ALIENATION:

A Theme In Three American Writers

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Introduction

Section I
Every age produces one unique literary idea which reflects the philosophical outlook of the age. The German philosopher Simmel, employs this thesis to explain the historical pattern of literary themes:

In classical Greece the central concept was the idea of being; in the Middle Ages, the idea was God and the supernatural; in the Renaissance, the theme of nature pervaded; in the seventeenth century; the idea of natural law persisted, and during the eighteenth century the individual became the central theme. In the twentieth century the concept of life excels all others in its appeal to us and its influence upon our outlook.

That concept of life which seems most emphasized in our century is man's alienation from himself, from his associates, from his social institutions, and from his universe. This alienation colors man's life, shapes his emotions and his outlook. The pages of contemporary literature are filled with maladjusted people whose inability to cope with their problems results in some form of alienation.
Frits Pappenheim, in his *Alienation of Modern Man*, points out that modern literature "reflects a growing contemporary concern about man's isolation and alienation."² Pappenheim links this movement with existentialism in that both aliens and existentialists view the same estrangement. However, the patron authors of the former such as Heidigger and Sartre attribute this to eternal fate, while the writers of the latter point to historical events as causes. They refer, for example, to:

- the two world wars in this century;
- the rise of totalitarian governments with their disregard for the sacredness of the human person;
- to gas chambers and the brutalities to which victims of the concentration camps and of brain washing have been subjected.
- They sometimes mention the abrupt economic changes which have accompanied the international conflicts and which have intensified the insecurity and strain in the living conditions of millions of people.³

Alienation, as a twentieth century term, originated with the sociologists and philosophers, and has more recently become part of the critical vocabulary. Eric and Mary Josephson define the alienated man as:
everyman and no man, drifting in a world that has little meaning for him and over which he exercises no power, a stranger to himself and others.4

The famed sociologist, Eric Fromm, comments:

Alienation as we find it in modern society is almost total; it pervades the relationship of man to his work, to the things he consumes, to his fellows, and to himself.5

Another sociologist, Charles Taylor, substantiates Fromm as he pictures man in:

A depersonalized world where he has an indefinable sense of loss, a sense that life has become impoverished, that men are somehow deracinated and disinheritated, that society and human nature alike have been atomized, and hence mutilated, above all that men have been separated from whatever might give meaning to their work and their lives.6

Even the Buddhists have coined a phrase which magnifies the impact of alienation on man:

We know the sound of two hands clapping, But what of the sound of one hand clapping?7

Despite its "ological" origins, the term "alienation" has been extended today to include a long list of connotative
meanings which describe the personalities of contemporary literary characters. These connotations include loss of self-identification, anxiety, anomie, despair, depersonalization, rootlessness, apathy, social disorganization, loneliness, atomization, powerlessness, meaninglessness, isolation, and the loss of universal values and beliefs. It refers to those untold "lives of quiet desolation" that mark our age. It includes the multitudes of factory and white collar workers who find their jobs monotonous and degrading; the voters and nonvoters who feel homeless or "don't care"; the juveniles who commit "senseless" acts of violence; the growing army of idle and lonely old people; the Negroes who "want to be treated like men"; the stupified audiences of mass media; the people who reject the prevailing values of our culture but cannot--or may not--find any alternatives, the escapists, the retreatists, the nihilists, and the desperate citizens who would "solve" all major social problems by moving our society underground or to another planet. Because of their social situation, these people are dissatisfied and are constantly seeking substitute devices to compensate
for their personal depression. In the pages of literature these characteristics are magnified in a copious stream of alienated personalities. These characters, from the young Holden Caulfield to the aging Prufrock, exemplify both the symptoms of alienation and the struggles in trying to overcome it. Because they all share the common bond of alienation, they are all seeking something with which to identify, something more stable and satisfactory than their present conditions. Their reactionary paths of behavior are diverse, yet they all stem from the same trunk—alienation. By presenting this chain of alienated characters, I would hope to point out the wide-sweeping magnitude of alienation in twentieth century life and literature.
Edwin Arlington Robinson

Section II
Edwin Arlington Robinson is one of the first twentieth-century writers to introduce the theme of alienation. The characters described in Robinson's poems emerge from a small New England community, Tilbury Town. All the characters share the problem of maladjustment in a modern world. They are unable to breach the transition of centuries, to identify with the modern age; they are all alienated from their social worlds. Each character reacts differently to his personal estrangement, typifying the behavior patterns of the alien.

Richard Cory is probably Robinson's best known character. As seen through the envious eyes of the common people, Cory is a brilliant, successful, upper class ideal. He represents everything in life they seek, and in the complexity of their struggle for existence, they place Cory on a pedestal, unaware of the fact that he too has problems and emotional frustrations.

Whenever Richard Cory went down town, We people on the pavement looked at him: He was a gentleman from sole to crown, Clean favored, and imperially slim.
And he was rich—yes, richer than a king—
And admirable schooled in every grace:
In fine, we thought that he was every thing
To make us wish that we were in his place.7b

But, after the idealistic picture of Cory in these first stanzas, the final stanza stands in sharp contrast, illuminating the true Cory:

So we worked, and waited for the light
And went without meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.8

Despite the admiration of the townspeople, Cory, in his own estimation, is a failure, and although the exact reasons for his feeling of despair are not given, he represents a figure who is alienated from his times.

John Evereldown, another Tilbury native, is obsessed with sex. He pictures himself as the masculine idol of the town, with all the women flocking to his side, and this sexual role provides his only means of identity. Evereldown describes his situations:

I follow the women wherever they call
That's why I'm going to Tilbury Town,
God knows if I pray to be done with it all,
But God is no friend to John Evereldown.9
In a universe without connection, Evereldown sees no relationships but the sexual, and he remains rootless and without will.

A third Robinson alien, Cliff Klingenhagen, is a masochist or extreme pessimist who inhabits a world of self-inflicted pain. While dining with a friend, he imbibes his wormwood, a disgusting drink which symbolizes his expectancy of the worst possible upon himself. The second stanza of the poem reiterates Robinson's atmosphere of misunderstanding which accompanies his alienated situation:

And when I asked him what the deuce he meant
By doing that, he only looked at me
And smiled, and said it was a way of his.
And though I know the fellow, I have spent
Long time a-wondering when I shall be
As happy as Cliff Klingenhagen is.

This irony shows the irrationality of both the alien and his dining mate. The poem also typifies the extreme pessimism which is characteristic of the alienated person.

