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**Identity Crisis and Alienation in American Literature during the
Fifties -The case of J.D Salinger's *The Catcher in the Rye* (1951)**

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Dedication

In the Name of ALLAH the Most Gracious, the Most Merciful All the Praise is due to ALLAH alone, the Sustainer of all the worlds. It is with my deepest gratitude and warmest affection; I dedicate this modest work to my dear and wonderful parents who brought me to this life and raised me to be the person I am today. To the two gone but never forgotten, still treasured in my heart and always remembered in each day it passes by, for their sweet kindness and infinite love they shared and poured into my life, my dear grandparents. Special thanks to my two brothers and family members. To all my friends, colleagues and teachers. To all who help me in my education as well as in my life without any exception I dedicate this work.

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Abstract

This dissertation examines the theme of identity crisis and individualism in American literary fifties a special reference to Jerome David Salinger's *The Catcher in the Rye* (1951). Salinger's novel has been listed as one of the bestsellers novel of the century, particularly among children, due to its revolutionary ideas and its ability to translate the generation's psychological and social problems. Our interest will focus on the study of fictional character that embodied the reality which was experienced by many American teenagers in the Post-WWII. The writer portrayed Holden Caulfield's journey to discover himself, focusing on the events that influenced his maturity and led to a psychological crisis, implementing Erik Erikson's theory of psychological and social development. This work intends to contradict the stereotyped picture of *The Catcher in the Rye*, as well as describe and analyse its setting and its influence on his motives and actions, by using New Historicism theory to connect actual historical and fictional narrative events. We rely on posing the following dilemma in our research: Was there an identity crisis in American Post-WWII that has resulted in its individual's alienation from society? According to this research, Holden had a psychological disorder that contributed to his identity crisis, as his traumatic childhood showed brutality and how he reacted towards the atmosphere of American Post-WWII. This dissertation investigates and analyses Holden's development into maturity. As a result, the significance of this study arises from its focus on adolescents. The findings show that Holden's path was not easy, because he is always dealing with the effects of family, society, and relationships. Regardless of the conditions, good outcomes may be obtained from the data, as it was determined that in the end, he was not able to prevent children from entering adolescence nor he could protect himself from maturity.

Keywords: Adolescence, Holden Caulfield, Identity crisis, psychological and social development, New Historicism.

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General Introduction

Literature is used to describe and represent history. The two are, therefore, connected with one another. In other words literature has been applied across history to represent the historical, cultural, and psychological elements of individuals. It has the ability to express the authors' thoughts, opinions and emotions in order to reflect what they perceive in their society. Reading, on the other hand, is the connection that connects us to this art that allows us to better comprehend each other as well as other elements of life in the world we live in.

The struggle for identification has been among the most essential and perhaps most debated topics in most postmodern and current literature. It is the process of building and growing one's own identity that is unique from the identities of others. This process is not only in relation to others, but also to oneself and his inner image. In reality, the concept of identity search in this dynamic, shifting postmodern era differs from which was before concept of identity.

Jerome David Salinger is a postmodern writer who attempts to depict, via the use of alienated and isolated characters, how postwar humans navigate periods of doubt and vulnerability. His novel, *The Catcher in the Rye*, was written for adults, yet it is frequently read by teens, given to the serious topics it discusses, such as anxiety, alienation, and phoniness in society. Furthermore, via his teenage protagonist, Holden Caulfield, who struggles from alienation and anxiety, seeks identification and self-realization, Salinger exposes the personal crisis of American individuals Post-WWII. In general, the narrative concentrates on the central issue of identity. Holden Caulfield's narration illustrates the psychosocial challenges as well as the inside conflicts that an emotionally wounded adolescent faces when he begins on a mission to investigate himself and the world of adults with highly confusing and rejecting attitudes and actions. Holden's emotions during this

journey and observation of the adult world, which is full of phoniness and hypocrisy, represent his identity crisis and doubt over whom he wants to be and what his society is formed on.

Therefore, the research problem that underlies this study is the portrayal and development of Holden Caulfield's character in Salinger's novel, as well as the factors and characters involved in his growth from childhood to adolescence. In other words, this Study will attempt to argue that Holden's character is much more than just the "fake hero" of the story through Salinger's eyes. Therefore, the main question to be investigated is as follows: Was there any identity crisis and alienation in American literary fifties?

The researcher plans to separate the major problem of this study into four sub-questions and seeks to explain them in the two practical chapters in order to answer it. These are the sub questions:

1. How did Holden's societal problems led to his crisis?
2. To what extent did Holden alienate himself from society?
3. How can conformity destroy a teen's individuality and identity?
4. To what extent did the 1950's atmosphere shaped his psychological behaviors?

Therefore, this research aims at describing and analysing the novel's characterization of Holden Caulfield, his experiences through adolescence, society, and the time period, as well as his psyche and the psychological aspects of his relationship with his parents and his brother. The significance of this investigation is to shed light upon the theme individuality and identity crisis of American youths during Post-WWII and to give a critical analysis of *The Catcher in the Rye* from a psychoanalytical viewpoint to explore how Salinger in this book dramatizes Erik H. Erikson's psychoanalytic ideas of adolescents' identity crisis.

Regarding the nature of our research being non-experimental, the qualitative method for data collection is used. It is dealt with descriptively as an appropriate way to answer our

research questions and to analyse our hypothesis. The method intends to describe the two variables: identity crisis and individualism. To examine our first variable, psychoanalysis approach must be used; psychoanalysis approach is an appropriate tool to analyze the novel, to examine humans with their motivation, emotions, personality, memory and thinking. In this case, the researcher uses the psychoanalysis theory by Erik Erikson.

This work is intended to focus on the fifth stage of Erik Erikson's psychological stages, "Ego Identity vs. role confusion." During this stage, what happens is the transition from childhood to adulthood; i.e. the adolescent becomes more independent and more aware of his life, particularly his future in terms of profession, marriage, and housing in addition to being a strong element within his society. At this stage, the child has to know more about his position and his role in society. He also wants to discover who he is. More importantly, during this period there is a change in the adolescent physical appearance. This means that this characteristic enables him to show strength, rejection and rebellion, primarily against his familial sphere, and subsequently against the surrounding social environment (McLeod12-13).

The first chapter provides theoretical Framework and the literature review upon which Holden's characterisation and evolution shall be analysed. It consists of two main sections: theoretical Framework, which discusses the groundwork of both Erik Erikson psychosocial development and a summary about Erik Erikson's 8 stages of the Psychosocial Development theory because of their importance to further analysis. Also, the theory of New Historicism that will help the research to better analyse the atmosphere of the time era. Moving to Literature review, which reviews previous works, writers related to this research and how this research handles another point that most researchers missed.

The second chapter, on the other hand, aims to analyze the Post-WWII atmosphere in order to explore its environment, to better understand the depiction of social norms and

cultural changes of society as a result of the war. Also, writers, literature and their major themes in America post-WWII will be explored.

The third and final chapter represents the heart of the research it provides a comprehensive examination of *The Catcher in the Rye's* alienated hero, based on a clear and accurate portrayal of his inner suffering. It underlines how living in a consumer and materialistic environment free of true human relationships will eventually result in the construction of an alienated protagonist.

Chapter one: Theoretical framework and Review of Literature

1.0 Introduction

For years, reviewers have tried to nail down Holden Caulfield's position in the world of literature, identifying the New York youngster as either a teenage revolutionary deserving of idolization or a revolting picture of male life in the 1950s. Holden Caulfield, a petulant teenager, and an adult with deep thoughts, exhibits both adult and adolescent tendencies, a duality that finally drives him mad as he unsuccessfully looks for his place in society. J.D. Salinger is a postmodern writer who attempts to depict, through the use of alienated and isolated characters, how postwar individuals manage periods of anxiety and weakness. His only novel, *The Catcher in the Rye* (1951), was written for adults, yet it is often read by teens due to the serious topics it addresses, such as anxiety and alienation. Furthermore, by using his teenage protagonist, Holden Caulfield, who suffers from isolation and identity crisis, and seeks identification and self-realization; he illustrates the psychological dilemma of American individuals. At the time, the writer was said to have been successful in taking the reader on a voyage through the experience of this sensitive character, proving Erik Erikson's theory of psychosocial development, which we rely on to achieve our goal, which is to analyze Holden's identity crisis throughout the novel in this first chapter. Also, this chapter will look at his societal conflicts with society, following the New Historicism theory.

1.1 Theoretical Framework

1.1.1. Psychological Analysis of Adolescent Deviations

1.1.1.1 Erik Erikson and Identity Crisis

Erik Erikson (1902-1994) American psychoanalyst whose writings on social psychology, individual identity, and the interactions of psychology with history, politics, and culture influenced professional approaches to psychosocial problems and awakened popular

interest. Erik Homburger Erikson was born in Germany in 1902. He was interested in psychosocial theory, which examines and learns how sociocultural factors such as society, culture, and history may impact an individual's identity. Furthermore, he was motivated to study the link between an individual's identity and social conditions since he had some troubles with social conditions in his youth that influenced the formation of his identity. His desire to delve further into themes of identity has led him to write works concerning the formation of human identities such as *Identity and the Life Cycle* (1959), *Childhood and Society* (1963), *Identity: Youth and Crisis* (1968), and *The Life Cycle Completed* (1982).

Erikson studied art and traveled around Europe. When the psychoanalyst Anna Freud invited him to teach art, history, and geography at a tiny private school in Vienna in 1927, he joined psychoanalysis with her and undertook training to become a psychoanalyst himself. Before finishing psychoanalytic studies and being admitted to the American Psychoanalytic Association, he got interested in the treatment of children and published his first article in 1930. He had being accepted to the Vienna Psychoanalysis Academy in 1933 after finishing psychoanalytic training. He immigrated to the United States the following year, where he performed child psychoanalysis in Boston and joined the faculty of Harvard Medical School. He got fascinated by the way the ego, or awareness, acts effectively in sensible, well-ordered people which he came up with a theory called “Psychosocial Development”.

Psychoanalysis may be described as a collection of psychosocial interventions that are mostly inspired by the ideas of Sigmund Freud. Psychoanalytical thinkers and critics do not only focus on the writer's personality and cognition but also concentrate on his creative works that serve as texts that reveal the skill of imagination, which is extremely significant for authors. Therefore, it must be mentioned that both of psychology and literature are intimately associated with human feelings and their power to imagine. Psychology plays a significant part in the examination of a work of literature with each branch aimed at concentrating a

person in their efforts and analysis. In this sense, it is important to shift the attention of the reader towards the psychological novel which places additional emphasis on the emotional, cognitive, and spiritual components of the novel characters. In addition, it relies more on the examination of characters than it does with actions and the plotline of events. Furthermore, Literature that has always been linked with existence and man may also be considered a generator of inspiration and motivation for thinkers and intellectuals. One of the greatest thinkers is Erik Erikson who was a developmental psychologist and psychoanalyst best known for his famous theory of psychosocial development and the concept of the identity crisis. His theories marked an important shift in thinking on personality; instead of focusing simply on early childhood events, his psychosocial theory shed light on how social influences contribute to our personalities throughout our entire life spans.

