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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE ARTISTIC MANIFESTATION OF COUNTERCULTURE
IN JACK KEROUAC'S CREATIVITY**

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Applicant: **Gulnar Mirsalim Rzayeva**

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The work was performed at the Department Azerbaijan Language and Literature of Azerbaijan University.

Scientific supervisor: Doctor of Philological Sciences, Professor
Gorkhmaz Hasi Guliyev

Official opponents: Doctor of Philological Sciences, Professor
Naila Mammadhuseyn Sadigova

Doctor of Philosophy in Philology
Fakhriyya Javanshir Rahimova

Doctor of Philosophy in Philology
Arif Alim Asadov

Dissertation council ED 2.12 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan University of Languages.

Chairman of the Dissertation council: Doctor of Philological Sciences,
Professor

Azad Yahya Mammadov

Scientific secretary of the Dissertation council: Doctor of Philosophy in Philology,
Associate Professor

Irada Nadir Sardarova

Chairman of the scientific seminar:

Doctor of Philological Sciences,
Professor

Shahin Hamid Khalilli

THE GENERAL CHARACTER OF THE RESEARCH

Actuality of the subject and the degree of research. We live in a period when the successful performance of the ideology of multiculturalism is unprecedented in international and interethnic relations. Humanity is becoming more and more aware that it would be better to search and expose the most profound reasons and roots of the alienation that exist between different nations or social groups, and in some cases, become open hostility, not only in the economic problems that affect people's livelihoods, but also in their spiritual and cultural understanding. Eliminating these misunderstandings and establishing cultural tolerance becomes a challenge in many cases, sometimes even an impossible problem.

Therefore, multiculturalism means understanding the nature and causes of existing differences between different peoples and social groups, in this context to soften them, even if it is not possible to overcome the contradictions that bring them to the brink of crisis, it is an ongoing effort in this regard while no attempt is made to reconcile the various cultural and moral-ethical concepts. In order to successfully resolve existing conflicts between nations and social groups in the modern world, we have to look at the similarities, situations of crisis, detail the lessons of history with all the complexity and contradictions to draw the required conclusions at least in the recent past – in the 20th century. Detailed analysis and evaluation of the rebellious performances of youth is of particular importance in the United States after World War II against the cultural and moral values inherently unconditionally accepted by the older generation, which was the ideological basis of the country at that time entered the history of the 20th century as a "counterculture".

The development of the culture of the human community is often determined by its dominant principles, those who disagree with its ideology, and tend to undermine its foundations, sometimes struggling with the hidden and sometimes openly opposed official culture. There is a process of stratification as in culture so in society itself, that is, each new emerging social layer has its own cultural ideology. It should be noted that this process is unique in all parts of

the culture, including humanitarian thought, art and literature. Of course, humanitarian thought, including fiction, which is one of the main carriers and expressions of the cultural values of peoples, could not be left out of the process. In their works, masters such as Jack Kerouac (1922-1969), Allen Ginsberg (1926-1997), William Burroughs (1914-1997) and Laurence Ferlingetti (1919-2021) reflected not only the movement of contraception, but at the same time, becoming the object of his ideas to the deepening and widening of the process.

It should also be noted that the innovations by Kerouac and his colleagues made in the second half of the twentieth century in the field of literary and fiction, and the ideological content of literature, were not within that era, and in many ways exceeded the boundaries of the United States and influenced world culture and literature. This effect is still evident today. All of this indicates the relevance of the thesis presented in work.

Counterculture rejects all canons and principles and tries to create new ones and the literature that is as complex and controversial as a public event, representing aesthetic considerations as opposed to all available values and institutions, is based on its ideology. Such an attitude has led to a severe polarization in relation to literary examples of counterculture in American critical thinking: admirers of countercultural literature have taken to the forefront of it and have written it as the last and most valuable word of the 20th century's aesthetic thought. Opponents of the counterculture rejected the artistic merits of all literary examples created by the representatives of counterculture literature. In Azerbaijani literary criticism, Professor Zeydulla Aghayev's study on Azerbaijani-American literary relations has been investigated for the first time, but the problem of counterculture has not been included.¹

Patterns of countercultural literature found its objective value in American criticism after several decades. The evaluation of counterculture in American criticism is also reflected in the research

¹ Ağayev, Z.A. Azərbaycan-Amerika ədəbi əlaqələri: / filologiya elmləri doktoru dis. / – Bakı, 1996. – 329 s.

of literary scholar Gorkhalmaz Guliyev.² In Western literary studies, a partial place has been devoted to different moments of Kerouac's creativity. The first study on Kerouac was written by F.Fayed in 1964. This monograph is dedicated to the work of three writers – J.London, D.Passos and J.Kerouac.³ In this work, he accepted the theme of stupidity as a sign of protest against modern American society. M.Mendelson in his monograph "The Modern American Novel" gives a more accurate description of Kerouac's work, first of all, he shows the social roots of Beatniks.⁴ American scientists – T.Kuhn, D.McNally, B.Cook, J.Tytel investigated many aspects of counterculture literature in their works and described it as the last and most valuable word of the 20th century aesthetic thought.⁵ In Russian literary studies, especially in Yelistratova's study, this principle of evaluation attracts attention: in the Soviet period, counterculture literature was almost described as a manifestation of the deep crisis and bankruptcy of Western aesthetic thought.⁶ The same principle of evaluation draws attention in Russian literary criticism: counterculture literature was almost certainly written as a manifestation and collapse of the deep crisis of Western aesthetic thought during the Soviet era. Only after the 1980s, when Russian literary criticism was able to properly evaluate literary-aesthetic phenomena, representatives of contract literature, including Kerouac,