Luke Havergal, a bereaved and despairing alien, is depicted in another Robinson poem. Havergal hears voices out of the grave which bid him to relinquish the past and face the darkness or bitter truth, which must be discerned
before a rebirth in faith is possible, but these voices are calling Havergal to commit suicide in order to escape his despair. This solicitation hints at the absence of a solution to alienation.

Miniver Cheevy's failure to adjust to society results in a state of depression. Cheevy, like Salinger's characters, relies on a dream world to provide the only glint of happiness in his life:

Miniver loved the days of old
When swords were bright and steeds were prancing
The vision of a warrior bold
Would set him dancing.11

Cheevy's false romanticism shields him from the ugliness of contemporary existence, but it leaves him alienated from his own world and finally from himself. Later in the poem, like Salinger's Holden, Cheevy rebukes the materialism which has infested his life. He is most frustrated by the fact that that he is so dependent upon it and cannot exist without participating in it.

Miniver scorned the gold he sought,
But sore annoyed was he without it;
Miniver thought, and thought, and thought,
And thought about it.12
Cheevy, like Prufrock later, is both conscious of his alienation and unable to do anything about it except brood:

Miniver Cheevy, born too late,
Scratched his head and kept on thinking;
Miniver coughed, and called it fate,
And kept on drinking.13

This is the only poem in which Robinson deals directly with both the causes and reactions to alienation. Here he pinpoints both the conflicting ideas of the day and the strong pull which materialism has on people. It also shows the alien's reversion to romanticism, which is more fully treated in Eliot's "Prufrock." As typical of many aliens, Cheevy ends a compulsive alcoholic.

As Robinson's people choose various compensations, they become more maladjusted and their problems intensify. They have not mastered the ability to cope with the conflicts of modern life, and they cannot face the brutality and energy of the twentieth century. They serve as individual examples of the general pervasive alienation which Fromm and Taylor describe. Although they are early twentieth century, their problems and outlets are typical today; in
fact, the Tilbury characters are now so numerous that they almost seem stereotype people, stereotypes in the pages of contemporary literature and stereotypes in the stream of contemporary life.
J. D. Salinger

Section III
J. D. Salinger presents a series of characters who magnify the alienation theme. Salinger began his career with short stories and spent a decade publishing in Collier's, Esquire, The Saturday Evening Post, and similar periodicals. In 1950 his first written word reached the stage. Samuel Goldwyn studios converted his story, "Uncle Wiggily in Connecticut" into an adult romance, "My Foolish Heart," starring Susan Hayward and Dana Andrews. Salinger so firmly disapproved of the results that he refused any screen or television rights to his later works. Perhaps D. B.'s "prostitution in the theatrical business" reflects his own disillusionment experience.

Salinger is also unique in his evasion of the public. His most intensified mingling with the public came when he moved from New York City to Tarrytown, New York, and Hudson River community of Washington Irving fame. While living there he made one visit to Sarah Lawrence College for a speaking engagement, but later remarked, "I enjoyed the day, but it isn't something I'd want to do again." He was disturbed with himself for becoming "oracular" and "labelling" all the writers he respected, and he decided
to avoid public performance. This reclusive tendency is often attributed to his repeated cynical rebuttals of public opinion. Even after the publication of *The Catcher in the Rye* in 1951, stirred so much controversy, Salinger quietly observed the divergent criticism launched against his book, as a detached and apathetic spectator. He refused to have contact with the public and isolated himself.

The release of *The Catcher in the Rye* brought Salinger fame, but he remained isolated. He was assailed with a long procession of complaints against the excessive use of teen-age profanity while other critics hailed the book for its realistic and candid portrayal of the American teen-ager. Anyway, Salinger's first reaction to this controversy was to have his picture removed from the dust-jacket of subsequent publications of the book. In the only interview to which he consented after the publication of *The Catcher in the Rye*, Salinger confessed that, "I feel tremendously relieved that the season for *The Catcher* is nearly over. I enjoyed a small part of it, but found most of it hectic and professionally and personally demoralizing." He then left for Europe, and when he
was notified of an award from Valley Forge Military Academy, his former school. He refused to appear to accept the award, but he communicated his gratitude by letter. As his "season for success" persisted, Salinger moved to Cornish, New Hampshire, where he has since resided in an isolated house with his second wife and son. Few people have seen him in the last decade, but he continues to amplify his ideas through the distraught and maladjusted characters he creates.

Holden Caulfield, the hero of *The Catcher in the Rye*, depicts the impact of alienation upon upper-middle-class youth. The novel is a repeated, emphatic expression of "anti's"; Holden is anti-self, anti-adult, anti-society, anti-education, and anti-religion. He is afraid of and opposed to all people and situations associated with the adult world because of his inability to identify with it.

Holden's self-image is inculcated in the title and theme of the novel: his ambition to become a catcher in the rye. He pictures himself as the only "grown-up" in a big rye field surrounded by thousands of "little kids," with the unique responsibility of protecting the children.
from falling off the cliff which borders the rye field. This ambition symbolizes Holden's tight grasp on the security of childhood and his stubborn refusal to meet the challenges of adulthood. He wants to protect other children from "falling off the cliff" into the dark, prodigious ravine of adult life, which looms ahead of him. This attitude partly accounts for his close ties with his ten-year-old sister, Phoebe, and his redundant assertion that she is the only sensible person in his world.

Throughout the novel, Holden is constantly revealing his feelings of uncertainty and insecurity by calling himself "crazy." He is convinced that the adult solutions are irrational and incorrect, but he realizes his own incapacity to produce more rational and logical answers, thus diagnosing himself as a "stupid moron" because he cannot cope with his problems. Whenever he is unable to express his feelings or convey his emotions, he resorts to this explanation. These feelings of hopelessness result in his reference to the "death urge" upon two occasions. Once in his hotel room, after his episode with
the elevator boy, he contemplated suicide, wishing he had the gumption to jump out the window. He says that the only thing which stopped him was he would remain uncovered and he didn't want "a bunch of stupid rubbernecks looking at him when he was all gory." Following another of his escape drinking binges, he found himself in Central Park with ice chunks frozen on his wet head, facing the possible consequence of pneumonia and death, but again he sees "the millions of jerks coming to his funeral." Then he decided that his one wish was that his burlers would:

have enough sense to just dump him in a river or something. Anything except being stuck in a goddam cemetery, surrounded by other dead guys, so people come out and put flowers on your stomach on Sunday and all that crap.

Holden realizes that even suicide will place him in the hands of the society he hates.

At another point in the book, Holden dreams of becoming a deaf-mute.

