless application of Socialist Realism. However, the third novel reveals another side of Kaverin. In this part of the trilogy, the evil which can exist in the Soviet society guides the plot until Kramov, the villain triumphs, and the heroine is confused and thwarted.

The story concerns the development of Tanja Vlasenkova, a woman microbiologist who tells her own story. As a young girl, she meets the family of Pavel Petrovič and much later marries his younger nephew Andrej, although she is also fascinated by Andrej's brother, Dmitrij.

She decides to devote her life to scientific research after an unsuccessful audition for enrollment in a school for actresses. As a doctor and scientist, she helps

Soviet science to progress at a collective farm, struggles against the ambitions of the director of her Moscow research laboratory, and helps to discover and perfect penicillin.

In part III of the trilogy, the ambitious Kramov collects the microbiological theories of the deceased Pavel Petrovič. Tanja's desires to check his ambitions are crushed when Kramov arranges with Soviet officials to send Tanja's husband Andrej abroad to work. Kramov has punished the hard-working Soviet research scientist for her refusal to submit to his power.

Search and Hope is Kaverin's reaction to the new policy of literary tolerance introduced by Xruščev.

During the year 1956 the liberals seemed confident of their own strength and that year witnessed the publication of a number of poems, plays, and stories subjecting the Soviet way of life to critical examination. Nineteen fifty-six has been called the 'Year of Protest,' and that it certainly was, though it was also a year of high optimism among Soviet writers as to the prospect for literary freedom.⁷

Kaverin, however, as he wrote the last part of his Open Book, had underestimated the retributive power of the Soviet government and had overestimated the new liberal governmental guidance of literature.

At meetings of the Writers' Union of 1957 the limits of permissible criticism were more or less clearly marked

⁷Brown, p. 259.

out, and writers who had overstepped those limits were named and invited to recant their errors. Among these were Dudincev, Granin, N. Ždanov, Yašin, and the editors of Literary Moscow, II (1956), Margarita Aliger and Veniamin Kaverin.⁸

Kaverin, despite his social psychological novel The Fulfillment of Desires and his adventure novel Two Captains, is nevertheless criticized in 1957.

In 1957 the assault on 'sedition' in literature became more resolute, but still took the form of admonitions. In May of that year a number of Party leaders attacked the inadmissible free thinking of writers. With the direct participation of Xruščev himself the Central Committee condemned the works of such writers as Dudincev, Kazakevič, and Kaverin.⁹

Kaverin's success before 1956 was achieved because he could appeal both to the reading public and to the Soviet government. He created a novel based on "sjužetnaja proza,"¹⁰ which was fiction based on plot construction. Because Kaverin centered his novels around plot, they were equipped with devices which would appeal to the reading public - action, suspense, intrigue, and coincidences. Soviet citizens could be entertained and also notice the "benefits" of their socialist society as well. The reader was further entertained by Kaverin's wish to create fiction, the basis of which was a "složnaja

⁸Brown, p. 266.

⁹Max Hayward and Edward L. Crowley, Soviet Literature in the Sixties. An International Symposium (Institute for the Study of the USSR, Munich, 1964) p. 25.

¹⁰Sovetskie Pisateli, I (Moskva, 1959), p. 499.

konkretnost' sjužeta,"¹¹ that is, a plot abundant in realistic conflicts, struggles, and reversals.

What made Kaverin a favorite among party officials before 1956 was the extra benefit which the reader received when reading a Kaverin novel. Since Kaverin also based his plots on "moščnye obobščeniya sovremennosti"¹² (that is, powerful generalizations of contemporary Soviet society), the reader observed the processes and essentials of a working Soviet reality.

However, after 1956, Kaverin was popular only among the Soviet reading public. The party leaders of literary criticism now looked at Kaverin with suspicion.

Thus far, the various social conditions under which Kaverin wrote his novels The Fulfillment of Desires, Two Captains, and The Open Book have been discussed. Each of these novels contains common themes and conflicts in which Kaverin secretes Socialist Realism. Each of these novels can be regarded from another level for they all contain the theme of modern youth and how youth adapt to their milieu. Kaverin's novels become subjective accounts of the emotions displayed by the youthful soul. The portrayal of the problems faced by Soviet youth and their emotional reactions to them give these novels universal appeal. At this time the main emphasis of

¹¹Sovetskie Pisateli, p. 501.

¹²Sovetskie Pisateli, p. 501.

this paper begins -- to discuss how Kaverin presents modern Soviet youth. Kaverin's depiction of youth will be discussed from four viewpoints -- how the youth's personality changes as he encounters the problems about him, how the youth encounters evil, how he solves the problems of communicating, and how he knows when he is finally mature.

CHAPTER II

SOVIET REALITY AND THE KAVERIN YOUTH

The young people created by Kaverin evolve around the similar events. The circumstances surrounding the incidents in the life of Tanja Vlasenkova do not differ in a large degree from the external problems which face Trubačevskij, Sanja Grigor'ev, or Katja. As Kaverin repeatedly drowns his young heroes with a variety of life's experiences each youth reacts differently. Kaverin's development of young people is concerned with giving similar circumstances to each youth and then letting the personalities of each react. Trubačevskij finds himself being slandered and humiliated by a social force, represented by Nevorožin -- that which desires to use classical literature as a means to enhance one's personal material security, but destroying humanity and literature or the art of communication in the process. Sanja Grigor'ev as well as Tanja Vlasenkova meet similar social villains determined to use the process of writing as a means to enhance personal benefits, but losing sight of the communicative value of the written word. Nikolaž Antonovič tries to use the letters of the lost Captain Tatarinov to indicate that the captain himself is to blame for the loss of the ship and no one else. Romaška also uses these letters, and Nevorožin and Dmitrij Bauer use Puškin manuscripts. Each of them uses a form of literature. Kaverin in giving similar puzzlements to his youth also has begun his

definition of a Soviet villain -- one who uses a form of literature as a means for personal benefit in the process losing sight of humanity and of the creative communicative value of literature. The circumstances which each youth confronts are similar, but each of these young people reacts differently. Trubačevskij retreats from the problem only to recover later; Tanja and Sanja openly denounce the villain and enthusiastically proceed to prove their worth.

Young people growing up in Kaverin's world find that they have little time to reason. They become too involved with the world. Kaverin's young people are participators of life, not philosophers. Sanja has little time to rationalize about the intrigues of life for he is met by all of life's speed and shocks with hardly an interlude. In rapid succession, he watches a longshoreman murdered, his father arrested, and his mother become seriously ill. He meets people continually -- Ivan Ivanyč, Petja Skovorodnikov, Katja and her family, Koreblev, Romaška, and the future zoologist Valja Žukov. He finds himself continually surrounded by life's basic realities -- murder, theft, death. Sanja indicates that his first hand experience is not only enjoyed by himself but also by the young students about him:

The students at the Public Education Shelter can do whatever they want after classes to develop natural talents. And we did. Some of us would make for the Moscow River to help the firemen fishing in the ice holes; others would mix with

the crowds at the Suxarevskij Market, with an eye open for anything that was loose.¹

Sanja more consciously realizes that he is involved in an existence which will continually daze man because it will not relinquish a chance to greet one with a new unexpected event. With this idea in mind, Sanja thinks about Mar'ja Vasil'evna's suicide.

That night, with my ears still abuzz with a sensation of speed as though flying -- even though I was lying on my bed in the dark -- I realized that Mar'ja Vasil'evna had decided to end her life that day before, at Korablev's.²

Trubačevskij and Kartašixin also live in the rapids of life's current.

Kartašixin could not remember when this feeling, a feeling of being on the road to somewhere and having to hurry, had begun. Everything had become that road, and he was speeding ahead so fast that he could only count the milestones. Everything seemed so perfect that he had to pause every now and then as though to ask himself 'Is everything still all right?'³

Trubačevskij is also a participator of life and not an observer. He becomes involved in a tender love affair with Mašen'ka Bauer, and then a member of Varvara Nikolaevna's collection of misfits who are too weak to take measures to improve their fate, but insist on a monotonous existence of deception, theft, and orgy. He even solves the tenth chapter of Evgenij Onegin while he is watching a movie,

¹Veniamin Alexandrovič Kaverin, Two Captains, I, (New York, 1942), p. 82.

²Kaverin, Two Captains, I, p. 257.

³Kaverin, The Fulfillment of Desires, p. 368.

not behind a desk.

Tanja Vlasenkova also lives enclosed by the percussions of life's basic reality. Events also greet her with speed, giving her little chance to philosophize or consider the meaning of the occurrences about her. She is forced to work as a dishwasher because of her family's poverty; her father is a good-for-nothing, her mother dies early in Tanja's life, and she early in life is introduced to the effects of love's intrigue on the human soul as she watches Dmitrij, one of the nephews of Pavel Petrovič, involve himself with Glafira Sergeevna .