² Quliyev, Q.H. Multikulturalizmin əsasları / Q.H.Quliyev, Ü.H.Rəhimova – Bakı: Azərbaycan Universiteti, – 2016. – s. 3

³ Feied, F. No Pie in the sky; the hobo as American cultural Hero / F.Feied. – N.Y.: Citadel Press, – 1964. – 95 p.

⁴ Мендельсон, М.О. Современный американский роман / М.Мендельсон. – Москва: Наука, – 1964. – 534 с.

⁵ Kuhn, T.S. The structure of scientific revolutions / T.Kuhn. – Chicago: The University of Chicago press, – 1970. – 288 p.; McNelly, D. Desolate Angel: Jack Kerouac, The Beat Generation and America / D.McNelly. – N.Y.: Random House, – 1979. – 400 p. Cook, B.A. Beat Generation / B.Cook. – California: Greenwood Pub Group, – 1983, – 248 p.; Tytell, J. The Joy of On the Road // – N.Y.: Viking, – 1979. №2, – p. 419-430; Tytell, J. An Interview with John Clellon Holmes, in The Beats: A Literary Reference / J.Tytell, ed. Matt Theado. – New York: Carroll and Graf, – 2001. – 409 p.

⁶ Елистратова, А.А. Духовный кризис молодежи США в американском романе / Современная литература США, – Москва: АН СССР, – 1962, – с. 23-43.

received their objective assessment. The ideas about this can be found in the works of M.Yelizarova, Y.Zasursky, M.Gaismar, and M.Grishin. A number of works have been written in Azerbaijani literature about American-Azerbaijani relations.⁷ Unfortunately, there is no mention of the counterparty literature that deeply influenced 20th century world literature both in terms of ideas and content and style in Azerbaijan literature. Our thesis and articles hereby are the first steps in this area.

Object and subject of research. The object of the research is the creations of writers such as Ernest Hemingway (1899-1961), Jerom David Salinger (1919-2010), John Updike (1932-2009) and especially J. Kerouac's work "On the Road".

The subject of the research is the emergence of counterculture tendencies in American literature and the problems of their artistic embodiment, especially in the works of J. Kerouac, which form the subject of the research.

Aims and duties of research. The aim of this dissertation is to study the historical roots of the counterculture found in the humanities, including the literary literature, of the youth's appeal to the current moral and cultural values in the United States after World War II. In order to achieve this goal it is necessary to carry out the following tasks:

- to define the specificity of the counterculture as a subculture;
- to find the reasons for the formation of a counterculture in American culture;

⁷ Гайсмар, М. Американские современники / М.Гайсмар. – Москва: Прогресс, – 1976. – 312 с.; Гришин, М.В. Субкультура битников и их рецепция дзэн-буддизма в США (вторая половина 50-х – середина 60-х годов XX века) [Текст] // – Москва: Вестник Московского государственного университета культуры и искусств, – 2015. №5, – с.116-122.; Засурский, Я.Н. История современной американской литературы XX века / Я.Засурский. – Москва: МГУ, – 1984. – 504 с.; Засурский, Я.Н. Американская литература XX века: некоторые аспекты литературного процесса / Я.Засурский. – Москва: МГУ, – 1966. – 440 с.; Модернизм: анализ и критика основных направлений / Под ред. В.В.Ванслова, Ю.Д.Колпинского. – 2-е изд. доп. – Москва: Искусство, – 1980. – 311 с.

- to reveal the roots of countercultural tendencies in American literature of the 20th century in the works of artists who embarked on their creative path after the World War I;
- to identify the place of Kerouac's creativity in the "Beatniks" literature;
- to investigate the impact of counterculture literature on 20th century American humanitarian thought and fiction.

The research methods. The historical principle and the method of typological analysis were used in the thesis, and comparisons were made in some cases to determine the specificity of the contraction at this or other historical stage or in the creativity of the artist.

The main provisions for defense:

- The counterculture does not accept the priority of formal culture, strongly denies it, and struggles against it despite all its similarities with subculture, unlike its other forms.
- The economically enrichment and spiritually impoverishment of the vast majority of Americans during and after the World War II constitute the ideological basis of counterculture.
- Although the counterculture arose immediately after the World War II as an ideological and aesthetic phenomenon, it would not be appropriate to link it with this universal slaughter; counterculture tendencies have manifested itself in the creativity of American literary figures by anyway since the early 20th century.
- The counterculture tendencies and existential motives have been contested in the literary and fiction literature too, as in all humanitarian ideas about the socio-historical conditions after the World War II.
- Social protest by the youth institutions after the World War II against the moral and cultural values, led to the emergence of a counterculture movement covering all areas of culture, including the literature.
- The creativity of artists representing the Beat generation, including J.Kerouac in particular, led to a change in the literary and aesthetic paradigm in American literature after World War II.

