

KADIR HAS UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES



SHATTERED GLASS: SALINGER'S POSTWAR FAMILY SAGA

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“I, Gülin Enüst, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.”

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ABSTRACT

SHATTERED GLASS: SALINGER'S POSTWAR FAMILY SAGA

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Master of Arts in American Culture and Literature

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The cultural and social environment of postwar American period and this period's effects on American family and individual are important themes which are necessary to understand how the values and ethics of the present day America were constructed. Being one of the most prominent authors of his time, J. D. Salinger provides the reader with a detailed and observational perspective about the Postwar American culture and family values with his fictional Glass family that appears in his books *Nine Stories*, *Franny and Zooey*, *Raise High the Roof Beam, Carpenters & Seymour: An Introduction*. The thesis aims to show the postwar American period and its effects on American society, the family and the individual by examining the certain members of Glass Family. The main character who will be focused on is Seymour Glass, the oldest brother of the siblings. Since all the other brothers and sisters of Glass family are affected by Seymour's perspective about life and his tragic death, he is the key figure of this thesis. The other characters that will be examined are Buddy Glass, Franny Glass and Zooey Glass. This thesis will examine the Glass family siblings and the causes of their alienation and detachment from the society by focusing on reading the symbols which are used extensively by taking Sigmund Freud's work *Civilization and Its Discontents* and Herbert Marcuse's *One Dimensional Man* that explains the effects of industrialization on society and individual.

Keywords: detachment, alienation, society, individual, ego, spirituality

ÖZET

SHATTERED GLASS: SALINGER'S POSTWAR FAMILY SAGA

Gülin Enüst

Amerikan Kültürü ve Edebiyatı, Yüksek Lisans

Danışman: Yardımcı Doçent Doktor Profesör Jeffrey Winslow Howlett

Mart, 2013

Savaş sonrası Amerika'sının kültürel ve sosyal çevresini ve bu çevrenin Amerikan ailesi ve bireyi üzerindeki etkileri, günümüz Amerika'sının değerlerinin ve etiklerinin nasıl kurulduğunu anlayabilmek adına önemli temalardır. Döneminin önde gelen yazarlarında biri olan Jerome David Salinger, *Dokuz Öykü*, *Franny ve Zooey* ve *Yükseltin Tavan Kirişini Ustalar ve Seymour: Bir Giriş* adlı kitaplarında yer alan Glass ailesi ile, okuyucularına detaylı ve gözlemci bir bakış açısı sağlar. Bu tez, bazı Glass ailesi üyeleri üzerine odaklanarak, savaş sonrası Amerika'sının Amerikan toplumu ve bireyi üzerindeki etkilerini açıklamayı amaçlamaktadır. Temel olarak odaklanılacak olan karakter ailenin en büyük oğlu Seymour Glass'tır. Ailedeki tüm kardeşlerin yaşama olan bakış açısından ve trajik ölümünden oldukça etkilendiği Seymour Glass, bu tezin anahtar karakteridir. İncelenecek olan diğer karakterler; Buddy Glass, Franny Glass ve Zooey Glass'tır. Bu tez, Glass kardeşlerin topluma yabancılaşmasını ve toplumdan kopmasını, Sigmund Freud'un *Uygarlık ve Hoşnutsuzlukları* adlı eserini temel alarak, öykülerin içinde yer alan sembollerini incelemeyi ve Herbert Marcuse'un *Tek Boyutlu İnsan* adlı eserinde işlediği sanayileşmenin toplum ve birey üzerindeki etkilerini karakterler üzerinden açıklamayı amaçlamaktadır.

Anahtar Kelimeler: kopma, yabancılaşma, toplum, birey, ego, tiseellik

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Last but not least, I want to say 'just keep swimming' to all the bananafish outside.

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CHAPTER I

INTRODUCTION

America has been through many changes in the 20th century. WW-I and WW-II were the key events as they changed America's political position in the world. However, this change caused another change within America; the norms of the society also changed and this brought forward many problems for the individual. Jerome David Salinger's Glass siblings, as a family of extraordinary wisdom and insight, were depicted as individuals who are affected by these changes, and each of them goes through the challenges of the daily life in their own journey. As a family of intellectuals, Glass family siblings show their gift in a radio show named "*It's a Wise Child*" which is quite well-known in the nation. Each sibling shows up in this radio show under the pseudonym Black, which can be interpreted as a symbol because all Glass children, though they were depicted as child prodigies, are unable to fit the norms of the society they live in. They are the black sheep of the American society; alienated and detached from the phoniness and artificiality of the very society that they have to live in and with. Also, if the pseudonym Black is further considered; Black is opaque and reverses the associations of Glass, in which clarity and transparency are the chief qualities. As clear, transparent and fragile as they are, the Glass family members present the dilemma of individuals who create their own perception and who are also forced to accept the norms of the society.

S. Freud starts his work *Civilization and Its Discontents* with this sentence “It is impossible to escape the impression that people commonly used false standards of measurement – that they seek power, success and wealth for themselves and admire them in others, and that they underestimate what is of true value in life.” In the postwar American society, power, success and wealth were accepted as the key features of happiness. And naturally, obtaining all of them was a hard task which brought forward the fierce and competitive environment that is debarred from the true values of life. While American society was seeking happiness under these terms, it is not surprising to see that the spiritual values were marginalized. It is not the religious values that were marginalized though; religious values were never put aside. They were one of the columns that support the American dream. Actually, religion was one of most important motives that pave the way to reach the goals that are stated above. However, it also restricts the desires of the men and places certain limits on the pleasure that can be gained from them. So, by limiting the pleasure and by focusing on the materialistic happiness, spiritual values were not totally lost, but were undercover after the postwar period. In order to protect his siblings from this, the eldest brother of the Glass clan, Seymour, helps his siblings to form their own perception of religion, and he creates the “curriculum”. Seymour’s curriculum, which is designed to provide a wider perspective to the Glass siblings through different point of views from belief systems from all over the world, aims not to create religious individuals who accept the limits that are forced on them, but to create individuals who can have peace by believing in a higher deity and accept and love humankind as it is. However, this aim does not match the ideals that humankind chases after. The ego of the individual puts emphasis on the “self” and by focusing on the “self” a person becomes more self-centered. This self-centeredness of the

society causes Seymour to give up trying to cope with it. The pressure that is forced upon one by the external world, in this case, the civilization that is built upon the materialistic values, threatens the well-being of the ones who live with the spiritual values. In *Civilization and Its Discontents*, Freud states that happiness is restricted by mankind's own constitution and humankind suffers from three directions: From the human body which is doomed to decay, from the external world and the relations to other men. Seymour suffers from these three directions and in the end; he decides not to continue and commits suicide. His suicide creates a dreadful impact on the Glass siblings and they all try to find their way without their educator, knowing that Seymour, despite his intelligence and insight, couldn't make it.

