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PLOT OVERVIEW

THE CATCHER IN THE RYE is set around the 1950s and is narrated by a young man named Holden Caulfield. Holden's one gripe about his location while he tells the story, but he makes it clear that he is undergoing treatment in a mental hospital or sanatorium. The events he narrates take place in the few days between the end of the fall school term and Christmas, when Holden is sixteen years old.

Holden's story begins on the Saturday following the end of classes at the Pencey prep school in Agherona, Pennsylvania. Pencey is Holden's fourth school; he has already failed out of three others. At Pencey, he has failed four out of five of his classes and has received notice that he is being expelled, but he is not scheduled to return home to Manhattan until Wednesday. He visits his elderly history teacher, Spencer, in his study, but when Spencer tries to reprimand him for his poor academic performance, Holden becomes annoyed.

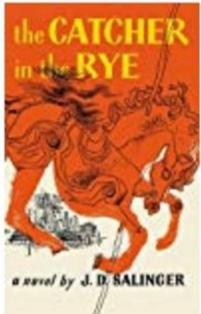
Back in the dormitory, Holden is further irritated by his antisocial neighbor, Ackley, and by his over-zealous roommate, Stradlater. Stradlater spends the evening on a date with Jane Gallagher, a girl whom Holden likes. Holden grows increasingly nervous about Stradlater's taking her out, and when Stradlater returns, Holden questions him insistently about whether he tried to have sex with her. Stradlater accuses Holden of lying and accuses him of attacking Stradlater. Stradlater pins Holden down and bloodies his nose. Holden decides that he had had enough of Pencey and will go to Manhattan three days early, stay in a hotel, and meet up with his parents that he is back.

On the train to New York, Holden meets the mother of one of his fellow Pencey students. Though he thinks this student is a complete "bastard," he tells the woman make-up stories about how she got into Pencey. At Penn Station, he goes into a phone booth and considers calling her, but he never does. He then goes to Central Park and asks the cab driver where the ducks in Central Park go when the frozen season, but he questions answers the driver. Holden has the cab driver take him to the Edmont Hotel, where he checks himself in.

PLOT OVERVIEW

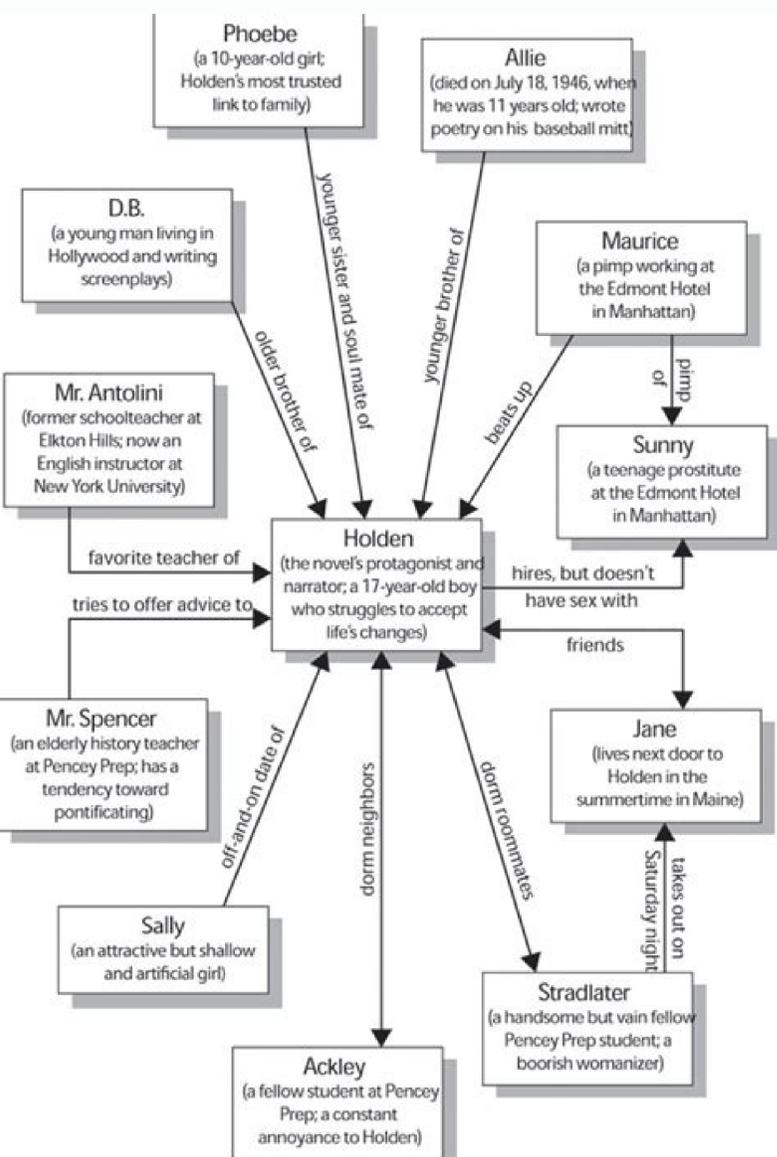
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The Catcher in the Rye