1.1.1.2 Eric Erikson's Stages

Erik Erikson's psychosocial theory consists of 8 phases that grow upon each other during an individual's life span. These phases begin with birth and end with death. Erikson's theory is progressive, each stage building on the last. Each stage has a "crisis" that the person must overcome. Failure to complete one stage may lead to "a more unhealthy personality and sense of self" (McLeod 4). While the stages may still be completed after failure, it is much more challenging than successfully completing the steps in order. Moreover, in each of the stages, the person should get involved in clashes with opposing forces. In order to have a healthy psychological development, a balance between each of these opposite forces is needed. Erik. Erikson, for example, sees that at the age of between age12 and 18, the adolescent face a psychological problem called "identity crisis" which determines the difficulties that face the adolescent during the shift from childhood to adulthood (Erikson51).

Similarly, critic Saul McLeod argues that “in response to role confusion or identity crisis an adolescent may begin to experiment with different lifestyles (e.g. work, education or political activities)” (Saul13). As his narrative reveals, Holden lacks such a balance in a specific stage that is between 13-21 as the table below demonstrates the eight stages of psychosocial development.

Stage (Age)	Psychosocial Crisis	Significant Relations	Psychosocial Modalities	Psychosocial Virtues	Malignancies
I (0-1) Infant	Trust vs. Mistrust	Mother	To get, to give in return	Hope, faith	Withdrawal
II (2-3) Toddler	Autonomy vs. Shame and Doubt	Parents	To hold on, to let go	Will, determination	Compulsion
III (3-6) Preschooler	Initiative vs. Guilt	Family	To go after, to play	p purpose, courage	Inhibition
IV (7-12 or so) School-age child	Industry vs. Inferiority	Neighborhood and school	To complete, to make things together	Competence	inertia
V (12-18 or so) Adolescence	Identity vs. Identity Confusion	Peer groups, role models	To be oneself, To share oneself	Fidelity, loyalty	Repudiation
VI (early 20's late 20's) Young Adult	Intimacy vs. Isolation	Partners, friends	To lose and find oneself in another	Love	Exclusivity
VII (late 20's to 50's) Middle Adult	Generativity vs. Stagnation (Self Absorption)	Household, workmates	To make be, to take care of	Care	Rejectivity
VIII (50's and beyond) Old Adult	Integrity vs. Despair	Mankind or “my kind”	To be, through having been, to face not being	Wisdom	Despair

“McLeod, Saul.”Erik Erikson’s stages of psychosocial development”

In this research, we are only concerned with stage five (13-21years) because it is the most essential stage in this chapter since it deals with the stage that directly concerns the novel's primary protagonist. In this case, we are going to study the identity at first then moving on to confusion.

1.1.1.3 Identity vs. Confusion

The fifth psychosocial conflict in Erikson's psychosocial development phases is termed "Identity versus Identity Confusion". This stage may be seen around adolescent year which is approximately 12 to 18 or so. Forming ego identity is necessary in this stage.

Adolescents begin to figure out who they are, what they want to be, and what others want them to be. They start to think about their job as well as their connection to peers in family, school, and society (Batra 249-254). Therefore, the involvement of family members, schoolmates, teachers, and the neighborhood becomes the crucial key in this time. It is necessary to constantly provide a supportive atmosphere with ongoing supervision as teenagers who are facing this psychological conflict prefer to perform some investigations and discoveries in order to achieve their true sense of identity and morality. In this difficult phase, there is a potential to have identity repudiation for teenagers who fail to face the challenges. Purpose, Will, and Hope (past virtues developments) provide the ideal foundation for the teenager to develop the expected life experiences with a defined scope of Industry, Initiative, and Autonomy. This period is distinguished by tremendous physiological and biological development, which occurs concurrently with dramatic changes in the teenager's social attitudes and actions within his family and in society as a whole. These noticeable changes force the adolescent to rearrange and integrate previous virtues in order to develop a new personality with a new set of highly valued attributes (255-260). So, adolescence may be characterized as the time that connects early adulthood with childhood, during which the

adolescent seeks to grasp the virtues and morals that he gained as a kid and begins to investigate new values that he would accept as an adult, in this case, the main protagonist Holden Caulfield failed to do so during the adolescent period. As stated by Erikson:

The growing and developing youths, faced with the psychological revolution
Within them, and with tangible adult tasks ahead of them are now primarily
Concerned with what they appear to be in the eyes of others as compared with
what they feel they are, and with the question of how to connect the roles and
Skills cultivated earlier with the occupational prototypes of the day. In their search for
a new sense of continuity and sameness, adolescents have to refight many of the
battles of the earlier years, even though to do so they must artificially appoint
perfectly well-meaning people to play the roles of adversaries; and they are ever ready
to install lasting idols and ideals as guardians of a final identity. (Erikson 235)

This period requires the teenager to carefully choose his relationships, hobbies, and what he loves and dislikes about many aspects such as clothing style, travel, music, movies, and themes of discussion and argument. Yet Holden seems very lost according to his own words.

Holden's attitude and response throughout this study and observation of their adult life reflect his identity crisis and confusion about who he is and what he wants to be. Through the real events that Holden has been through, Salinger illustrates Erikson's identity crisis. Holden's perplexity over his identity is shown in his narrated thoughts above when he confesses being in a state of in-betweenness in his feelings and actions, not knowing whether he is still a kid or if he has become an adult. Holden's failure to communicate is a consequence of avoiding "intimacy", a situation which Erikson identifies as one of the symptoms of "identity crisis". Holden develops another hallmark of identity confusion, a feeling of "time diffusion" between what he holds on to and what he fears could happen. All these behaviors have been a proof of Erikson's theory," A painfully heightened sense of

isolation; a disintegration of the sense of inner continuity and sameness; an inability to derive a sense of accomplishment from any kind of activity” (Erikson 168).

1.1.2 The History of New-historicism

New Historicism differed from past theories that relied on the form of the text, such as New Criticism and Structuralism. New Historicism seeks to comprehend a text primarily by its historical context rather than its form. It considers history to be a feature of literary works, with the ultimate result being a product of culture and social power. This method focuses on the economic and sociocultural context of how ideas were expressed in the text to establish power at a certain time (Parvini 10-12).

New Historicism proposes a critical approach to literary criticism. It is a style of literary criticism that concentrates on the relevance of a text by connecting it to the systems of power, society, or philosophy in a specific time. It originated with German authors at the close of the 18th century and extended with twentieth-century theorists. The literary work is not unique; it is a complex of cultural discourses, encompassing religion, politics, economics, and aesthetics. This method indicates that a literary work is impacted by the author's history, values, and beliefs as well as his place and circumstances. It stresses on the literary text as part of a social and historical framework, as well as the contemporary reader's response to the novel.

1.1.2.1 Definition of New Historicism

New Historicism is a literary theory based on the idea that literature should be studied and interpreted within the context of both the history of the author and the history of the critic, it looks at literature in a wider historical context, examining both how the writer's times affected the work and how the work reflects the writer's times. New Historicism

acknowledges and embraces the idea that, as times changes, so will our understanding of great literature. In other words, history reveals more about the text; studying the text reveals more about the history.

1.1.2.2 The Theory of New Historicism

This theory underlines the consequences that the postmodern American individuals may experience inside a culture that does not care about the significance of human relationships. It addresses his existentialist crisis, sadness, and isolation. These corrupt activities and frightening events are best described in American literature. In a literature which defines the historical, social and cultural context of the fifties. It represents the disordered psychology of the people and explains their situation of being considered as required objects in a governmental destructive program to win a cold war not only to kill the enemy but to destroy mankind in general (Zammito 84).

Winning the Second World War, an unbreakable sensation of isolation has clouded the postwar man's lifestyle. People are no longer able to enjoy the satisfaction of belonging to the society; they seem unable to build a clear denotation of their life and to establish their own, unique identities. Their post-traumatic states after the war, along with the growing tensions on the international arena to govern the globe have rendered their lives absurd and unreasonable. Therefore, American authors describe that postwar literature denotes an overpowering sense of alienation; it expresses the problem, perplexity, and the loss of humanity and separation of the individual. It concentrates on drawing the psychological elements of the generation who have lived in postwar America (Dale, James 153).

The American novelist J.D Salinger examines the postwar reality based on his personal experiences. He presents an insightful depiction regarding the psychological results of living in a postwar, capitalist and prosperous culture, by exposing the perspective of the

regular people, in particular, the ones who have gone with the flow. *The Catcher in the Rye* can be seen as a reflection of the writer's historical, social, economic, and political conditions in American Post-WWII. The American culture of the 1950s is frequently considered a time of prosperity, conformity, and peace; it represents an affluent setting of materialism and mobility.

The conclusion of the WWII marked a significant change in the nature of the American family, employment and economy. The government has made enormous efforts to reward its people for their great heroic efforts by providing employment and possibilities to establish a home and a family. It has honored the returning warriors by passing The G.I. Bill which granted them a financial help to pay the expense of their living so they may attend college and obtain a degree. They have established the foundation of a more educated, tolerant and ambitious society. While many of them happily have reintroduced into society and appreciated what they were given, many others have suffered psychological and deep spiritual issues of alienation and loneliness, depression and isolation. They have felt the tremendous sorrow of the dreadful things that occurred throughout the war including murdering, slaughtering, and a terrible sensation of sacrifice.

So they have undertaken numerous escapist behaviors and activities like consuming alcohol and taking drugs to escape the terrible hallucinations and memories of the battlefield. The 1950s has been a mixed age of financial luxury and individual misery. *The Catcher in the Rye* by J.D. Salinger exposed Americans to the cultural and psychological panorama of the era of anxiety. Through his problematic teenage protagonist, Holden Caulfield, Salinger depicted the miserable insecurity that ate away many of the young in Postwar America. These doubts and concerns have forced the people to question themselves and seek for their identities, but gradually, this quest has grown to become a broad questioning of society, an

augmentation that can be visibly reflected via Holden's experience. Holden has a disturbed view of the world, as editors Dromm and Salter states:

At any stage in life, reading Holden's story can remind us that the world's confusion. Much of our world doesn't make sense, even though most people move through it and never bother to question it like Holden. To disregard the world's confusion requires sometimes being a phony (Dromm 14).

