



Salinger's Alien and Lonely Characters in American Literature

Shiva Kheirkhah

MA student of English language and literature, Islamic Azad University Jieroft Branch

Kian Pishkar *

Assistant Professor, Department of English language and literature, Islamic Azad University Jieroft Branch

Abstract

The importance of Salinger's works in modern American literature is so much that no critics can ignore it. So, for better understanding its texts, this paper tries to clarify the themes of alienation and loneliness in his masterpiece *Catcher in the Rye*. The difficulty of understanding the philosophical and social concepts in Salinger's great novel cause that Iranian English language and literature students encounter with so many misunderstandings in his novels the concepts such as modernity, modern man, alienation, loneliness, a labyrinth of life, meanings and loneliness in modern society. The dominant ideologies in the postmodern era incorporate, to a large extent, the notions of alienations, loneliness and modern man. The present paper is aimed at investigating the notions of modern man and alienation, loneliness in the novel written by Salinger.

Keywords: American literature, loneliness, alienation, Salinger

INTRODUCTION

The American outstanding writer Jerome David Salinger (1919–2010) was born in New York City in 1919. Despite his slim body of work and reclusive lifestyle, Salinger was one of the most influential American writers of the 20th century. The son of a wealthy cheese importer, Salinger grew up in a fashionable neighborhood in Manhattan and spent his youth being shuttled between various prep schools before his parents finally settled on the Valley Forge Military Academy in 1934. In 1951, Salinger published his only full-length novel, *The Catcher in the Rye*, which propelled him onto the national stage. Many events from Salinger's early life appear in *The Catcher in the Rye*.

The Catcher in the Rye was the first novel by Jerome David Salinger, published in 1951. The book is considered as one of American literature classics in the 20th century and releases six million copies in various versions in the world. This paper mainly introduces how Salinger uses the first-person technique through the novel, the anti-tradition language features and it also introduces the usage of stream of consciousness in the novel. *The Catcher in the Rye* is set around the 1950s and is narrated by a young man named Holden Caulfield. It is not specific about his location while he's telling the story, but he makes it clear that he is undergoing treatment in a mental hospital or sanatorium. The

events he narrates take place in the few days between the end of the fall school term and Christmas, when Holden is sixteen years old.

MODERNISM

Modernist writers became dissatisfied with linear plots and clear resolutions and used instead of open and often unresolved endings. They also moved away from the authoritative omniscient point of view to the individual's consciousness advocating the use of different viewpoints and multiple narrators. A good example of this trend is William Faulkner, whose stories, such as his novel *As I Lay Dying* (1930), are narrated by multiple, unreliable narrators. In addition to Faulkner and those mentioned earlier, the pioneers of modernism included S. Eliot, James Joyce, Virginia Woolf, D.H. Lawrence, Franz Kafka, Scott Fitzgerald, e. e. Cummings and Ernest Hemingway. As Modernist literature focused on the inner self and consciousness, the modernist works of art are basically psychological and experimental. Under the influence of the modern theories of Sigmund Freud, Carl Jung, and Jacques Lacan, the modern novel tends to reveal the hidden inner motives behind the characters' actions. Tawfiq Yousef 35 For instance, James Joyce's *Ulysses* (1922), Virginia Woolf's *Mrs. Dalloway* (1925), and William Golding's *Lord of the Flies* (1954), mark adventurous trips through the inner psyche. Most of the modernist literary works are filled with moments of sudden flashes of insight which came to be called "epiphanies". In her essay "Modern Fiction" (1921) Woolf advises the modern novelists to look within and see what life is like. For her, reality lies not in the outer actions but in the inner perceptions of the human mind; the objective of the writer is to give a psychologically true account of character by delving into the complexities of the inner life. She further maintains that the modern novel depends on a stream of consciousness and is therefore purely psychological ("Modern Fiction" (qtd. in Andrew McNeille 1984, pp. 157-165). With regard to language, the modernists showed a deep awareness of the problematic nature of language by averting a direct one-to-one correspondence between words and objects choosing instead to utilize the suggestive language of symbol, myth and allusion to make the literary works more impressive.

POSTMODERNISM

Postmodernism is a school of thought or a movement that took place after World War II, but it gained popularity in the 1960s and 1970s. Postmodernism is often used alternatively with poststructuralist as "as two perspectives from which to view the history of modern literary and cultural criticism" (Habib 2011, p.246). Postmodernists advocated the belief that there are no universal truths and argued that many things are irrational. Believing in chance and transience, they questioned the rationality of modernism, its principles and its ways of thinking.

AMERICAN LITERATURE

'Diversity' is one of the keywords in American mythology and although respect for the nation's phenomenal differences has often been more evident in political rhetoric than historical reality, the past thirty years have witnessed increasing pluralism on American literature courses.