The scientific novelty of the research. The countercultural movement, which reflects radical changes in American thought and attitude towards the world after World War II, and "Beatniks" literature, is often explained by the deep moral and cultural crisis that prevailed in society at that time. Researchers who follow this concept are justified in some respects. The concept of "counterculture" was firstly used in 1969 by American sociologist Theodore Roszak in his book "The Making of a Counter Culture", and soon began to work in almost all Western languages. Roszak used this notion at first glance to emphasize the generality of different, even opposite, tendencies, to emphasize that they are derived from the same source and serve the same purpose.⁸ Indeed, the concept "counterculture" can be regarded as a successful term that best describes the mental and intellectual tendencies of the western youth.

However, after the counterculture tendencies have been eroded and turned into a historical and aesthetic phenomenon, and after the transfer of its own vanguard place to postmodernism and after the possibility of a more objective and comprehensive study of cultural and aesthetic events in this regard, especially in the early part of the 21st century, it turns out that although J.Kerouac, A.Ginsberg and other writers as well as poets representing the counterculture reject the traditions that ensure the historical integrity of literary and artistic thought and determine the direction of its development, they paradoxically went beyond the limits of American fiction, on the one hand, and acted on its trunk on the other hand by expressing a number of radical ideas more sharply formed in American literature since the beginning of the 20th century, in the conditions of the crisis caused by the World War II and reflected at the works of E.Hemingway, J.Salinger, J.Updike and other writers. It can be shown from this point of view that, the "Beatnik" literature has consistently and systematically been analyzed and interpreted in the context of 20th century American literature firstly in the thesis.

The theoretical and practical significance of research. The tendency of counterculture is manifested in one way or another in all

⁸ Roszak, Th. The Making of a Counter Culture / Th.Roszak. – California: University of California Press, – 1995. – 352 p.

cultures, including literature that is a part of it. These tendencies are often weak, and the American counterculture is required to be applied that emphasizes the basic signs of counterculture in an extremely sharp way to expose their legitimacy. In general, the nature of aesthetic thought in the 20th century, and especially after World War II, is impossible to determine without analyzing the elements of counterculture in literature. It is a main factor determining the theoretical significance of the thesis. The thesis can be used as an educational resource in the teaching of 20th century world literature, especially American literature.

Approbation and application. The main theoretical provisions and practical proposals of the thesis (dissertation work) are reflected in the scientific press, in the theses of scientific-practical and international conferences. 7 articles and 3 theses were published in various collections concerning dissertation work. An article and 2 theses were published abroad.

Name of the organization where the dissertation work has been performed. The thesis (dissertation work) has been performed at the Department Azerbaijan Language and Literature of the Azerbaijan University.

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. The thesis consists of an introduction, three chapters, a conclusion and a list of references. The Introduction part of the dissertation is 6 pages, 11163 characters, Chapter I – 39 pages, 78807 characters, Chapter II – 32 pages, 64046 characters, Chapter III – 39 pages, 77049 characters, Conclusion part is 5 pages, 8329 characters. The total volume of the dissertation is 239 394 characters, excluding the list of used literature.

THE MAIN CONTENT OF THE WORK

The “**Introduction**” part of the dissertation justifies the relevance of the topic, identifies the object and subject of the research, aims and objectives, identifies the scientific novelty, methodology, theoretical and practical significance of the research,

presents the provisions for the defense, the approbation of research work and information about the structure of the research.

The **Chapter I** of the thesis named “**Counterculture as a paradigm of literature**” consists of two semi-chapters. The first semi-chapter of Chapter I, “*Counterculture at the system of Literary Paradigms*” reveals that the concept of "counterculture" originated in modern cultural science and in this specific historical context, it was designed to express the socio-cultural, anti-cultural principles that are rooted in the fundamental principles of dominant culture. As researchers also note that this term refers to the process of protest that young people form as their own subcultures and, in essence, what they aim at against all modern culture in the west in the 60s of the last century, primarily in the United States, that denies all existing spiritual and moral values or considers them fake.⁹

When interpreting it in terms of literary paradigms, it should be noted that Literature, as an accurate and comprehensive reflection of the spiritual evolution of life, could not but reflect the process of cultural erosion in society, or rather, the process of culture becoming detached from the spiritual demands and needs of people and turning into a contentless form, a label that does not mean anything. Therefore, in order to reveal the reasons and regularities of the formation of counterculture, on the one hand, it is required to consider the processes of spiritual and moral erosion in society in various fields of humanitarian thought and the embodiment of this process in fiction. In many ways, fiction accurately embodies not only the modern state of society - the spiritual and moral values it is currently guided by, but in many cases it foresees the future changes that are weakly present today, but which are necessarily dictated by the logic of social development, and shows its artistic possibilities and embodied by means. It is the mood of those who speak out of the values of the counterculture that allow them to discover new value