A phony is a term for expressing those who sell themselves as consumable or tradable products. By acting and faking their identities, they conceal their actual nature. His concept of phony includes not only individuals, but also any institution that represents authority and imposes discipline and structure, such as the school, family, society, and religion. Holden's narrative begins with him getting expelled from school because of his poor scholarly results. Therefore, he complains about the corruption of the administration. Holden characterizes his former schools Pencey Prep and Elkton Hills as phony, rude and full of hypocrites, "Pencey was full of crooks. Quite a few guys came from these very wealthy families, but it was full of crooks anyway. The more expensive a school is, the more crooks it has" (Salinger 4).

These were demonstratives of a fraudulent capitalist system defined by famous parents and fraudulent administrators who united together to regale the young boys to accept their lifestyle and attitude and to impose the notion of a class-based society. So Holden wants to detach himself from this mature mindset that endorses elitist schooling education.

Following his novel, Holden realizes that only a small group of people are still pure and safe from the manipulation of the consumer society of the adult world, like the nuns, his young siblings Allie and Phoebe, his friend Jane Gallagher and others who share "an innocence of commodification", whether its financial, symbolic, or sexual. And this is one of the reasons why he wants to be a catcher in the rye, so he may prevent pure people who are

uncorrupted from going down the wild cliff to the harsh world of materialism and consumerism.

Salinger's Holden Caulfield both reflected and helped to commence a countercultural mobilization with all-embracing and sweeping consequences. Salinger's novel must have had hidden successfully on this wave of contrast and confrontation which erupted in 1950s of America. *The Catcher in the Rye* is a book with its colloquial and rough language and its embodiment of the issues of a capitalist country facing economical, sexual and political repressions and limitations. In addition, it is a book with a universal theme with a great timing, using the social, political and even issues, which were considered as taboos before, appealed to a young generation who could identify with Holden, a young boy dealing with the same problems as themselves.

1.2 Review of Literature

Many researchers have shown their interest in examining the issue of identity presented in this work. For instance, in her research article named as *Identity Confusion of Adolescents in Salinger's The Catcher in the Rye*, Amina Megheirbi gave a critical study of the novel from a psychoanalytical viewpoint. She sought to study how J.D. Salinger dramatizes both psychoanalytical theories of Erik H. Erikson and James E. Marcia that are specialized in adolescents' identity crisis. In the same study, Meghreibi asserted that when Holden fails to merge with the new merging identity of maturity as a method of preserving his own idealism, a form of resentment is generated against everything that constitutes this threatening new identity. This rejection is represented in Holden's contempt of all the phoniness and hypocrisy he sees in the adult world and his clinging to childhood (Meghreibi 582).

Another researcher named Alicia Vie Howe, in her thesis *Undressing J.D. Salinger: Fashion and Psychology in The Catcher in the Rye and Teddy* (2008). She investigates the discourse surrounding clothes, life style and psychology which are used by J. D. Salinger to conceal more information about the major character's mental state of being in his clothing than in his words and behaviors. Alicia Howe thinks that Holden Caulfield's red flannel hunting hat becomes a sign for his bipolar disorders. She unfolds a deeper objective behind Holden Caulfield's state of mind of why Salinger mentions clothes in depth, using many theories to prove her words; she went deep in the novel trying to uncover the real Holden under those clothes.

Identity crisis can be seen through the main character of Gowda's novel entitled *Secret Daughter*. Asha is an Asian Indian adolescent who lives in the United States of America with her adoptive parents. However, when she enters her adolescence years, she then begins to question more about her history, who she really is. Afterwards, Asha's incompleteness and uncertainty about herself can still be seen when she is sixteen years old. She feels that there is something missing in her life besides her parents. Then she begins to feel incomplete and unsettled, Asha also exhibits a predisposition of having intense distress. She regularly exhibits her anger or hatred towards people around her, mainly her adoptive parents. She is quite sensitive towards everything around her which does not fit her desires. She constantly takes many things for granted in a bad manner. She never delivers a good reaction, particularly when it comes to the debate with her adoptive parents. As stated by Erikson (in Foelsch et al. 23) having trouble to establish decisions and to concentrate towards certain tasks can also be the characteristics of identity diffusion status. In this case, Asha does not only have troubles in establishing decisions. However, Asha has a problem in concentration as shown in her the novel.

Aneta Fibingerova is another researcher who demonstrated her interest in investigating Holden's case from a psychoanalytical viewpoint. In her dissertation named as *The Portrayal and Self-Image of Holden Caulfield of The Catcher in the Rye*. She investigated both Holden's self-image and the portrayal of his identity. In the self-image phase, Fibingerova focused on how the protagonist thinks about himself dependent on his comments and implications as a source of evidence to examine his inner images, such as his language, attitude, towards people surrounding him and the society. In the portrayal section, she gave insight into his exterior condition via examining his rebellious, nonconformist nature against his surroundings which led to his decline and rejection of the adult world. Fibingerova observed that Holden's self-image showed the elements of his poor self-perception that produce his sense of self-consciousness and alienation from society and even his family, which gets bigger throughout the development of the novel.

Little Fires Everywhere is a novel that makes profound and tough questions about what, precisely, makes up a person's identity. Throughout the narrative, Ng (1980) again and again makes the case that identity is not readily sought or found. Her characters struggle to identify themselves internally from one another through the places they were born and raised, the same people who raised them and loved them from afar, the families they have been provided or chose, and the aspects they were taught as children in opposition to the painful lessons they discovered as adults. The protagonists suffer as they strive to make or discard their identities, and through their miseries, Ng argues that identity is not something so simply nailed down, and that the quest for a real or lasting identity frequently leads to frustration and pain.

1.2 Conclusion

In the first theoretical part of the dissertation, we attempted to focus on the importance of Erik Erikson's eight phases of Psychosocial Development theory, since the novel deals with psychological difficulties. On the other hand, it also focused on the fifties era in the United States as a socio-historical framework for *The Catcher in the Rye*, in order to understand the many conditions that surrounds the novel's publication. In addition, the researcher tries to explain the link between literature and psychology by attempting to bring other works that relate to this research and how this dissertation differs from previous ones.

Chapter Two: the Historical and the Socio-Cultural Background of American society in the Fifties

2.0 Introduction

The second chapter tends to explore the American atmosphere of the fifties after WWII. It shed light on conformity and environmental alienation and its effect on changing people's identity. Therefore, to better understand the depiction of social norms and cultural changes of society as a result of the war, the researcher will tend to analyse literature, writers and their major themes in America post-WWII.

2.1 The American Atmosphere of 1950s

The Second World weakened the principles of humanism after the nuclear weapon was deployed in 1945. Many authors in America embraced the irony of understatement as a foundation for their philosophical stance. It was because Americans were in an era of anxiety. The United States had entered the war with a devastated economic power and emerged from it as the dominating force in the world, at the same time; something in American culture had shifted fundamentally with the end of World War Two and its aftermath. Peter B. High explains an outline of American literature that "after the war, America entered an "Age of Anxiety". The politics of America were shaped by two main anxieties. First, there was the threat of the bomb, many Americans were certain there would be a battle with the Soviet Union using atomic weapons. Also, in the late forties and early fifties, dread of communism became a national illness. The immense damage of World War Two called into question conventional notions of man and human evolution that had existed since the Enlightenment (Horwitz 112).

The United States was not simply one of the victors of the World War II, but also the nation that has gained the most from it. The position of victorious allied to the fact that the war was not held on American soil and to the technical boost that conflicts normally provide contributed to promote the image of the United States as “the greatest country in the world”. Such differentiation was clearly understood within the American society, and a strong national sense started to grow. But it was not without the assistance of propaganda that this patriotism began to flourish and how the picture of post-war America was popularized across the globe. During the 1950s, the American government transformed large-scale military manufacturing into civic industrial production to expand the economy, resulting in unprecedented levels of material affluence in American history. Many developments have occurred throughout the years, transforming the lives of Americans and resulting in the creation of a new society marked by a demand for conformity in fashion, architecture, and gender roles, as well as a near fixation with consuming .Millions of people have relocated from cities to the comfort of new houses in the suburbs, as well as acquired new automobiles. They have replaced radios with television sets in order to live the new cultural experience, and as historian Eric Foner believes, they have formed a new trend of consumption. "This consumer culture demonstrated the superiority of the American way of life" (Eric 878).

Despite the fact that it has been a peaceful period of wealth and achievement, the truth exposes considerably more contention. Because society was skewed and male-dominated, life has become stagnant and social and gender norms are rigorously rigid. While men have regular employment and play essential responsibilities in society, women have traditionally been supposed to be docile and submissive housewives who should not question or test their gender roles. Conformists at the time lacked the ability to the rich inner life to be genuinely independent, and have substituted conformity for independence by seeking to live as

everyone else does without attempting to break away from common and stereotypical American values (Thiselton 130-131).

The Cold War had a major impact on every part of American life, political and cultural animosity between the United States and the Soviet Union has fostered anxiety and paranoia. Americans have worried charges that said they were communists, thus to fight this, they have strived to seem as American as possible by engaging in all the activities the government assigned them to accomplish it. They have constructed their nuclear fall-out shelters throughout basements in case of nuclear assaults. Children have been taught the duck and cover exercises in schools; air raid sirens have been put throughout towns warning of an enemy air assault. And broadcast stations have set a mark on the radio dial in case of an assault to provide instructions (Felix 217-218).

As a consequence, Americans have connected communism with oppression and fear (Gaddis 48). Therefore they have championed their capitalist government. Above all, the normal American has arrived to a final decision which is not to be distinct from others but rather conform and never criticize the government. Yet, Joseph McCarthy has dominated the headlines for the next several years, he has damaged lives and shattered careers and fuelled the people's fear by initiating a worldwide witch-hunt to apprehend communists. The American historian David M. Kennedy believes that: "McCarthy is suppressing free speech and free actions by thrusting fear into the hearts of innocent people"(McCarthy 721). Therefore, such postmodern contextuality of the fifties pushes the American individual into a traumatized situation, where his humanity, privacy, and safety are endangered.

The paranoid mood is not restricted to the activities of McCarthy alone, the cultural and social landscape has been one of challenged individualism, identity crisis and lost spirituality. Hollywood has invested in distributing propaganda by making anti-communist movies; TV shows have tailored their material to emphasize the threat of communism and

totalitarian regimes by airing plays and movies based on George Orwell's Nineteen-Eighty Four. And the CIA has supported journals, news broadcasts, concerts, art shows that has depicted the American freedom. This has established a rigorous if unwritten caste structure where everyone knew their position and doing anything that defied that system had a harsh punishment. It is a literary setting which suggests writers to a specific political, cultural and personal commitment via their works.