ALIENATION

Alienation is a state in which a person feels one-self alone, estranged, worthless and meaningless. This may be the result of sociopolitical setup or due to capitalist surroundings but it is accepted fact that a person who suffers this has to bear a psychological agony. In our history of religions, it has been reported that had 'rat Adam complaint loneliness and asked God for a companion. This makes clear that loneliness makes a man from one's own surroundings. This estranged situation, for some thinkers is purely psychological, for some ones it is an intellectual phenomenon but for Karl Marx it is a material and social process which affects human beings. In modern time, psychologists have explored its variety of forms and their effects on persons and society. This research presents its meaning, history, types and its effects on individual as well as on society. The feeling of being stranger or sense of loneliness, strangeness or sense of having no belonging in the surroundings is termed 'Alienation'.

Hegel's Concept of Alienation

Hegel gave indications of the doctrine of alienation that latter attracted Marx in the 1840s.⁸ the concept of Alienation is the central theme of the philosophy of Hegel. According to his philosophy, whatever exists, that, in last analysis is only *Absolute Idea* or *Absolute Spirit* or *Absolute Mind* which in common parlance is regarded as *Absolute God*. Moreover, the totality of existence is only an expression of that.

The whole universe is a rational system and nothing is unrelated and independent in this universe. Everything occupies its particular place in the scheme of the universe. None of the among, mentioned above "*Absolutes*" e.g. the *Idea*, the *Spirit*, the *Mind*, is either just a set of something fixed natured or a totality of something static properties of anything. But it is just a *Dynamic Self* which is continuously engaged in activity which is called a course of Alienation and De-alienation. Man is just a partial manifestation of this dynamic Self.

The sum of human history is just human beings' knowledge of the which is called *the Absolute* and that is simultaneously the development of self-knowledge of the Absolute also. "Alienation" for him is a technical term; it is a necessary moment in the process where by *Spirit* would achieve true self-knowledge.⁹ "The human mind separated from nature, is isolated and lost in a world that is not its own. It is alienation. This may be overcome by growing human consciousness, which can recognize that both nature and itself are aspects of a wider unity The Absolute Spirit, or God."

Types of Alienation

This alienation in labor or earning appears as the following types of that alienation¹⁵ e.g. alienation in the process of production, alienation from the produced objects which the workers produced by their labor and alienation from other workers, from the rest of humanity and even alienation from nature also.

1. Objectification (Alienation of or from Things or production) Marx defines man as Laboring Animal (*animal laboring*), and labor is differentia of man. Production is permanent condition for the existence of man and permanent feature of human nature.

But when a man produces an object by his labor then that object stands in conflict with himself. The producer ceases to own the thing of his own making.

He goes on producing and the world of the produced objects surrounded him as an alien and hostile world. So this type of relation found among the Producer and the things Produced and the world of objects that surrounds.

He thinks that the Primitive Man was alienated due to the hostile Nature but Modern Man's Alienation is caused by the hostile environment created by him-self e.g. nuclear weapons, economic circumstances, industrial and technological development etc. civilized man has become a helpless puppet in the hands of the environment of his own making.

2. Self-Alienation (Alienation from one's own Activity) in this form, *MAN* alienates from his own-self and his own activity.

In this form, a man begins to deny his own self and doesn't affirm himself this causes self-annihilation, Man becomes unsatisfied, discontented and unhappy. He is not able to nourish or develop his mental energy or physical abilities. Moreover, he mortifies his body and ruins his mind, drops himself in a feeling of humiliation.

The creator or worker considers himself an 'outsider' or unrelated to his production or work. He is not at home when he is working. His is the "Forced-Labor". It is merely meant to satisfy needs external to him.

This aspect of Alienness is more explicit when there is no compulsion or any physical damage, in such circumstances the labor or work is regarded as a burden or misery and tried to be shunned. This external type of labor is self-sacrifice and mortification. The workers' work, labor or production appears not his own but someone else's fatigue. This alienation of activity takes place when labor is trusted upon the worker. He becomes a screw in machine and sinks to the level of commodity. Society is deprived of his actual usefulness and talent.

This dull routine snatches away all charm and activity from his laboring activity and "degrades him to the level of an appendage to a machine"

CONCEPTS OF LONELINESS AND SOCIAL ISOLATION

The terms "loneliness" and „social isolation" are often used interchangeably, but are distinct concepts. People can be socially isolated without feeling lonely or feel lonely amongst others. Research on loneliness has split the concept into different elements. However, it is most widely defined as a subjective negative feeling that can encompass emotional loneliness the absence of a significant other (for example, a partner or close friend), and social loneliness the absence of a social network (for example, a wider group of friends, neighbors). In contrast, social isolation tends to be defined as an objective state referring to the number of social contacts or interactions.