⁹ Зверев, А.М. Модернизм в литературе США: формирование, эволюция, кризис / А.М.Зверев. – Москва: Наука, – 1979. – 320 с. ; Землянова, О.М. Эстетика молчания и кризис искусства в США. В книге: Неоавангардистские течения в зарубежной литературе 1950-60 годах / О.М. Землянова. – Москва: Художественная литература, – 1972. – 396 с.

motives and to determine the structure of their thinking. In the late 1970s, a number of researchers claimed that the phenomenon of counterculture played a catalyst role for the acceleration of cultural and historical processes. The works of various problems of human thought in the 1980s and 90s of the XX century prove that various scientific and philosophical concepts (postmodernism, poststructuralism) are in fact a "revolution of consciousness". It is not only a change in the approach to certain problems, but also the contours of a future culture paradigm based on a world-wide revolution.

The second semi-chapter of Chapter I, "***The Emergence and Ideology of the Counterculture***" states that the counterculture, which was formed in the United States in the wake of World War II and became widely available in a short period of time, coincides with a period in which the economy of the country is still developing, not during crisis. It appears to be a paradox at first glance. However in fact, the youth posed a threat to its degradation and expressed its struggle against existing cultural values instead of intuitively perfection of human morality. The counterculture has become the ideology of the potential elite class in the future, who, for one reason or another, is not actively marginalized. As Arnold Toynbee noted, it was more convenient to cut ties with the country during the economic development: "*society provided them with a bigger economic cushion for a kind of fall: young people either use the social programs available in the country or their parents' bank accounts.*"¹⁰ Representatives of the young generation who were educated at the university sought to undermine the foundations of their intellectual potential, instead of supporting the system that allowed them to complete their education, acquire knowledge and secrets of science as well. The society was expecting these young people to play an active role in the economic and cultural development of the country, in fact, to manage the economy and culture of the country. And the young people, however, strongly

¹⁰Toynbee, A.J A study of History Heroic Ages; Contacts between Civilizations in Space (Encounters between Contemporaries): [in 12 vol.] / – Oxford: Oxford University Press, – v. 8. – 1954. – 453p.

denied all the privileges the middle class enjoyed in America and voluntarily opted out of society to live in hippie status.

The age of prosperity was, in essence, an experiment by the elites who ruled the country; he concluded that it is possible to subdue the opposition by starvation and co-operation, rather than by starvation or cruelty. The heads of corporations wanted to achieve the establishment of a civilized system in the country on the one hand, and effective public control on the other hand, by allocating millions of dollars for the development of universities and research institutions. Most corporation heads are genuinely convinced that by spending millions they will push American society to a new level of self-reliance and social maturity. Therefore, young people demonstrating disillusionment, as well as making the most of their opportunities, had a bad effect on them.

US universities have gradually become the centers of counterculture. Young people who did not accept the values of the older generation considered higher education an opportunity for a person to freely express their views. Through well-organized lecture courses, young professionals were able to successfully implement the Pentagon's militaristic plans. When the military-industrial complex was forcibly converted to the American people and ultimately failed, the Vietnam War led to a deepening of aversion and hate of existing cultural values for young people.

Since its inception, the ideology of counterculture has been skeptical of official authorities. It, of course, led young people who had greater personal freedom to refuse accepting their leaders and refuse to be organized in any way. That's why, supporters of the counterculture could not unite in any organization and act purposefully.

In the 1970s, when the counterculture was, to some extent, a form of powerful social phenomenon – long hair, torn jeans of men, American media regarded it as a negative trend, barbarism, a decline in culture. It still was a sign that the phenomenon of "counterculture" in society has certain social benefits.

But, at the same time, the creativity of its representatives in the field of culture began to be analyzed in more detail as historical facts

of American culture and art. Studies have shown that rebellious youth have had a major success in music.¹¹

The poet-philosopher Allen Ginsberg, who laid the foundations of the American counterculture ideology in the early years, is connected with a number of reasons that the young Beatniks who gathered around him quickly included almost all American youth. Counterculture, like many changes in human civilization, is based on intergenerational struggle that ensures the continuity of historical movement. As a rule, researchers investigating the problems faced by this or that society try to reveal the features of the world perception and mood of the young generation in order to predict radical social changes and determine their future fate. A.Ginsberg's "Howl" (1956) and especially, J.Kerouac's "On the Road" revealed the gradual change of paradigm in literary and artistic thought, and in a certain sense in all types of art, i.e. the impossibility of starting from the previous attitude towards reality and embodying it in the previous way. This had its effect on all components, ideas, content, structure, and poetic features of literary creativity.

Prominent philosopher Herbert Marcuse, the leading ideologist of the May 1968 events, characterized this movement of American youth as a "*Great Refusal*".¹² Hippies regard this form of existence as a total denial. The hippies, according to the older people, were far from the realities of life, so they did not have the moral or intellectual potential to drastically change their reality. However, the hippies managed to create a virtually indistinguishable gap between generations in America and in some Western societies.