The decade of the 1950s was an immensely significant period in American history because of Civil Rights Movement, new outfits, the TV, improvements in medical and suburban lifestyle was far more functional than any previous decade in American history. The 1950s better helps one comprehend how there are always bright days in a nation's history but sometimes awful eras as well. Therefore it may be claimed that American social character had evolved significantly in the 1950s which was an age of conformity and alienation.

2.1.1 Conformity

Most social scientists believe that human action is driven in large part by "social" variables, such as the desire for prestige, esteem, popularity, or approval. A substantial amount of sociological, psychological, and anthropological research supports the conclusion that these elements are widespread and that they tend to generate conformism. Social groups often punish people who break from established standards, even when differences are quite modest.' Unfortunately, ideas developed within other social science fields are not readily suited to the issues and processes of analysis that are known to economists. Although many economists have recognized the possible importance of social and cultural impacts in passing, few have examined these aspects explicitly. We just lack appropriate formal models of custom and conformity (Barkow 78).

The American society developed traits of uniformity, economical but relatively affluent living lives, and good begin for young couples, which led to an extenuating birthrate. People started to make a rush for the suburbs, finally abandoning the overwhelming city life. This was, however, a disadvantage for people of the lower class who were captives of the cities living in nearly a "closed-society- to whom there was hardly an escape.

During the 1950s, following the closing of WWII, the USA economy was growing. More people than ever before had access to modern vehicles, suburban homes and other commodities. Looking forward to an era of stability, conformity to social and political regulations was considered as important in safeguarding the American way of life. Easy access to pop culture, entertainment, and most crucially news offered Americans a shared vision, defined by a heightened degree of homogeneity in social standards. Although typically characterized as a joyful time, the 1950s conformity also launched numerous societal difficulties.

The women who had entered the labor during the war were brought back into their customary function since they were regarded no longer "necessary". Heterosexuality was the only sexual orientation acknowledged as normal and promoted by the media. Big firms and franchisees provided the same items to customers all across the US. As a result of the Cold War with the Soviet Union, the government placed pressure on citizens to offer a united picture of what it meant to be American and how they were different from the communist governments. The desire for conformity reached its peak during what was termed the anti-communist "Red Scare" hysteria of the 1950s, during which those with communist thoughts or ties were discriminated against and punished. Amongst the social movements that formed and campaigned against injustice and for social rights concerns, The Beat Generation opposed the conformist tendency and consumerist culture in the U.S. via their literature and lifestyle.

2.1.2 Alienation

Individuality is an increasing feeling of alienation, alienation and hopelessness prevails in people's life is a sense of not belonging, it is the condition of being disengaged detached or alienated from one's environment, events, and activities via indifference, disaffection or lack of attachment. Alienation is defined by John. P. Clark, the word alienation carries "feelings of meaninglessness, powerlessness, belonginglessness, being-manipulated, social and self-isolation-an isolable feature in all of them is man's feeling of lack of means (power)"(John849).It is an adjustment of the individual's awareness of the things that he believed he knew. He feels the loss of relationships formerly precious to him, as well as the enormous benefits that those relationships rendering it meaningless and hollow which lead to the loss of identity. When a man feels aimless and criticizes his life, his job, or the company of his friends, it might be that he suffers a strong feeling of alienation from the world around him. So, alienation once provided. For the author Stanley Moore in his book "*The Critique of Capitalist Democracy*" (1957) states the term alienation: "refer to the characteristics of individual consciousness and social structure typical in societies, whose members are controlled by, instead of controlling, the consequences of their collective activity" (Moore 125).

Jean-Jacques Rousseau has been one of the trailblazer figures to talk about alienation and individuality from a philosophical point of view. In his book *Discourse on the Sciences and Arts'* (1762), he contends that the way of life is moving the concentration from education to consistency through advancing social ideals, expressions and sciences expressing that "All minds seem to have been cast in the same mold: constant politeness demands, propriety commands; constantly one follows custom, never one's own genius. One no longer dares to appear what one is...One will thus never really know with whom one is dealing" (Rousseau et al. 6).

Likewise, the individual has started to lose the uniqueness of his personality and the capacity to frame genuine kinships by concealing his actual self and feel limited and compelled to live up to the assumptions of a moderate over appropriate society. In Rousseau's view, instead of relying upon science and social examples as exploratory determinants of life purposes, the individual ought to make his own obvious considerations and values to decide his way.

For existentialist scholars, people are put on the planet without deciding to be there, then, at that point, they are obliged to find a sense of peace with unavoidable occasions like disorder and lots of identity, and embrace the situation that the main inquiries in life have no responses. Furthermore, since it is a human intuition to look for significance and request, they become disappointed when they understand that their existence is unimportant, most importantly, the attention to these realities change their impression of life and make it crazy. Besides, there is a stage in human existence where the singular has a reluctant outlook on what his identity is. He begins to scrutinize his reality and distinguish himself as a different substance from the others. As time passes, he understands that the world exists outside him and the sensation of misfortune, not having a place and alienation is a general human condition, he cannot get away from it.

Additionally, a trivial and silly reality cannot give anything to the person with the exception of distancing him. Accordingly, Existentialism advances a sort of opportunity that is unbound by neither regulations and ethnic standards nor God. After the WWII, the American culture has repeated the resonations of existential mentalities like culpability, queasiness, anxiety, absence of closeness and alienation. This depression has been enunciated by existentialist scholars who concur that the void that man feels in the profundity of his spirit is existentialist commonly. They adjust to the hypothesis that life all in all become worthless, and one's appreciation of life can never be mitigating. Therefore, the individual

acknowledgment of the soul in finding his personality and job in the general public is perhaps the main issue talked about in Hegel's way of thinking. That's what he proposes assuming one is reluctant and ready to perceive his actual self, he will ultimately be happy with the things he delivers. Estrangement, as per Hegel, is the cycle by which the human self is multiplied into two selves, one of them is externalized and isolated from the other one, it goes into a phase of self-investigation and revelation, accordingly distance itself; while the other one knows about this estrangement and look for in an assortment of ways of conquering it by dominating the other self and bring it back here and there. In his book *Marxism and Human Nature*, Professor Sean Sayers adds that: " This self is a historical and social creation. It develops through a process of alienation and its overcoming, self-estrangement, and self-recognition, a fall into division and reconciliation" (Sayers 2).

2.1.3 The Beat Generation

The Beat Generation was created by a group of authors and poets as an act of protest against the 'square' academic conventions imposed on literature, employing chaotic versed in poetry and unstructured composition in their books. The origins of the word was an appropriation of the adjective 'beat,' meaning 'tired' or 'beaten down' used regularly in the Post-War period to describe how people felt. One of the founders of the movement redefined the definition of the phrase by adding musical connotation 'upbeat,' and 'on the beat.' The participants of the Beat movement regarded themselves usually apolitical, they opposed consumerism and believed in personal release and enlightenment via the heightened sensory awareness generated by drugs, jazz, sex, or the teachings of Zen Buddhism. As Allan Johnston argues in *Consumption,Addiction,Vision,Energy*, addressing the movement, "They attempted to live the countercultural tendency to tune in, turn on, drop out and to accept the "free" (Johnston 45). These writers provided the first all-out criticism of American consumer

culture. The movement was not intending to change anything substantially, but they were seeking to detach themselves and give an alternative to the norms society was living by. The Beat Generation utilized their literary style as well as their unusual ideas on and attitude to sexuality, drugs, and Zen Buddhism to protest to the stifling uniformity of the 1950s society. The Beat movement paved the way for other writers to write in a freer, unorthodox way. Also, it had a big impact on the Hippie counterculture movement of the 1960s that was motivated by its anti-conformist, experimental and free-love philosophy.

The members of The Beats used their creativity to challenge the harsh literary restrictions enforced by the 'academia'; as well as to fight the government's arbitrary depiction of reality. To feel the effects of ancient English Literature, they aspired to write poetry and novels that were a real portrayal of American life and notably, spoken American language. Haidee Kruger described what aspects of academic rules the movement was against as "High modernist legacy of formalism, conservatism, erudition, classicism, detachment, intellectualism and impersonality formed a powerful alliance with the dominant tradition of literary criticism in the post-World War II literary climate".

In other words, whatever that did not enable them to speak openly about their experience as individuals and Americans after the WWII. In contrast, they wanted their writing to be genuine, intimate and not formal. Their purpose was to write their thinking simply as it occurred to them, without judgment from literary conventions and demands from society. Their opposition against conformity via literature also played a crucial part in offering an alternative narrative of America during the Cold War, opposite to the storyline the government was delivering to the masses. Ann Douglas in *Holy Fools The Beat Generation and the Cold War* describes their literary contribution as, "an investigation of a historical era through the lens of a private life designed to pick up all the "back-of-the-brain" images and voices obscured by the nation's official discourse" (526). She upholds the concept that it was

vital for The Beats to perceive the world through the eyes of the individual. Besides eliminating the criticism of their idea, they wished to remove the filter to their perception, since only then it could be trusted. Their art was an act of revolt against conformity to literary form and also a disturbance in the unilateral presentation of reality by the government. Although their revolt did not generate any concrete consequences during that time, it did inspire the counterculture movements of the 1960s to explore an individual experience of the world; and a base to disobey and resist the organized systems.

2.2 American Literature of 1950's and Their Major Themes

American writers in the fifties reveal that they are highly uncomfortable in the Post-War environment. The new political anxieties of communism and the bomb are less relevant to them than their psychological difficulties in the new American society. It is not a time of notable experimentation in style. Rather, the most attractive writers are creating fresh and relevant ideas. Many authors in this age strive to discover fresh solutions to the ancient question, "Who am I?" Many black American and Jewish-American authors discover the solution by looking at their own cultural and ethnic identities. Others study the concepts of modern philosophy and psychology. The young "Beat" authors employ oriental religion for the same reason. The new authors of the South, though, appear a touch less "modern". In their work, we still feel the sorrowful, heavy weight of the past. The key theme of their works is generally loneliness and "the quest for the self". This makes their work highly appealing to current readers everywhere. Morris Dickstein notes in his *"Leopards in the Temple"* (1999) that the postwar period, especially the 1950s, has been simplified into everything the sixties generation rebelled against: a beaming president presiding over a stagnant government, small-town morality, racial segregation, political and sexual repression, Cold War mobilization,

nuclear standoff, suburban togetherness, the domestic confinement of women, and the reign of the nuclear family.