The relationship between social isolation and loneliness is a complex one and is likely to change over the life course. Research, for example by Savikkoet *al.*, Victor *et al.* and from the English longitudinal study of ageing (ELSA) has identified a number of predictors of

loneliness relating to personal circumstances (for example, widowhood), life events (for example, bereavement, moving into residential care), poor physical and mental health, or perceptions such as the expectation of declining health and dependency, and low socio-economic status. However, the Age UK evidence review on loneliness and social isolation concluded that physical isolation was the single factor most closely associated with feeling lonely.

The experience of loneliness and social isolation how the concepts are understood and experienced is important, as it influences not only how they are measured, but also the types of intervention that might be appropriate to tackle the negative impacts of loneliness and/or social isolation in different populations.

CATCHER IN THE RYE: CONCEPT OF LONELINESS AND ALIENATION

Salinger had a little fame in the literary world until the publication of the novel *The Catcher in the Rye* made him spring into fame. For his services to literature, *The Catcher in the Rye* led the new trend of American literary creation. It made vacuity, emotional coldness of 50 Americans for dumping. So this period could be called "Salinger Era" beyond the definition of literature. Former US President Gorge Herbert Walker Bush called the novel as "a great work", which had inspired him.

The novel *The Catcher in the Rye* is the story about 16-year-old high school student Holden's experience of leaving school to Manhattan in the three days, which fully explored the heart of the teenager. And the hero's experience and thoughts caused a strong resonance in the teens and made the readers like it. From the protagonist Holden's mantra, readers can clearly understand his aversion, which not only showed the rebellion as a teenager but also embodied the Holden's character contradictions. Under the social background at that time, the teenager Holden was hovering between ideal and reality. The reality of society is filled with venality, hypocrisy, and selfishness and the lack of sincere and friendly communication between people. Holden was far from victims of interpersonal relationships and has always been squeezed out by people around. And the ideal, for Holden, is a good thing, but in the end was unrealistic. About these unrealistic ideas, in the end, the result was a failure. The devastation of the society, family, and school, finally Holden by his own choice expressed the hypocrisy of western society was ugly, brutal, cold-blooded, ruthless, exposing, and criticizing.

Holden represents the lonely American youth seeking to establish a moral code based on the transcendent values. Holden's wealthy background, however, allows him to skip over all the middle-class materialistic concerns of our society. Holden's ambition to be the "*Catcher in the Rye*" symbolizes his desire to establish a moral order. Humorous as well as honest but by no means perfect, Holden searches for some purposeful relationship, but he is not yet prepared for an adult role in society. His interest in everything stems from his youthful search for experience and freedom. His general breakdown may have been brought about by society, but it does lead him back to reality with a new awareness. Holden's new awareness, however, will not change society. Salinger uses tragedy in the growing experience and makes Holden's life full of bitterness. When he shapes Holden, he uses a lot of proverbs, crude words, slang, and affixing language, etc. It makes the

protagonist and can represent the American youth in that age. Holden is not only a character described by the author, but an image of the author himself and the representative of American teenagers in 1950s.(jing,2015) Neffinger believes (2014) Hippie Caulfield: *The Catcher in the Rye's* Influence on 1960s American Counterculture. The similarities between *Catcher* and the countercultural movement can be seen in both Holden's personal life as well as his social life. In both aspects, Holden's influence on youth can be defined by his idea of a childlike innocence and an adult encroachment upon this innocence.

During the countercultural era—a time marked by war, global instability, and major technological advances in warfare—many youth viewed the world as an incredibly hostile place, an attitude that caused many to both question the purpose of society as well as remove themselves from that society all together. Margot A. Henriksen describes how Salinger's story about a loss of childhood innocence occurred during the beginning of an age of fear in America: "In his 1951 novel *The Catcher in the Rye* J.D. Salinger introduced Americans to the cultural and Neffinger⁵ psychological landscape of the age of anxiety. Through his trouble adolescent protagonist, Holden Caulfield, Salinger illustrated the depressing insecurity that ate away at many of the young in postwar America". Mark Hamilton further remarks how Holden's personal life became a source of influence for many countercultural youth: "First published in 1951 and popular ever after, it was among the baby boomers one of the most widely read novels. As poignantly as any author of the era, Salinger defined the landscape of psychological discontent.

Who could have been more profoundly alienated than preppy Holden Caulfield? *The Catcher in the Rye* caught the insecurities of those born in the atomic age". This insecurity began as a question of self and then translated into an overall questioning of society, a development that can be seen through Holden's experience.