Kaverin's young people then are first-hand combators of life's problems. They need no secondary sources to comprehend the reality around them for they live to the utmost. Kaverin complicates the youth's path to maturity by placing obstacles and a series of problems and puzzlements before the young person. Growing up is never easy, but the youth in Kaverin's works matures under a set of circumstances which require a Gargantuan strength of soul. Everyday a new crisis seems to appear. Puzzles, riddles, and social conflicts slap the Kaverin youth from town to town, school to school, or as in Tanja's life, from family to family. Their lives are hardly ever peaceful, but they are tortured, humiliated, and almost defeated by life. The riddles which Kaverin presents to his youth are symbols of the eternal struggle which life presents to every young person.

Without the old man's [Bauer's] knowledge, Trubačevskij copied the poem, or rather he made a drawing of it, imitating exactly every stroke of Puškin's handwriting. The task deeply absorbed him. He would not give up without a struggle.⁴

Kaverin's young people also share similar fates in regard to their personality development. Kaverin is depicting a cycle of existence and change which is not only a common factor uniting the lives of all of his youth, but also a bond to all the youth of the Soviet Union is portrayed. Because Kaverin's young characters revolve in the experiences of living life, they share if not completely, at least partially the fates of all youth.

What exactly is the cycle which a young person will face when he is born into a Kaverin novel? First, he will have a humble, poor start with a pitiable origin. Sanja is born mute and Trubačevskij must live with his poor musician father. Sanja's muteness indicates that his inner being is a vacuum in which the stream of events of life will pour in reality. His soul is empty, but the external events around him are real and full.

I don't know where I got the odd impression, but I firmly believed that they [court clerks] used to stay there, and that next morning new clerks went in, and on the third still new ones -- and so on every day.⁵

By making Sanja mute, Kaverin is also telling the reader that the soul of his character is artistically his.

⁴Kaverin, The Fulfillment of Desires, p. 136.

⁵Kaverin, Two Captains, p. 14.

Kaverin is emphasizing that he is creatively in control of his character's youthful soul, and the muteness of Sanja makes the road to maturity even more tedious and weary. Beginning with a mute character, Kaverin can emphasize his theme that maturity for a Soviet youth will consist of constant newness, change, and unpredictable events. If Kaverin had concerned himself only with the portrayal of the world of adults, then the impact of his theme of the constant changing world of youth would be lost to the reader. Beginning with a mute, it is easier for Kaverin to depict the problems involved when a young person matures to adulthood.

Trubačevskij does not begin his life mute, but instead his personality is practically empty:

Trubačevskij had not yet stopped growing -- everything about him was awkward and somehow nothing seemed to fit. He was so young he had not yet begun shaving. Everything about him seemed young.⁶

Tanja, at times, would think of her humble origins and of how she began life with very little to observe but nature.

My previous life! That meant Almazov's tavern, where I was once made to stay half a day on my knees because of a speck of dirt on a tableknife. It meant coming home late, which at first was very frightening and miserable, but later became a matter of habit, though still frightening, especially when I reached Olginskij Bridge and saw our poor tenements spread out between the river and the fields, stretching away into the distance before me. I walked down the steep, ice-covered stairway to the

⁶Kaverin, Fulfillment of Desires, p. 5.

riverside, and the bare, black poplars, which I disliked, greeted me with the hollow knocking of their branches.⁷

What shakes the character from this beginning shallow state is that one of life's forces presses the youth out of his family womb. Katja recognizes this reappearing condition of life and its effect on the individual:

Konečno o tom, čto vsju žizn' my živëm pod čužoj kryšej, o tom, čto u nas net svoego doma.⁸

Kartašixin has been raised by his friend, Sanja runs away from home, Katja has no father, only a memory, and Tanja Vlasenkova spends most of her youth listening to Pavel Petrovič's lecture. Away from their original home environment, the youth begins to observe the various situations around him. He is still passive, but he listens to the opinions of others and gradually begins to participate in life's activities. After Trubačevskij and Kartašixin first encounter Varvara Nikolsečna trying to free herself from Dmitrij Bauer, Kaverin indicates that they are ripe to expand their personality.

Both were going through that period of life when people and things which heretofore had seemed too simple to stop and think about and which they had taken for granted for the first time display characteristics demanding either their confirmation or negation.⁹

The Kaverin youth also begins to openly listen to the

⁷Kaverin, The Open Book, p. 27.

⁸Kaverin, Dva Kapitana, II (Moskva, 1947), p. 402.

⁹Kaverin, Fulfillment of Desires, p. 30.

opinions and advice of others. Trubačevsky listens to Lev Ivanovič and Kartašixin, Sanja listens to Korablev and Ivan Ivanyč, and Tanja listens to Pavel Petrovič.

The third significant event in the development of Kaverin's young people takes place when a conflict is introduced which produces the hero's humiliation. Tanja must prove her accusation that Kramov's theories are inaccurate, Sanja must prove that Nikolaj Antonyč is a thief, and Trubačevskij must prove that he is not a thief. This entanglement then occupies the central impetus within the life of the youth. It becomes such a strong force in the youth's life that it even overshadows all of life's other problems. Katja understands the importance to Sanja of solving the mystery of the captain's disappearance, and she thereby demands that he be the one to lead the search to the arctic to explore the area where the schooner "Saint Marie" last docked.

Ja trebovala, čtoby redakcija žurnala napečatala oproverženie. Ja dokazyvala, čto organizacija poiskovoj partii, sostojaščej iz šesti čelovek, ne takoe složnoe delo, ja trebovala, čtoby poiski kapitana Tatarinova byli poručeny tomu, kto c detskix let byl vooduševlěn etoj mysl'ju, i nikomu drugomu.¹⁰

These heroes continue to develop in this perspective until another force enters their life which is stronger than their desire to resolve the personal insult which they may have received. Now the youth feels the first

¹⁰Kaverin, Dva Kapitana, II, p. 360.

experience of maturity which usually coerces the youth out of his self-centered desires and makes him accept the worth of other dear ones and the importance of the Soviet society. Trubačevskij realizes that he would "have continued to live a petty insignificant life,"¹¹ if he had not realized the force of the revolution. Sanja finds a sense of achievement as a flyer, but he also regards his relationship with Katja more important than his desire to avenge himself on Nikolaj Antonyč. Tanja and Kartašixin realize that a sense of personal harmony can be achieved by immersing themselves in science.

As Kaverin matures his youth, he also confronts them with other similar events. One of these is death. Sanja is responsible for the arrest of his father who later dies in prison.

It was because of me that we went hungry. Because of me that the new woolen coat for which mother had been saving all year had to be sold. Because of me she had to plead for help.¹²

Sanja also provides the blow from which Mar'ja Vasil'evna never recovers when he proves to her that she married her husband's murderer. Tanja is mystically guided by the words of the deceased Pavel Petrovič for she has preserved the basic ideas of his theories in her notes which she took as a child listening to his lectures. Trubačevskij is accused of the theft of Professor Bauer's

¹¹Kaverin, The Fulfillment of Desires, p. 394.

¹²Kaverin, Two Captains, I, p. 15.

historical manuscripts. Bauer dies shortly after learning of this accusation.

Kaverin regards death as a force in the stream of life which has a positive effect on those involved. It is a sudden force which wedges a shade of maturity in the youth's soul. By its shaking impetus on the emotions of those concerned it brings the Kaverin youth close to the genuine problems of existence. No longer can he passively observe, but now he must act. Trubačevskij, after Bauer's death, finally becomes active enough to take measures to purge his reputation. Death also makes the young heroes of Kaverin realize the inner states of others. Death generates within those who are affected a common passion of grief. Sanja comes closer to his sister when he sees her weeping at their mother's funeral. Trubačevskij finds himself reunited with his friend Kartašixin and Tanja senses a more sympathetic feeling for Andrej and Mitja.

Kaverin's young people also find themselves at the crossroads of deciding between a scientific career or one connected with art. Kaverin indicates that young people must realize that there exists art which is at an opposite pole from science. Kaverin gives his heroes a choice -- they cannot combine the two. Kartašixin is a scientist, but Trubačevskij is a literary scholar. Sanja is a flyer, but his best friend, Petja Skovorodnikov, is an artist. Tanja at first aspires to become a movie actress, but gives up this ambition for science. Kaverin

widens the gap of choice by giving his scientists (Kartašixin and the mature Tanja) orderly and methodical lives, whereas the lives of the artists such as Trubačevskij and the young Tanja are chaotic and haphazard. Trubačevskij's life becomes so perplexed that he withdraws from human contact and in despair even contemplates suicide. Kartašixin, however, working precociously and with precision slowly, and methodically reaches success with relatively little conflict.