At the beginning of the 1950s, American authors abandoned the provincial traditions of their literary ancestors and taken their position in portraying the new image of American mass society. Another thread of the new literature concentrated on the events of the global war. Though numerous war books were written in the 1940s, probably the most devastating one was Norman Mailer's *The Naked and the Dead*, which followed the combat experiences of a company of US Marines in the Pacific War. Mailer's Marine enterprise is a microcosm of American society in its racial and socioeconomic makeup.

There were books released in 1950 that hinted at another road which American literature would also go in the future: the investigation of the underworld of sexual experimentation and homosexuality; *Other Voices, Other Rooms*, written by a bright 24-year-old writer called Truman Capote. The novel's themes of sexual initiation were reproduced alternately in Gore Vidal's and Paul Bowles's, but it feels like a small moment in American literature. Morris Dickstein comments that *Other Voices, Other Rooms* now appears like a temporary phase for its author and a small period in American literature, but it embodied many of the features of the New Fiction that would evolve in the decades following the war."The Cold War also created what was known in the 1950s as *McCarthyism and the Second Red Scare* in which many Americans were accused of being communists and a series of investigations were made in an effort to expose them.

William T. Walker, the writer of *McCarthyism and the Red Scare: A Reference Guide*, declares: "What was distinctive about this "phenomenon" was its intensity, its duration, and the danger that it posed for the traditional American political and civil liberties; McCarthyism, which took its name from Joseph R. McCarthy, came to reflect a recklessness in advancing accusations without evidence and a disregard for the law and individual rights

Nevertheless, the American dream is perhaps the most conspicuous thought about the United State's culture and way of life. Not just the philosophical motor moves and has moved the existence of a large number of American residents, yet it is the justification for why floods of outsiders went into the US determined to track down a superior and more agreeable life. Despite the fact that it is hard to lay out the meaning of the term, because of the progressions and advancements that it experienced throughout the time, it appears to be that there is a well known and overwhelming origination.

It is said that the American Dream is that way of life in light of up portability through difficult work and the financial contest between residents in the United States of America, considered as a land of opportunity and equivalent open door to everybody. This thought has been viewed as the atomic point of the American qualities since it is and has been unequivocally advanced by the various states, what's more, lawmakers over the course of the country (Stenz 25-30). Winthrop's City Upon embodies the origination of North America as a guaranteed land: the Englishmen coming to the New World to accomplish the opportunity that they couldn't appreciate in that frame of mind of serious areas of strength for the religion.

This could be viewed as a model of the American Dream since North America acquired the situation with a spot where they could begin and make another general public far away from strict persecution, a valid "dream" for the Protestants that arrived at the landmass. Toward the start, these gatherings were coordinated as networks that still carried solid strict qualities, so they didn't put to such an extent accentuation on independence, a fundamental worth in "the American Dream (Winthrop 45) .Social association had needed to keep up with religion and strict convictions as the premise of society. In any case, the interest about individual privileges began to develop as the conceivable outcomes of individual abundance turned into a reality for the lower classes as well as the amassing of abundance turned into a

component of qualification. Lizabeth Cohen talks about the “consumer interest” in her *A Consumer’s Republic. The Politics of Mass Consumption in Postwar America*. She said:

Almost from its initial European settlement, America participated in an economy of commercial exchange, and gradually over the centuries a market revolution increased the amount of goods that Americans purchased rather than made at home (or did without). Not only did people consume more ready-made products as time passed, but the accumulation of luxury goods – at first, imported china and textiles, later fineries manufactured domestically – marked distinctions among Americans, such as between urban and rural dwellers and among social classes. (Lizabeth 21)

2.3 Conclusion

As illustrated in the second chapter, identity grew more dependent on societal interactions among individuals after WWII, in addition to personal experiences that contribute to the process of identity creation. The identity of the postmodern individual is divided between several pieces and is tied to the many social relationships one may have. Furthermore, a person's psychological condition influences the process of identity development. Different circumstances shape a person's identity, which then becomes unstable and constantly changing. And that brings us to analyse the main protagonist using Erik Erikson's theory in the third chapter.

Chapter Three: Identity crisis in *The Catcher in the Rye*: Psychological Analysis

3.0 Introduction

This last chapter is divided into two sections. The first section will examine various literary representations of J.D. Salinger's *The Catcher in the Rye*'s main character's identity crisis. To begin, the researcher provides a biography of the author and a summary of the novel. Furthermore, this chapter examines identity crisis using Erik Erikson's theory to demonstrate that Holden did, in fact, have a psychological disorder, as illustrated by his behaviors and words in the novel. The second section will analyse Holden's individuality based on the author's language in order to conclude this dissertation by attaching D.J Salinger to the main protagonist.

3.1 About the Novel

Jerome David Salinger, born on January 1, 1919, in New York, is a literary legend given his little previous works and isolated lifestyle. He has established his own revolutionary style of writing from a young age and feels that his work is an order from God to awaken the people. Despite his supremacy and being in a very fancy apartment, Salinger looks to be suffering in life, much like his classmates. Because of his rebellious nature, he has been rejected by a couple of elite prep schools. It all started when his father believed that he requires discipline and structure, so he has sent him off to a military school where he will interview enemy captives and civilians during the war. Salinger's spiritual growth has been influenced by his exposure to several other languages and civilizations. The conflict eventually continued, and he returned to work, but the possibility of being shot or killed haunted him each moment of the day. In a statement, he emphasized his deep concern about this:” I dig my foxholes down to a cowardly depth. Am scared stiff constantly and can't

remember ever having been a civilian" (Shields and Salerno 116). As a result of the tragedies he observed during the war, as well as the great stress, he witnessed a psychological disorder, which haunted his works. Salinger's literature feeds on recurring themes, attitudes, and styles that reveal themselves in many elements of his writings. His hero is an outcast who is at odds with himself and unable to communicate. His voyage is a mission to dig deeply within himself in order to fully understand and identify his real identity, as well as to navigate his role in the world. This idea is the foundation of *the Catcher in the Rye's* anti-hero quest; he wishes to save children's innocence by keeping them from growing up. A concept that began in his imagination but eventually captivated him and took control of his life. He is dissatisfied with the phoniness of individuals and society.

The Catcher in the Rye is a coming-of-age novel which was written by Jerome David Salinger in the modern period of American literature and was published in the summer of 1951. The novel details two days in the life of 16-year-old Holden Caulfield after he has been expelled from prep school. Confused and disillusioned. Holden searches for truth and rails against the "phoniness" of the adult world. He ends up exhausted and emotionally unstable.

The story begins with Holden, the main character and storyteller, describing his exploits before the previous Christmas. Holden is at Pencey Prep School, on his way to see his history teacher, Spencer, to say goodbye. He informs the reader that he was expelled from school after failing the majority of his courses. After seeing Spencer, Holden runs into his roommate, Ward Stradlater, who asks Holden to prepare an essay for him for English class while he goes on a date with a longtime friend. Holden speaks about his younger brother, Allie, who died of leukemia. When Stradlater returns, he informs Holden that the essay is not excellent, and when Stradlater refuses to reveal if he had sex with his date, Holden becomes upset. Holden storms away, leaving Pencey for Christmas break a few days early than intended in New York City. He will be unable to return home once he is in New York since

his parents are unaware that he has been expelled. Instead, he takes a room at the Edmont Hotel, where he watches some sexually heated episodes from nearby room's windows. His loneliness drives him to seek out connections with people, which he finds in the hotel's childish remarks. Holden remains behind and imbibes on his own. He wanders about Central Park after he leaves until the cold forces him to return to his family's apartment. He creeps in, unprepared to face his family, and finds Phoebe, his 10- year- old sister. When she finds that Holden has failed out, she is angry and accuses him of not enjoying anything. Holden tells his sister about his desire of being "the catcher in the rye". "If a body catches a body comin' through the rye," he was inspired by a song he heard a small kid sing. "If a body meets a body coming through the rye." Holden runs out after hearing his parents return home from a night out. Mr. Antolini, his former English instructor, answers the phone and invites Holden to stay at his flat. Holden falls asleep on Antolini's couch and awakens to find Antolini massaging his forehead, which Holden misinterprets as a sexual attempt. He excuses himself right away and goes to Grand Central Station, where he might spend the remaining of the night. He goes to Phoebe's school when he wakes up and leaves a message telling her that he wants to run away and asks her to meet him at a museum at lunch. She arrives with her luggage packed and insists on accompanying him. He declines and instead brings her to the zoo, where he stands in the rain watching her ride the carousel. The flashback comes to an end here. Holden explains that he has become "ill" but that he is expected to find cure to his illness.

3.2 Identity Crisis in America Post- WWII

Erik Erikson is one of the psychologists who study identity and its development deeply. Erikson deals with identity from a larger scope for he studies the cognitive social and cultural aspects of identity (Schwartz 11). During the war, the expression "identity crisis" was used to a special psychological illness. It has been used to characterize the condition of

patients who “lost their sense of personal sameness and historical continuity” (Bauman 7). Erikson addressed identity crisis in his 1968 book *Identity: Youth and Crisis* and he is recognized with pioneering the words "identity" and "identity crisis." others in society traces back more than a century. Social psychologists such as Cooley (1902) and Mead (1938) claimed that the "looking glass self" emerges in part by picturing how we are regarded or assessed by others. Social identity theory (Tajfel & Turner, 1986) and self-categorization theory (Turner, Hogg, Abrams, & Wetherell, 1987) have recently postulated that we identify ourselves at different levels of inclusion depending on the social environment. When dealing with international politics, a woman may see herself as an American, yet as an African American when confronted with racial discrimination. Baumeister and Muraven (1996) refer to this as an adaptation process and suggest that individual identity is affected by social context. In this case, it was WWII that played a significant role in changing people’s lives and identities. One encounters many cultural traditions and variances inside the social reality. Indeed, the United States is more geographically, economically, spiritually, and culturally rich than it has ever been. There are several benefits to such variety; the country benefits from various points of view, beliefs, and values. However, there is tremendous conflict between diversity and tradition; one example is the present controversy over illegal immigration. Huntington (2004), a political scientist, contends that the growth in ethnic variety and globalization endangers the American national identity.