The **Chapter II** of the thesis is entitled "**Formation of the Counterculture Idea in 20th Century American Literature**" and consists of two semi-chapters. The I semi-chapter of Chapter II, "*Formation of mistrust of traditional spiritual and cultural values after the World War I*" states that after the World War I, the

¹¹ Podhoretz, N. *The Know-Nothing Bohemians* // – N.Y.: Partisan Review, –1958. №6, – p. 305-311.

¹² Marcuse, H. *One-Dimensional Man* [Studies in the ideology of advanced industrial society] Introduction to second edition / H.Marcuse. – Boston: Beacon Press, – 1991. – 325 p.

universal, or even, distrust of the local moral and cultural values established by Western civilization constituted the epitome of literary and artistic thought. Although this skepticism was primarily related to the moods of the world war, it was not directly the result of the war, it was in one way or another related to all the literary and artistic examples of the way in which the American literature could be developed.

E.Hemingway's novel "A Farewell to Arms" is an artistic expression of soldiers' suspicions on the traditional cultural and moral values of soldiers who returned from welding after World War I. The novel "A Farewell to Arms" reflects the depressing mood prevailing not only in America but also in the Western world after World War I.

In this work, the skepticism of the words "above the throat", which lies in the essence of the artist's style, reaches its highest point. It is the first "linguistic" layer of the structure of the work. This layer is, in fact, the difficulty faced by the heroes that the current language is insufficient to express the severe and contradictory psychological problems they face. The heroes prefer to express their impressions by keeping silence, pausing between words, which is the basis of Hemingway's famous iceberg theory, the textual style. The antinomy is irreconcilable in the novel "A Farewell to Arms": regardless of the number of casualties, the enemy parties do not come together - their cultures loaded with the same source are hostile to each other: it is well known that objects with the same load push each other. Therefore, it is impossible to suppose that one day the war will be regrettable and will give up its cruelty. the fragile love of two young men is almost against the whole world in the novel. For the sake of love, Fredric Henry makes a kind of "separate deal" with the enemy: he deserts on the eve of the heavy defeat of the Italian army. Henry's defection, that is, his farewell to arms, has a symbolic meaning and can be considered the first countercultural act by a representative of the "lost generation".

Researchers believe that Hemingway's "Fiesta" published in 1926, based on the content of the idea and the logical relevance of the events in the work, it is associated with "A Farewell to Arms"

and considers them as diligent. Indeed, these two works are united in the first half of the twentieth century on the basis of the experience of a man caught in the trenches of World War I. Although the work depicts the mood of soldiers returning from war, it is in fact a work that is unique to all participants in world warfare and the difficulties of integrating the daily lives of people in peace and tranquility.¹³

The phenomenon of the "Lost Generation" characterizes Hemingway's work not only in the war, but also those who have contacted them in one way or another, to some degree or another. The "Lost Generation" mentality is a kind of contagious disease that is gradually eroding the whole community.

The author gives the reader a sense of how to accept life as it is with patience, not to fall into the illusions that it can ever change for the better and meet the spiritual needs of man, but to abandon its own moral principles and abandon its own moral principles. A person must abandon the values that society holds for themselves and be embedded in his innermost being. From this point of view, "Fiesta" can be considered as an artistic reflection of the idea of counterculture the first "atomized" personalities. In this sense, the novel defines the further development of the artist's creativity, as well as the basic philosophical principles of his life's relationships.

From this point of view, the idea of the inadmissibility of the moral code of the society and the system of moral and cultural values is embodied in the narrative "The Snows of Kilimanjaro" from the opposite position. The work, focused on revealing the peculiarities of the psychological world of the hero, also attracts attention with its deep socio-philosophical generalizations.

In his "The Old Man and the Sea" narrative, Hemingway refuses to be an element of adventure, or rather, a kind of adventure, embodied in his conversations with the old man, life, and fish.¹⁴ In this work if to pay careful attention to the Old man's way of life, characterized by greed and compactness typical to Hemingway's

¹³ Надежин, Я.Н. Эрнест Хемингуэй: Жизнь настоящего мужчины [биографические рассказы] / Я.Н.Надежин. – Москва: Майор, – 2008. – 186 с.

¹⁴ Heminguey, E. The Old Man and the Sea / E.Heminguey. – St. Alban: Triad Panther, – 1975. – 123 p.

style of saying, it is gradually revealed that he has no confidence in the laws and ethics of society, and is unable to create an adequate and authentic system of relations with older people: his alone battle with the nature at sea is a legitimate consequence of the separation from humans.

The semi-chapter II *“Embodiment features of the crisis of cultural values in fiction after the Second World War”* of the Chapter II states that in the wartime and later decades, the mood of the American youth has found its adequate expression in some of the artists, including Jerome Salinger, who first embarked on his creative path, primarily in his famous novel *“The Catcher in the Rye”*.