Kaverin is indicating that youth can achieve maturity more readily if one concerns himself with intellectualism and science. Even Trubačevskij as a literary historian cannot be too much of a poet.

He [Trubačevskij] was more of a poet than he should have been -- a trait which could hardly help him in the work to which he with boyish fervor had decided to devote his life.¹³

It is science which can best improve the standard of living in the Soviet Union, and youth finds his place easier when he finally realizes this. Science by its external results and organization can more readily indicate to growing people the right road to follow. Science leads one to the ultimate result which is tangible for everybody to observe.

Art, however, can find no tangible expression in the twentieth century for it is overshadowed by the louder

¹³Kaverin, The Fulfillment of Desires, p. 48.

progress of science. Art, being an expression of the soul, adapts more difficultly to the world of microbiology, polar flying, and epidemic fighting. For these reasons, Kaverin's young artists will usually lead a hectic life, whereas the scientist's life is comparatively more orderly.

Another conflict which reoccurs is the problem of accommodating one's ambition to the Soviet system, which demands a passive submission of its citizens. Tanja indicates the solution in her speech for the District Conference of Women Activists:

...You are faced with the task of construction, and you cope with it only by mastering all modern knowledge, only if you are able to transform communism from ready-made, memorized formulas, counsels, recipes, prescriptions and programs into that living thing which unites your immediate work, and only if you are able to transform communism into a guide for your practical work.... It means giving all one's strength, will, and mind to the building of communism.¹⁴

The solution, therefore, is that one must fit his ambitions to the communist system. Sanja's ambition is to become a flyer, and as he achieves this goal, he successfully accommodates his ambition to socialism. He is in a position to improve the Soviet system and devote his abilities to his country. On a trip north to rescue a wounded Soviet official, he thinks to himself that:

Petja had been right. One should choose the profession which would fully reveal the depths of one's soul. I was heading for the North, in the profession of

¹⁴Kaverin, The Open Book, p. 202.

a Polar flyer, because it was work that demanded of me patience, courage, and a love of my country and cause.¹⁵

Kartašixin and Tanja Vlasenkova place their desires in science. Tanja may be defeated in The Open Book, but because she has worked loyal to party doctrine, she has managed more progress than Kramov, who is too intent on enhancing his social position. Tanja helps to discover penicillin, helps to improve Soviet caviar, and she saves the accomplishments of others when she convinces the Academy of Sciences that her Moscow laboratory should not be transferred. Kramov, who does not conform his desires to the Soviet system only disorganizes, retards, and invalidates worthy Soviet progress.

Kaverin will have his young people return to some place of their past existence. Kaverin indicates that the pasts of each character are an intricate part of the whole being of man. Sanja realizes that his youth is an unforgettable part of himself when he returns home after years of growing up in Moscow.

For the first time I realized what a wretch I was to have forgotten such a sister. And such a wonderful Aunt Daša, who would almost die of happiness if she knew I was coming home.¹⁶

Their return indicates to them that they care for others more than they themselves had thought, but they can also see for themselves how far Soviet progress has

¹⁵Kaverin, Two Captains, I, p. 303.

¹⁶Kaverin, Two Captains, I, p. 198.

developed. Sanja returns to his hometown and is immediately impressed by the newer buildings he finds on the streets, by the parks he discovers, and by the fact that "Old man Skovorodnikov" is now Judge Skovorodnikov. Tanja returns to the collective farm of her first assignment and is impressed by the new buildings and by the hospital which has been built.

This progress also indicates to the young returning person that youth is something you would like to retain, but the course of life's events do not allow continual youth within man.

CHAPTER III

A DEFINITION OF MATURITY

To put up barriers between youth and maturity is an unrealistic task and Kaverin does not attempt to elucidate any definitions in these novels.

Youth does not end on a certain day which you can mark on a calendar: 'Today my youth has ended.' It leaves you imperceptibly, so imperceptibly that you don't even get a chance to bid it good-by.¹

However, at the end of each novel, the youngsters have changed and the reader feels that they are now adults.

No longer beings swarming in a haze of confusing external events, Kaverin's heroes now have places in Soviet society, they have achieved some control over events, and now plan their lives systematically. They are mature individuals because they have not sacrificed their home, friends, and better nature to attain the top, although the danger is constantly evident that one of Kaverin's characters, as he proceeds through life will lose his personality to the demands of his ego. Even in Kartasixin the danger of his ego is continually present.

Kartasixin would suddenly set up a wall around himself and shut himself in for no apparent reason. He would become wild, deliberately insulting, and even his most intimate friends would meet with this coldness and boorishness. It was like a door which he would suddenly shut upon himself, and any attempt to break through it would only prove futile.²

¹Kaverin, Two Captains, I, p. 299.

²Kaverin, The Fulfillment of Desires, p. 147.

Petja Skovorodnikov gives an additional trait of the mature Kaverin individual when he talks to Sanja about the importance of equating one's vocational interest to his life's interest.

...You know what I think? I think that one should choose a profession which would bring out all the hidden forces of one's personality. I don't believe that as a flyer I could achieve complete self-expression.³

This personality adjustment helps to make life worth living and dissolves the previous conflicts which absorbed so much of the person's time. The mature individual is one who has changed because now he realizes that he must think to be successful in the Soviet system. He looks at life's puzzles in terms of their occupational world, and not completely in terms of his personal desires. As discussed earlier, it is science and education which lead heroes like Tanja, Kartašixin, and Sanja to places in the social order. Intelligence becomes the method of solving social and economic problems.

Maturity also involves the individual substituting his individual greed and selfishness for the welfare of all people. He now exists on a level above the decaying human influences which had haunted him all of his life. It is an extension of the personality to enter the problems of others. Trubačevskij begins his path to maturity when he watches a poet thrown out of a bar.

³Kaverin, Two Captains, I, p. 253.

The poet was carried out. Trubačeskij followed them with his eyes, itching to go over to the doorman and hit him on the jaw, even though he had had nothing to do with the affair.⁴

And later, when Bauer is on the threshold of death:

...Mašenka turned. 'He's going to die, he'll die,' she whimpered, and for the first time in his life, Trubačeskij witnessed real despair.⁵

Kaverin depicts how a young Soviet youth is forced to stretch his personality to comprehend the general picture of humanity. He must be ready to adapt to new situations adapting his personality to the occasion.

...Žizn' sovsem drugaja, udivitel'no ne poxožaja na moju, byla vidna vo vsem, i ja vdrug počuvstvovala, što žila v Moskve, osobenno poslednee vremja, odnoobrazno i skučno.⁶

The ability to change one's opinion toward life and other people is reflected in Sanja's change of attitude toward Katja. When he first knows her, he is only superficially impressed:

...I wished I could walk like that, with my head held so proudly, and could look straight at people with such dark lively eyes.⁷

Then, later, after he has rescued her from Romaška:

...I didn't know her firm character, her honesty, her just mature attitude toward life -- an earnest serious spirit.⁸

⁴Kaverin, The Fulfillment of Desires, p. 101.

⁵Kaverin, The Fulfillment of Desires, p. 212.

⁶Kaverin, Dva Kapitana, II, p. 366.

⁷Kaverin, Two Captains, I, p. 88.

⁸Kaverin, Two Captains, I, p. 426.

Kaverin's youth are also eventually transformed into accepting that the only existence is the Soviet one. He presents two types of heroes. The first type is that which is personified in Kartašixin's friend, Lev Ivanovič, or the school teacher Korablev, or Pavel Petrovič. The lives of each of these characters have relatively few conflicts, and they live happily not desiring material reward. Most important of all, they have reasoned for themselves in depth all respects of the various problems connected with living in the Soviet Union. Each independently concluded that the best system for the organization of men is communism. Moreover, the sooner one accepts communism, the sooner his life voids itself of disorder. In Two Captains, the first character who achieves honor and finds tranquility is Petja Skovorodnikov's father. By his own powers of observation, by his own ability to use his mind for constructive thinking, he independently without any external force accepts the philosophy of communism. His independent reception of communism is indicated early in the novel when he perceives the false pride and false exuberance of Sanja's step-father, Jester Cooley, who has joined the "Battalion of Death" in order to procure money to satisfy his selfish whim to drink. Naturally, Cooley claims that he has joined this organization of the Provisional Government because he is a loyal Russian patriot. Skovorodnikov, however, perceives

the evil truth:

Then Old Man Skovorodnikov spoke. He was drunk, and so made lengthy pauses during which everybody kept quiet. 'Everybody should understand death,' he began sternly. 'Especially since there is someone /Cooley/ here who is raising a lot of stink for no good reason. For him there's only one course -- your battalion. But take myself, you couldn't get me there for anything in the world. Why? Because I don't choose to die for your freedom. Your freedom is a business deal. And that battalion too is a business deal. Selling your lifeblood for two hundred rubles!'⁹

Skovorodnikov has therefore accepted the communistic doctrines independently by means of his own ability to observe life. Consequently, he is the first in the novel to become a success. He becomes a judge after the revolution.