3.2.1 Brief Definition of Identity crisis

This research explores the relationship between a character's identity and their behavior. It uses the knowledge of social psychology to analyze the character's behavior. Erik Erikson is a psychologist who has been influential on the subject of identity for over two decades. He believes that it is a unique and challenging task that people face in their

development. He coined the term identity crisis to describe this issue. Erikson said that “an identity crisis is a time of intensive analysis and exploration of different ways of looking at oneself. It occurs during the teenage years when people tend to struggle with their feelings of identity. In other words, it is a period of doubt and confusion during which a person's sense of identity becomes unsafe, usually as a result of a shift in their expected objectives and social position or different lifestyles.

As soon as teenagers experience an identity crisis, they will naturally begin to seek ways to solve the problems mentioned above. Adolescents will naturally do various investigations and discoveries in order to uncover their actual sense of identity through objects and experiences. It is a situation in which they form their views and conclusions based on what they want and believe, without consideration for truth, logic, evidence, or the opinions of others. In the fifth stage of psychological development, Erik Erikson notes that “Some young people seek a “negative identity,” an identity opposite to the one prescribed for them by their family and friends” (David114). He sees that the adolescent rebels in his society because it has imposed a particular identity on him. In other words, Adolescents who are unable to properly resolve their identity crisis are more likely to have a negative identity. Those that engage in negative identities might pose a risk to the community because they may engage in criminal activity, withdraw from society, or engage in other dangerous behaviors. Some people are both damaging to themselves and to society. A rape committed by one individual or a group of individuals is a typical example of negative identity. Additionally, teenagers who do not resolve their identity crisis will have difficulty maintaining a long-term relationship in the following stage of psychosocial development.

3.2.2 Psychological Analysis of Holden's Identity

Identity crisis occurs as an internal conflict between a person who is unsure of who he or she is, what he or she wants, and what others want them to be. People, particularly teenagers, often struggle to answer questions like "do you know who you really are?" "Do you know what you really want for yourself?" and "do you know what people want you to be?" People experience identity crises at various stages of psychological development, with distinct outputs and outcomes.

Nevertheless, identity crisis during adolescence is regarded as the most crucial crises in a person's life. For example, Erik Erikson sees that at the age of between age 12 and 18, the adolescent face a psychological problem called "identity crisis" which determines the difficulties that faces the adolescent during the shift from childhood to adulthood (Erikson 51). In the fifth stage, Erik Erikson notes that "Some young people seek a "negative identity," an identity opposite to the one prescribed for them by their family and friends". He sees that the adolescent rebels in his society because it has imposed a particular identity on him. Based on these words, Holden was experimenting this conflict in his identity as his sister said talking to him "'You don't like anything that's happening. . . You don't like any schools. You don't like a million things. You don't"(Salinger 169).

This means that Holden was not very sure about what to do in his life; he was caught between confusion, as the critic Saul McLeod argues that "in response to role confusion or identity crisis an adolescent may begin to experiment with different lifestyles (e.g. work, education or political activities)" (Saul 13). Holden's attitude towards others stems from his idea that "people are always ruining things" (The Catcher 87). Due to many problems that a countercultural teenager would have encountered namely, family and school troubles, sexual confusion, substance abuse, depression, and anxiety. But, these were never the real reason

why Holden started to feel and act this way, the loss of his brother is the primary cause of his isolation that led him to an endless path of seeking his true identity.

3.2.3 Allie's Death

Allie was Holden's beloved brother, they grow up together until he died of leukemia at the Caulfield's' summer home in Maine on July 18, 1946. He was 11 years old; Holden was 13.

“He's dead now. He got leukemia and died when we were up in Maine, on July 18, 1946. You'd have liked him. He was two years younger than I was, but he was about fifty times as intelligent. He was terrifically intelligent“(Salinger 48).

Holden, distraught over the loss of his brother, broke his hand punching the windows out of the garage of their summer home; he could not believe that he has lost his brother Allie. Holden was so close to his brother when they were young, he said:

I was only thirteen, and they were going to have me psychoanalyzed and all, because I broke all the windows in the garage. I don't blame them. I really don't. I slept in the garage the night he died, and I broke all the goddam windows with my fist, just for the hell of it...It was a very stupid thing to do, I'll admit, but I hardly didn't even know I was doing it, and you didn't know Allie. (Salinger 39)

These passages above prove that Holden was very close to his brother Allie before he passed away, Allie was both the smartest and the sweetest member of the family. His relationship with Holden was tremendous. The older brother always tells when Allie was nearby, which he relates to Allie's “red hair”. Holden would get a feeling that Allie was around, and when he turned around, there he was.

Holden finds it fascinating. He seems to be trapped between wanting to remain innocent and wanting to be an adult, attempting to develop his own distinct personality while also wishing to be a part of the greater cultural sphere, demanding a meaningful role in the adult world but opposing the phoniness he feels to be inherent in it. Most significantly, maturing requires Holden to go beyond his role as a child, which means leaving Allie behind. Holden will always remember him as the ideal of adolescent innocence. Maturing requires passing beyond the location Holden and Allie shared as kids and into a life where Allie was never given an opportunity to live. Holden is a teenager hesitant to maturity in many respects a sense of survivor's guilt coming from Allie's death, an incident that shifts Holden's perception of the world from one of justice to one of evil. This encounter shapes Holden's teenage identity, driving him to assume his adolescent role.

Although Allie's death appears to be the trigger for Holden's adolescence journey and understanding of his alienation, it is also the reason for Holden's hesitation to embracing the adult world. Traumatic circumstances can force a person down the path of maturity, both encouraging and needing the individual to mature in order to deal with unknown circumstances and feelings. Erikson argues that such trauma might act as a barrier to growth. Holden, on the other hand, sees Allie's death as a thrust into a world of which he was previously unaware. Holden's case is depicted by the psychologist E.H. Miller in his book *Memoriam* (1982). He notes that Holden Caulfield's "rebelliousness is his only means of dealing with his inability to come to terms with the death of his brother" (Miller1). His life as he knew it has been severely transformed; he has become confused, and his place in the world has been shattered. Holden sees Allie's death as evidence that everything is not fair. Everything he comes across is affected by the loss of true, pure Allie, and the society is what stole him. The world encourages phonies while punishing the sincere, "I'm always saying

‘Glad to’ve met you’ to somebody I’m not glad at all I met,” Holden comments, adding, “If you want to stay alive, you have to say that stuff though” (Salinger 98).

This perspective, that thriving in society requires dishonesty, it haunts Holden's thoughts and motivates his actions throughout the novel; it also represents Holden's shift from a kid to an adolescent. Erikson described the major disturbance as Holden's sense of aggressiveness and disillusionment with the world as “severely conflicted young people whose sense of confusion is due...to war within themselves, and in confused rebels and destructive delinquents who war on their society” (Erikson 17).

As a result, it appears that Allie's death has left him unhappy, alienated, and extremely aggressive. The initial impact of Allie's death is that it depresses Holden. This psychological issue is harming Holden since he is antisocial and has suicidal ideas.

I sat in the chair for a while and smoked a couple of cigarettes. It was getting daylight outside. Boy, I felt miserable. I felt so depressed, you can't imagine. What I did, I started talking, sort of out loud, to Allie. I do that sometimes when I get very depressed.(Salinger 87)

Nevertheless, Allie's death leads Him towards navigating his own position in the world, a key aspect of developing his personal identity throughout his adolescent in his own alienation.

3.2.4 Holden's Alienation

Holden Caulfield clings to his youth's innocence and recognizes that growing up means he must be responsible in a world where he believes most effective, superficial, and minor problems occur. Holden, like many others, seemed to be fighting to find his place in a world full of defacement and phoniness. He is stuck in the unstable shift of his existence from adolescence to maturity. As a result, he experiences anxiety and alienation and wishes to

distance himself from any contradictions “I felt so lonesome, all of a sudden. I almost wished I was dead” (Salinger 48).

Alienation is a sense of not belonging; it is the state of being disengaged, detached, or distanced from one's environments, actions, and activities due to different, disaffection, or lack of attachment. It is a shift in the individual's comprehension of what he believed he knew. He loses relationships that were formerly important to him, as well as the enormous benefits that those ties provided. John. P. Clark defines alienation as "feelings of emptiness, powerlessness, belongingness, being-manipulated, social and self-isolation-an isolable characteristic in all of them are person's feeling of lack of means (power)" (John849). Holden's narrative begins with him getting expelled from school for poor grades. As a result, he speaks about the administration's corruption, and he describes his past schools, Pencey Prep and Elkton Hills, as phony, rude, and full of hypocrites. They are expressions of a corrupted capitalist system determined by distinguished parents and dishonest administrators who act together to entice the innocent kids to adopt their lifestyle and attitude and to reinforce the concept of a class-based society. Holden wishes to split himself from adult mentality that encourages elitist teaching.” “You ought to go to a boy’s school sometimes. Try it sometime,” I said. “It’s full of phonies, and all you do is study so that you can learn enough to be smart enough” (Salinger 146)

Holden is an example of a teenager who rebels against the elite university since it is related to the capitalist government and encourages system conformity. Holden criticizes the culture, in which he was born, and in a sarcastic tone, he frequently criticizes the credibility of the school, the professors, and the principles he has been taught; he finds the learning environment as oppressive and suffocating, as professor of literature Joseph Claro notes:

Because of his age, school should be the most important institution in his life, but Holden has no use for it. Although he's intelligent and fairly well-read, school represents repression to him; it stands for the 'phony' standards and values. (Claro 7)

Holden dislikes Pencey Prep since it is full of wealthy kids as him and promotes an elitist culture as he said "Pencey was full of crooks. Quite a few guys came from these very wealthy families, but it was full of crooks anyway. The more expensive a school is, the more crooks it has" (Salinger 4). Despite the fact that he is psychologically disordered, Holden should not be judged for being alienated. Holden, if anything, should be considered as a major character in interpreting Salinger's work. Holden's attitudes not only depict his personality, but it also provides readers a peek of what Salinger is attempting to do in his work. As an example, clothing's, Holden seem to be wearing a red hunting hat which is a symbol for many aspects in the novel.

3.2.5 The Red Haunting Hat

Characters in Salinger's works that dress differently than others are normally mentally distinct from others around them. Holden's hat provides the key to identifying Holden and accepting Salinger's challenge. Holden's red flannel hunting hat, that he buys for one dollar from a city street seller, appears a remarkable thirty-nine times throughout *Catcher*.

The hat represents his identity and, eventually, his condition. While wearing the hat, his identity shifts between that of a deep adult and that of a five-year-old child. As a result, his hat becomes a symbol of adolescence: the conflict between childhood and maturity. Perhaps more essential for Holden, the red hunting hat becomes a metaphor for his illness. In essence, Salinger utilizes the hunting hat to provide a physical representation of Holden's back and forth mentality between being an adult and remaining a kid, between conforming to youth culture and rejecting the "phonies," between child immaturity and adult responsibilities.