Then I wouldn't have to have any goddam stupid, useless conversations with anybody. If anybody
wants to tell me something, they'd have to write it on a piece of paper and shove it over to me. They'd get bored as hell doing that after a while, and then I'd be through with having conversations for the rest of my life."20

This dream seems to be Holden's harpy medium for retaining existence without associating with people.

Holden bases his objection to society on the "phoniness" which permeates it, and his case is very tightly woven. After a sparse unraveling of his "lousy childhood," Holden says he has just been expelled from his fourth school because of academic failure. He attributes his lack of success to the phoniness of his environment. He visualizes his teachers and classmates as phonies who are amiable only if such behavior will guarantee personal gain. In his conference with "old Spencer," Holden is oblivious of the teacher's advice; he is thinking only of the old man's personal quirks and marking time until his departure. When Spencer tells him, "Life is a game that one plays according to the rules," Holden mechanically responds, "Yes, sir." But he is thinking, "Game, my ass. Some game! If you bet on the side where all the hot shots are, then it's a game, all right, but if you're on the other
side, then what's game about it?" Holden cannot accept this superficial adult explanation of life; reality tells him this isn't true, and he is perplexed by the phony explanations he is always receiving.

Holden finds the word "phony" a suitable label for almost all his associates. He calls his roommate, Stradlater, a phony, because he is only interested in his appearance, and tolerates Holden when he needs to borrow Holden's clothes or composition talents. Mr. Hass, a previous headmaster, is, according to Holden, "the phoniest bastard I ever met." Holden bases his opinion on the way Hass greets visiting parents according to their social status. Sally Hayes, a frequent date, aroused Holden's frustration with her "phony" expressions of "oh, darling," "marvelous," and "grand," but he found momentary compensation in the attractiveness of her face and figure. Even Maurice, the Village piano player, was, in Holden's opinion, a walking, talking, musical phony. Maurice put on a phony act for his audience, and they responded with phony applause. Holden asserted that if he were a piano player, "I swear to God I'd play in a goddam closet, so all those people wouldn't clap for me."
In a conversation with Sally, Holden extends his disgust of phoniness to all social institutions:

I hate everything—living in New York, taxicabs, Madison Avenue buses, the drivers' always yelling at you out the rear door, being introduced to phony guys, going up and down in elevators when you just want to go outside.

Money is another conventionality which frustrates Holden. He realizes his strong attachment to money, but he just can't tolerate the hypocrisy and superficiality one must undergo in earning it.

Holden also sees phoniness in religion. Once when he felt like praying, he just couldn't do it:

I can't always pray when I feel like it. In the first place, I'm sort of an atheist. I like Jesus and all, but I don't care too much for the Disciples and all; they annoy the hell out of me. If you want to know the truth, I can't even stand ministers. The ones they've had at school had these Holy Jesus voices when they started giving their sermons. God, I hate that. They sounded so phony with their unnatural voices.

After such experiences, Holden equates religion with society, and the surface phoniness which he perceives thwarts his spiritual development.
Near the end of the novel, Holden voluntarily seeks the guidance of a former teacher, Mr. Antolini, who analyzes Holden's problem. Antolini says,

"You're heading for a terrible, terrible fall. The man falling isn't permitted to feel or hear himself hit bottom. He just keeps falling and falling. The whole arrangement's designed for men who, at some time or other in their lives, were looking for something their own environment couldn't provide. Or they thought their own environment couldn't supply them with. So they gave up looking."

The teacher then gave Holden a piece of paper which contained the following quotation, "The mark of the immature man is that he wants to die nobly for a cause, while the mark of the mature man is that he wants to live humbly for one." Antolini is trying to help Holden find a cause, a goal, a direction into which he can channel his life. He understands Holden's depression, possibly because of his own sexual shortcomings, and he tries to save Holden from the "death urge" which becomes the sole salvation to so many aliens.

At this point Holden probably gets closest to his problem, but Antolini's idealistic advise quickly explodes
when Holden discovers that Antolini is a homosexual, which to Holden is another example of the world's corruption. As Holden hurriedly leaves Antolini's apartment, he also abandons the inspiration which the teacher so assiduously tried to convey.

Even at the end of the novel after psychological help, Holden still finds himself alone and perplexed. His finale reads:

I'm sorry I told so many people about it. About all I know is, I sort of miss everybody I told about. Even old Stradlater and Ackley, for instance. It's funny. Don't ever tell anybody anything. If you do, you start missing everybody.²⁸

The reader leaves Holden in the same maze of complexity in which he found him, for Holden is mixing the real with the ideal and he is unable to siphon the good from the evil, the rational from the irrational in both his past and present. By admitting that he misses his old acquaintances he confuses and blurs his initial opinions of them. By dispelling his qualms about them he retains the sparse positive feelings he had toward them, and he wonders if his decisions were correct. No doubt Holden will face the
same frustration in the future. For Holden Caulfield, there is no answer to alienation, only the anxiety of wonder and the naked reality that neither psychoanalyst nor theologian nor any other person or groups of persons can provide a solution to his problem. Holden retains his skepticism, and he will continue to see residues of phoniness in his ensuing adult experiences.

Through the revelation of the Glass family, Salinger extends his treatise on alienation, chronologically progressing to the college set. These Glass characters emerge in a labyrinth of short stories and novels, and, when fit together, they represent the intellectual element of society whose keen insight into human nature results in a chain of inner frustrations as a reaction to the irrational flaws which they discern. Those Glasses presented here will be Seymour, Franny, and Zooey, respectively.

Salinger's short story, "A Perfect Day for Banana Fish," relates the immediate events of Seymour's suicide. It opens with a telephone conversation between his wife and mother-in-law, with the over-protective mother drilling her daughter on Seymour's condition. The passive wife,
listening to the mother, is painting her toe-nails. The scene then switches to Seymour who is lying on the beach telling a small child about banana fish. The banana fish tale which Seymour relates to the child symbolizes his own situation:

"You just keep your eyes open for any bananafish. This is the perfect day for bananafish."

"I don't see any," Sibyl said.

"That's understandable. Their habits are very peculiar. They lead a very tragic life... You know what they do, Sibyl?"

She shook her head.

"Well, they swim into a hole where there's a lot of bananas. They're very ordinary-looking fish when they swim in. But once they get in, they behave like pigs. Why I've known some bananafish to swim into a banana hole and eat as many as seventy-eight bananas... Naturally after that they're so fat they can't get out of the hole again. Can't fit through the door."

"What happens to them?"