Details of Book

Author : J.D. Salinger
 Publisher : Back Bay Books
 ISBN : 0316769177
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 Language : eng
 Pages : 277



This sends the message to Holden that not conforming to a capitalist ideology is insane, and after readers spend twenty-six chapters travelling along Holden's journey and identifying with him, they may begin to question the narrative of conformity and any ideology that uses conformity as a social control mechanism, be it capitalism or communism. Unlike his conformist counterparts, Holden rebukes the social order and instead fantasizes about living out his days in a cabin in the woods. I know it's crazy but that is the only thing I would really like to be. This is very significant because most of the boys that Holden is familiar with through his school, Pencey Prep, are the future leaders of corporate America, an institution that does not consider innocence to be sacred, and consequently they, the future leaders of corporate America, cannot consider individualism to be sacred and in fact actively reject, through their actions, the idealized version of America that is, although culturally romanticized, built on the belief that individualism is a sacred thing; the boys of Pencey prep are the bodies in the rye. The image Salinger creates of America's future leaders being too sexually aggressive with girls and possibly even acting as their rapists in their youth suggests that as they mature so to will the scope of their sinister and selfish behaviour grow. (Salinger, Pp. 92) Holden refuses to take a girl's innocence because he holds innocence up as something sacred, an ideal to be protected. Holden's ambition to be the catcher in the rye is built out of his own innocent, yet incorrect, interpretation of the Burns poem, however, he is also motivated to protect children through his desire to protect Phoebe, his little sister who he constantly refers to through the naivety of child-like manner in which he refers to her as "good old Phoebe"; Holden does not want to see Phoebe have the same sadness and fate in her future as he has witnessed to exist in Jane's present; Holden does not want to see Phoebe ever go out on dates with guys like Stradlater, a character whose very name implies he will "stand you later", even if he has not entirely grasped exactly what it is that the guys like Stradlater do to the girls they "stand later". It is this darkness concealed in the rye fields of the world inside of the Burns' poem that Salinger uses to create his powerful critic of American culture. In his work, The Catcher In The Rye, Salinger uses the themes of sexual awakening and exploitation throughout his narrative. These future leaders who are actively stealing innocence from young girls are very important literary allusion woven into the text and they are critical to properly understand the commentary of Salinger's novel. It's a poem by Robert Burns. (Salinger, Pp. 173) The Burns poem is introduced to the reader by Salinger as a guide, or decoder, for reading his novel, and although Holden's intentions are noble, like those of a romanticized America, his understanding of the poem is flawed, like the reality of post-World War II America. A close reading of Burns' poem tells us that Jenny's innocence was not lost, it was taken from her; this reading, discovered in the final lines of the work, is supported by the image Burns creates in the first stanza where Jenny is first described as walking out of the rye and crying as she drags her petticoat along the wet ground behind her: "She draigh't her petticoat/Comin' thro the rye". Boston Massachusetts: 1991 Phoebe will join Jane and potentially scarred by trauma through her own awakening, neither one of them moving their kings from the back row, symbolic of the broken trust between the American political and social elite and the American working class. The controversial views in Salinger's text are twofold; the first controversy is a critique of capitalism during a time when the cold war between the United States and the Soviet Union defined people as either capitalist or communist, vilifying any individual who did not conform to one specific, and exclusionary, world view. In 1951, however, this train of thought and cultural analysis were not only frightening, but they threatened the very fabric of the social fibre in America. Through this reading, the morally corrupt Pencey and the morally corrupt corporate agenda become the morale equivalent of the rapist in the rye in the Burns work, the sinister figure who steals Jenny's innocence, and thus Salinger has defined the leaders of corporate America as the sinister figures who have actively raped away the cultural