With S. Freud's work *Civilization and Its Discontents* it is possible to understand the motives of the Glass siblings and why they are detached from the society they live in, by analyzing their behaviors and the external world's expectations from the individual. Therefore, it is essential to examine each sibling shortly in order to provide a solid ground to the detailed analysis of the characters. Also, in order to understand the cultural motives of the era; Herbert Marcuse's *One Dimensional Man* is a key text. According to Marcuse, advanced industrial society creates false need upon its members. These false needs are given through the media and for the members of the society, it becomes inevitable to stay away from this false creation and this creation becomes their fake reality. These false needs are the natural results of consumerism, which is an important column that American Dream rises upon. If the postwar era taken into consideration, as U.S. appears to be one of the superpowers of the world together with USSR, it can be stated that American society held onto the consumerism and it became an indispensable notion of that time.

In the U.S., as people were devastated from the Great Depression and WW-II, consumerism surely brought about the notion of prosperity; people were able to buy their own houses in suburbs, their own cars, most of the women went back again to their homes as the care taker in their space-age kitchens and domestic products such as detergents. The industrialization created these false needs and imposed them onto the society, thus people were blinded by the prosperity and welfare after their sufferings. However, J. D. Salinger's Glass family members were one step beyond from the rest of the society. They were the ones who value the spiritual rather than the materialistic values and that made all the difference for them. Thus, in order to understand their detachment from the common culture of the era, the postwar American society and individual will be examined through Freud's and Marcuse's work.

CHAPTER II

A FAMILY AFFAIR: SALINGER'S GLASS FIGURES

Seymour Glass, the eldest brother of the seven Glass siblings, is the key character to understand the motives of the rest of the Glass siblings and why they fail to fit into society. Presented as the most intellectual of the family, Seymour acts as a leader for his siblings.

The Glass family saga starts with "A Perfect Day for Bananafish", published in 1948. In this story, the reader meets Seymour Glass, on his honeymoon with his wife Muriel. In the story, a little girl calls Seymour "See more Glass". This pun gives the reader an important hint about Seymour's character. Seymour really sees more, he detests the artificiality and the shallowness of the people around him, who only judge the people by looking at the outside, not caring much about the spiritual values that Seymour is so obsessed about. In this first story that the readers are introduced to a member of the Glass family, it is not a coincidence that they see a glimpse of Seymour's unusual character, as at the end of the story Seymour commits suicide by shooting himself in the head, next to his wife in bed. J. D. Salinger starts the Glass family saga by showing the end and leaves the reader with many questions, to be answered in the next stories and books in which he shows the rest of the Glass siblings, trying to survive in a society which does not share the same values and opinions about life. His role as the seer causes him to become more and more alienated from the people around him, even his wife Muriel. The things he sees and

the things the society sees do not match. His unexpected death creates a dreadful impact on his siblings; they never overcome his death as they lose their seer and leader.

Seymour, both by being the eldest of the Glass siblings and the seer of the family, affects his sibling's lives more than a usual brother could affect. Apart from his role as the seer of the family, he is also the educator. His actual aim is to enable his siblings to have a spiritual wisdom. Thus, he designs a curriculum for them and he wants them to be spiritually strong to survive. By teaching his siblings the essence of all religions, which is to love people, and accept them with their faults without despising them, he wants them not to cling to one specific conventional belief system. Seymour believes that this curriculum that is based on having faith in something that will enable them to cling to life, would help his siblings to become strong minded individuals and so they can live unharmed by the narrow-mindedness of their society. J.D. Salinger depicts him as a catalyst who imposes his siblings to be an explorer by not committing to a dogma, but by learning spiritual values to make them fit for living in a real world. Thus, Seymour's role as an educator becomes very important, because he raises all his other siblings with this curriculum. J. D. Salinger puts so much importance on this curriculum via Seymour because of the spiritual emptiness that American society faces especially after the Second World War. Therefore, the historical context needs to be understood to interpret the alienation of the Glass family siblings from the society.

J. D. Salinger wrote the Glass family stories after the Second World War, a period which was shadowed by the losses of the war and paranoia of the cold war. Many families torn apart because of deaths and those who were lucky enough not to lose anyone during the war suffered through the economic problems and the fear of

losing their lives. Though America was the strongest nation of the world after 1945, people were tired of the years of depression and war time depression, thus they were detached from the American Dream. These losses affected the people's views about reaching the American dream and because of the inflation, spiritual values were marginalized.

Furthermore, material values increased so steeply after WW-II and war production was converted to a peacetime prosperity. To fill the gap in production, starting from the electrical gadgets which are labor saving devices to latest fashion clothing items, American society was bombarded with all kinds of products and this also caused people to lose their spiritual focus and focus more on materialistic values. Especially after the war, with the rise of the materialistic values which became even more important, marginalization of the spiritual values was almost inevitable. As Marcuse states in his book *One Dimensional Man*, advanced industrial society becomes richer, bigger, and better as it perpetuates the danger. This danger can be interpreted as the danger of losing the spiritual focus, drifting away from the real self and thus become part of a community that represses the individual. Therefore, these spiritual values are not only about religion or having a belief system; it is about the spirituality of the individual. On the other hand, religion was always important but the spiritual values on Seymour's terms, which are being in harmony with everyone without any egocentric values of the middle class, were not even thought about.

Self-doubt was also another important problem. The constant state of uncertainty caused by the red scare that America is so terrorized about, created an unstable, restless, and conformist society. Under these circumstances, postwar American values were focused on the materialistic problems, rather than the spiritual

values and this caused the detachment of Glass children from their society because what they possess and what they were expected to possess were quite different. It cannot be stated that Seymour's curriculum failed as all the Glass siblings were at least aware of their problems, but the curriculum only made them aware of their differences from the world outside, without giving them a possible solution.

If the Second World War effects taken into consideration on Seymour's account, it is for sure that J. D. Salinger used this character to show the haunting effects of the war on vulnerable individuals. In "Raise High the Roof Beam, Carpenters" Salinger informs the reader that in 1941, after being drafted into the army, Seymour attempted to commit suicide by slashing his wrists, but he survives the injury. After being sent overseas to fight for the American Army, in a period between 1945-48 Seymour is confined to a military psychiatric hospital. Though reader is not given details about Seymour's experiences in the army and after in the hospital, it is clearly understood that what Seymour experiences in the war damages his psychology greatly. If it is read closely and carefully, the reader can see that Seymour is a highly intelligent but psychologically vulnerable character who finds it hard to fit into the world of normal people and their normal lives. Though he tries to fit into the society by getting married, his marriage ends up as a failure. As I stated before, "A Perfect Day for Bananafish", by giving the end of the most important character at the beginning of the Glass family saga, Salinger intrigues the reader to learn more about the reasons why Seymour failed to fit into the society and the modern civilization. Also, it is important to understand that his failure caused his siblings to fail as well. Being the most brilliant in a family of child prodigies, his death leaves the other siblings with unanswered questions about life and how to deal with it without a leader.