Contrary to these characters, Kaverin portrays heroes like Sanja Grigor'ev, Trubačevskij, and Tanja Vlasenkova. They are heroes who blunder and string together a series of naive mistakes, but each eventually accepts the realities of communism. They undergo a variety of adventures on the road of crude life experience. They do not reason independently for themselves that the solution is in communism. Others have to indicate the path to them. Korablev indicates it to Sanja, Lev Ivanyč and Kartašixin indicate the Soviet reality to Trubačevskij, and Pavel Petrovič guides Tanja's early development.

The youth now enjoys making history and purifying disorder through conservative party means-- not through

⁹Kaverin, Two Captains, I, p. 49.

sudden fits of passion and the creation of new disorder. He intermingles his scientific knowledge and his knowledge of life with a belief in the Soviet system. Since man must believe in something outside of the satisfaction of his immediate appetites, the center of interest moves away from the individual to a wider social perspective. What he comes to realize is that the fate of the individual and his entire culture depends not only upon self-knowledge, but also upon the direction taken by the social and political events of the times.

The more mature Kaverin youth finds himself interested in bridging the gulf between the majority of the masses and what is accepted as excellent. In order to bridge this gulf and bring popular appreciation nearer to the consensus of the best qualified opinion, and to defend that opinion against damaging attacks, a much clearer account of why that opinion is right is essential. The highbrows and the lowbrows are brought together in a kind of conference. Therefore, the Kaverin youth feels the impetus of maturity when he steps before a conference to read a paper. For this reason Tanja, Sanja, and even Pavel Petrovič's nephew Mitja find themselves giving speeches to large audiences.

For Kaverin, maturity also involves the youth realizing that the real Soviet hero is also one who is unknown and selflessly working to help in some respect

the citizens of Soviet society. He wishes no material reward, but seeks only an inner satisfaction from the fact that he has helped the ideological cause of communism although perhaps only in a minor way.

Tanja adopts the doctrine of the scientist, Zaozerskiĵ, one of her earlier instructors. The following excerpt from a speech by Zaozerskiĵ also emphasizes Kaverin's theme that the path to communistic perfection is full of obstacles and difficult labors.

A road of scientific work stretching to infinity lies before thinking mankind. The way lies through doubt and searching. And yet what moments of glory there are for a man who, as a result of his agonizing labors and researches, finds even one grain of a general truth which explains a hitherto unsolved secret of science.¹⁰

Pavel Petrovič[✓] is an example of the Kaverin hero, who helps to perfect Soviet science, but who receives no material reward. His reward is that he has contributed something to Soviet progress. And because he has made a contribution to communism, his life on earth was relatively happy. Pavel Petrovič[✓]'s theories are ingenious, but he will never receive immortality, because his manuscripts have been stolen. Kaverin is telling the Soviet reader that in actual life, Soviet citizens working diligently to improve their environments may not be renown and famous, but more important, their lives will be complete and tranquil because of the inner satisfaction

¹⁰Kaverin, The Open Book, p. 208.

they find while improving Soviet reality.

Kartašixin is another unsung Soviet hero, who magnanimously strives to improve Soviet science. In his investigations to use electrical currents in order to invent an instrument to test the sense of human hearing, he expects no fame, but finds only harmony and peace in his soul.

And don't forget Katja's poor father. "He had been unusually, amazingly unfortunate. Not a single geography book so much as mentioned him, and no one in the world knew what he had done."¹¹

But each Kaverin youth must learn to master the difficulties which he encounters. The present almost becomes a destructive element in which the individual must immerse himself or he encounters Trubačevskij's problem.

He [Trubačevskij] succumbed to inertia. Pale, unshaven and peak-nosed, he lay in bed all day long without trying to occupy himself with anything. The cigarette butts piled up beside his bed. He would not tidy his room nor would he let his father do it for him. Occasionally, he would pick up a book, but he rarely read more than one page of it.¹²

The Kaverin youth must be strong enough to act in the world or else he may be reduced to impotence by the overwhelming inrush of reality which he confronts from day to day. He is faced with two alternatives; he can

¹¹Kaverin, Two Captains, I, p. 213.

¹²Kaverin, The Fulfillment of Desires, p. 302.

either grasp vainly at some past tradition or system of beliefs of the past, or he can throw himself headlong into the chaotic present. Maturity arises when the latter choice is made. The past becomes a means of understanding the present. Sanja becomes more concerned for Katja and her welfare than with proving that Nikolaž Antonyč^v is a thief. "Life itself,"¹³ he says has taught him that. Kaverin not only makes his youth more concerned for the conditions of the present, but he also realizes that his heroes have to be creative participators of life. In the present the Kaverin youth must creatively devote his powers to his inherited culture constantly attempting to improve the Soviet system. He must be creative in terms of Soviet limits, and what is required is an ordered presentation of emotions.

He [Trubačevskij] would see it through to the end! The documents would be deciphered, the dates restored, and page would follow page in perfect order.¹⁴

Andrej also works creatively in the present hoping to orderly present his conclusions:

To discover the secret ways in which this weapon [to be used in bacteriological warfare] was being used to render it harmless; that was Andrej's work. He secured a laboratory in one of the institutes controlled by the Public Health Commissariat and vigorously applied himself to seeking new means of combating parasitic typhus, malaria, and rabbit-fever.¹⁵

¹³Kaverin, Dva Kapitana, II, p. 341.

¹⁴Kaverin, The Fulfillment of Desires, p. 58.

¹⁵Kaverin, The Open Book, p. 613.

Once this active belief in the value of scientific reasoning and of communism is realized the youth finds the main instruments by which to guide his attitudes one to another and to the world.

This questioning desire to understand the world and how it works is only one of the multitude of emotions of the mature hero. As a youth, the Kaverin hero is controlled by a simple emotion itself, but as he finally matures this emotion blends harmoniously with other emotions. Attitudes which arise are a loyal love to family ties, a desire to help others, a desire too to employ the mind to improve one's self and the community. In this way, the Kaverin mature individual does not impoverish his emotions, but feeds them to perfection.

Emotion becomes recollected in tranquility. Gone is the passion of a revengeful Sanja, gone is the unsteadiness of a nervous Trubačevskij, gone is a grieving tear-stained Katja, but emotion has become controlled and tranquil.

...And as Katja and I stood reading in the corridor of the train, I felt her hair touching my face, and I sensed her own hushed tears so valiantly restrained.¹⁶

Kaverin desires that each youth becomes modern. This means that since he is concerning himself for the collective spirit of the race he desires no personal

¹⁶Kaverin, Two Captains, I, p. 442.

fame, but a secure and calm success in the system. He is a success when he becomes less dependent on concrete personalities than on the masses. Out of the totality of his existence he realizes that his work would be unintelligible without a consideration of its effect on his contemporaries and posterity. As a youth the concern of Trubačevskij, Tanja, and Sanja was to free oneself from social boundaries in order to solve some dilemma and the recognition of achievement was manifested in fame. As an adult the concern is to creatively incorporate one's personality to the community. In adulthood the desire for success rejuvenates the individual and fame assumes the flavor of death. Trubačevskij feels the crushing power of fame more than the other Kaverin characters: "It was he, Trubačevskij, who was the fool, and now bricks were falling one by one on his head."¹⁷ Kurtašixin likewise, early in his development dreams of the fame he will receive as a scientist. He meets constant reminders that fame is only a death agony.

...Left alone with the dying man, Kartašixin grew so frightened that it took all his courage to force himself to remain there for another few minutes.... Kartašixin glanced at those hands and broke into a cold sweat -- the fingers were blue.¹⁸

Katja worries about Sanja's desire for fame, but the result is also a decaying on her physical and emotional

¹⁷Kaverin, The Fulfillment of Desires, p. 301.

¹⁸Kaverin, The Fulfillment of Desires, p. 171.

state.

I dejstvitel'no, ja očēn' poxudela i poblednela, potomu čto nikogda eščō, kažetsja stol'ko ne dumala i ne volnovalas'. Ja volnovalas', čitaja stat'i.¹⁹

Fame is dangerous for it is a power over the individual which forces him to stay in the groove that he had chosen for himself. Success or maturity is what returns the hero to life. The return to life exemplified by the change in Trubačevskij's character and Sanja's return from the war gives the Kaverin matured hero a chance to be a creative improver of society. His need and desire to be a creative member of society is rewarded.