"Well, I hate to tell you, Sibyl. They die."

"Why?" Asked Sibyl.

"Well, they get banana fever. It's a terrible disease."
After this episode, Seymour returns to his hotel room and shoots himself. Thus, he becomes a banana fish, himself, being so glutted with sensation that he cannot swim out into the stream of life. His disease of alienation, like the fish's fever disease, terminates in death. The story ends here, but the other links to understanding this climactic incident are found in Salinger's other works, *Franny and Zooey, Seymour, an Introduction*, and *Raise High the Roofbeams, Carpenters*.

In these works Seymour is presented as the second eldest of the Glasses, who, like his siblings, is distraught by the irrationality of his environment. He is confused by reality and trying to rise above it. In his search for a supernatural realm, he becomes more confused and misunderstood. He conceives two channels which he hopes will offer him a possible social salvation: the first of these is marriage. However, in *Raise High the Roofbeams, Carpenters* his unconventional reactions take priority as he refuses to show up for his wedding on the premise that he is "too keyed up to be with people." Upon another occasion, when Seymour was only twelve, he threw a rock at a girl who was
playing with his brother's cat, because "she looked so
beautiful." Again he cannot convey his feelings about
pleasurable emotions in a conventional manner because,
like Holden, he fears the society with which he is trying
to communicate.

In Seymour's journal he diagnoses his malady, and
reveals his second unsuccessful channel of attaining a
normal human response to life:

If or when I do start to an analyst, I hope
to God he has the foresight to let a derma-
tologist sit in on the consultation, a hand
specialist. I have scars on my hands from
touching certain people. Once, in the park,
when Franny was still in the carriage, I put
my hand on the downy pate on her head and
left it there too long. Another time, at
Loew's Seventy-second Street, with Zooey
during a spooky movie. He was about six or
seven, and he went under the seat to avoid
watching a scary scene, I put my hand on
his head. Certain heads, certain colors
and textures of human hair leave permanent
marks on me. Other things, too. Charlotte
once ran away from me, (girl mentioned in
incident above) and I grabbed her dress to
stop her. I still have a lemon-yellow mark
on the palm of my right hand. Oh, God, if
I'm anything by a clinical name, I'm kind
of a paranoid in reverse. I suspect people
of plotting to make me happy."
This short personal dissertation illustrates Seymour's fear of society; he is afraid to reach out and touch life; he is unable to perceive the beauty and goodness of people because he fears that society will mar him. This "skin disease" which he diagnoses in 1942 apparently becomes worse. By 1947, the date of his suicide, the "lemon-yellow marks" have attained weight and shape; he has become mortally ill.

In general, Seymour's banana fish story applies to all of Salinger's invalids. All of them are blown up like the banana fish, with conflicting ideas; they are unable to purge their sensations, but Seymour is the only banana fish who dies.

In the portrait of Franny, Salinger presents a young girl who is rebelling against the phoniness and hypocrisy of college life. A student of oriental religion, Franny is seeking social salvation through the "Jesus Prayer." She turns to the spiritual as a compensation for social evil.

The essence of Franny is the pseudo-intellectualism which pervades the typical campus. Franny's sporadic
personality is probably best illustrated in the letter which she writes to Lane prior to their weekend date:

Dear Lane,

I have no idea if you will be able to decipher this as the noise in the dorm is absolutely incredible tonight and I can hardly hear myself think. So if I spell anything wrong, kindly have the kindness to overlook it. Incidentally I've been taking your advice and resorted to the dictionary a lot lately, so if it cramps my style you're to blame. Anyway, I just got your beautiful letter and I love you to pieces, distraction, etc., and can hardly wait for the weekend. It's too bad about not being able to get me in Croft House, but I don't actually care where I stay as long as it's warm and no bugs and I see you occasionally, i.e., every single minute. I've been going crazy lately. I absolutely adore your letter, especially the part about Eliot. I think I'm beginning to look down on all poets except Sappho. I've been reading her like mad, and no vulgar remarks, please. I may even go for honors and if I can get my advisor to let me. "Delicate Adonis is dying, Cytherea. What shall we do? Beat your breasts, maidens, and render your tunics." Isn't that marvellous? She keeps doing that, too. Do you love me? You didn't say so once in your letter. I hate you when you're being hopelessly super-male and reticent. Not really hate you but am constitutionally against strong, silent men. Not that you aren't strong but you know what I mean. It's getting so noisy in here I can hardly hear myself think. Anyway I love you and want to get this off special delivery so that you can get it in plenty of time if I can find a stamp in this madhouse. I love you, I love you, I love you.
Do you actually know I've only danced with you twice in eleven months. Not counting that time at the Vanguard when you were too tight. I'll probably be hopelessly self-conscious. Incidentally I'll kill you if there's a receiving line at this thing. Till Saturday, my flower!!

All my love, Franny

In many respects, Franny typifies the college sophomore who has had that first taste of knowledge and who tries to apply her sparse learning to a generalized analysis of the world. The multiple and conflicting stimuli which Franny is undergoing are magnified in the chaotic disorganization of her letter; all her ideas are contained in one single paragraph, her punctuation is sporadic, and her content disheveled. She has not yet reached the point of being able to distinguish the relevant from the irrelevant; she cannot arrange her thoughts cohesively and succinctly.

Aside from this typical "sophomoreitis," Franny is distinguished as an alien in her disgust of the ego's constant struggle for success which she observes in her college companions. She becomes obsessed with this disgust and transposes her rejection of certain ideas to the people who promulgate them. This makes her feel uncomfortable around
people. In her letter she tries to convince both herself and Lane that their weekend will be enjoyable, although she realizes that it will be a frustrating experience. In a postscript to the letter she pleads with Lane not to analyze her, a contradiction to the previously invoked analysis. She resents Lane's attempts to understand her, yet for the sake of convenience she succumbs to his analysis which only adds to her bafflement. Almost entirely in dialogue, Franny develops the rising antagonism between Lane and the intuitive Franny. It reveals the lacerated bonds between human beings when the intellect is proud and the self insatiate. At one point in her conversation with Lane, Franny hopelessly exclaims, "Everything everybody does is so--I don't know--not wrong or even mean, or even necessarily stupid. But just so tiny and meaningless and--sad-making." Like Holden Caufield, she is committed to intransigence; and it is characteristic that she can only practice her devotions, the incessant prayers of the starets and Nembutsu Buddhists, in the seclusion of a lavatory, huddled in a fetal position, a book of mysticism clasped to her heart. This is Franny's primary defense against her alienation;
a religious experience. Her constant companion is the mystical book, "The Way of the Pilgrim," which she hopes will clarify her meditations and open the door to a genuine religious awakening. As she becomes overwhelmed by the "Jesus Prayer," which is "Jesus Christ, have mercy on me," it becomes a form of self-hypnosis when incessantly repeated. She becomes so engrossed that her physical equilibrium is upset, and her date with Lane is interrupted by a fainting spell.