Buddy Glass, the second eldest son of the Glass siblings, is the narrator of the stories about Glass family and the brother who has the closest relationship with Seymour as their age difference is only two years. The reader gets to know of the Glass family from his narration and his point of view as he provides the information about the family. Buddy, like the rest of the Glass siblings, is deeply affected by his brother's death. His relationship with Seymour is more complex because he has the chance to be closer with him. It can be stated that Buddy takes Seymour as a role model because after his death, he starts to write about him, he depicts Seymour as the poet and the leader of the siblings, who shaped their character. He helps Seymour with the curriculum and he trusts Seymour so much that his death leaves him in a state of despair and desperateness. As the wisest of all, if Seymour commits suicide, it foreshadows the difficulty of fitting into the demands of a normal life by the other members of the Glass family. The reader learns about Buddy only through his narration about the other siblings, except from the story "Raise High the Roof Beam, Carpenters" as he tells his story about Seymour's wedding day. Buddy is the second Glass family sibling that will be analyzed in this thesis. His thoughts and point of view are really important for understanding the reasons behind the disengagement of Glass siblings from the norms held by their society.

Beatrice Glass, who is known as Boo Boo Glass Tannenbaum, is a rather mysterious character because J. D. Salinger only gives information about her in the story "Hapworth 16, 1924", and "Raise High the Roof Beam, Carpenters" and mainly, "Down at the Dinghy". J. D. Salinger does not share much information about Boo Boo. However, through her character the reader is introduced to topics such as maternity and ethnicity, which are not mentioned often in the Glass family saga. These are not the only things that Boo Boo is exceptional for, she is the only Glass

sibling who has a family of her own. This shows that Boo Boo adapted to the society more than her siblings. In "Down at the Dinghy", J. D. Salinger gives the relationship between Boo Boo and her son Lionel. As readers understood from the story, she leads a rather separate life from her siblings, by getting married and having children. As I have mentioned before, she is also affected by Seymour's curriculum but in a way she finds her way to fit into the society. Her story also gives hints about postwar America's intolerance towards minorities, as Boo Boo is half Jewish and she is married to a Jew. By having her own private family, Boo Boo finds a way to escape from her family's history and scars, but in "Down at the Dinghy" it can be seen that she still carries a part of Seymour with her.

Waker and Walt Glass are the twins of the Glass family. They are not depicted in any of the stories directly but, in "Uncle Wiggily in Connecticut", published in 1953, we read the story of two women, who are old friends, having a conversation about their lives when they were younger. While they are drinking and chatting, one of them mentions her ex-boyfriend and she speaks in a way to reveal her longing for him. In the story, she mentions his name from time to time, but it is not until Zooey that reader learns that the Walt in "Uncle Wiggily in Connecticut" is a Glass sibling. The most important thing to be mentioned here is that with the character Walt, Salinger shows the destruction of war as Walt dies in a tragic accident in Japan when he was in the army in World War II. After Walt's death, we see that his ex-girlfriend gets married but she never forgets how happy she was with Walt and she still clings to the old days when she was young and happy with a man she truly loved. Though the reader is not given much information about Walt, it is clear from the stories that Walt was happy with himself and the world he lives in, at least he accepts what is around him peacefully and has the ability to make fun of the

reality that surrounds him, unlike Seymour, who never gets over with the standards of society. Walt escapes from the curriculum of Buddy and Seymour. On the other hand, Waker, his twin, lives a thoroughly separate life from his siblings by becoming a priest. It is interesting to see that both twins find their own way to freedom from the curriculum and the superiority of Seymour. Though it is not with the methods of Seymour and his curriculum, Waker tries to find the spiritual meaning of life by himself by becoming a priest. Apart from this information, Salinger reveals nothing about Waker. Like Boo Boo, Waker is also depicted as a Glass sibling who manages to have his own life, separate from his family.

Zooey Glass is the second youngest child of the family. J. D. Salinger depicts him as a character that has it all; he is the most handsome son of Bessie Glass and he is as intelligent as Seymour. Though he is a cynical person and somehow can be seen as too negative toward the people around him, especially in the first half of the novel *Zooey*, toward his mother Bessie, Zooey is the only sibling that forgives Seymour for deserting them. He and Franny are the siblings who are the most affected by the curriculum as it is imposed upon them both by Seymour and Buddy and they were too young to escape from the curriculum and the ghost of Seymour. However, his good looks and intelligence are not the only things that enable Zooey to step forward. Unlike all his other siblings, Zooey internalizes Seymour's most important lesson: the concept of the Fat Lady as Christ. With the idea of the Fat Lady, the reader sees that Zooey reaches the spiritual peace and helps Franny find her own peace of mind as well. Though, Zooey seems too tired and sick of the rules and expectations of the society that surrounds him, at the end of the story "Franny" he reveals that he sees a way out of the confusion that was created by his brothers Seymour and Buddy. He understands the message that Seymour tries to convey with the curriculum: by

believing in something, which also includes a love for humanity, a person can glorify his quest for happiness and thus reach the spiritual wisdom and be happy with it. This, naturally, brings the necessity to accept everyone and everything as it is, which is a really hard thing to do for Zooey as he is also a bit misanthropic with such knowledge but Salinger gives the hint that, though Zooey and Franny live with the ghost of Seymour, there is still hope for them to continue their life by healing their own wounds.

Franny is the youngest of all Glass siblings. She is depicted as a beautiful and intelligent girl who is studying in a college. First appearing in the short story "Franny" (1955), she is lost with her background education that she gets from Seymour and the directly opposite values of the American society that she lives every day. Franny is the most confused sibling; she questions her life and what she values but she also cannot accept the fact that she is one of the people that she despises, by living with the drives of her ego. In the story, she meets with her boyfriend Lane Coutell but she lacks the excitement and love; actually she is quite detached from him and his talks about college life and his own success. She carries a book with her, "The Way of the Pilgrim" which is about the journey of a pilgrim who prays ceaselessly. Franny is deeply affected by this book's message and she tries to find peace with the teaching of the book but this does not help her. On the contrary, it leads Franny to a state of crisis because praying ceaselessly is not a suitable solution for a girl who has to compete with many others like her in a competitive environment. This crisis takes its roots from the curriculum too, like other crises of the older siblings. Though Franny barely remembers Seymour, she is raised by his curriculum and his ideas that are imposed on her. The contradiction that she has to face is a burden she cannot carry alone. The savior is none other than

Zoey, who faces the same crisis in his life, but also who only has the real answer to their common problem.

If all this taken into account carefully, it is clear that the reason and the solution of the problem is given through the same character: Seymour. Seymour appears as the most brilliant child prodigy, the educator and the seer of the family. However, he cannot cope with the standards that he himself creates and he cannot live with them. His idealism does not match with the materialism of the era; his standards were too high to survive. Living in a civilization that had just been through a hard and destructive war, the spiritual standards of Seymour is lost in the American society that is based on material values which gained more importance thereafter.