The active role taken by the mature Kaverin youth gives him such a sense of worth that he does not feel that he has made an extreme self-sacrifice. The entire soul and personality of the individual propel themselves into the improving creative individual.

The mature existence is enhanced because there is no conflict between self-assertion and self-surrender, but both are combined to the enhancement of Marxism. It is what could be called a "building-sacrifice." It is a creative self-sufficiency. Kaverin's heroic youth, therefore are not only socially successful, but are basic good human beings who can also be good family

¹⁹Kaverin, Dva Kapitana, II, p. 345.

personalities. Their personality develops both outwardly and inwardly -- from social justice to human justice.

CHAPTER IV

YOUTH AND EVIL

As Kaverin matures his young people he also confronts each with an universal problem -- the opposing poles of good and evil. For Kaverin the good characters are those which are associated with the work of the communist party and its progress such as Tanja Vlasenkova, Kartašixin, Sanja Grigor'ev, and the matured Trubačevskij who emerges at the end of The Fulfillment of Desires. Each of these characters make mistakes, but because they possess a basically good soul, the reader is confident that each one will accept communism. Kaverin, therefore, equates his good characters to communism, or symbolically he equates good to communism.

As Kaverin leads the reader to the solutions of the riddles, he also includes a character who symbolizes guidance from the communistic system. Their character helps to resolve the puzzles, and since he is always loyal to communism, Kaverin is depicting that all irrationalities within the Soviet Union will be made reasonable and understandable by communism. Such resolvers are Korablev, Lev Ivanyč, and Tanja Vlasenkova. Korablev helps Sanja find Višimirskij, the investor who had financed Captain Tatarinov's expedition. Lev Ivanyč exonerates Trubačevskij, and Tanja helps to resolve the mysteries of the thefts of Gigant, and to keep Kramov's ambition somewhat in check.

The good characters are always opposed by the wicked ones, who thrive on the assertion of their egotism, who search for material profits, and who, most important of all, have no constructive concern for the welfare of the Soviet Union.

Sanja is opposed by Romaška, a fellow student who spies on others simply to enhance himself in the favor of the principal, Nikolaj Antonyč. Romaška is a typical Kaverin villain:

Before the Revolution the house /the building in which the high school students lived/ had belonged to an old gypsy-baroness. A gypsy-baroness! It savored of mystery. There were rumors abroad that before she died she had buried a treasure in the walls. Romaška searched for it all summer. A sickly boy, with an overlarge head, he would roam around the house with a stick, tapping the walls and listening. He would continue his search even at night, until one of the older boys gave him one on the nose. At thirteen he had a firm resolve to become rich. His pale ears would begin to glow when he spoke of money. He was a born treasure hunter, greedy and superstitious.¹

Sanja is also opposed by the cunning, ambitious, hypocritical principal, Nikolaj Antonyč, who desires to dominate the family of his cousin, Captain Tatarinov. But Sanja struggles against Nikolaj's personal materialism and in the concluding pages proves concretely to Katja that it was her uncle, Nikolaj Antonyč, who had sabotaged the expedition of Captain Tatarinov. Nikolaj's punishment is solitude. As the novel ends, the reader

¹Kaverin, Two Captains, I, p. 91.

has the feeling Nikolaĵ will live the remaining years of his life alone without friends or family.

Kartašixin's steady tranquil personality is contrasted to Trubačevskij's ambivalent and immature character. But more specifically, evil is represented in Nevorožin, an aristocratic playboy lacking morals, insight, sympathy for the oppressed, and his personality is a vacuum as far as security is concerned. His role as a villain is further emphasized because he is associated with some anti-Soviet organization. Kaverin also represents evil in Varvara Nikolaevna, a woman with upper class aspirations who has lost most of her previous wealth through her caprice and the social leveling process which took place in the Soviet Union after the revolution. She lives in a den of lewd, obscene orgiastic whim and passion. A typical evening at Varvara's would include:

A loud conversation in the foyer, also a radio and phonograph playing.... There were many toys in the room: Russian dolls, monkeys. A striped clown sat perched on a Japanese stool in front of the fire-place. ...Each of the guests were dressed alike: the men were in short jackets, very fashionable. ...All ate and drank a great deal...Half of the dishes were ones which Trubačevskij had never seen before. ... Conversations were against the Bol'seviks.²

As in Two Captains, the villains are punished. The Soviet system catches up with Nevorožin and Varvara. Nevorožin is exposed and sent to prison, and Mašen'ka gives the remaining historical documents to a Soviet

²Kaverin, The Fulfillment of Desires, pp. 197-99.

official. Varvara receives a similar punishment as did Nikolaj Antonyč. She also must live without friends, and she is isolated with her husband Dmitrij Bauer, whom she despises.

The evil characters of The Open Book are also egoists trying to improve their personal security. Rajevskij, like Romaška, is a capitalistic investor. He profits from the publication of the love letters of a Russian singer to Pavel Petrovič. Glafira Sergeevna is another Varvara Nikolaevna. Glafira's desire is to locate herself in Soviet reality such that she can exert an influence and thereby control the lives of others by her fancy. Seeking to dominate people in a prominent position, she lurks around Kramov and finally conjures him into marriage. Here Kaverin presents a marriage of villains. Kramov, however, is a more intriguing villain than either Varvara, Nevorožin, or Nikolaj Antonyč. Kramov has enough perception to use the Soviet system for his own enhancement of fame. He lives within the bounds of the Soviet system but twists it so well that it is impossible to accuse him with proof. For instance, Tanja decides to apply her knowledge to the refinement of caviar. Kramov fears that she will become too famous and that if she succeeds, she will usurp his position. Rather than send her away, or give her a position of less importance, he cunningly accuses

her of not working according to the "Five-Year Plan." He knows that she is working diligently, but he feels that if he falsely accuses her of not producing results according to the "Five-Year Plan" she will alter her ambition and not jeopardize his position.

Kramov raised his eyebrows in affected surprise. 'I am happy that I have succeeded, even though somewhat belatedly, in learning of your intentions, Tat'jana Petrovna! But don't you consider that these intentions ought to conform to the Five-Year Plan of work of our Institute? As you know quite well this plan of yours is not linked with the general tasks of our country in the reconstruction period.'

Something false sounded in the very distinctness with which he uttered the words 'Five-Year Plan' and 'reconstruction period.'³

Eventually Tanja gathers enough information to presumably force Kramov's resignation. The reader expects an ending to the trilogy similar to that of The Fulfillment of Desires and Two Captains in which the loyal Soviet subject defeats the social antagonist. However, twenty-one years have elapsed since Kaverin wrote The Fulfillment of Desires. Kaverin with the social perception that an artistic novelist has, had noticed that in Soviet culture, as in all cultures, good was not always victorious over evil. Kaverin in the new liberalism under Xruščev perceived a brief ray of light of artistic freedom. He tried to grasp this ray and depict in what little illumination the Soviet government gave him that evils and crime do exist in

³Kaverin, The Open Book, p. 526.

The Soviet Union. What the Soviet critics failed to understand, however, was that Kaverin hoped to indicate to the Soviets their weaknesses so that they could take measures to correct these discrepancies and thereby improve their society. Critics of Socialist Realism failed to understand that Kaverin's ultimate purpose was one of correction and not condemnation. Consequently, he was forced to account for his pessimistic portrayal of Soviet science in Search and Hope.

Kaverin, however, represents evil in other perspectives. The Kaverin villain lives a limited life; for him evil has become the triumph of the narrow personality. Evil becomes the lack of creative inspiration, and the employment of an egocentric personality which exists in isolation from the flow of life. The personality of a Kramov or of a Varvara Nikolaevna fences them into a limited existence. Evil becomes a force which leads the individual to a partial experience of life's forces. The Kaverin villain finds himself lost in the throes of one passion. Kartašixin, because he desires to develop completely all of the various emotions of his soul, eventually rejects the society of Varvara Nikolaevna:

'What fops!' Kartašixin thought indifferently. He was about to continue on his way when he paused. Right beside him, Trubačevskij passed -- the woman clinging to his arm was attractive, but she made Kartašixin think of a rat.⁴

By ignoring the society about them, these fops are

⁴Kaverin, The Fulfillment of Desires, p. 203.

leaving this greater complex about them incomplete. Evil has become that which makes society incomplete. The evil characters are evil because they possess energy and talents but do nothing to improve social conditions. In this respect they leave the conditions around them incomplete. This incompleteness of reality results because what these people could have contributed to its improvement is missing. Good is involved when the Kaverin youth tries to grasp as much of the reality about him as possible, not limiting himself to one central passion. Sanja solves the problem by marrying and by becoming a flyer; Tanja solves it also by marrying, but also by being a creative scientist.