Unwilling to accept the moral values of the era, Caulfield paradoxically uses these values in his protest and rebellion against society. He stands against the egotism of society and people with his selfishness. In this regard, his objection is entirely in line with the ideology of the youth movement in the 50s, as opposed to the consumer society in the 50s, embodied in the image of hippies and beatniks. Holden rejects the a priori society's opportunities for the social class to which he or she represents. He refuses to come to terms with the “step” intended for him, whatever the cost, in the hierarchy of society.

Holden Caulfield believes that society is based on the concept of the union of loneliness, at first glance, people are very close to each other, but in essence there is a gap between them. Paradoxically, the closer the people are to each other in the mass, the deeper the gap between them becomes: this illusion is not approaching, in fact, but the separation and isolation of people from each other. His approach to the values and moral code existing in the society from the position of total denial gives reason to evaluate Holden Caulfield as the first beatnik or hippie. From this point of view, the researchers are right to evaluate Salinger's hero as a lonely rebel who confuses "Hooliganism".¹⁵

Nearly a decade after the publication of the book, Salinger's novel *“The Catcher in the Rye”* became a manifestation of the

¹⁵ Selincer, C.D. Roman, povest və hekayələr / C.Selincer. – Bakı: Yazıçı, – 1990. – 392 s.

cultural protest of young Americans against existing values. Different types of counterculture created by beatniks and hippies benefited namely from the ideological content of Salinger's novel. This effect is clearly felt in A.Ginsberg's poetry, in the novels of J.Kerouac and K. Kesey.

At the beginning of the 60s of the last century, a different attitude to existing moral values than Salinger's was demonstrated in the works of John Updike, especially in his tetralogy about the rabbit.

The novel "Rabbit, Run", which is the first part of the tetralogy, was published in 1960. This work is dedicated to the life path of Harry Engstrom, an alias rabbit. The great popularity of the work was primarily due to the fact that the young artist was able to embody from the point of view of the generation that represents the reasons for the gradual and deep crisis of American reality.

It should also be noted that the author was not satisfied with the description of the crisis prevailing in the American society in the 60s of the last century, its deepening gradually in the 70s and 80s and actually putting the society on the brink of moral disaster, in a certain sense even the process of rolling into this abyss is described. Through the character of the rabbit that calls from one novel to another in the tetralogy, Updike managed to consistently embody the gradual deepening of this crisis and its irreversible character.

Chapter III of the research, **"The Literature "Beatniks" and "J.Kerouac's Creativity,"** is also divided into two semi-chapters. The first semi-chapter is called ***"Unique Peculiarities of the J.Kerouac World,"*** which explains, first and foremost, the reason why the beat generation movement is so prevalent. There were many young people interested in jazz in the American society, who were hungry but who wanted to create great art when the early trends of contracting were manifested. These jazz lovers and musicians were the nucleus of the beat generation that later formed. In this article, J.Kerouac deliberately avoids the word "beatnik", which is more commonly used, and uses the term "hipster" as its synonym. However, over time, the term "hipster" was gradually suppressed and replaced by the term "beatnik". In one of his articles, Kerouac himself notes that his first acquaintance with hipsters occurred in

1944 upon his walking around the Times Square: *“I didn’t like them either. One of them Huncke of Chicago, came up to me and said “Man, I’m beat” I knew right away what he meant somehow. Does this person feel physically or emotionally depressed? But his words impressed me more deeply”*.¹⁶

The reason for the vast majority of misunderstandings with the hipster and the "beat generation" is that there are two different ways of reacting to the realities of hipsterism and the principles of behavior; one of these principles was represented by 'cool' and the other by 'hot' ones.

In 1948, those physically abused ones began to be replaced by those who were mentally and emotionally depressed, or rather, those who faced such a threat and rebelled against their very existence, manifested total sorrow and pessimism.

Starting from the middle of the 50s of the last century, the first literary and artistic examples created by Beatnik writers began to be published. Thus, the works created by beatnik writers occupy a prominent place in the general picture of the literary process existing in the United States of America.

It should be taken into account that there is often a real gap between the worldview position of the ordinary members of the movement, the spiritual and moral values they prefer, and the worldview positions of its writers-leaders who represent it in literature.

In a situation where literary and artistic thinking is shattered by conformism, creativities of J.Kerouac, as well as colleagues A.Ginsberg, L.Ferlinghetti, J.C.Holmes, and other artists representing literary life and thinking in literature was regarded as a harsh protest against the existing structure and the American reality by the readers. The Beatniks, writers expressing their bitterness, their moods, and their thinking in the literature urged that every person be free emotionally and spiritually, and that every individual should be respected; for them, the individuality of each individual was considered the greatest value, and the main purpose of all institutions was to respect the identity of the individual. In addition, Eastern

¹⁶ Kerouac, J. *Empty Phatnoms: Interviews and Encounters with Jack Kerouac* / J.Kerouac. – N.Y.: Da Capo Press, – 2005. – 512 p.

philosophy arouses interest in Kerouac. Especially, Zen Buddhism is of great importance in his life.¹⁷

Kerouac saw Buddhism as a solution to the existing problems in society. His poem “Bowery Blues” draws attention to the complex content; this poem combines his religious beliefs with the reality he saw in New-York at that time. In the early verses, Kerouac is a forerunner, and shows that his deep reflection is nothing but the effect of the glittering light of the misery.