The countercultural movement began as a youthful question regarding age, identity, and purpose, and Holden's journey through adolescence reflects this response. While Holden certainly struggles with relationships with others, Holden first struggles to understand his relationship with himself. He struggles with understanding how his behavior should reflect his age, how he should prepare for his future, what he believes in, who he trusts, and how he can prevent himself from growing up, all questions pertaining to who he is and why he matters as an individual. The text indicates that Holden's identity crisis began when his brother Allie died, a fate that Holden fears for himself and all the other children in the world, and this threat of death draws similarities to a countercultural fear of death brought about by the beginning of the nuclear era: The one group Americans least able to deny reality and block out their fears were the young of America, those children and young adults, like David in *Invaders from Mars* and Holden Caulfield in *The Catcher in the Rye*, who were Neffinger ⁶ emotionally and psychologically susceptible to atomic nightmares and atomic insecurities. By focusing on the psychological troubles of America's young and by highlighting social deviance and rebelliousness of American youth, the culture dissent illuminated the social and psychological disruption that characterized life in the age of anxiety (Henriksen).

Catcher's popularity during the countercultural era of the 1960s was largely due to Holden's introspective honesty about himself and others around him. Following an era of intense nationalism during the 1950s, countercultural youth gravitated towards Holden as a representative voice for their dissatisfaction with the "American Way" of their parents. Much like Holden, youth of the 1960s were willing to question their culture, question their parents, and question themselves; however, similar to Holden, the answer to that question brought them right back to where they began: community, definition, and identity. Holden's postmodern influence on the counterculture exists in the very fact that he became a literary figure for countercultural youth. Rather than accepting an identity in their parents or their culture, much countercultural youths looked to Holden as an embodiment of their identity. The novel's popularity, especially among youth, following the 1960s speaks not only for the novel's literary qualities but also for its ability to connect with youth culture during and after the countercultural era. *Catcher's* influence on teenager culture following the 1960s is largely a result of the postmodern influence of the novel. Rather than viewing Holden as a literary figure from the 1960s, many youth still connect with him as a voice for their generation, perhaps because of his influence on American culture as a whole: "In a sense, the persona of Holden Caulfield is a contemporary continuation of a figure which has a long social and literary tradition in our culture... Holden speaks in a language uniquely his own... He uses this language strategically to re-create the world around him. The reader is thus 'shown' the world through the particular perspective of a sixteen-year old teenager". This "recreation" of the world is what establishes *Catcher* as both a postmodern novel as well as a novel that influences youth culture; counterculture emphasized a perception that adolescence was a time when a young person Neffinger was supposed to develop his own view of the world. Holden's narration is an image of a teenager trying to view the world through his own perception, attempting to recreate a childlike image of the world. This quest for a sincere view of the world is what many adolescents did and still currently do as a reaction against parental and social standards about the world, and Holden's narration is still a prominent literary example of teenage angst. The novel's commercial, as well as academic popularity since its publication, is evidence that American culture still finds Holden's tale and his grip on teenagers fascinating. (Neffinger, 2014)

Being a first rate example of a contradictory character, Holden Caulfield continually avoids intimacy and human contact, yet he desperately seeks a sense of belonging and approval from those around him. In fact, despite fleeing and avoiding certain situations and places, Holden is on a desperate search for companionship, which is evident by his repetitive attempts to engage in serious conversations with everyone he meets, including taxi drivers, prostitutes, nuns and children. In his article *Holden's Museum Pieces*, Michael Cowan states, "Being entirely alone is one of Holden's greatest sources of pain. Even his fantasies of escaping west or to the woods involves being with someone".

As the analysis showed, on his quest to find someone who will understand him, Holden repeatedly reaches out to people who are not right for him. Holden's great dilemma is that he tries to connect with people who end up hurting him (Sunny – the prostitute, Sally Hayes, Mr. Antolini, etc.). At the same time, he avoids those who hold the potential of

helping him such as his family and the only girl for whom he genuinely cares, Jane Gallagher. The only exception to this rule of search and avoidance is Holden's sister Phoebe Caulfield whom he confides in. Phoebe is the only one who in the end actually manages to help him develop a sense of self-awareness and set him on the straight path.

Instead of developing sexual with women, Holden seems to focus most of his emotional energy on his younger sister, Phoebe. While some critics have interpreted this as evidence of Holden's repressed ancestral desires and psychological immaturity, others have interpreted it as simply an affectionate bond between siblings that demonstrates Holden's innocence. While the novel may not provide any definitive explanation of Holden's sexuality, sexuality is clearly an important and interesting aspect of his character.

In future research, it would be interesting to explore Holden's relationship with other boys such as Robert Ackley who does not share typical masculine traits being a victim of bullying, and also to explore Holden's relationship with his family and especially the effects of his brother Allie's untimely passing (Alfort, 2014).