The villain, therefore, has no talent to transfer his inner being into constructive creativity, whereas the heroic youth can creatively adapt to life's problems as Sanja did so effectively in solving the Captain's disappearance. He knows how to handle his antagonist, Romaška.

'Strange as it may seem, I know a lot more about his Nikolaj Antonyč's part in the expedition than he does himself.' It was a well-calculated blow, and Romaška, who despite his development was fundamentally a stupid person, suddenly opened his mouth and stared at me with unconcealed discomfiture.⁵

People like Varvara Nikolaeвна and Glafira Sergeevna also live isolated by one passion--the intense desire

⁵Kaverin, Two Captains, I, p. 382.

for earthly security and fame. Kaverin sees good in the individual who consciously will extend himself to life. For this reason Sanja and Tanja are good people. Tanja is usually ready to accept new situations and to live them to the full.

Nesmotrja na moi 'nočnye' straxi, ja žila s takim čuvstvom, kak bydto bse tjaželo, skučnoe i nejasnoe ostalos' pozadi, a vperedí -- tol'ko interesnoe i novoe, ot kotorogo zamiraet serdce i stanovitsja veselo, i legko, i nemnogo strašno.⁶

Likewise, Sanja does not hesitate to extend his existence. He explains his running away from the school to his home in the following manner:

Of course, I told Valja about it, but I suppose that doesn't count. All right. Then is it because I had run away after the holidays -- and where to, to my home, where I hadn't been for eight years-- for that I'm to be expelled from school?

Trubačevskij feels the impact of evil when he withdraws from his friends and secludes himself in his room. He has lost all desire to grasp at reality, and one of his last conversations with Mašenka indicates this state of his soul.

He [Trubačevskij] declared that no rest home could help him, and abruptly left her [Mašenka] in the middle of what she was saying. She stood offended, her mouth half open in surprise and resentment as she followed him with her eyes.⁸

Because the Kaverin character, who happens to be

⁶Kaverin, Dva Kapitana, II, p. 336.

⁷Kaverin, Two Captains, I, p. 225.

⁸Kaverin, The Fulfillment of Desires, p. 138.

involved with evil, exists with such a narrow mind, he finds that he is living with self-created conflicts which haunt him from day to day unless he changes. This is what is the essence of Trubačevskij's problem -- a self-created dilemma.

Nevorožin ordered a decanter of vodka and relishes with such a calm and experienced air that Trubačevskij regarded him with grim envy. Everything seemed to him repulsive and boring -- he had begun to regret that he had come along. It seemed to him that they were talking in affected voices and trying to appear gay. However, it was not they alone -- everything was artificial and disgusting -- the paper flowers at the windows, the yellow and green lamp shades, the people in soiled white jackets, apathetic and supreme at this early prostitute hour.

Dmitrij Bauer and Varvara Nikolaevna attempt to solve their passion for material prosperity by marrying. Each will not change, but will continue to live creating problem after problem to feed to their narrow personalities. They realize that their limited souls are similar and for that reason Dmitrij goes to Varvara for meals even after she has run off with a journalist.

The Kaverin youth, such as Sanja Grig'orev, Tanja Vlasenkova, Trubačevskij, and Kartašixin have another advantage over their evil counterparts. Each of these characters have the strength to change and break away from the conflicts of their youth. For them the appearance of evil in their lives has become a force to make them

⁹Kaverin, The Fulfillment of Desires, p. 97.

grow. The Kaverin hero will eventually combat the evils of Soviet society discussed here and will attempt to rid their lives of conflict and of the influence of disorder. The change in Sanja can be contrasted to the consistent evil character of Romaška which does not change. Romaška will do anything to possess Katja -- blackmail Nikolaj Antonyč or even leave Sanja in a glade to die after the latter has been wounded in battle. As for Sanja, his willingness to change is indicated when he decides to warn Korablev that Nikolaj Antonyč has decided to confine him only to the teaching of geography, and his activities with the theatre are to cease.

I didn't answer. Perhaps it was so, and perhaps not. Anyhow, school would be dull without Korablev. And perhaps I had come because I didn't like the way they had conspired to drive him out.¹⁰

Sanja's readiness to change is again revealed when he thinks about Mar'ja Vasil'evna's suicide.

But, what had I done? I grew hot, then cold, then hot again, and I threw off the covers and began to breathe deeply so as to calm down and think things over sanely. I reviewed the conversation in my mind. How well I understood it now. Every word seemed to revolve slowly before me and I saw it from its other, hidden side.¹¹

The Kaverin villain, being the possessor of a sole passion, then becomes a destroyer of personality -- of

¹⁰Kaverin, Two Captains, I, p. 122.

¹¹Kaverin, Two Captains, I, p. 257.

his own and a strong attempt at others. Determined to remain true to his bounded baseness he takes no heed of others and willingly tests his strength against his opponents. Nikolaj Antonyč's personal appearance in the opening pages of the second volume of Two Captains reflects the decay of his inner being.

Očēn' stranno, no dlja menja on byl teper' prosto kakim-to blednym, starym čelovekom, s korotkimi rukami, s tolstymi pal'cami, kotorymi on neprijatno, nervno ševelil vse zakladyval kyda-to: za vorotničok ili v karmany žiletki, točno prjatal. On stal poxož na starogo aktëra. Kogda-to ja ego znala -- tysjaču let nazad. A teper' mne bylo vse ravno, čto tak bleden, i čto u nego zadrožali ruki, kogda on protjanul ix, čtoby podvinut' kreslo.¹²

The Kaverin youth hero is one who becomes more concerned with creating and expanding his personality. These desires give him the strength to defeat his opponent. Because the limited personality of his antagonist is so narrow it is easy to understand, and the youth who works creatively will find the necessary tools to achieve success in his life despite the obstacles placed before him. The Kaverin villain then does not realize that he has found an unsatisfactory substitute for real life. The conflict between life and creation does not exist for him. At the cost of ordinary living he is willing to kill his personality, his friends, and social order.

The Kaverin young hero, however, has the ability to

¹²Kaverin, Dva Kapitana, II, p. 357.

live and work as well. He will liberate the creative living force within him and devote his whole creative force to life and the formation of life. He is a personification of the motto which appears on the gravestone of Captain Tatarinov: "Borot'sja i iskat', najti i ne sdavat'sja."¹³ ("Struggle and search and don't give up until you find it.")

Kaverin also solves the problem of revenge, retribution, and reward within the Soviet Union. In these novels, the heroes revenge themselves only through communism. Living within the rigid bounds of communism, they cannot resort to individual acts of violence or to vicious retaliation. Instead they find retribution from a rational investigation of their situation and from the proper organs of communism. Tanja often has legitimate reasons for vengeance, but each time she appeals to the political conventions of communism. She rationally investigates the thefts of equipment at the collective farm Gigant and appeals to the governing council of the farm. This organ of socialism now assumes the role of revealing the criminals. Tanja forgets the problem knowing that it is in the reliable retributive controls of the party officials of this collective farm.

To avenge herself upon Kramov, Tanja, rather than attempt personal acts of vehemence, simply appeals to the Academy of Sciences. She knows that the academy

¹³Kaverin, Dva Kapitana, II, p. 587.

will be fair and indeed it is because of Tanja's efforts that the academy allows her laboratory to remain in Moscow contrary to the evil intentions of Kramov, who wishes to have it transferred.

Similarly Lev Ivanýč avenges the reputation of Trubačevskij by revealing that Nevorožin is a political enemy of the Soviet Union. Lev Ivanýč does not assassinate Nevorožin, nor does he slander him. Ivanýč merely reveals to party officials with concrete proof that Nevorožin is a member of an anti-Soviet organization. Nevorožin is arrested without much ceremony and violence. Soviet justice forces him to disappear quietly into prison. More specifically, Trubačevskij has been purged and with quiet dignity by the honest socialism of the Soviet Union.

Kaverin's heroes are also rewarded. Their reward is twofold. First, they experience an inner satisfaction and pride that they are members of the Soviet Union and helping to improve it. Secondly, the material representation of this inner reward is the Red Star, which Andrej receives because of his work in the field of plagues. The Red Star is also a symbol that Soviet reward comes from within communism and not from some external influence as Nevorožin thought .