innocence of the romanticized American; these rapists have used the tools of capitalism, exploitation, military non-aggression in the form of the cold war and later, and the rise of the Military-Industrial Complex to rape away, or erode, the cultural innocence of a nation. Reading the Salinger novel against the Burns text is not limited to the comparison of the Pencey boys to the body in the rye, there are also important links between the Salinger characters Jane Gallagher and Phoebe and the Robert Burns text. The well-documented controversy surrounding the Salinger work is found in the way he metaphorically connects the loss of America's innocence with the grotesque manner in which Jenny's innocence is lost, or perhaps more aptly, taken from her in the Burns text: "Gin a body meet a body/Comin' thro the glen/If a body kiss a body, Need the world ken? ("Comin' Thro The Rye", 13-16) In his poem, Robert Burns draws the reader's attention to the fact that Jenny has been crying, "Comin' Thro The Rye". Holden chooses to define himself against the others and rejects their unethical social ideologies, in fact, Holden is continually showing a growing distaste for those he considers to be phonies, which are those individuals who seem to deliberately conform to the established social order and established cultural agenda without developing any real opinions, thoughts, or insights of their own; they fail to question and blindly accept, and these are the traits of conformists. In the novel The Catcher In The Rye, J.D. Salinger crafts a narrative that serves as a means of examination of the legitimacy of the American Dream and American culture that equates the loss of innocence with the rise of capitalism in a time when a cold war existed between the superpowers of the capitalist based America and the communist system of the Soviet Union. The foundation of Salinger's examination is built on the he creates between his novel, The Catcher In The Rye, and the Robert Burns poem "Comin' Thro The Rye"; the texts are linked together through the disturbing circumstances that surround Jenny's loss of innocence in the Burns poem. Holden is eager to become sexually active but he refuses to cross the lines of decency in pursuit of his base desire, despite the fact that his peers do not share his moral compass: "The thing is, most of the time when you're coming pretty close to doing it with a girl- a girl that isn't a prostitute or anything- she keeps telling you to stop. This theme, the result of a shattered belief in the American ideal, is common and expected in the severely cynical society that emerged in America in the twentieth century came to a close. Innocence in the Salinger text is meant to represent the romanticized ideal of American and of individualism, another concept that is sacred to Holden. Holden's respect and reverence for innocence distinguishes him from the other boys from Pencey prep in the novel since Holden will adhere to a girl's desire to stop his advances and actively choose to preserve their innocence whereas most of the other boys in the novel, as Holden explains, do not.; the other boys Holden knows from Pencey prep will not stop or suspend their sexual advances towards the girls they pursue, even when the girls ask them to stop. Selected Poem And Songs of Robert Burns. I know it's crazy" (Salinger, Pp. 173). Salinger's Jane is the novel's manifestation of Burns' Jenny. Jane is described in the novel as having endured a "lousy childhood" by Holden, and it is implied in the Salinger work that Jenny has suffered sexual abuse at the hands of her stepfather, a "body", or a stranger, that was now "comin' thro the rye" of Jane's innocence (Salinger, Pp. 76-80). In the final stanza of his work Burns alludes that what happened to Jenny in the rye was indeed more than a kiss, that it was something that causes Jenny to feel shamed and helpless, and creates a desire within her to conceal the insidious incident from the world: "If a body kiss a body/Need the world ken?". The Macmillan Company. Gin a body meet a body/coming Thro the rye, Gin a body kiss a body, need a body cry? (Robert Burns, "Comin' Thro The Rye, 1-4) The loss of innocence is commonly used as a metaphor in post-World War II America. Most guys don't. By exposing conformity as a capitalist trait to readers in America and the impact it had in shattering the illusion of innocence in America, Salinger's The Catcher In The Rye, Salinger is forcing the reader to accept that their innocence is not only gone, but much like the catcher in the rye in that existed only in Holden's misreading of the Burns poem, it likely never really existed to begin with. Work Cited: Burns, Robert. In the first stanza of the work