It is not until the end of Zooey that Franny is retrieved from her "religious" experience. Zooey, the second youngest of the Glasses, is the humanitarian of the family who tries to produce some human response in his sister. Zooey's humanitarianism is combined laissez-faire and an inner-directed approach to coping with society. In effect, Zooey tells his sister that she must accept, without involved emotion, the perplexing attitudes of society and not condemn those ideas and people with whom she does not agree. He also tells her to look within herself for direction, a Riesmanic approach to behavior. But most important, Zooey wishes also to impress on Franny the
right of others to look within themselves for the right answers, to be tolerant if these solutions and ideas differ from her own.

The beginning of Zooey finds Franny on a hunger strike as a result of her religious nostalgia. Zooey succeeds in removing this mystical veil through a series of analogies and arguments, based upon common Glass experiences.

Zooey is initially inspired by the four great vows on which the family is founded; these vows spur him on to action:

However innumerable beings are, I vow to save them; however inexhaustible the passions are, I vow to extinguish them; however the Dharmas are, I vow to master them; however incomparable the Buddha-truth is, I vow to attain it.

After repeating the family vows, Zooey adds, "Yea, team, I know I can do it: just put me in, coach." So he launches his strenuous campaign which finally accomplishes Franny's convalescence. Zooey understands Franny because he too objects to things which are "campusy and phony" and in view of his brother's suicide, he recognizes the seriousness
of Franny's condition. Zooey's strategy revolves around a logical rebuttal of Franny's rationalization; he challenges her thinking and clinches his case with the "fat lady" analogy. When Franny objects to the tendency in our society to turn everything—knowledge, art, love—into a "negotiable treasure," Zooey retorts that her own incessant use of the Jesus Prayer may not entirely escape the same stricture. Zooey challenges her for secretly preferring the engaging personality of St. Francis to the virile character of Jesus:

I don't see how you can go ahead with the Jesus Prayer till you know who's who and what's what... You're constitutionally unable to love or understand any son of God who throws tables around. And you're constitutionally unable to love or understand any son of God who says that a human being, any human being, is more valuable to God than any soft, helpless Easter chick.

Here Zooey is trying to convince his sister that she should not place all of her confidence in a limited conception of Christ with the false assumption that such a devotion will give her a unique insight into human behavior.
Again when Franny rebels against the ego, Zooey warns:

You keep talking about ego. My God, it would take Christ himself to decide what's ego and what isn't. This is God's universe, not yours. 36

Zooey finally penetrates Franny's experience and completes his treatment when he pretends to be his brother, Buddy, in a phone conversation with Franny. Here Zooey relates the story of the fat lady, which originated when the Glasses participated in a Quiz Kids program and were instructed to shine their shoes for the "fat lady." Both Franny and Zooey see society in the "fat lady" and Zooey uses the symbol to evoke Franny's compassion for her fellow man. Franny must "shine her shoes"; that is, she must accert certain conventionalities and learn to live with society's flaws. She finally realizes that such an empathetic attitude is the only feasible answer to her dilemma; her religious obsession is not a suitable substitute for social interaction. Following her conversation with Zooey, Franny "falls into a deep, dreamless sleep, smiling at the ceiling," her nostalgia apparently assuaged.
This implies that Franny has at least temporarily overcome her alienation; yet many critics contend that a person of Franny's sensitive nature will be plagued by future frustrations. Whether Franny is able to find the compassion needed to identify with society, she at least has overcome her immediate crisis and is enjoying temporary peace of mind.

In the story of Teddy, Salinger presents his youngest victim of alienation, a precocious ten-year old boy whose intellectual perception is misunderstood by his parents and associates. Teddy's keen insight into the patterns and logic of human behavior result in his making certain predictions. Teddy is able to observe a person's actions and by assiduous meditation, predict times and places in which certain people will be in danger of injury or death. Such foresights shock adults, who either treat Teddy as some "freak of nature" or ignore him. Because of this unique capability and the misunderstanding it invokes, Teddy is alone and alienated.

As the story opens, Teddy and his family are returning from Europe, where Teddy has performed on tape for curious
intellectuals who have tried to explore his mind and understand his talent. These tares have in turn been used as entertainment at intellectual gatherings, more in jest than the seriousness in which Teddy made them. While a- board ship, Teddy perches himself on a table in order to observe the activity outside his porthole. Here he observes some fallen orange peels floating on the ocean, and decides that they have existence only when they are perceived. After watching the orange peels sink, Teddy casually remarks, "After I go out this door, I may only exist in the minds of all my acquaintances." The irony of this comment lies in the "Seymourian" fate which is awaiting Teddy: he is predicting his own death.

Bored with the trivial conversation of his parents, Teddy wanders on deck, planning his day's schedule and perfecting his notebook entries. His notebook contains such memos as:

Pleasing my father by wearing the man's old army dogtags, avoiding criticism of poets in letters to their husbands, acquiring impressive new words, and being nicer to the librarians.
These entries reveal Teddy's attempt to adjust to society despite his ambivalent place in it, and in effect, to follow the Glass's advice to keep his "shoes shined."

Teddy's meditations are interrupted by a brief conversation with a teacher aboard ship who questions the boy about his "predictions." Because he is once more misunderstood, Teddy grows depressed at the end of the conversation. He explains to the teacher that his parents:

don't seem to be able to love me and my sister just as we are. They don't seem to be able to love us unless they can keep changing us a little bit. They love their reasons for loving us almost as much as they love us, and most of the time more. It's not good, that way.39

Teddy is also ostracized from his age group because of his abnormal intellect. He spends his time closely observing natural phenomena, and, by analyzing people, he is able to predict when and where they should be careful. He even realizes his own times and places of danger as he cryptically writes in his notebook: "It will either happen today or February 14, 1958, when I am sixteen."40
Although Teddy perceives the danger, he personally avoids the care which he advocates, because his alienation has reached the climactic stage: the death urge.