R., Thiruvalluvan (2007) believes the theme of alienation in the novel of J.D. Salinger of all his writings J.D. Salinger wished to preserve only a novel and thirteen short stories, all published between 1948 and 1959, mostly in *The New Yorker*. In spite of his limited body of work, Salinger was the most popular American Fiction Writer among serious youngsters and a vast number of alienated adults because of the way in which he served as a spokesman for the feelings of his generation. His work is of unique interest as evidence of the sensibility of those times. Like Eliot or Melville, Salinger is full enough of quotations from world literature and references to writers to suggest his own literary context and tradition. Reference range astonishingly through the poetry and religious literature of the oriental countries like India, China and Japan, and the occidental literature of many European countries. But in spite of this wide scattering of interests and attractions, the fact remains that Salinger is American novelist writing in the American tradition.

The hero in every Salinger story becomes a reflection of a moral code arising out of a cult of innocence, love, alienation and finally redemption. These heroes form a particularly adolescent troop of spiritual non-conformists, tough minded and fragile, humorous and heart breaking. These moral heroes are forced to compromise their integrity with a pragmatic society. What disaffiliates the heroes is their peculiar off-center visions which sensitize and distort their sense of truth in a false world.

In the earliest stories of Salinger the reader gets the sense that the hero is justifiably an object of ridicule, like the intellectual fool named Justin Horgenschlag of *Heart of Broken Story* (1941). For the first time, Salinger introduced the character of Joe Varioni Brothers (1943) as a writer – artist. In the character of Joe Varioni, Salinger crystallizes the character who will dominate his later fiction – the misfit hero. Unlike his predecessors, Joe is talented, kind and sensitive. Yet, he stands apart from society because he is docile as well as brilliant. Unequipped for the tough world around him, Joe's submissiveness leads to his downfall. It is apparent to note that what had been funny in *Heart of Broken*

Story became no laughing matter in Varioni Brothers. Undoubtedly Varioni Brother has created the image of the misfit hero. Every succeeding story developed the hero's alienation from society. Salinger's wartime stories accentuated the hero's isolation from the good past and the corrupt world.

Vincent Caulfield, the hero of the wartime story, *This Sandwich Has No Mayonnaise* (1945), is separated from his affectionate family, especially from his lovable brother, Holden, who is 'missing in action'. The thought of separation from his family accentuates himself to be alienated from other soldiers. Vincent is 'drenched to the bone', the bone of loneliness, the bone of silence'. "The soldier's initiation into the terrors of war parallels to the child's initiation into the sordidness of the adult world. What is so horrifying is neither war's physical brutality nor society's overt prejudices but rather the subtle dehumanization, the insidious loneliness and the paralyzing lovelessness. Thus, each character becomes a war casualty just as the earlier characters were casualties of society".

Salinger's such early vision is culminated in the post war world of *The Inverted Forest* (1947) in which an innocent and talented poet, Raymond Ford, destroys himself. Raymond Ford inherits the qualities of Joe Varioni. Salinger makes use of Raymond Ford's peculiar qualities in developing the protagonist, Seymour Glass. Isolated childhood life of Ford left him unequipped to cope with the hard, insensitive world in which he must live. He does not smoke or drink in the early period of his life because he is afraid of dulling his sense of taste. What makes him a misfit in society cannot be compromised.

DISCUSSION

This study will examine Holden's personal struggles with identity as well as his social struggles with American institutions. The impact of *The Catcher in the Rye* on youth counterculture exemplifies the postmodern qualities of the novel, and it is these postmodern qualities—an ironic self-identity, a questioning of social structure, and a resistance to definition—which posit the novel as a literary beginning of the postmodern era.

In spite of the frequent critical statement *The Catcher in the Rye* as a modern fiction is filled with alienation and estrangement, protagonists of many American novels strive toward a confirmation of both individual honor and social tenacity. Their efforts are frequently undermined by their own vague and unclear objective, defective interpretation, or skeptical escape; but lofty aspiration, strong faith, and vigorous efforts nonetheless demonstrate their heroic standing. Achievement is restrained by susceptibility to modern skepticism, detachment, isolation, and hostility; but heroism does not exist as much in the outcome of their attempts as in the course of struggle against defeat to attest the value of social responsibility, noble ambition, and spiritual maxims. (Dizdar, 2012)

Anyway, it was the Saturday of the football game with Saxon Hall. The game with Saxon Hall was supposed to be a very big deal around Pencey. It was the last game of the year, and you were supposed to commit suicide or something if old Pencey didn't win. I remember around three

o'clock that afternoon I was standing way the hell up on top of Thomsen Hill, right next to this crazy cannon that was in the Revolutionary War and all. You could see the whole field from there, and you could see the two teams bashing each other all over the place. You couldn't see the grandstand too hot, but you could hear them all yelling, deep and terrific on the Pencey side, because practically the whole school except me was there, and scrawny and faggy on the Saxon Hall side, because the visiting team hardly ever brought many people with them. (P, 4)