I put on this hat that I'd bought in New York that morning. It was this red hunting hat, with one of those very, very long peaks. I saw it in the window of this sports store when we got out of the subway, just after I noticed I'd lost all the goddam foils. It only cost me a buck. (Salinger 17-18)

A link between clothes and psychology is not uncommon, and it has long been a source of world literature critique. What someone wears reflects their beliefs and, more significantly for Holden, their attitude. Even in Holden's period, the connection between clothes and psychology was widely understood clothes, in fact, though seemingly mere extraneous appendages have entered into the very core of our existence as social beings. (Flugel 15-16). Clothing, according to Frugel, defined the social reality if the person wants it to or not. A psychological theory like Frugel's would have been known to Salinger, even if just on a surface level. After all, the phrase "clothes make the man" existed long before Salinger's time and was even modified by Mark Twain" Clothes make the man. Naked people have little or no influence in society" (Twain 44). Salinger most certainly understood exactly what putting a flannel red hunting hat on Holden would do to his image: it would turn him into a mismatched character in a clearly defined fashion era.

We got to the Edmont Hotel, and I checked in. I'd put on my red hunting cap when I was in the cab, just for the hell of it, but I took it off before I checked in. I didn't want to look like a screwball or something. Which is really ironic. (Salinger 180)

As Ardent argued that men who followed trend and the somewhat disturbing mass society purchasing dressed gray flannel in whatever ways they could in today's consumer society.

The society that emerged out of the Second World War was given many names, as it evoked powerful images of conformity, loneliness, Homogenization, standardization,

and mediocrity. Individuals had. Become faceless figures in gray flannel suits” (Trevino 34).

Holden Caulfield is such a character, breaking the typical fashion mold of the time by choosing a red hunting hat with ear flaps instead of a fedora made of red flannel instead of gray. Holden clearly links maturity acceptance. Throughout the narrative, he critiques males who wear such clothes, identifying them as part of the phony society he despises. Thus, Holden's hunting cap signifies his disobedience against the ideal man of the 1950s as well as his desire to fit into such a social context. He is, in fact, wearing a hat, a conventional trend of the day, but he rebels against it by wearing it as a hunting hat rather than a fedora. But he does dresses in flannel. “On my right there was this very Joe Yale-looking guy, in a gray flannel suit and one of those flitty-looking Tattersall vests. All those Ivy League looking bastards look alike” (Salinger 85).

By wearing a red flannel hat instead of a gray one, he avoids copying the majority and instead identifies himself with the minority. Red flannel was historically worn by a very tiny minority in the United States. By the time Holden appeared, red flannel was identified with the minority. Wearing red flannel instantly sends a signal to the society that Holden desires to be in the minority, and also that he, like the slaves, wishes to hide himself from the majority.

On the other hand, Holden's hat symbolizes that he is a dramatic rebel for adulthood, yet it also relates him back to childhood. The color red is connected not just with Holden's hat in *Catcher in the Rye*, but also with the hair color of his two younger siblings: his dead brother Allie and his adoring sister Phoebe. Holden mentions seeing Allie's red hair far while playing golf. Holden identifies Phoebe's red hair with Allie's. We all know that Holden had a great relationship with his brother Allie, that's why Holden mentions that his younger brother had a fiery red hair and it is no coincidence that Holden's hat is also bright red. “You ought to see old Phoebe. She has this sort of red hair, a little bit like Allie's was” (Salinger 67). While

Holden's two precious siblings have red hair, he has not. As a result, Holden hides his hair color with his red hunting cap. As he remarks halfway through the narrative, Holden already feels worthless in comparison to Allie and Phoebe. "She's had all A's ever since she started school. As a matter of fact, I'm the only dumb one in the family, my brother Allie, the one that died, that I told you about, was a wizard. I'm the only really dumb one" (Salinger 67).

To conclude, the protagonist's character is thoroughly developed throughout the story as this chapter explained. Holden strives hard in the novel to be someone decent, but this does not work out due to his lying, judgment, perceptions, behaviors and the unfortunate circumstances that he drags himself into. As a result, he suffered from mental issues. This is why the next section will try to analyse another symbol in Holden's personality.

3.3 Individualism in Salinger's *The Catcher in the Rye*

Individuality is frequently disregarded in today's society, which argues that normality is to be anticipated. J.D. Salinger's novel *The Catcher in the Rye* presents an introduction to the protagonist Holden and his coming-of-age experience. Holden wishes to live a simple life while maintaining his individuality by declining to conform towards what society considers normal. "To be yourself in a world that is constantly trying to make you something else is the greatest accomplishment." (Emerson 44). Despite the fact that he is expected to behave in a specific manner, personality and individuality play a significant role in helping oneself to learn from the choices and acts one may take in life. Holden is unable to adapt in that society because his values and ideals differ from those of the culture in which he lives.

3.3.1 Non-conformity

A non-conformist is someone who refuses to follow society's established norms and standards. He observes the world in a unique way because he has a diverse set of criteria and

therefore fails to accept the common population's point of view. He is also the one who takes the journey that most people usually avoid. "Whenever you find yourself on the side of the majority, it is time to reform (or pause and reflect)" (Twain 97). Holden Caulfield, the nonconforming protagonist of *The Catcher in the Rye* is one such character. In this widely praised work, J.D. Salinger patiently establishes Holden's nonconformist mentality and shows how that personality generates a chain of actions that leads to Holden's identity crisis and uniqueness. Holden's indifferent actions reflect his nonconformity towards society at several stages of his life." Life is a game, boy. Life is a game that one plays according to the rule." (Salinger 5). This quotation is from Holden's conversation with Spencer (His former teacher) is needling him about his failures at Pencey, which lead us to question his many failures in schools.

3.3.2 Dropping Schools

Readers know the consequence of Holden being obliged to attend prep school, which causes Holden to reject the concept of becoming precisely like everyone else. Holden is mostly highly exposed to conformity at an early age as a result of his parents often sending him away to schools to force him to adapt. Holden does not want to go the safe route of answering the question the same way everyone else does. Holden, in reality, challenges traditional social conservatism through the concept of being independent. Every time Holden attempts to flee from these "phonies" you get a sense of how much he loves honesty and how he reacts to those who do not embrace this value.

Holden's family was that kind of a family that admires their kids to be polite and well educated following the laws, Holden describes his mother by saying she was a very nervous mother since she stays up all night unlike his father who was a very wealthy man that worked as a lawyer. Holden's father was the one who sent him to school, hoping his son would

succeed and come back as a rich adolescent. Holden has constant concerns about prep school life and how people who have to go must be phonies. Holden struggles with obeying laws. The prospect of doing the same activities as others in their school does not interest him, so he abandons his activities in the goal of not having to return to some other prep school. As a result, Holden attends numerous prep schools, where he either fails or is expelled. During his last days in Prep school, his roommate Stradlater says to Holden: "You always do everything backasswords, no wonder why you're flunking the hell out of here you don't do one damn thing the way you're supposed to. I mean it. Not one damn thing" (Salinger 41). Stradlater tries to convince Holden that conformity will improve his and everyone else's life better. Holden doesn't like to have his life easier, but rather wishes to make his own decisions with his own perspective on the world without looking to submit to social conditioning and conformities.

Holden tries to defend himself towards Sally by claiming that he wants to be more than purely a phony.

It's full of phonies, all you do is study so that you can learn enough to be smart enough to be able to buy a goddam Cadillac someday, and you have to keep making believe you give a damn if the football team loses, and all you do is talk about girls and liquor and sex all day, and everybody sticks together in these dirty little goddam cliques. (Salinger 131)

As time passes, he understands that the majority of people in life are not real. Holden is furious with the reality, and he fantasizes about fleeing away, avoiding society, and retiring in a forest away from everyone. This is an incredible concept that is not even a possibility for him. He realizes he does not belong in this society and he rejects to be a part of it. This notion would never have occurred to Holden if he was like everyone else, but he isn't. Holden appears to be unable to deal with the events that surround him.

3.3.3 Sally Hayes

Holden previously dated Sally Hayes, a stunning young woman. Sally, like Holden, attends a private school, but her school closes for winter break sooner than Pencey's, allowing her to meet Holden in New York City when he arrives. Despite this offer, Holden does not truly respect Sally, given the fact that he finds her beautiful and consequently prefers to spend time with her. Still, he has difficulty enjoying himself in her company since she employs words that irritate him and enjoys things that he thinks superficial and worthless. For example, he becomes irritated with her when she enjoys a Broadway play that they watch together, even though he tells her on this date that he loves her which is an exaggerated expression of passion that flows from him just because he craves human connection. Sally proposes they go ice skating after the show, but this escalates into a disagreement as Holden attempts to convey his skeptical worldview to her. Sally, on the other hand, believes that individuals should follow laws in life, which disturbs Holden so much that he dismisses her as a "You give me a royal pain in the ass if you want to know the truth." (Salinger 145) before leaving. Salinger used this specific type of language for a purpose.

4.2 Holden's Language

The language of the author's sixteen-year-old narrator, Holden Caulfield, shocked the modern reader as a semi-realistic depiction of the casual speech of a clever, schooled, Northern American adolescent. Critics have frequently remarked uneasily on the "outrageous" characteristics of Holden's language, in addition to reflecting on its reality. Another notable aspect of the book's language is its comedic impact. Despite this, there has never been a major analysis of the language itself. This study seeks to fulfill that well.

To begin, vulgar or crude terms can be found in any position in the novel. On the surface, the filthy terms used by the protagonist Holden were spontaneous, colloquial, and

harsh, but if we examine closely, we can see how the novelist Salinger treated w the language in excellent and innovative ways. On the one hand, Holden grew up in a corrupt, hypocritical environment, and he was unintentionally influenced by undesirable habits like smoking, drinking, lying, and discussing sex. But he had to do this in order to fit into such a culture. On the other hand, he was miserable, and he showed his unhappiness with society in a harsh language in order to relieve his inner bitterness. He looked down on the false grownup culture, which was packed with people chasing money and emotional isolation interpersonal. Holden used aggressive words to release his feelings about society.

The skepticism inherent that casual phrase “if you want to know the truth” suggesting that as a matter of fact in the world of Holden Caulfield very few people do, characterizes this sixteen-year-old crazy mixed up kid more sharply and vividly than pages of character analysis possibly could” (Heiserman and Miller 135). These are few examples from the novel.

“I have no wind, f you want to know the truth” (Salinger 8).

“I don't even think that “bastard” had a handkerchief, you want to know the truth” (34).