CHAPTER V

YOUTH AND COMMUNICATION

Communication becomes an important theme for Kaverin as it does for most authors. For this reason he makes most of his main characters writers themselves or people in close contact with the written word. Sanja Grigor'ev and Tanja Vlasenkova each relate their life stories. Trubačevski is concerned with deciphering Puškin manuscripts. One knows when he meets a Kaverin villain for this person is not interested in the written word for its communicative value. As the Kaverin characters relate their autobiographies the Kaverin matured youth assumes the role of an artist-adult. Not only is he creative in actual life, but also he uses language as a means to express his creative soul. Tanja's language expresses her creative concern for science, and the language itself depicts that her concern stems from the soul:

My lips quivered, not because I wanted to cry, but from anger, because people refused to understand that for a diphtheria patient not merely one night, but every hour, was of the greatest importance.¹

For if the Kaverin youth in his adulthood has to be creative within the limits of the Soviet system, then he also must be creative in his speech. For this reason, his heroes give lectures to large groups of people using

¹Kaverin, The Open Book, p. 241.

language as the means to express the progress they have achieved for the Soviet Union as well as an indication that their basic reactive soul is satisfied in this work. Communication becomes the way which preserves the individual by its collective function of conveying to the masses progress, modern problems, and their solutions.

The magical power of being a human being is saved not only through his creative abilities, but also through his language and communicative power. Communication becomes a power that has creative force in itself, and it is this force which will transform the world in a human sense. Lena, one of Tanja's co-workers exemplifies Kaverin's concern that the communication evolving from scientific work should not lose its contact with man. For this reason he gives Lena a variety of natural human emotions.

Lena worked with passion. Lively, gay, good-looking, she flew into our lab putting on her lab coat as she came. Up to that time she had proceeded by plodding straight ahead, without looking for roundabout paths. But now inventiveness, even cunning, had appeared in her somewhere. She loved to busy herself with testing the toxicity of preparations, and achieved in this difficult work that 'beauty' of which Lavrov [the director of the laboratory] liked to talk. Her records, too, were exact and exceptionally neat.²

Kaverin's sympathies obviously do not lie with Kolomnin, another of Tanja's colleagues, who has lost sight of man and of the importance of creatively using language.

²Kaverin, The Open Book, p. 598.

to relate material progress.

Kolomnin was the hardest case of all; not only because of his disagreeable personality, but because he worked as though those around him were not living people but machines carrying out this or that operation which was useful for the development of science. He was honest, precise, merciless to himself, and yet at the same time a foe to that community of scientific interests without which our lab, like any other, must remain lifeless and unproductive. 'In science one must be interested in phenomena, not in people,' he said to me one day, and merely raised his eyebrows ironically when Lena replied that man was the most valuable scientific phenomenon.³

Humanity is always a part of the total outlook of the problems faced by Kaverin's characters. The human atmosphere usually overshadows all of the puzzles confronted by the youth. Kartašixin's experiments with hearing are connected with a story about his father who used a dog to determine which of the Old Believers of the Buguruslan province were in actuality deaf-dumb from the first battles of the revolution and which were pretending. Communication for Kaverin's "good" characters then becomes the highest form of artistic creation and an indicator of the achievement made by one's personality as well as by society's systems.

An immortal dependence on people and the continual existence of the human soul becomes intertwined with one's vocation. A type of Soviet immortality is depicted in each young hero who will attempt to improve the Soviet conditions which he observes. The desires of

³Kaverin, The Open Book, p. 599.

such heroes as Sanja and Tanja to improve the conditions of others became omnipresent. There is a natural tendency to concern oneself with the fate of other Soviet people. And because this tendency should be shared by all Soviets, Kaverin depicts a society which improves as his heroes constantly strive to improve the status of the circumstances which they can observe. And because this desire exists at all times his heroes find themselves involved in an immortal dependence on others. Two things must be communicated -- one's connection to dear people and one's immortal concern for all people which reveals itself in the work in which the individual is involved. For this reason Katja is both loyal to Sanja, but also realizes that she has something to give to the realm of Soviet geographical investigation.

Ja ne ostavljam svoej geologii, xotja staren'kaja professora, kotoraja do six por zovet menja 'detočkoj', utverždaet, čto 'ne vyjdi ja замуž, da eščë za lëtčika, davnym-davno polučila by kandidata.'⁴

Language then becomes an exalted form which displays the creative power of the youth. It helps the youth's soul to adopt to new situations by its flexibility, allowing the young person to come to the complete mastery and settlement of an experience. It is later, when the individual comes to perform before a group that he fuses the progress of his language to that of the collective

⁴Kaverin, Dva Kapitana, II, p. 393.

masses. Language is the means for Kaverin's youth which make the unconscious become conscious before everybody. Ship logs, old historical manuscripts, old scientific manuscripts then become compelling forces which serve as the means of propelling the imagination and creative power of the youth.

Trubačevskij went on as a man who begins to read an interesting book from the end and then wants to know what has taken place in the beginning. Thus, from present-day actuality which he had already ceased to notice, he moved into the past, avidly devoting himself to history.⁵

When Trubačevskij relates his solution to the riddle, or when Tanja talks of a new scientific discovery, or Sanja relates his latest theories about the lost captain, then speech becomes the glorification of their thinking abilities. The Kaverin hero then translates his thoughts, dreams, wishes into actual practice making his utmost thoughts known to those around him. Andrej realizes early in life the importance of communicating his inmost thoughts to others when he, at the age of thirteen, invents a "chart of lies."

The most important object in Andrej's room, where I had been lying in bed, separated from the dining-room by two chests-of-drawers and a faded carpet, was the 'chart of lies' on which he recorded every evening how many lies he had told and for what reasons.⁶

⁵Kaverin, The Fulfillment of Desires, p. 48.

⁶Kaverin, The Open Book, p. 23.

In this way the word and language in Kaverin's youth assume mythical proportions. Language even becomes a metaphorical comprehension of the world as the writings of poets and literary artists tend to do. Katja's language is often poetic as she relates her experiences in the second part of Two Captains. She regards a meeting with Sanja in the following way, and as a creative author, she is able to transpose herself into his soul.

Ja ne videla ego tri s polovinoj mesjaca. Ja provožala ego s čuvstvom, straxa za ego rassejannost', poetičnost', pogruženost' v sebja -- čerty, katorye men'se vsego mogli prigodit'sja emu na fronte.⁷

Kaverin, however, realizes that language must extend itself. Language cannot be content with the given form of the social structure about it, but language must express society with an injection of emotion and make the society it represents breathe with life. Tanja realizing that language must be enthusiastic and represent an active society describes her work in words which portray her ardor and warmth for her work.

Our everyday, familiar work seemed to be following its usual course. But that was only appearance; in fact, our work had changed and become different, unusual and new, if not for me then for those of my colleagues such as Victor, who had graduated in biology and had no idea of practical medicine. We visited clinics, had discussions with doctors, examined patients after the specialists had seen them, and when our plan of treatment had become a little clearer we explained in which cases lysozyme should be used.⁸

⁷Kaverin, Dva Kapitana, II, p. 440.

⁸Kaverin, The Open Book, p. 609.

In communicating their lives and the discoveries they made, the young heroes of these first person novels speak for themselves as if their creative minds are confessions bent on using language as an exciting, logical force connected to the myth of communism. The youth, by communicating his discoveries to others, does not lead a boring existence, but speech itself helps to make his life worth living.

Using language as a means to express a creative soul, the language of Kaverin youth helps the individual to grow. It becomes a food which nourishes him by means of its own progress. This is the significance of Sanja's mute beginning. When he meets the doctor who taught him his first sounds, Sanja indicates that his growth was connected with his growth of communicative power. The doctor asks Sanja to relate his life's story since their separation, to which Sanja replies:

That's fine. Now listen. It's a rather long story (about the letters), but I'll tell it anyway. Remember, it was you who taught me to speak. So now you'll have to pay for it.⁹

The language of the Kaverin hero then intensifies itself with the hero's desire to participate in life and to be a creative member of the Soviet system. He is in harmony with the whole about him, because he does not concern himself with thoughts disengaged from action. Kaverin's heroes lead active lives, and undergo

⁹Kaverin, Two Captains, I, p. 310.

down-to-earth practical experiences. These characters then concern themselves with scientific endeavors and become involved in the stream of life. They put socialist ideals into concrete action. Practicality usually exists within the framework of their conversations and communications. Katja, as she reads the notebooks of the lost schooner, has little time to sentimentalize about past misfortunes, but concludes that the ship was in reality doomed even before it even left its harbor.

Vsja žizn' prežnix let otkrylas' peredo mnoj, i ja čitala s gor'kim čuvstvom nepopravivosti i obidy. Nepopravivosti -- potomu što šxuna Sv. Marija' pogibla prežde, čem vyšla iz porta, voť v čem ja ubedilas' posle čtenija etix statej.¹⁰

Katja's desire to participate actively in the investigation of her father's disappearance is usually met with scorn by Sanja. Abstract communication has no place in solving these arguments, and therefore their arguments are functional. Katja, simply from the desire to be active in life's processes and to be a successful geologist, eventually achieves her desire to help Sanja. Her communications dwell in practicalities, not abstraction.