The isolation and detachment of Salinger's literary characters are generally instigated by an antagonistic or a sickening society; seldom do his characters experience disintegration due to particular flaws which they take no notice of. The descent comes to them naturally. They are often victims, but never instruments of their personal misfortunes. This essay attempts to provide valid explanations to the term "alienation" and pursue the traces of alienation in J. D. Salinger's novel *The Catcher in the Rye*. Holden Caulfield, characteristic of an alienated person, opposes everything found in the world of adults and candidly criticizes American culture. (Dizdar, 2012)

When I finally got down off the radiator and went out to the hat-check room, I was crying and all. I don't know why, but I was. I guess it was because I was feeling so damn depressed and lonesome. Then, when I went out to the checkroom, I couldn't find my goddam check. The hat-check girl was very nice about it, though. She gave me my coat anyway. And my "Little Shirley Beans" record--I still had it with me and all. I gave her a buck for being so nice, but she wouldn't take it. She kept telling me to go home and go to bed. I sort of tried to make a date with her for when she got through working, but she wouldn't do it. She said she was old enough to be my mother and all. (P, 198)

Isolation is much more than just a mere separation from the objectives and rules of the industrial society. For Seeman, the usage of this fourth type of alienation is "most common in descriptions of the intellectual role, where writers refer to the detachment of the intellectual from popular cultural standards" (Seeman, 1959, p.788). It indicates detachment from the community itself. It refers to the lack of a sense of belonging or liability to the professional role and the one or more centers of the business community.

This final variant of alienation, Seeman states that it "refers essentially to the inability of the individual to find self-rewarding - or in Dewey's phrase, self-consummatory - activities that engage him" (Seeman, 1959, p.790). In this aspect of alienation, the worker or the housewife does not regard the natural value of the work or household chores as rewarding and self-fulfilling. C. Wright Mills remarks: "Men are estranged from one another as each secretly tries to make an instrument of the other, and in time a full circle is made: One makes an instrument of himself and is estranged from It also" (Mills, 2002, p.188).

He put my goddam paper down then and looked at me like he'd just beaten hell out of me in ping-pong or something. I don't think I'll ever forgive him for reading me that crap out loud. I wouldn't've read it out loud to him if he'd written it--I really wouldn't. In the first place, I'd only

written that damn note so that he wouldn't feel too bad about flunking me. (P, 17)

God damn it." He was sore as hell. He was really furious. "You always do everything backasswards." He looked at me. "No wonder you're flunking the hell out of here," he said. "You don't do one damn thing the way you're supposed to. (P, 53)

"I don't know when the hell he's coming back," Ackley said. Boy, did that annoy me. "What the hell do you mean you don't know when he's coming back? He never comes back till Sunday night, does he?"

"No, but for Chrissake, I can't just tell somebody they can sleep in his goddam bed if they want to." (P, 61)

Stradlater wasn't hardly listening. He was combing his gorgeous locks.

"I oughta go down and at least say hello to her," I said.

"Why don'tcha?"

"I will, in a minute."

He started parting his hair all over again. It took him about an hour to comb his hair. "Why the hell don'tcha, instead of keep saying it?" Stradlater said. (P, 42)

CONCLUSION

Barry writes about how psychoanalysis also includes defense mechanisms such as repression, which means ignoring conflicts that are unresolved and thereby removing them from the conscious (97). According to Barry, repression occurs when a problem is unresolved, ignored or even forgotten. It can also occur when a desire is unadmitted. A traumatic experience is often linked with repression, as it can be "forced out of conscious awareness and into the realms of the unconscious" (98). According to psychologist Arlin Cuncic, a traumatic experience may result in a state of avoidance. One form of avoidance is escaping. One form of escaping can be seen when someone is daydreaming in order to be sociable, as it is similar to fantasy and a way of avoiding reality. It does not always mean that the person is really escaping as in the meaning of leaving (Cuncic). Critics about Holden Caulfield according to James E. Miller, Holden is described as "a bright but sick boy whose psyche needs adjustment" but also as an "ideal rebel" as well as a "neurotic misfit" (8). Miller also states that Holden is actually more complicated than "his admirers are willing to recognize" (8). One of the signs of being a narcissist is the inability to maintain a healthy relationship. There are some critics that emphasize this side in Holden. According to Lingdi Chen, Holden's behavior "reaches far beyond any normal teenage impulses," and he "has negative attitudes towards almost everything and everyone he meets" (146). A narcissist usually has a self-image of own self-importance that is inflated. According to Jay Anthony, the alter ego that Salinger creates through Holden's voice allows him "to insulate himself from both responsibility and consequence, an inherently narcissistic goal, but a uniquely necessary one for Holden in his search for an authentic identity" (1). On an online news site, Binoy Kampmark writes that the narrative was "considered obscene for its encouragement of self-love and self-pity on a massive, antisocial scale" (Kampmark). Frederic, I Carpenter describes Holden as "a boy