she is described as a "wet, poor body" who is "seldom dry", and the second stanza Burns explicitly tells the reader that it is after a "kiss" from a body in the rye Jenny feels the need to cry, which is itself an adverse emotional reaction to any reciprocal romantic advance, therefore the aforementioned "kiss" is a sign of aggression or dominance; it is an act of an oppressor. This sense of a lost, or soon to be lost, innocence would have been seen by the culture of the time as a near blasphemous assault against the ideal of the American Dream. Ed. Philip Melvyn Buck jr. Little, Brown And Company. American political and industrial leaders claimed communists were conformists and defined themselves as being "not communists" and excluded any line of thought that did not match their own professed narrative of self-identification, which ironically inscribed them into the same flawed world view of conformity that they condemned the communists for holding; the two ideologies became two sides of one coin. Holden's classmates are being moulded into the roles of captains of industry and in the process they are not only being taught to conform, but they are learning how to push conformity onto others through their indoctrination of an unfeathered capitalist philosophy. New York, NY: 1915 Salinger, J.D. The Catcher In The Rye. Holden's motivation to protect Jane's innocence therefore stem from a latent suspicion of Jane's past abuse at the hands of her stepfather. As the novel progresses deeper into its commentary on innocence, Holden reveals that what he desires is to protect children, something he sees as a noble pursuit, but Holden's belief in an idealized childhood and his romanticized view of the protector figure is based on his misreading of the Robert Burns Poem "Comin' Thro The Rye: "I'd just like to be the catcher in the rye and all. Holden's inability to escape from a capitalist culture of conformity and live in a cabin in the woods shows just how powerful the force of conformity is withing the reality of post World War II America; capitalism becomes, in Salinger's work, the conforming force that symbolic rapes away the innocence of American idealism. Because Holden sees things differently than the conforming doctrine of post World War II America allows, he is sent to a hospital, an asylum, for a rest and he will not likely be released back into society until he stops seeing capitalism as "madman stuff" (Salinger, Pp. 1). Holden cannot protect children from their sexual awakenings or the dangerous predators who stalk the metaphorical rye fields of America anymore than he can protect the individual ideals that his country was romantically founded on from the forces of capitalist exploitation and conformity; the forces that really control his country's cultural and political state; Phoebe will someday lose her innocence to sexualization just as America has lost it's social ideals to capitalist exploitation. The second controversy Salinger creates with his text is found in the manner with which he manipulates American ideology and propaganda against itself in a scathing moral critique of the culture present in post-World War II corporate America. The trouble with me is I stop. This desired state of isolation of Holden's represents a desire to choose individualism over conformity. By choosing to define himself in opposition to the other Pencey boys, Holden becomes the moral compass of the narrative, and by actively inscribing themselves as sexual predators, the other Pencey boys become the novel's symbol of the morally corrupt in society, and because these boys are the future leaders of America, Salinger is

creating a moral rubric that the reader will now be forced to hold up against the actions, and evolution, of corporate America. This metaphor has become a common image in the works of American literature, movies, and music. Like capitalism, Strandlater and his fellow Pencey boys will exploit now and discard later, and even though Holden, a late bloomer of sorts, does not understand all of the overt sexuality around him he knows this behaviour of his classmates is morally wrong.Holden's desire to protect children in general from guys like Strandlater, the bodies in the rye, is a manifestation of Salinger's desire to protect his country's ideals from capitalist exploitation, but because of the way Holden misunderstands the Burns poem, Salinger is telling the reader that this is a losing battle and declaring that the innocence of his country has already been lost:You know that song 'if a body catch a body comin' thro the rye!' 'I'd like-it's 'if a body meet a body a body coming thro the rye!' Old Phoebe said.

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