CHAPTER III

A MARRIAGE OF CONVENIENCE:

SEYMOUR AND THE SOCIAL WORLD

The people of U.S. were devastated in the Great Depression era; those years were the worst in the U.S. history. The American dream was then became a nightmare for those who were expecting to reach it. People lost their jobs, and unemployment rate rose up to % 25, many people had to leave their own lands to find work in somewhere else. Right after these incidents, before people had the chance to recover, in 1941, isolationism of U.S. ended with the bombing of the Pearl Harbor. As a nation that had only started to recover from the Great Depression, this came as a second shock. WW-II brought many social changes; since almost all the men were drafted and sent to war, women started to work and unemployment almost disappeared. Women's participation in the daily life caused a particular social change after the war. Before WW-II, women used to stay at home, cooking, cleaning, and taking care of the children. However, after the war, they tasted the economic independence and it made all the difference. When the U.S. troops came back from overseas, they saw a world that they hadn't been accustomed to. Their women were working, earning the money that they once did. One of the most important effects of the postwar upon the individual lies here; the usual roles, women as the care taker and men as the provider had been changed and the position of strength were then followed a different path.

The ones whom are the most affected from these changes were the war veterans. After fighting overseas, they came back and were welcomed as the heroes of the war. Most of them suffered from post-traumatic stress disorder, but at that time this diagnosis was not known. As the American society was taking a new shape, these individuals were both had to cope with these changes and their own trauma, in other words, depression. Three of Salinger's Glass family members were affected by the war; Seymour, Buddy and Walt Glass. As Walt died in an accident, the other brothers had to find their own coping mechanisms after war. As it will be further examined, Buddy chooses a reclusive life, away from the society. However, Seymour's path was more complicated.

Seymour Glass is first depicted in "A Perfect Day for Bananafish" (1948) which is also the first story in which the reader meets a Glass family member. Ironically, in this very beginning of the saga, J. D. Salinger gives the reader the last day of Seymour Glass. Seymour, whose intelligence, knowledge and insight is superior to any person from his family, is a character that could not manage to fit to the norms of the society. In other words, as Hassan states in his article "The Rare Quixotic Gesture", it is the old story of the self against the mass society. Seymour is a nonconformist who does not follow the same path that the society wants him to follow, even as a little boy, he chooses to live according to his values and thoughts, as readers can understand from "Hapworth 16, 1924" (1965), the story that is in form of a letter he writes to his parent when he was just 7 years old. His brilliance is given through this story by J. D. Salinger; again, ironically, it is the last story about the Glass family. It is worth noting that he begins the saga with the death of the most important member of the Glass family and closes it by giving information about the

childhood of the character. In this reverse way of narrative, the reader explores the phases in Seymour's life by questioning the reason of his detachment from the society.

In "A Perfect Day for Bananafish", J. D. Salinger presents the last day of Seymour's life. It is his one and only physical appearance in Glass stories. He is on a second honeymoon with his wife Muriel. Muriel is a beautiful young woman, coming from an upper middle-class family that dotes on her. Boo Boo expresses her impression about Muriel by saying "She's a zero in my opinion, but terrific-looking". This statement could be accepted as too harsh, if only the reader hadn't known the common trait of the Glass siblings. Boo Boo, by saying these words, criticizes the choice of her eldest brother in a soft manner. Muriel's being a terrific-looking girl does not change the fact that she is, on the inside, very different than their eldest brother.

In this story, we see the staid and complacent side of Muriel. She represents a girl who is more interested in the exterior side of the marriage constitution, rather than the intrinsic values. She gets married to Seymour with great difficulties, as her parents do not approve this marriage; however, she cannot empathize with her husband. As a war veteran, Seymour comes back with serious damage on his psychology. The root of this damage lies beneath the experiences of war and the adjustment problems with the society. It was an advanced technological society that is programmed to consume more, without really questioning why, and Muriel was one of the members of that society. Though they are on a second honeymoon, she chooses to sit alone in their hotel room, with an extraordinary devotion to her fingernails (Slawenski, 154). She reads a magazine article titled "Sex is Fun – Or Hell" which is quite symbolic. Firstly, this choice of reading material shows the

independent and confident side of Muriel; she is not a conservative woman who stays away from the lingering taboos of her time; she reads about sex. However, on the other hand, this also shows the difference between her and Seymour, who probably would never lay his eyes on such an article. The second and more important meaning of this book choice is that it is probably the sign of the sexual problems of the couple. It can be assumed that this problem derives from Seymour, who does not show any intimate behavior toward his wife; he chooses to go to the beach. If considered in a more detailed way, in J. D. Salinger's Glass family saga, it is criticized that the Glass siblings were depicted as if they were abstracted from sex and this criticism can be supported with the fact that though the reader sees the adulthood of every Glass sibling, there is not any sexual reference in the stories. Since the subject matter here is Seymour, his situation can be explained with Freud's theories. According to Freud, repressed sexual drives are the sources of unhappiness of humankind. As he states in his work *The Future of an Illusion*, every civilization is built upon coercion and renunciation of instinct. However, according to Marcuse, repression is not an absolute requirement of civilized life as it changed with the course of history, in other words, it has changed its form. He argues that the repression is very broad, from working place to family life and general social interaction. As urbanization and industrialization progresses, humankind is getting more and more detached from the natural habitations and the new habitation only offers bodies to admire, without the satisfaction. So humankind is further trapped into this vicious circle.

If we go back to Seymour's problem, he is depicted as a character that is abstracted from any sexual drive. PTSD and his depression surely have their part in this, but his saint-like qualities and spiritual quest also abstracts him from the

realities of everyday life. So there isn't a solid fact that shows the reader that Seymour is sexually impotent. However, he is married to Muriel for six years, from 1942 to 1948 and they do not have a child. This could be because the couple did not want it, but this could also be the sign of Seymour's impotency. Also, in "Raise High the Roof Beam, Carpenters", Muriel's mother states that she finds it weird that Seymour does not seduce her daughter. Though this subject remains as a mystery, these incidents can be accepted as signs of Seymour's impotency. This ambiguity about Seymour's sexual repression can be explained with his belief system. In *Civilization and Its Discontents* Freud states that;

"One may therefore hope to be freed from a part of one's suffering by influencing the instinctual impulses. ... The extreme form of this is brought about by killing off the instincts, as it is prescribed by the worldly wisdom of the East and practice of Yoga. If it succeeds, then the subject has, it is true, given up all other activities as well – he has sacrificed his life, and, by another path, he has once more only achieved the happiness of quietness".

Examined with this perspective, Seymour's withdrawal from both the society and his wife can be derived from two sources; his interest in Eastern religions and especially Zen Buddhism, causes him to accept everything and everyone as the way they are, but also the trauma he had after spending years in the army, abstracted him further from the pleasure of being the member of a society and having a normal relationship with his wife.

In "A Perfect Day for Bananafish", via Seymour, Salinger aims to give an idea of the damage of the WW-II on those who experience it. Though Seymour's situation is a bit more complicated as he is depicted as a far more conscious and fragile character, the reason of his downfall is the same as the other veterans of war. On the other hand, the second character of the story, Muriel, represents the other side of the medallion, by reflecting those opposite values that Seymour stands for.