who is badly mixed up" (12). David D. Galloway calls Holden a "misfit hero" (227). The word "misfit" needs to be read in its historical context, as the norms in society have changed since Salinger wrote his book almost 70 years ago. The profane teenage vernacular language itself caused a lot of emotions when it first was published.

When Holden communicates with someone, he is not as confident as when he shares his inner thoughts. This is evident when he lies to various people, for example his teacher, the nuns, the three women at the bar, or maybe most excessively, to Ernest's mother on the train. When Holden and Ernest's mother are talking, Holden is aware of her reactions when he lies and praises her son. He also considers not lying as he regrets it a little bit. In his view, "mothers are all slightly insane" (Salinger 60) and he also thinks that she should know her son's true personality, but feels that "mothers aren't too sharp about that stuff" (Salinger 61). This is interesting, because he tells the psychiatrist that he thought she had a nice voice and she smiled at him. "She looked at me and sort of smiled. She had a terrifically nice smile. She really did. Most people have hardly any smile at all, or a lousy one" (Salinger 59).

Holden does not always act according to his own ideals and morals, which seems to lead to frustration. He gives the answer that he thinks others want to hear. He makes a conscious choice to lie to Mrs. Morrow. He has nothing to benefit by doing so, apart from getting the attention that he feels he needs. However, Holden likes her and keeps on lying because he can see that it makes her feel good about her son, although he really dislikes Ernest. This shows that Holden tries to be kind. He does not lie in order to hurt her feelings. Instead, he attempts to make Ernest look important for Mrs. Morrow's sake. Miller points out that Holden goes through a quest. According to Miller, Holden goes "through a number of guises" (13). One of these occasions is when he lies and introduces himself to Mrs. Morrow as Rudolf Schmidt. This is explained by Miller as being a part of his search for identity, "a search for the self" (13). However, in Holden's case, he is very much aware of his lying, and he lies in order to avoid conflicts.

REFERENCES

- Ayers, David (2004). *Modernism: A Short Introduction*. Oxford: Blackwell.
- Barnard, Philip (2004), *Revising Charles Brockden Brown*. Knoxville: University of Tennessee Press.
- Baumbach, J. (1965). "The Saint As A Young Man: *The Catcher In The Rye* by J.D. Salinger," in *The Landscape in Nightmare: Studies In The Contemporary American Novel*. New York: New York University Press.
- Bottomore, Tom, ed. (2001) *A Dictionary of Marxist Thought*. Oxford: Blackwell.
- Reference. Brozan, N. (1991). "J. D. Salinger Receives an Apology for an Award," *New York Times*.
- Callinicos, Alex (2004). *The Revolutionary Ideas Of Karl Marx*. Sydney: The Book mark Publications.
- Copleston, Frederick (1993). *A History of Philosophy*. 9 vols. New York: Image Books Doubleday.
- Chugunov , Konstantin (1962)"The Catcher in the Rye", *Soviet Literature*, No.5, p.183.