According to Kerouac, contact with eternity is normal for healthy human thinking, as it helps a person maintain its connection with the universe. Without this connection, without breaking the whole flow, man would feel like a lamp in the world.

The second semi-chapter of the Chapter III, called ***“Place of the novel “On the Road” in literary thinking in the second half of the XX century”***, addresses the socio-ideological context of Kerouac's famous work. It had not been released after the book was developed. The publisher does not understand the relevance of Kerouac's truthfulness, including the novel "On the Road," and refuses to publish it, claiming that it will be neglected by its readers ("But who will read such books in this country?"). Speaking of available stereotypes about readers' bliss, Kerouac himself agrees with the publisher's reaction and considered natural to refuse to publish his work.

After a meanwhile, the counterculture, as previously described by J.Kerouac in his unpublished novel, “On the Road”, became widespread in America, and the rise of the movement led to the interest of the artist's works. An article entitled “The Origins of the Beat Generation” was actually published in 1955, which was a part of the novel "On the Road" of the writer.

In this work, the author embodies the controversial tendencies that have gradually come to fruition, but which the majority of the society, and especially the official circles, refuse to accept and reject, all radically denying the existing moral, moral and cultural values.

¹⁷ McNelly, D. Desolate Angel: Jack Kerouac, The Beat Generation and America / D.McNelly. – N.Y.: Random House, – 1979. – 400 p.; Gilbert Millstein. Books of The Times New York Times (1857-Current file); Sep 5, 1957; ProQuest Historical Newspapers The New York Times (1851 - 2003)

The novel "On the Road" was released only in 1957. As soon as the work was published, it caused great sensation not only in the mass of the reader, but also in American public opinion. This was primarily due to the fact that in the work, one of the problems inherent in the American society was the problem of Americans being more mobile and more inclined to move than other nations. J. Milstein, in his review published in the "New York Times" newspaper, considered the release of the novel "On the Road" as a historical event and compared Kerouac's work with Hemingway's novel "Fiesta". In this article, the author gave a positive opinion about the idea content of Kerouac's work. In particular, it showed Kerouac looking at the American reality from a completely new perspective.¹⁸

One of the most important aspects of "On the Road" is that the author has the opportunity to describe himself from the social part of the world he belongs to, not only after watching the outside world through the filter of analysis; the author does not have to go into the volume of his characters here to feel what they are feeling, to think about them, to live their lives. Schwartz notes in his "View from the Road: A Rhetorical Image from Jack Kerouac" that "the theme of Kerouac's "On the Road" is freedom, and his style of writing, which he calls "spontaneous prose", was a means of expressing and seeing this freedom."¹⁹ It is true that events in the work are not transmitted directly on behalf of Kerouac. However, Paradise Sal, the first person portrayed in the novel, is actually very close to the author, both in terms of his thinking and his attitude towards people and events.

It is impossible to imagine Dean Moriarty in isolation from Sal Paradise. The communication that exists between these two people has yet to emerge from the early twentieth century with the idea that the concept of alienation, which is rooted in Western philosophical and artistic aesthetics, is not necessarily true. The author seeks to prove such a fundamental principle that no matter how deep the

¹⁸ Gilbert Millstein. Books of The Times New York Times (1857-Current file); Sep 5, 1957; ProQuest Historical Newspapers The New York Times (1851 - 2003)

¹⁹ Swartz, O. The View from on the Road: The Rhetorical Vision of Jack Kerouac / O.Swartz. – Carbondale: Southern Illinois University Press, – 1999. – 130 p.

process of change in the world is, man can never be completely and segregated from others, society, because of his collective existence.

The protagonists, paired with the novel "On the Road", serve to perform several distinct functions. First, it is known that in the twentieth century in the United States, the geographical chain of human relations grew fragile, for various reasons, and the isolation and separation of people from each other and society in general.

In the novel "On the Road", the general philosophical concept of beatniks is reflected in the views, events and people of the protagonist, Dean Moriarty, on this or that problem. The author of the work not only created the image of a bitter philosopher, but also tried to convey to his readers that this philosophy contained truths about the world and the present, through his visual works. The reasons why the heroes of Kerouac cannot be integrated into society and find themselves in the structures of the colorful and often attractive institutions of society must be sought in the way of the evolution of these institutions during and after World War II.

Hedonism forms the philosophical basis of the novel "On the Road". The heroes of Kerouac refuse to acknowledge the dual nature of society's laws, which are based on purely pragmatic principles, and seek to build their lives on the simplest common rules. Of course, this also causes them to abandon the social roles that society has assumed to its members. Such a life position does not accept Kerouac's heroes as ideologues related to the American way of life and the social myths that idealize the principles of community organization and existence.