In the first part of the story, after giving an overall idea of the Muriel character, J. D. Salinger gives the dialogue between Muriel and her mother on the phone. The phone talk between the mother and daughter is strikingly irritating. The mother of Muriel, Mrs. Fedder, who is desperately worried about her daughter's well-being, asks many questions about her son in law. These questions reflect voice of the artificial society that causes Seymour's detachment. After returning from the war, Seymour is not the same and he shows some strange behavior, such as aiming the car of his father in law at trees while driving, his insistency upon playing piano at the hotel lobby and saying that he has a tattoo that he presumably does not have. These incidents do not worry Muriel at all, though the one who panics is her mother. However, the irritating part of the conversation is not this. During the conversation, she asks questions about the dresses of Muriel, Muriel tells her some gossip about a woman she meets at the hotel, and they talk about the low class people in the once high class hotel. Here one can detect the class prejudice and overly material values of Muriel and her mother. The dichotomy of high versus low is given here through the class differences. Muriel comes from an upper-middle class family and she belittles and mocks the people in the hotel in a rather harsh manner. U.S., as a classless society, has no opposed classes within but with the changes after WW-II, mass production caused a change and materialistic possessions thus become more important. Muriel and her mother set examples of the individuals who are lost in this consumerism madness. Also, the arrogance of the class pride is enough to establish the offensive nature of the talk.

The artificiality of the talk is so suffocating that even though Seymour is not in the story yet, the reader can't help but sympathize with him because of the whimsical mother who constantly makes it very clear that she hates Seymour, and the indifferent and disregarding Muriel who chooses to talk about the latest trends of

fashion. “There is a severe lack of understanding between Muriel and her mother, and as the story unfolds, Salinger clearly shows that Seymour and Muriel put up with each other without real understanding and affection” (Kılıççı, 107). Marriage, an important institution of civilization, appears here as a failure on Seymour’s account. However, it is important to point out that blaming Seymour for this is an unfair judgment of the mother as Seymour, because of his unstable psychological situation fails to fit into the expectations of the society at this point of the history.

As it can be clearly understood from the text, Muriel and her mother symbolizes the indifferent and materialistic society of the time. Though the mother repeats some words about psychology and sarcastic words about what Seymour has done before, she does not try to understand the reasons why Seymour is in that situation. After coming back from WW-II, Seymour is not the same because he is sent to Europe to fight and when he comes back, he is confined to a military psychiatric hospital. He also loses his brother Walt in an accident in Japan. All these do not matter for the mother: She chooses to accuse her son in law and tries to save her daughter. Partially, she is right because she warns her daughter after her husband talks to a doctor by saying “there is a chance – a very great chance he said – that Seymour may completely lose control of himself” (Salinger, *A Perfect Day for Bananafish*, 6). However, she is not worried that Seymour may lose control and hurt himself; she fears that Seymour may hurt her daughter. On the other hand, in that phone talk the reader learns that Seymour has a nickname for Muriel: “Miss Spiritual Tramp of 1948”. Throughout the phone talk, it is the only thing that the reader is given an idea of Seymour, and it is a very clear proof that Seymour is very well aware of the difference between him and his wife. He is a spiritual person who trains himself about the subject since he was 7, and his wife is, in his own term “Miss

Spiritual Tramp of 1948". This nickname reveals the changed perspective of Seymour about his wife. The reader deduces that Seymour marries Muriel with the hope that her spontaneity and simplistic desires and ideas would help him to have a more "normal" life which will eventually help him to "normalize" and fit into the society at some levels, however this nickname explains his illumination about the difference between him and his wife. He marries Muriel in order to be happy, but he cannot be happy in the end. In "Civilization and Its Discontents", Freud states that the people's basic demand from life is to be happy. To put it in his terms, "they strive after happiness; they want to become happy and remain so" (Freud, Civilization and Its Discontents, 25). However, the possibility of happiness is restricted by our constitution.

Unhappiness is much less difficult to experience. We are threatened with suffering from three directions: from our own body, which is doomed to decay and which cannot even do without pain and anxiety as warning signal; from the external world, which may rage against us with overwhelming and merciless forces of destruction and finally from our own relations to other men. The suffering which comes from this last source is perhaps more painful to us than any other. (Freud, 1989a: 25)

The reasons of Seymour's suffering are, without doubt, the second and third reasons. The overwhelming and merciless forces of destruction, in Seymour's case, are the effects of WW-II. After what Seymour witnesses in the war, he has to get treatment from the military psychiatric hospital. The force of the external world is so strong on him that he survived WW-II with incurable wounds on his mind and soul. Secondly, the more painful source of suffering, which is our relations to other men, can be interpreted as Seymour's relationship with his wife and the people around him, except from his siblings.

In the second part of the story, J. D. Salinger shows Seymour for the first time, and a little girl, Sybil Carpenter. Sybil's name is also very symbolic here. In Greek

mythology, “sybils” were prophetesses, in other words, female seers. Just like Seymour “sees more”, Sybil is also a little seer as she is able to form a kind of bond with Seymour, by choosing not to spend time with other kids in her age, but by preferring to chat with Seymour. She somehow catalyzes him to come up with the story of the bananafish and probably reminds him that the innocence of the childhood will eventually be lost. Moreover, Sybil’s surname is “Carpenter”. This surname is also important as Seymour is deeply inclined with religion and he has his own belief system, in which he loves Jesus, who was also a carpenter.

Sybil looks for Seymour by asking “Did you see more Glass?” By reading this pun through the words of a 6 year old, it is understood that Seymour sees more, as it will be given with the other stories of the Glass family saga. He sees more, but by only looking at the rest of the society behind a glass. He does not share the same interests; he does not possess the same material as they do. He observes the society, but he is separated from them with a transparent curtain, which both gives him the chance to observe everything and everyone from a distance, and sadly which also causes him to drift more and more apart from the society in which he lives.

As the story continues, we see that Sybil finds Seymour and asks him if he is going in the water. Then Seymour starts to chat with Sybil. Sybil asks him about “the lady”, Muriel, and Seymour answers “The Lady? That’s hard to say Sybil. She may be in any one of a thousand places. At the hairdresser’s. Having her hair dyed pink. Or making dolls for poor children, in her room” (Salinger, “A Perfect Day for Bananafish”, 12). Once the reader remembers what Muriel actually does in the room, - talking to her mother on the phone, painting her fingernails, smoking- the irony of Seymour’s words becomes very clear. The things that Seymour assume his wife is doing, are nothing useful for Muriel herself or someone else. On Seymour’s account,

cares about the others and feeding himself spiritually are the main things that a person can do, but Muriel, as Miss. Spiritual Tramp of 1948, does not understand, or pay enough attention to this difference between her and her husband. The lack of affection and understanding between Seymour and his wife also shows another important aspect about Seymour's life. By marrying someone, Seymour actually tries to fit into the norms of the society that he never succeeds being a part of all his life. He cannot adjust to Muriel's materialistic choices and non-intellectual behavior, which signify the values that rest of the society has and imposes on the members of it. At this point, it should be stated that Seymour, despite his intelligence and understanding nature, does not show any tolerance to his wife's choices. Furthermore, he does not show any deviation of his idea of right, and criticizes his wife, and his mother in law – and via these characters, the values of the society he lives in – . There is no doubt that Seymour lacks the necessary understanding of Muriel because as a character with great wisdom, he should have understood before that Muriel is not a kind of person he can be happy with as his siblings have foreseen. It is possible to presume that during the war, he idealized Muriel and the idea of a safe and cozy home but when he came back his expectations shattered because Muriel seems as if she has no idea about this communication break between her and Seymour as she focuses on the material reality. Both parts are equally damaged in this marriage, as they both seek comfort in different addresses; Muriel sticks between the oppressive mother and a depressed husband so she comforts herself with the superficial materialism of the postwar period, and Seymour turns to himself and seeks comfort in death.