- Crane, George T. and Abba Amawi.(1997).*The Theoretical Evolution of International Political Economy*. New York, Oxford: Oxford University.
- Davidson, Cathy N. (2004) *Revolution and the Word: the Rise of the Novel in America* (2nd edition). Oxford: Oxford University Press.
- Diepeveen, Leonard. (2003), *The difficulties of modernism*. New York: Routledge.
- Dızdar, S. ve Toker, A. (2012). Holden Caulfield: Alien in *The Catcher in the Rye*. *Dil ve Edebiyat Eğitimi Dergisi*, 1(2), 71-82.
- Edwards, D. (1977). "Holden Caulfield: 'Don't Ever Tell Anybody Anything,'" *ELH*. Vol.44, No.3, pp.554-565.
- Fowler, Albert, (1957) "Alien in the Rye", *Modern Age*, p.196.
- Garrett Ward, ed. (2001), *Encyclopedia of Political Thought*. New York: Facts on File.
- Gwynn. Frederick L and Blotner. Joseph L, (1963) *The Fiction of J.D.Salinger*, University of Pittsburg Press, p.21
- Habib, M.A. R. (2011). *Literary Criticism from Plato to the Present: An introduction*. Oxford: Blackwell.
- Hassan, Ihab. (1987). *The Postmodern Turn: Essays in Postmodern Theory and Culture*. Ohio: Ohio State University Press.
- Hassan, Ihab. (1962). From "Radical Innocence", *Salinger and the Critics*, ed. Belcher and James, *Wadsworth Guide to the Literary Study*, Californiap.117-118.
- Heiserman, A. and Miller, J. E. Jr. (1999). "J.D. Salinger: Some Crazy Cliff," in J.D. Salinger's *The Catcher in the Rye*. Chelsea House Publications.
- Herzog, D. A, ed. (2005), *Websters Essential Vocabulary*. Canada: Wiley, Hoboken, NJ.
- J.Sung , Peter. (1961) "The Immature World of Holden Caulfield", *College English*, p.206.
- Kegal, Charles H. (1957). In *Communicability in Salinger's, The Catcher in the Rye*, *Western Humanities Review* ,p.189.
- Laser ,Marvin and Fruman , Norman.(1963). *Odyssey Press*, New York, p.88.
- Levine, Paul. (1958). "J.D.Salinger: The Development of a Misfit Hero", *Twentieth century Literature*, p.93.
- Levine, Paul. (1958). "J.D. Salinger: The Development of the misfit Hero", *Twentieth Century Literature*, p.97.
- Lyotard, Jean-François Lyotard. (1979). *The Postmodern Condition:A Report on Knowledge*. Tans. From the French Geoff Bennington and Brian Massumi. (1984). Manchester: Manchester University Press.
- Mac Schmidt, Klaus and Fleischma, Diepeveen, Leonard (2003), *The difficulties of modernism*.
- Magill, F.N. (1991). *Masterpieces of American Literature*. New York: Harper Collins Publishers.
- Maryanne Cine, Horowitz, ed.(2005) *New Dictionary of the History of lideas*. New York: Thomson Gale.
- Michael, Walzer. (1960), "In place of Hero", *Dissent* , p.157.
- Mills, C.W. (2002). *White Collar: the American Middle Classes*. USA: Oxford University Press.
- Mizener, Arthur. (1964) *The Sense of Life in the Modern Novel*, (Houghton Mifflin Company, Boston,), p.228.

- Mizener, A, (1959). "The Love Song of J.D. Salinger," in *Studies in J.D. Salinger*, edited by Marvin Laser and Norman Fruman. New York: Odyssey Press.
- Ohmann, C. and Ohmann, R. (1976). "Reviewers, Critics and "The Catcher in the Rye,"" *Critical Inquiry*. Vol.3, No.1. pp.15-37.
- Pishkar, K. (2012). The Basic Summaries for M.A. Preparation of English Literature. Pardazesh Press. Tehran, Vol.1.pp.228-9
- Pishkar, K. (2007). Guide to Practical English literary analysis (novel- Drama- Poetry).Islamic Azad University, Jieroft branch Press, p.150-163.
- Pishkar, K. (2016). Modern English and American literature in a Nutshell. Sobeh-e-Entezar Press.Shiraz.p.329.
- Poster, Mark. (1979). Semiology and critical theory: From Marx to Baudrillard. *Boundary 2*; pp, 275-287.
- Robert, Audi, ed. (1999) *The Cambridge Dictionary Of Philosophy*. New York: Cambridge University Press.
- Robinson, Sally (2007). Masculine Protest in *The catcher in the rye*. In Graham, Sarah. Ed. J. D. Salinger's, *The catcher in the rye*. London: Routledge, 69-76.
- Salinger, J. D. (1958). *The catcher in the rye*. London: Hamish Hamilton.
- Salinger, J.D. (2001). *The Catcher in the Rye*. Back Bay Books; Reissue edition.
- Sayers, S. (2011). *Marx and Aslienation, Essays on Hegelian Themes*. Britain: Palgrave.
- Seeman, M. (1959). "On the Meaning of Alienation," *American Sociological Review*, pp.783 791.
- Sheldon, Garrett Ward, ed. *Encyclopedia of Political Thought*. New York: Facts on File, 2001.
- Stace. W.T,(1920) *A Critical History of Greek Philosophy*. London: Macmillan & Co.
- Stanford Encyclopedia of Philosophy Web Page. (2015). "Postmodernism". First published 2005. Seeman, M. (1959). "On the Meaning of Alienation," *American Sociological Review*, pp.783 791.
- Steinle, P. H. (2009). "*The Catcher in the Rye* as Postwar American Fable," in *Bloom's Modern Critical Interpretations: J. D. Salinger's The Catcher in the Rye—New Edition*. New York: Infobase Publishing.
- Terrell, Carver, ed.(1999)*The Cambridge Companion to Marx*. New York: Cambridge University Press.
- Weinburg, Helen, (1970). *The New Novel in America*, New York, Cornell University Press, Ithaca.