Teddy also reflects many of the anxieties of other Salinger characters. He obviously dislikes being an American (he speaks of being reincarnated in an American body as spiritual repression). His opinion of the human race is summed up by calling all the descendants of Adam "apple eaters." All feelings similar to those attitudes are expressed by Franny during her religious experience. Also, he would apparently prefer to be like an elephant, bird, or one of the trees that attracted Seymour Glass in "A Perfect Day for Banana Fish." His longing for a reincarnation is also like Holden Caulfield's ambition to become a catcher in the rye.

Although mysticism pervades Teddy's thinking, his predictions are really based on a chain of acute logical reasoning. His acute observations have made him keenly aware of human motivation. By reasoning he is able to perceive what people will do under certain circumstances, and he is curious enough to investigate when these
circumstances will exist. Since he is supersensitive to the nuances of speech and behavior, and since he realizes his own death urge, he is accurately able to predict the time and place of his own death.

Like many of Teddy's observations, the moment of his death is ambiguous; Salinger only mentions the sound of a girl's screaming voice. Does this mean that Teddy's sister, who "hated him," pushed him into the empty pool, or that his death was a voluntary suicide? There seems to be complete agreement among the critics that Teddy's death was self-imposed: the ultimate end of his prediction and the culmination of his alienation. At any rate, the story is a tragedy of wasted sensitivity rendered ineffective by Teddy's arrogant conceit. Teddy is proud of his ability, yet his self-satisfaction does not compensate for his estrangement from others. So his death is a combined gesture of defeat and desperate exhibition. Teddy exemplifies the misunderstood "gifted" child, who becomes alienated because of the insensitiveness of adults who refuse to help him efficiently channel his superior intellect.
Salinger deals with adult alienation in the short story, "Pretty Mouth and Green My Eyes." This more sophisticated story involves the problems of mature, professional people already deeply involved in the rat race. A feat of technical virtuosity, the story discloses, through the transcription of two telephone calls, the moral collapse of a man completely overwhelmed by the "phony" world.

During the first conversation with a friend who is evidently a member of the same legal firm, the distraught caller confides that his wife has not returned from a party they all attended. He also discloses that the vain, ambitious woman, whom he calls an "animal," has been playing around with other men and that he has that day lost a case he was trying for the firm. Later, realizing that he has revealed too much, the man tries to cover up his confession by calling again to tell his "friend" that his wife has returned. He is, of course, talking to the man who is cuckoldling him.

While the characters are older, this story closely relates to other works of Salinger. The caller, a man
much like Holden Caulfield, is suffering the even worse agony of going through his emotional and professional crisis not during adolescence, but after becoming a supposedly established member of society. He even considers briefly--like Holden--running away from the world of "phonies." But he is too deeply committed to escape: for him there is no oblivion, only abject moral disintegration. He has been abandoned by all those in whom he placed his faith and trust; he cannot seek sympathy without deepening his degradation by telling pathetic lies that render him even more contemptible in the eyes of those who are exploiting him. He is alienated from his wife, his business, and society: he must face the world alone.

This parade of Salinger characters which spans the chronology of childhood to adulthood exhibits the emotional frustrations associated with alienation. They reflect both the alienation of twentieth century life and the alienation in twentieth century literature. They exemplify almost all of the symptoms of alienation as described in the introduction.
T. S. Eliot

Section IV
The late T. S. Eliot projects the theme of alienation in many of his works as he depicts the passivity and meaninglessness of twentieth century life. Those poems which best magnify this theme are, "The Love Song of J. Alfred Prufrock," "The Waste Land," and "The Hollow Men."

"The Love Song of J. Alfred Prufrock" is a dramatic monologue in which the speaker builds up a mood of social futility and inadequacy through the thoughts and images which haunt his consciousness and by means of the symbolic landscape in which he moves. Prufrock is an alienated middle-aged man, unhappy because he is not really at home and cannot identify with the society in which he is condemned to live; he is aware of the futility of such social calls as he is making, of his own awkwardness and maladjustment, and his selfconscious response to the demands made on him. He is haunted not only by a knowledge of the banality and triviality of this world, but also by a sense of his own sexual inadequacy and a feeling that once, somewhere, he had a vision of a life more genuine and more beautiful, but that he has long since strayed from that "reality" to an artificial and barren existence. This lost dreamworld,
perhaps like that of Holden Caulfield's "ryefield," becomes Prufrock's only real world, out of which, like the banana fish, he is suffocated.

It is characteristic of Eliot to set the stage for his poetic messages through a packed title and epigraph. In this poem the prosaic overtones of the name of J. Alfred Prufrock are an ironic contrast to the romantic connotations of "love song." Also the epigraph, which is taken from Dante's "Inferno," provides an introductory note of hopelessness:

S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questa fiamma staria senza un sasso.
Ma perciocche giarami di questo fondo
Non tornò vivo alcun, s'i' odo il vero,
Senza tema d'infamia ti rispondo.43

As Guido points out in this passage that no one will ever return from the depths of hell, so the analogy applies to Prufrock's desperate confinement in his "hell" on earth; he cannot escape his alienation.

In the opening lines of the poem, Eliot invites the reader, "you," to embrace a "tabla rosa" or truly
objective frame of mind, as the scrutiny of Prufrock's social situation begins.

Oh, do not ask, "What is it?"
Let us go and make our visit."

A stream of association through descriptive setting is established in the next part of the poem, revealing a bleak and dismal atmosphere connoting personal loneliness and despair. It is evening and tea-time in Prufrock's social world. But, as described, the evening has an unusual character; as something seen through the eyes of the speaker, who is submissive and reluctant. He sees the evening in the aspect of etherization, "a metaphor which suggests the desire for inactivity to the point of enforced release from pain. All of this simply projects the mind of the speaker—a mind, it would appear, that is in conflict, but presumably concerned with love."45

In the next few lines, the question of destination is suggested by the reference to "the room." This is further qualified, again through the speaker's mind, as he reflects on the trivial conversation transpiring at his destination.
In the room the women come and go
Talking of Michelangelo.

After this recall of his destination, he turns back to
the immediate scene—immediate at least in his psychological
drama, or interior monologue. With the exterior image of
the fog as a cat, comes the reflection of another mental
state; a desire which ends in inertia. The speaker sees
the evening in aspects of somnolence, or of action lapping
into inaction, both artificial and natural—sleep and
etherization. The "settling fog" fades into the rationali-
zation that "indeed there will be time," time to change,
time to find a solution, a new life; but even this escape
channel closes to him as the poem progresses and the time
gap lessens.