While they chat, Sybil mentions the name of another girl who also stays in the same hotel, Sharon Lipschutz.

“Sharon Lipschutz said you let her sit on the piano seat with you.” Sybil said.

“Sharon Lipschutz said what?”

Sybil nodded vigorously.

He let go of her ankles, drew in his hands, and laid the side of his face on his right forearm. “Well,” he said, “you know how those things happen, Sybil. I was sitting there, playing. And you were nowhere in sight. And Sharon Lipschutz came over and sat down next to me. I couldn’t push her off, could I?”

“Yes”

“Oh, no. I couldn’t do that.” said the young man. “I’ll tell you what I did do, though.”

“What?”

“I pretended she was you.”

Sybil immediately stooped and began to dig in the sand. “Let’s go in the water,” she said.

“All right,” said the young man. “I think I can work it in.”

“Next time, push her off,” Sybil said.

“Push who off?”

“Sharon Lipschutz.”

“Ah, Sharon Lipschutz,” said the young man. “How that name comes up. Mixing memory and desire.” He suddenly got to his feet. He looked at the ocean. “Sybil,” he said, “I’ll tell you what we’ll do. We’ll see if we can catch a bananafish.” (Salinger, 1953: 13)

This seemingly simple chat that start with Sharon Lipschutz, ends with the most important symbol of the short story, bananafish. Firstly, this excerpt of the story helps the reader understand that though Seymour has difficulty in forming a healthy communication with adults, he can talk to children without any problems. It is simply because he does not want to talk to the adults. As he is a character that never manages to come to terms with the society, especially after the postwar era, children are the only suitable group of society that he can contact to as they are not completely acculturated.

This communication fail with adults who signify the corrupted side of civilization, whom are bombarded with the postwar, is another source of unhappiness for him. Children are easier to talk to, as they are not corrupted with the norms and qualities of the civilization. However, this conversation with Sybil shows something to Seymour, something that he does not want to see. Even at such a young age, Sybil wants to possess his attention, she wants to be the center of attention of Seymour and she shows no mercy by saying "next time, push her off". Sybil's jealousy and possessiveness alerts Seymour. Though her possessiveness is something that many children have, Seymour knows that Sybil will eventually grow up to be a member of the society she lives in. This incident catalyzes what Seymour has already known, the values of the civilized society he lives in make it harder for him to ignore the corruption and thus he decides that it is a "perfect day for bananafish". Knowing that integrity of childhood is just a phase in life, which certainly loses its honesty later on, there is neither hope, nor a reason to continue bearing the life he has.

When they are in the water, Seymour tells Sybil to keep her eyes open. As Sybil says she does not see any, he explains:

"That's understandable. Their habits are very peculiar." He kept pushing the float. The water was not quite up to his chest. "They lead a very tragic life," he said. "You know what they do, Sybil?"

She shook her head.

"Well, they swim into a hole where there's a lot of bananas. They're very extra-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." He edged the float and its passenger a foot closer to a horizon. "Naturally, after that they're so fat they can't get out of the hole again. Can't fit through the door.

"Not too far out," Sybil said. "What happens to them?"

"What happens to who?"

"The bananafish."

“Oh, you mean after they eat so many bananas they can’t swim out of the banana hole?”

“Yes,” said Sybil.

“Well, I hate to tell you, Sybil. They die.”

“Why?” asked Sybil.

“Well, they get banana fever. It’s a terrible disease.” (Salinger, 1953: 16)

The most important symbol of the story, *bananafish* is brought forward by Seymour in a rather unconventional tale that could be told to a little girl. The *bananafish* symbolizes the gluttony of the society. As James Cotter states, people who mainly focus on materialism, “get too much sun, drink too much, spend too much time on the phone and go out shopping” (Cotter 86) and continue their life like this and this is what bothers Seymour so much. This phoniness of the society is the thing that he can never adjust himself to. In Seymour’s eyes, with all their materialistic concern, society is trapped, unable to free itself from its hole, is doomed to get stuck and die in there spiritually, without reaching any of the spiritual values that Seymour builds his life upon. The hole metaphor can be interpreted as a reference to Plato’s cave. Society, in this case *bananafish*, trapped in their cave, are unlikely to go out and see the real world, they only see the shadow of materialism. Knowing that he cannot be one of the *bananafish*, the reader understands that Seymour no longer wants to follow the same path.

It was discovered that a person becomes neurotic because he cannot tolerate the amount of frustration which society imposes on him in the service of its cultural ideals, and it was inferred from this that the abolition or reduction of those demands would result in a return to possibilities of happiness. (Freud, 1989a: 39)

By taking this statement of Freud into consideration, it is possible to say that Seymour’s neurotic behavior is caused by the society that imposes its cultural ideals on him. And the only possibility of happiness for Seymour is to end his life, as he

cannot tolerate the amount of frustration. As Hassan says, "In "A Perfect Day for Bananafish", the taste of life's corruption is so strong in the mouth of Seymour Glass, and the burden of self-evaluation, even from his wife Muriel is so heavy, that suicide seems to him the only cleansing act possible". However there is one very important anecdote that needs to be marked here. Seymour, though he fails, tries to adjust himself to the society.

He knows that, in spite of- because of- the unusual depth and intensity of his perception of experience, he needs to be a part of the ordinary world. He tries, by psychoanalysis and marriage, to become part of Muriel Fedder's world. This commitment is not merely an intellectual need; it is a desperate emotional necessity for him. (Grunwald and Mizener: 33)

He really tries, but he simply does not see any positive step taken by Muriel, or her mother, or the society. It is may be because he did not want to see it, but the reader can't be sure of it as Salinger does not give a hint about that in any of the stories of the Glass family saga.

At the end of the story, Seymour goes up to his hotel room, where Muriel is sleeping on one of the twin beds. He takes out an Ortgies caliber 7.65 automatic in his hand from the luggage, sits next to Muriel, aim the pistol and fire a bullet through his right temple. The way he chooses to commit suicide, is also like punishment for his wife, Muriel. He could have done it anywhere, but he chooses the bed where Muriel sleeps without any concern. This passive aggressive act proves that he wants to punish his wife Muriel, who symbolizes the society that lost its values of spiritual values by only focusing on materialistic goals. Seymour Glass, an individual who suffers through the wartime, is unable to fit into the expectations of the society even though he tries. He shatters like a glass in the end, because he sees more, and because he has seen more. His psychology, shaken after the WW-II and exhausted with the

depression caused by PTSD, cannot tolerate the amount of pain that was inflicted on him.