- V samom dele? A mne kazalos', što ja imeja nekotoroje pravo na učastie v etoj ekspedicii ne tol'ko kak dočka kapitana Tatarinova. Čto že, ty tak i napisal: Professija - dočka?

Sanja smutilsja.

- A čto? - probormotal on. - Ničego osobennogo. Eto glupo. Da?

- Očen'.

- A inače vyšlo by, što ja xlopoču za ženu. Neudobno.

¹⁰Kaverin, Dva Kapitana, II, p. 341.

- Sanja, ja voobšče ne prosila tebeja xlopotati', - skazala ja spokojno- Dočka, žena! Ja esče i plemjannica i vnučka. Ja staryj geolog. Sanja, ja prosila načal'nika Glavsevmorputi, čtoby on vključil menja v sostav ekspedicii v kačestve geologa, a ne tvoej ženy.¹¹

Communication for Kaverin, then, becomes something tangible and real. The significance of the found letters in the river, the doctor Ivan Ivanyc, and the manuscripts with which Tanja Vlasenkovna and Trubačevskij concern themselves indicate that the written word should be used to make people react actively and creatively to life's social and human problems. If the youth does not use language and the written word as an impetus to action, then he begins to swell of maladjustment and is on the verge of becoming a social problem. The beginning of Trubačevskij's withdrawal arises when he fails to confess to Professor Bauer the theft of some of the latter's manuscripts.

Everyday he intended to tell him Bauer about his conversation with Nevorožin, but could not bring himself to do it. It was not an easy task to announce to the Old Man that the papers which had disappeared last spring had been stolen by his son, and that someone had designs on the archives which he had been collecting all his life.¹²

Grief will result if man confines himself to his own experiences and encloses himself from the endeavors of others. The Kaverin hero, however, has the ability to transfer dream into reality, and to extend his personality

¹¹Kaverin, Dva Kapitana, II, p. 371.

¹²Kaverin, The Fulfillment of Desires, p. 254.

into creative communication designed to help others.

Wilénkin, a young philosopher in The Fulfillment of Desires transfers his ability to use language creatively by trying to help Kartašixin break out of his withdrawn state and to become more active in life's vortex.

'Look here, as a man you represent a psycho-physiological phenomenon.' Wilénkin said to Kartašixin once. 'And as such you ought to know the power of love. You live like a fakir.'¹³

Language in Kaverin's novels then becomes a kind of magical attempt by his youth to attain success and popularity as well.

Language and communication, thereby are also protective measures against a complete exhaustion of the individual. He is compelled to action, and his wish is not only to be creative but to live as full a life as possible keeping in contact with all the people about him.

¹³Kaverin, The Fulfillment of Desires, p. 221.

CONCLUSIONS AND SUMMARY

It was the purpose of this paper to indicate and discuss Kaverin's portrayal of modern Soviet youth within his major novels -- The Fulfillment of Desires, Two Captains, and The Open Book. His theme of youth was considered from four points of view--how the youth reacted to the Soviet reality around, how he achieved maturity, how he reacted against evil, and how he solved the problem of communicating.

First, as a Kaverin youth grows up he usually finds himself involved in the following problems:

1. Each youth is a participator of life. He experiences events in the very essence of life's stream which makes him encounter science, art, intrigues, puzzlements, and also a personal wish to eventually become an active member of Soviet society.
2. Each youth is a first-hand participator in life's problems, not an observer.
3. Each youth begins from humble origins so that Kaverin can lead him through all of the steps of life's problems until by struggle he finally reaches an active and distinctive position in Soviet society.
4. Each of Kaverin's "good" characters matures in similar ways. First, they begin their lives in a state of muteness and are even raised by others to indicate this beginning. Secondly, by listening to others while at the same time leading very active lives, they lose

Their original state of quiet. Third, some conflict or puzzlement brings about one's humiliation and forces the youth to extend his personality and life and to act even more until this dilemma is solved. Fourth, a stronger force levels the youth into life, and it is the conscientious acceptance of the doctrines of communism which is this force. It allows him to still be active and ambitious, but within the bound of party doctrine.

Kaverin's definition of maturity is very manifold. It does not give any precise one-sentence summary of maturity, but instead depicts it as consisting of the following factors:

1. There is a defeat of one's self-centered impulses which are replaced with a concern to use one's ambition to improve communism and to help others.

2. Youth equate their vocational interest to their life's interest. They look at life's conflicts in terms of the occupational social Soviet world.

3. Youth are ready to change, that is, adapt themselves readily when more and more of life is poured into them.

4. Youth enjoy maturity in Kaverin's novels when they are able to speak in conferences before large audiences expressing the results of their work and thereby bringing Soviet progress to the masses.

5. Youth realize that Soviet heroes may remain unknown and therefore may desire no material reward.

6. Youth are willing to throw themselves into the chaotic present, but they also become creative participants of Soviet life with an ordered presentation of emotions.

7. Youth find that they have a variety of emotions when they reach maturity, which is contrasted to the one passion of their youth.

8. Youth have a concern for being modern. For Kaverin, this means being a success without necessarily being famous. They are successes if they work for the sake of the effect of their work on the community.

Kaverin's definition of "evil" and "good" is also not compact, but consists of a variety of elements:

1. Basically, good is equated to the doctrines of communism. Evil becomes that which retards communistic progress--namely personal egotism, lewdness, whim, and passion.

2. Evil is also the unstrained expression of the narrow personality such as Kramov which will, because of its limited bounds, create social and self conflicts.

3. Since Kaverin wishes for his heroes to live complete lives by extending their personalities and living in diversity, he regards evil as that force which tends to drain the personality. This force usually results from monotony, and the lack of desire to lead an active, creative life.

4. Revenge, thereby, comes from within the bounds of the Soviet order. Youths do not resort to individual acts of violence or to vicious retaliation. A rational investigation of the situation is used.

Kaverin also embodies evil in his villains who can be considered as those who:

1. Use language and literature as a means to enhance their personal social and material fame forgetting about communicative value.

2. Have a limited personality controlled by one passion, and thereby live a limited life.

3. Are not willing to change and adapt their personal opinions to the changing times.

4. Are not concerned with working creatively for the improvement of social conditions, but create conflicts and enjoy trying to destroy the personalities of others.

Finally, Kaverin's theme of communication and its relationship to youth embodies the following factors:

1. Youth become creative in their use of language in order to make the society alive and acceptable to others.

2. The constant creative soul of the mature Kaverin youth is expressed in the youth's language.

3. The language of youth has to be functional, because these youth are concerned for living a practical and creative life to its utmost.

4. Language lets the youth's inmost thoughts be

known to those around him, and must depict the changes which he experiences. It must express how he actively and constantly is extending his personality to adapt to life's puzzles.

5. The emphatic use of communication instead of personal experience motivates the hero's behavior.

6. By giving lectures, the Kaverin youth uses language to unite the various forces of Soviet culture -- art, science, education, human relations.

These themes of youth, maturity, evil, and communication combine themselves under one general Kaverin idea -- he reveals a faith in man's infinite possibilities and this characteristic of man becomes the basic guiding force of Soviet culture.

Bibliography

- Alexandrova, Vera. A History of Soviet Literature, 1917-1964. New York, 1964.
- Brown, Edward, J. Russian Literature Since the Revolution. New York, 1963.
- Crowley, Edward, L. and Max Hayward. Soviet Literature in the Sixties. An International Symposium. Munich, 1964.
- Harkins, William E. A Dictionary of Russian Literature. Paterson, New Jersey, 1959.
- Hayward, Max and Leopold Labedz. Literature and Revolution in Soviet Russia, 1917-62. London, 1963.
- Kaverin, Veniamin, A. Dva Kapitana. Moskva, 1947.
- _____. The Fulfillment of Desires (tr.). New York, 1938.
- _____. The Open Book (tr.) Moscow, 1956.
- _____. Sobranie Sočinenij, IV. Moskva, 1965.
- _____. Two Captains (tr.). New York, 1942.
- Mathewson, Rufus W. The Positive Hero in Russian Literature. New York, 1958.
- Reavy, George. Soviet Literature Today. New Haven, 1947.
- Simmons, Ernest, J. (ed.) Through the Glass of Soviet Literature. New York, 1953.
- Sovetskie Pisateli, I (ed.) Moskva, 1959.
- Struve, Gleb. Russian Literature from 1917-1950. Norman, Oklahoma, 1952.