And indeed there will be time...
There will be time, there will be time...
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

Prufrock realizes that time will not change his situation;
just as he is wasting it now, he will continue to waste it
on "visions, indecisions, and revisions," all trivial and
all without action. And again, the haunting refrain of the barren party echoes, as its presence serves as a potent reminder of Prufrock's alienation.

In the next section of the poem, Prufrock reluctantly arrives at his destination. His personal alienation becomes paramount as he worries about his personal appearance and the impression he will make. He is afraid and insecure because he has neither self-identity nor group-identity. Although time becomes a source of comfort, it is only fleeting because Prufrock is too deeply rutted to change.

And indeed there will be a time
To wonder, "Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair
With a bald spot in the middle of my hair—
(They will say: "How his hair is growing thin")
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin
(They will say: "But how his arms and legs are thin")
Do I dare
Disturb the universe?

Prufrock recalls the times that he has known, the trivial measuring out of his "life with coffee spoons." At this point the imminence of his test is indicated by the
emergence of the present tense: "know the voices"; he is within sound, and presently within range of the other senses. He has known all this without doing what he now considers; but he is unable to take that crucial step to change, and he desperately asks,

How should I begin  
To spit out all the butt-ends  
of my days and ways?  
And how should I presume?  

At this point, Prufrock spots an erotic symbol, "downed with light brown hair." He wishes to approach this woman and engage in conversation, but a fear and realization of his sexual inadequacies thwart any aggression. Again he asks, "How shall I begin?" and just as he does, his psychological block sets in, and he concludes by observing the kind of creature he should have been--"A pair of ragged claws" in "silent seas," not Prufrock in a drawing room. The "lonely men" he envisions are himself; even he sees himself as an alienated creature.

Prufrock is torn between the stark, superficial reality of the tea-party, where he is an anomalous, amoebic figure, and his imaginary dream-like world which
casts him as an heroic Odysseus, never at a loss. Periodic
digressions only intensify his ambivalence and frustration;
each larse into imagination is followed by a jolt of
reality, a jolt to his already shattered image. Like
Seymour Glass, Prufrock diagnoses his own case—he is
afraid. His fear encompasses both life and death:

I am no prophet—and here's no great matter
I have seen the moment of my greatest flicker
And I have seen the eternal Footman hold my
coat and snicker
And in short I was afraid.

So Prufrock reverts to more dream-world images as a
temporary alleviation to his alienation. He wants to
be another Lazarus, a resurrected being, yet his image
has too long been a corpse, incapable of rejuvination.
His alienation is so deeply embedded that even his com-
munication is dead; he cannot express genuine feelings
to others for fear of being misunderstood and exrosing
his internal death. Attempts at verbal communication
would culminate in more frustration:

That is not what I meant at all,
That is not it, at all. . . . .
It is impossible to say just what I mean.


Prufrock also regrets he cannot be another Prince Hamlet because he is incapable of assuming a star-role, but lingers in the shadows of the unseen and insignificant wings of life's stage. He is more like the foolish Polonius, and the jolt of this truth is another crushing blow.

After his series of mental processes—anticipation, rationalization, and realization, Prufrock finally concludes:

We have lingered in the chambers of the sea
By sea-girl wreathed with seaweed red and brown
Till human voices wake us and we drown.52

His conclusion closely resembles that of Seymour Glass; both alienated characters realize that they are struggling against antagonizing social forces. They create imaginary escapes which eventually melt into reality, a reality which floods over them and drowns them.

The sporadic sketches of the outer and inner-conflict which Eliot depicts in "Prufrock" trace the typical emotional patterns of the alienated. The meaninglessness, banality, anomy, derpersonalization, and final despair are
all present. As all the alienated, Prufrock fights his situation, but the complications of inner and outer pressure shatter even his dream world, and he finds the stark reality which he must face too overwhelming. When the self-image dies, the physical residue assumes a vegetable existence; when the soul is dead, for all aggressive purposes, so is the body.

Another of Eliot's poems, The Waste Land, provides the final and probably most poignant treatise of man's alienation. The poem illuminates the spiritual dryness of the world and the loss of the intrinsic values in life. Activities have no meaning; sex brings no fruitfulness; death heralds no resurrection—hopelessness permeates all.

Part I of the poem, "The Burial of the Dead," introduces the disillusioned Tiersias, who is perplexed by the rhythmic return of spring, "the cruelest month," as its annual coming touches the "dull roots" of his memory and blend with his inert longing and lost fulfillment. His memory takes him from the general truth to a particular event, another springtime, in his youth, when warm days
of resurrection season brought rain, the water of life, with sunlight, and he was beside the Stanbergersee near the City of Munich. The voice of a Lithuanian girl who recounted a childhood experience of terror, exhilaration, and freedom comes back to him. Against the double happiness of her memory and his, he must now set the present reality of the loveless, arid desert within himself. The desert nourishes no roots; the spirit of vegetation, love, cannot survive. The only temporary refuge from the parching sun is a red rock, an obscure symbol which recalls the Holy Grail and suggests a religious recourse as an escape or crutch to support the alienated from his futile existence.53

The reversion of the vegetation cycle, which is drawn from Jessie Weston's *From Ritual to Romance*, emerges in this introductory section. As Eliot pictures the "happy" people who prefer the barreness of winter, the dead season, to spring, the renewal of life, he draws a sharp contrast to the myth—the exact opposite of the sterility of the modern world. The people are unable to appreciate spring or participate in the rejuvination of life because, like Prufrock, they are already spiritually dead.
The mention of the "Hanged God" brings to mind the redemption of mankind by Christ. He was sacrificed in order that nature might be renewed, but according to Eliot, this mission was unsuccessful because the land is still dead. Man has rejected Christ.

Clairvoyance, as an answer to alienation, is suggested by the emergence of Madame Sosostris, but her prophetic powers are weakened by a common human impediment, a "bad cold." Although she was "the wisest woman in Europe" and had a "wicked pack of cards," her predictions and premonitions were only partial:

And here is the one eyed merchant and his card on his back,
Which I am forbidden to see.51

Madame Sosostris can only prescribe ambiguities which are inconsequential to the already confused alienated man.

The first section of the poem ends on a pessimistic, alienated note:

Oh keep the Dog far hence, that's friend to men,
Or with his nails he'll dig it up again."55"
Eliot is recalling Webster's line, "--oh, keep the wolf for hence--," and here uses it as a figure of rebirth, which the alienated speaker rejects.