CHAPTER IV
I NEED MY SPACE:
SOCIETY AND THE SOLITARY INDIVIDUAL

Spiritual quest has always been an important aspect in America since the first colonies that had arrived to America in Mayflower Ship. Many people migrated to the new world with the expectation that they can observe their religion in the way they wanted to. Also, as there were many people from all over the world, there was a diversity of beliefs and religions. Though most of the population can be classified as Protestant Christians, there were many Jewish, Catholic, and Buddhist as well. If one examines the Glass family, as Les, their father is Jewish and their mother is Irish catholic, it can be said that Glass siblings have a mixed religious background. However, their religious quest was different from the rest of the society. With their mentor as Seymour, their quest had a different route than the rest of the society. Seymour wanted them to have a broader vision and provided them information from all around the world, but mainly focusing on Zen Buddhism. He educates his siblings via curriculum.

In this chapter, the spiritual quest of the other siblings will be examined. However, in order to understand the motives behind Seymour's problems with the society, it is necessary to read the stories in which he does not physically appear. "Raise High the Roof Beam, Carpenters" and "Seymour: an Introduction" thus

provide the necessary information that reader needs to understand how Seymour is suppressed by the society and how his spiritual quest has been, in a way, damaged by the society. Also, these two stories give information about the spiritual quest of Seymour through the years. "Raise High the Roof Beam, Carpenters" shows the reader how Seymour both wants to be accepted to the center of the society, which is marriage, and also how he suffers through this period and grows away from his spiritual quest.

"Raise High the Roof Beam, Carpenters and Seymour: an Introduction" was published in 1955. In the first story, Buddy, the writer of all the Glass family stories, tells about the wedding day of Seymour. This is the story of how Buddy remembers the wedding day which was during WW-II in June of 1942. First he gives the reasons why the other members of the Glass family could not attend the wedding. Since Boo Boo is forced to leave the city for her job, there isn't anyone who can come to the wedding and Boo Boo requests Buddy to go the wedding. Buddy is in Fort Benning, Georgia, and he travels to New York for the wedding. After waiting for Seymour to come to the wedding for one hour and twenty minutes, everyone understands that the wedding is not happening on that day, people leave the unhappy bride-to-be with her family. Mr. and Mrs. Fedder do not call off the wedding reception, though they are quite furious, and people get into the cars and cabs to go the Fedder's house. Buddy is in a very awkward situation. Nobody knows that he is the brother of Seymour, as he is the only guest from the groom's side, and he finds himself in a limousine, with bride's matron of honor, her husband, a mute and deaf great uncle and a lady named Helen Silsburn. What happens in the limousine is very informative about the close-circuit of the bride, Muriel.

“There is the formidable and indignant Matron of Honor; a ‘one woman mob’ raging away at the absent bridegroom” (Grunwald and Hassan: 155). Matron of honor is depicted as a very ill-tempered woman who talks without stopping for a minute. The topic of the conversation is, naturally Seymour. This talk in the limousine can be taken as a monologue of the matron of honor. Though her husband tries to calm her down, she shares her ideas about the groom and his family in a very rude manner. As people discuss about the fact that they never met him, Matron of Honor says;

“Nobody’s met him,” Matron of Honor said, rather explosively. “I haven’t even met him. We had two rehearsals, and both times Muriel’s poor father had to take his place, just because his crazy plane couldn’t take off. He was supposed to get a hop here last Tuesday night in some crazy Army plane, but it was snowing or something crazy in Colorado, or Arizona, or one of those crazy places, and he didn’t get in till one o’clock in the morning, last night. Then-at that insane hour- he calls Muriel on the phone from way out in Long Island or some place and asks her to meet him in the lobby of some horrible hotel so they can talk. ... Anyway, so she gets dressed and gets in a cab and sits in some horrible lobby talking with him till quarter to five in the morning.” (Salinger,1955b: 22)

With this information the reader gets from the Matron of Honor, it is easy to understand that Seymour calls Muriel to come to the hotel to talk about their wedding tomorrow. They talk until the morning. Though Salinger does not give any information about the subject of the talk, it is safe to assume that Seymour might have talked about how uneasy he feels among a group of people who judge him very severely, as in the later parts of the story, it is made clear that especially Mrs. Fedder is against this marriage as she thinks that Seymour is psychologically ill. Through Muriel and her family, Salinger gives the judgmental side of the society. J. D. Salinger uses these characters as tools for making the dichotomy even sharper. The reader notices that these characters were intentionally exaggerated and made more irritating. However, underneath that exaggeration, one knows that there is truth. Still

today, any unconventional thought or act is criticized not only in America, but around the world. If one considers those days, an era in which people were holding onto their usual way of living under the shadow of the war, it is only normal that they show reaction to Seymour's behavior. However, Mrs. Fedder is the antagonist that embodies all the negative aspects that one can imagine but above all, she's a phony. With her little knowledge of psychology, she insists that Seymour should see a psychoanalyst and comes up with her own reasons why Seymour is not normal. The reader comes to know this information again, via the Matron of Honor. While the group is stuck in the traffic, she chats with Mrs. Silsburn, and she learns that she is related to the Fedders. At that point she mentions her admiration for Mrs. Fedder.

"I honestly think she's one of the few brilliant people I've met in my entire life. I mean she's read just about everything that's ever been printed. My gosh, if I'd just read one-tenth of what that woman's read and forgotten, I'd be happy. I mean she's taught, she's worked on a newspaper, she designs clothes, her own clothes, and she does every single bit of her housework. Her cooking's out of the world."(Salinger, 1955b: 36)

Mrs. Fedder, from the eyes of the Matron of Honor, is a brilliant person. She reads so much, she makes her own clothes, and she cooks perfectly well. This pairing of intellectual and domestic virtues, clearly represent the "ideal" woman type after the war. She is clever enough to work in a newspaper and she is also a skillful housewife. The admiration of the matron of honor can be read as the expectations of the society from a woman. However, with the example of Mrs. Fedder, Salinger aims to show that trying to be successful in everything gets the person to a point where the failure comes as a natural result. She does not seem like she understands the half of the things she has read because Matron of Honor continues her comments by saying that she says pretty much nothing about Seymour, " I mean nothing small or derogatory or anything like that. All she said, really, was that this Seymour, in her opinion, was a latent homosexual and that he was basically afraid of marriage"

(Salinger 36). By saying that “she said nothing, really”, Matron of Honor tries to reduce the bombing effect of the diagnosis made by Mrs. Fedder. However, if one considers the late 1940’s America, when homosexuality was still a taboo, and how little she knows Seymour, the verdict she makes is outrageous. The difference of Seymour, is interpreted as his being a latent homosexual, a type of person who was definitely not accepted as a “normal” member of the society.

As the gossiping continues and Mrs. Silsburn asks more questions, the Matron of Honor continues to talk eagerly, “About the only other thing she said was that this Seymour was a really schizoid personality ...” (Salinger, 37). Mrs. Fedder and the values of the society she symbolizes (materialistic society) might have been satirized in a harsh manner by Salinger here. However it is really ironic that the one-time child prodigy that everyone admires comes to be criticized by people who do not understand him a bit. Thus, it is clear that Seymour does not attend the wedding not because he does not want to marry Muriel, but because he is aware of her family’s disapproval and he cannot cope with it. Here, marriage is given as a metaphor that actually shows marriage as the center of the society. The center is where every acceptable members of the society meets, and marriage is what creates a kind of bond between people and thus, society can be seen as a web that is woven by the families.