His work "On the Road" is devoted to the sense of hedonistic admiration, the impression that the emotions and feelings are caused by the insensitivity of the person. The idler beatniks, which are not the origin of Kerouac's artistic imagination are unhappy with the extreme complexity of American realism and their way of life, and fight for their bureaucratic society and its institutions. They have chosen an unusual form of struggle for this purpose: they try to deny the complexity of society by the lifestyles based on their existential experience.

The reference to the road archetype reveals Kerouac's desire to embrace the principles of understanding the most universal world, not only in American literature, but in some sense in the world humanitarian thought, in the light of this subject. Falling of marvelous people bearing unusual (fairy tale) features into the reality preferring a simple and rich, but pragmatic and utilitarian values of 20th-century America and trying to act on the road to protect their iniquities forms a collision of the novel "On the Road".

The literary-artistic paradigm developed by Kerouac in his novel "On the Road" and based on the socio-economic status of society remains unchanged and is still manifested in postmodernist literary examples. The radical change in the literary paradigm can only be achieved through political, ideological and economic changes in the country.

In the **Conclusion** section of the thesis, the research was summarized, generalizations were made and the results obtained were analyzed.

– Thus, counterculture is similar to other forms of subculture as a social phenomenon, an ideological-spiritual phenomenon, creativity in art and the field of literary and artistic thought: counterculture, like concrete targeted types of subculture, does not represent the whole society, but a certain layer of it, and a representative of its interests and demands acts in the role.

– The study of counterculture in American prose showed that in the conditions of globalization and the convergence of cultures brought by the 20th century, the tendency of different literatures to resemble each other is accelerating, while at the same time concrete elements that differ from each other are revealed in their core. The global cultural-spiritual contact provides conditions that reveal the differences and similarities of different literatures, while the literatures, along with indicators related to time and space coordinates, also turn the mythological thinking in their core into an object of comparison, which becomes an indicator of the uniqueness of that literature.

– The analysis of counterculture based on the works of Hemingway, Salinger, the "Beatnik" movement, which is considered

a subcultural phenomenon of the 20th century, including Kerouac, in the literary theory of counterculture showed that, along with many issues, counterculture expressed important social problems in the organic component of the phenomenon. Here, both national problems and the moral crisis arising from the difficulties and contradictions that people were exposed to in the 20th century are expressed. Kerouac's creativity actually consists of works with deep content that answer the alienation and ambiguous questions faced by the man who faced the spiritual crisis of the 20th century.

– During the research, it became clear that there is a fundamental difference between subculture and counterculture. As a rule, the subculture is closed within the framework of the layer it represents and does not interfere with the processes existing outside this framework. However, unlike the subculture that does not interfere with other ideological, artistic-aesthetic concepts that serve other layers of society, and shows an indifferent attitude towards them, counterculture represents the interests and interests of its own class, its artistic-aesthetic views, and is the ruling party that supports official institutions and institutions and the state regime. shows a strong hostile attitude towards culture, including art and literature, which serve it both in content and form, and makes it the main target of its criticism.

– From this point of view, Kerouac's novel "On the Road" can be considered an encyclopedia of counterculture: in this work, the attitude of the representatives of the "beat generation" to life, people, society, art, and dominant cultural values found its expression. J. Kerouac managed to embody the lifestyle of the generation he presented and represented in his work with convincing artistic images. The author describes the emergence of a moral gap between the older generation and the younger generation in society as a result of the counterculture movement. The fact that the images of the representatives of the elderly generation, who are carriers of traditional cultural values, do not find their own artistic embodiment in the novel gives reason to come to this conclusion.

– At the same time, it can be concluded in the research work that even though the counterculture proved its inadequacy as a social

movement and ideology and declined in a fairly short period of time and withdrew from the social scene, the "beat generation" was replaced by the "beat generation" in the field of artistic and aesthetic ideas – in music and especially in literature – has had great success and a deep impression in the field of artistic words. In this regard, Ginsberg, Burroughs, and especially Kerouac, who represented the counterculture in literature, played a special role in his novel "On the Road".

– Kerouac in his work and first of all in his novel "On the Road" brought to the literature the spiritual and aesthetic values, thinking and saying style guided by a large section of the society rooted in protest. These factors sharply affected the literary-artistic process, and it became clear that it is impossible to adequately reflect the problems in society with the artistic-aesthetic principles that existed before the counterculture and Kerouac. It actually changed the paradigm of the literary process. Literature began to speak a completely different language. From that time to the second decades of the XXI century, radical changes took place in American society and literature, and in world literary and artistic thought, but the principles of expression created by the counterculture based on the reality of American literature – the paradigm fulfills its task by containing all the changes.

– The analyzed examples prove that the literary-artistic paradigm developed by Kerouac in his novel "On the Road" and based on the economic-psychological situation of the society remains unchanged and today it manifests itself in postmodernist literary examples. A radical change of the literary paradigm can only be realized as a result of political, ideological and economic changes in the country.

– The postmodernist style of thinking and expression established in American literature at the end of the 20th century and the beginning of the 21st century could not change the paradigm of the literary counterculture. This indicates that Kerouac's work left a deep mark on literary and artistic thought.

The main provisions of the thesis are reflected in the following articles and theses of the author.

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