The subject of Part II is sex without love, specifically within marriage, just as the subject of Part III is the same horror outside it. For people who must be continually excited and amused if they are not to be overwhelmed by boredom, sex is merely escape, and when it palls it converts marriage into tedious bondage. "A Game of Chess," a title taken from an Elizabethian play, reveals the working of this process in two classes of society. Having lost the hyacinth girl in Part I, the quester finds himself joined with a neurotic, shrewish woman of fashion. Unlike Madame Sosostris, a mystery monger who pretends to find some meaning in life, she stands as a mere symbol of lovelessness. The chief symbols of this section--the sexual violation, the fiery hair, the chess game and the blindness, as well as the silence--are all more or less consonant with the Grail legend or other fertility myths. The fiery points of the woman's hair present a Medusa-like contrast to the wet hair of the hyacinth girl; fire is here a symbol
of lust; water is a symbol of love. The game of chess likewise has implications. According to the Grail romances, the hero occasionally visits a chessboard castle, where he meets a water-maiden. Perhaps Eliot's use of the symbol might suggest that the people in the waste land belong to a drama they do not understand, where they move like chessmen toward incomprehensible destinations.

The ritual marriage, which should insure the restoration of life to the waste land, fails because the test of love has not been first passed. Another side of the same picture comes in view through the second half of the chess game. The sordidness now is more candidly physical. In these lines the pawns—Bill, Lou, and May—assembled in a low class pub, hear about Lil's and Albert's misfortunes; Lil, having undergone an abortion, suffers from its effects and from the loss of her teeth; Albert has been removed to war. The tale is periodically interrupted by the proprietor, who has to close for the night, and in his urgent "HURRY UP PLEASE IT'S TIME," most of the serious tone of this passage is compressed. This cry is an ironic warning to turn from this passive, meaningless
way of life. But just as Holden did not awaken to the
warnings of Antolini, so these people are deaf to the
warnings.

With Part III, "The Fire Sermon," the Grail narrative
turns once more to the quester standing disconsolately
beside the river, figuratively the same turbulent waters
as the Tristan and Isolde passage. This section is developed
in terms of the obsessions which derive from the protagonist's
fortune. What haunted his mind in the previous part now
center his vision, "death by water," which is associated
with the characters that develop its ominous implications.
The dead season has come to the river and its canopy of
leaves is broken:

the last fingers of leaf
Clutch and sink into the wet bank.57

As the vegetation around the river dies, so do the people,
and finally the Phoenician Sailor drowns. As the sea
nymphs or "friends who left no addresses" attend the
marriage festival, the clerk and typist engage in sexual
play which personifies the lust and fornication in this
section of the poem. Moreover, the sexual act, debased through the absence of any emotion or love into a purely animalistic act, implies the very opposite of the ritual which symbolizes creative vitality.

"The Fire Sermon" is the turning point of the poem. The illustrated quest to be reconciled through love and the fusion of body and spirit has final frustration. Here the Sailor is deprived of his lust for the "outward beauties" and the "profit and loss." Sea currents pick the lust from his bones, and he reverses the course of his life as he enters the vortex. The essential message of this section is the condemnation of the relativity, or loss of absolutes in modern society. Eliot is saying that people can never realize genuine love if they approach sex with an apathetic or passive attitude. Because people do not understand their twisted approach, they do not understand the unsatisfied fulfillment which each repeated indulgence renders.

Part IV. "Death by Water," writes the epitaph to the experience by which the quester has failed in the garden.
But inasmuch as in The Waste Land the inability to love signifies the loss of sex's true meaning, Phlebas the Phoenician, the joint incarnation of Mr. Eugenides and an unsaved Ferdinand, drowns for the same reason that the quester in another guise becomes a buried corpse. He is not resurrected, nor does the corpse sprout. He is instead sucked into a whirlpool, and like so many of his fellow alienated counterparts, drowns. Just as Madame Sosostris had warned him, his drowning re-enacts the rise and fall in the flower garden and the rise and fall through which, headed for death, he has passed his life. As he dies, this past moment returns, passing, in accordance with the superstition, as an instantaneous memory through his mind. The passage of these visions only tends to intensify his agony, and just as he spent his life in pain, so he leaves it, a frustrated failure.

The final part of the waste land finds the quester pondering what "the thunder said." After his wound in the garden, his immersion in the sea of sex, he languishes in a desert; and though now he should understand that
salvation can rebound from no person or thing, the struggle not to desire, to accept and not to will, still imposes more strain. The ascetic way of self-discipline pointed to in "The Fire Sermon" has not been adopted. So his second initiation of the quest results in failure by the same cause. Just as love has failed because he has not affirmed it, religion fails because he has not made the requisite denial--the denial of self--permitting an affirmation of self discipline. In this part the quester makes three denials, reminding one of the denials of St. Peter. These denials recall his sexual misunderstandings, his inability to be sympathetic with his fellow man, and his lack of self control.

The poem, therefore, does not end with a solution. However, the directions for relief are given; it is left to the discretion of the person and of all society to refuse or accept these suggestions. At least it does not terminate on a note of utter despair, as many works dealing with alienation do, probably because Eliot truly believes that an answer does exist for the person who is
humble and persistent enough to pursue it. So the panorama
of alienated characters end, but with the realization that
just as these estranged personages inhabit the pages of
contemporary literature, so they wander through modern
life.
Footnotes

BACKGROUND

3*Ibid*, p. 35.

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SALINGER

1Salinger, *French*, p. 29.
15*Ibid*, p. 27.
17The Catcher in the Rye, Salinger, Ch. 14, p. 156.
18*Ibid*, Ch. 20, p. 201.
20Ibid, Ch. 25, p. 258.
21Ibid, Ch. 2, p. 19.
22Ibid, Ch. 17, p. 164.
23Ibid, Ch. 17, p. 169.
24Ibid, Ch. 17, p. 169.
25Ibid, Ch. 14, p. 130.
26Ibid, Ch. 24, p. 213.
27Ibid, Ch. 24, p. 213.
28Ibid, Ch. 26, p. 277.
30Salinger, Raise High the Roofbeams, Carpenters, n. 63.
31Salinger, Franny and Zooey, p. 4-5.
32Ibid, p. 15.
33Ibid, p. 104.
41Ibid, p. 191.
44 Ibid, p. 3.
45 Williamson, T. S. Eliot, p. 61.
48 Ibid, p. 4.
49 Ibid, p. 5.
50 Ibid, p. 6-7.
52 Ibid, p. 9.
54 Ibid, p. 36.
57 Ibid, p. 47.
Bibliography

BACKGROUND


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SALINGER


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**ELIOT**

  "Lover Songe of J. Alfred Prufrock"  
  "The Wasteland"