“I'm a pacifist if you want to know the truth” (44).

“She had a quite lot of “sex appeal, too, if you really want to know” (53).

“I was damn near bawling, I felt so damn happy, if you want to know the truth” (19).

Secondly, the author employed several slang terms. Holden used a lot of "old," for example; he referred to his younger sister as "old Phoebe" and kept using the word “old” so often like "Old Spencer," "My old heart," "The old hunting hat" and so on. He possessed psychological disorder yet, some creative ideas, but he was a little skeptical. As a result, the vague language was consistent with his personality and temperament.

As previously said, Holden, the protagonist in *The Catcher in the Rye*, was a sixteen-year-old high school student. However, despite being a terrible student, Salinger converted him into an ideal image of everyone's tolerance, compassion, and love, and he is even desired

after by many young teenagers. Meanwhile, Holden prompted parents to consider and investigate the underlying socioeconomic causes of this troubled youngster. Why did he have such a great literary effect? To accomplish the results, Salinger effectively employed the first person narrative. Holden was the narrative's hero and storyteller in the novel. Holden narrated the entire novel, which meant that readers could only grasp the storylines via Holden's perspective. Salinger chose seventeen-year-old Holden as the story's narrator, and Holden was the narrator "I".

The first person narration enables readers to comprehend the underlying reasons and justifications behind Holden's destructive habits. It perfectly captured Holden's grief, frustration, longing, and dread for the teenage feeling in his mind. It demonstrated to readers that Caulfield was a sincere, great, and conscientious young man. It allowed the novel's characters to tell their own stories, giving readers more room to explore and inspire reader's imagination and emotions (Jing604).

The American critic Donald P.C. (1959) argues that "We can see the language of *The Catcher in the Rye* is an informal and colloquial art show of American teenagers. It has typical, common features and individuality" (qtd. in Jing 603). One feature of first- person narration is that it allows readers to completely comprehend the narrator's internal thoughts. It has the potential to decrease the psychological barrier between the storyteller and the audience. Salinger made the novel's protagonist, Holden, the hero, and used the first- person narrative approach to create direct interactions between Holden and the readers. It has the ability to clearly depict Holden's inner world and completely grasp the narrator's actual emotions.

Salinger used the first person approach to develop readers to believe that Holden is a sarcastic youngster on the surface, but in fact, he is a kind-hearted and smart child. As a consequence, readers relate to Holden's situation and sympathize with him. As a conclusion,

many readers will go for social reasons, causing Holden to shift. As a result, it will link to the horrific events that Holden blames, and this is the true aim of the novel's purported author (Jing604).

4.3 Conclusion

The Catcher in the Rye is a magnificent piece of literature that has been in the center since its original announcement in 1951. Remarkably, this original piece of literature continues to provide academicians with a wealth of literary themes to examine. For example, this study focuses mostly on the psychosocial components of Holden's development journey while keeping Erik Erikson's theory in mind. Although, we can state that, despite our efforts, there is still potential for academics to explore the issues of adolescence and identity development in this literary work.

General Conclusion

The atmosphere of the American fifties is one of the contradictory aspects meant to offer the American citizen with significant material in exchange for shattering his identity and forcing him to adapt to conformity. Despite the financial boom and technical growth that defined the United States following WWII, a wealthy society evolved, compelling individuals to conform and accept the culture of consumption. While the majority of people have gladly merged, others have been wary of the government's activities and have expressed their distrust by refusing to conform. This is a Cold War period that has left American individuals paranoid about their environment, as well as distrust and worry about their future.

This research emphasize the consequences that the postmodern American individual perceives in a culture that does not respect human bonds. It addresses his identity crisis, anxiety, and isolation. These awful activities and terrifying circumstances are best depicted in American fiction. In a literary work that reflects the historical, social, and cultural climate of the 1950s. It portrays the people's damaged psyches and explains their status of being treated as necessary "things" in a governmental destructive plot to win a Cold War, not just to conquer the opponent but also to destroy mankind in general. J.D. Salinger, an American novelist, addresses postwar reality based on his personal experiences. He presents an interesting description of the psychological effects of living in a wartime, capitalist, and prosperous society by revealing the perspectives of regular people, particularly those that have gone with the flow. *The Catcher in the Rye* by J.D. Salinger is an artistic portrayal of significant 1950s issues. In the protagonist's words, he claims that society is governed by arbitrary norms enforced by corrupt and hypocritical individuals. His writing is mostly centered on scathing remarks and severe critiques of society. The author's innovation is an audible manifestation of his beliefs on the uncertainties of the present reality. He provides

readers and the character with unexpected and tough situations that cause them to rethink the essential principles of life.

The protagonist believes that he is the only rational man. However, he has a tough and reckless appearance and constantly insults and curses, but deep inside him he is a very delicate individual who has yet to accept his brother's death, sadness, and identity crisis. He seeks innocence and grace reflected in people's souls as a reaction to his failure to adapt to society's expectations. By seeking to keep youngsters from growing up, he opposes the adulthood and positions himself as the defender of innocence. He wishes to become a catcher in a rye field full of youngsters, saving them from falling down a cliff into the misery of adulthood.

We may feel individuality at its fullest through Holden's words, which makes one examine the immediate consequences. The concept that someone is forcing him to do these things drives him to look away. Holden absolutely hates the stress of having someone attempt to shape him into the ideal teenager. Holden takes issues into his own hands by abandoning traditional society, hoping that making his own choices will lead him to the proper path. He wishes to personify individuality by demonstrating to society that being unique is a normal thing to be and may lead to the discovery of one's real self. Holden sees no value in having others tell him how to spend his life and why others will not allow him to make his own decisions and be unique. This seems to be a case of how conformity may have a harmful impact on a person of any age, certainly a teenager. Though he had a mental breakdown at the conclusion of his novel to come to this conclusion; he feels that he cannot shield children and keep them from becoming adults nor can he resist and stop his adulthood.

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الملخص

حققت رواية الماسك في حقل الشوفان التي نشرت عام 1951 للكاتب الأمريكي جيروم دافيد سالنجر نجاحًا هائلًا في فترة ما بعد الحرب العالمية الثانية خاصة بين المراهقين لما تحتويه من أفكار تحريرية وقدرتها على ترجمة ما يعانيه جيل ما بعد الحرب العالمية الثانية من أزمات نفسية واجتماعية. لهذا ركزنا في هذا البحث على دراسة شخصية وهمية جسدت واقعا مر بها كثير من مراهقي أمريكا في فترة ما بعد الحرب العالمية الثانية . مثل جي دي سالنجر رحلة هولدن كولفيلد لمعرفة ذاته في عالم ما بعد الحرب العالمية الثانية مركزا على العوامل التي أثرت على نضجه وأدت إلى خلق أزمة نفسية له، بالإضافة إلى عرض العوامل التي تؤثر على نموه وعلاقته بالأشخاص المحيطين به. بتبني نظرية إريك إريكسون ؛ التنمية النفسية والاجتماعية. يهدف هذا الباحث إلى دحض تصوير رواية الماسك في حقل الشوفان النمطي، بالإضافة إلى وصف وتحليل بيئتها وتأثيرها على دوافعه وسلوكياته بالاعتماد على النظرية التاريخية الحديثة التي من خلالها ربطنا الأحداث التاريخية الحقيقية وأحداث القصة الخيالية.اعتمدنا في بحثنا على طرح الإشكالية التالية: هل توجد أزمة هوية في أمريكا في فترة ما بعد الحرب العالمية والتي أدت إلى عزلة أفرادها عن المجتمع؟ يكشف البحث عن أن هولدن عانى من اضطراب نفسي أدى إلى أزمة هويته ، حيث أظهرت طفولته الصعبة فسوة وكيفية تعامله مع أجواء الحرب العالمية الثانية . تفحص الأطروحة وتحلل تقدم هولدن إلى مرحلة البلوغ. نتيجة لذلك، تكمن أهمية هذا البحث في تركيزه على المراهقين. تشير النتائج إلى أن رحلة هولدن لم تكن بسيطة ، لأنه يحمل على كتفه باستمرار تأثير الأسرة والمجتمع والعلاقات بينه وبين الناس. على الرغم من الظروف ، يمكن الحصول على نتائج جيدة من البيانات حيث اكتشف أنه في النهاية لم يتمكن من حماية الأطفال الذين هم على وشك دخول سن المراهقة ولم يمكن من حماية نفسه من النضوج.

الكلمات المفتاحية: هولدن كولفيلد ، أزمة الهوية ، التطور النفسي والاجتماعي ، التاريخية الجديدة ، المراهقة.

Résumé

Le roman *The Catcher in the Rye*, écrit par Jérôme David Salinger sorti en 1951, a été un énorme succès dans la période post-Seconde Guerre mondiale, en particulier chez les adolescents, en raison de ses idées révolutionnaires et de sa capacité à traduire les problèmes psychologiques et sociaux de la génération. C'est pourquoi nous nous sommes concentrés sur l'étude d'individus fictifs incarnant une réalité vécue par de nombreux adolescents américains dans l'après-guerre. JD Salinger a dépeint le voyage de Holden Caulfield pour se découvrir dans l'après-Seconde Guerre mondiale, en se concentrant sur les événements qui ont influencé sa maturité et conduit à une crise psychologique. De plus, souligner les facteurs ayant un impact sur sa croissance et ses relations avec son entourage en mettant en œuvre la théorie du développement psychologique et social d'Erik Erikson. Ce chercheur entend contredire l'image stéréotypée de *The Catcher in the Rye*, ainsi que décrire et analyser son cadre et son influence sur ses motivations et ses actions, en utilisant la théorie du nouvel historicisme pour relier les événements historiques réels et les événements narratifs fictifs. Nous comptons poser le dilemme suivant dans notre recherche : y a-t-il une crise d'identité dans l'Amérique d'après-guerre qui a entraîné l'aliénation de son individu de la société ? Selon cette recherche, Holden avait un trouble psychologique qui a contribué à sa crise d'identité, car son enfance traumatisante a montré la brutalité et comment il a réagi à l'atmosphère des années cinquante après la Seconde Guerre mondiale. La thèse étudie et analyse le développement de Holden vers la maturité. En conséquence, l'importance de cette étude découle de son accent sur les adolescents. Quelles que soient les conditions, de bons résultats peuvent être obtenus à partir des données, car il a été déterminé qu'en fin de compte, il n'était pas en mesure d'empêcher les enfants d'entrer dans l'adolescence ni de se protéger de la maturité.

Mots clés : Adolescence, Holden Caulfield, crise d'identité, développement psychologique et social, nouvel historicisme,