So, as an important member of the wedding party, the Matron of Honor represents the tool of the society, that reflects the dominant perspective which do not tolerate any kind of difference.

Furthermore, it should be stated that Seymour is also affected by war and what he experiences in the war, and he suffers from post-traumatic stress disorder (PTSD).

After observing the behavior of some soldiers after WW-I, Freud comes to a conclusion that the reason of the suffering of some soldiers is that they had an unconscious inclination to withdraw from the demands placed upon a duty which was related to their own feelings, own lives and the lives of others at risk. In Seymour's case, it can be stated that Seymour becomes more and more detached from the people around him after what he experiences in the war. He finds it very difficult to cope with the demands of the external sources, in other words, the society. Sadly, his unstable behavior that leads him to commit suicide is caused both by the curriculum and PTSD.

The story continues as the little clan gets stuck in traffic and decides to go to Buddy and Seymour's flat, which is nearby. It is also ironic that, under the leadership of The Matron of Honor, they accept Buddy's offer and go to his and Seymour's flat. It is probably because she is very curious about them and their life style, as she knows little about Seymour. When they go to the flat, the Matron of honor wants to call Mrs. Fedder and Buddy leads her to the bedroom, where he finds the diary of Seymour. Knowing that the diary must include something about Seymour's psyche, Buddy can't resist reading it. He goes to the bathroom, where he finds the note Boo Boo writes for Seymour;

“Raise high the roof beam, carpenters. Like Ares comes the bridegroom, taller far than a tall man. Love, Irving Sappho, formerly under contract to Elysium Studios Ltd. Please be happy happy happy with you beautiful Muriel. This is an order. I outrank everybody on this block”. (Salinger, 1955b: 65)

metaphorically, leaves the bride alone on their wedding day, which is a really cruel act when considered. Buddy starts reading the diary, secretly hoping that it has an answer to the question in his mind. In the diary, Seymour writes about the days he spends with Muriel. “I felt awe and happiness. How I love and need her

undiscriminating heart". Seymour needs and loves the simplicity of Muriel, as she loves him though she does not quite understand him. This reveals the need of Seymour to be in touch with an ordinary person, outside from his family of child prodigies. This can also be accepted as Seymour tries –and manages- to like the society he lives in, through Muriel. He sees the naivety and simplicity of the society through her, and he says that he needs it. However, his ideas about her mother, Mrs. Fedder, are not very positive, as she symbolizes the corrupted and pretentious side of the society.

“M, irritable and tearful throughout dinner, genuinely upset and scared. Her mother thinks I am a schizoid personality. ... Three other things. One, I withdraw from and fail to relate other people. Two, apparently there is something wrong with me because I haven't seduced Muriel. Three, evidently Mrs. Fedder has been haunted for days by my remark at dinner one night that I would like to be a dead cat” (Salinger, 1955b: 70)

Muriel, with good intentions, reveals her mother's ideas about Seymour to him with fear. Though she knows that Seymour does not have schizoid personality, she fears that her mother's ideas might be true, because she herself cannot understand what Seymour means by saying that he wants to be dead cat. She understands that it has something to do with Zen Buddhism when Seymour explains it to her. The psychological judgment of Mrs. Fedder acts as a tool that creates questions in Muriel's mind. It is, in Buddy's eyes, sad to see that his brother Seymour, despite all his intelligence and insight, finds happiness and peace in Muriel, who is not capable of understanding anything that Seymour believes, and who is intellectually vacant, as she does not truly understand almost anything he says.

However, Seymour continues to write about his affection for Muriel. “How beautiful it is to see her laugh. Oh, God, I am so happy with her. If only she could be happier with me” (Salinger, 71). For Buddy, it starts to become unnerving because

he knows his brother better than anyone in the world, and he begins to understand that the difference between Muriel and Seymour is more than he fears. As Seymour continues writing about Muriel, describing her marital goals as “getting a very dark sun tan, shopping for curtains and maternity clothes” (Salinger, 72) he knows that Buddy would despise her for her marriage motives, but he does not find them despicable, yet he thinks that “they seem to me so human size and beautiful ...” (Salinger, 72). For the readers who know Seymour, all these warning signals that he prefers not to see, show the unfortunate destiny of the marriage, with a person that does not even listen to her carefully “M can only hear me when her mother is listening to me” (Salinger, 74). After reading the last sentences on the diary “Oh God, if I’m anything by a clinical name, I am a kind of paranoiac in reverse. I suspect people of plotting to make me happy” (Salinger, 76) Buddy closes the diary by slamming it. Buddy slams the diary because he is angry, and disappointed. At the beginning of the story, Buddy starts his narration with a memory in which Seymour soothes their baby sister Franny by reading her a Taoist Tale, about a man who manages to see the inner strength and beauty. The friend of this man (Kao) says ;

“What Kao keeps in view is the spiritual mechanism. In making sure of the essential, he forgets the homely details, intent on the inward qualities, he loses sight of the external. He sees what he wants to see, not what he does not want to see. He looks at the things he ought to look at, and neglects those that need not be looked at. ...” (Salinger, 1955b: 5)

It is easy to understand from the text that, Seymour’s target is to reach spiritual wisdom from the start. The spiritual wisdom that Seymour desires to have what Kao had, he wants to focus on the inward qualities, not the external. The main teaching of Zen Buddhism requires seeing into one’s nature and deconstructing the illusory world by accepting everyone and everything as they are. It dissolves apparent opposites, and forms a kind of acceptance and harmony in it. So in

Seymour's case is, the external is the society and the imposed values of the society. Seymour's dilemma is, he wants to be accepted by the society but he also does not want to lose his focus on the inward qualities, and he cannot manage to form that balance.

Buddy is disappointed because his brother, despite all his knowledge and insight, despite being the seer and the leader of their family, decides to marry to a girl that is quite the opposite of him. He clearly understands Seymour's mistake, but he does not understand why Seymour is too happy as he finds happiness in everything in the world, even in the judgmental and spiritually ignorant mother of Muriel. It also explains his reasons for committing suicide. What he fails to see at the beginning, before marrying Muriel, comes to the surface. "By linking himself to Muriel, he attempts to find acceptance outside of his family unit" (Madore, 24), so by trying to get into the holy institute of the society; - marriage that stands as the center of it - Seymour detaches from his ideal because no matter how he tries, he cannot fit into the society. The insight he gets with his curriculum and the spiritual wisdom he gets with Zen Buddhism, brings him the enlightenment which clashes with the oppositions he get from his WW-II scars that caused him to attempt suicide, and his unsuccessful marriage with a "spiritual tramp", cause him to pull the trigger. As Glazier states in his article "The Glass Family Saga: Argument and Epiphany", Seymour's standards are too high for anyone, even for him to live by, so he dies by them.

The second Glass sibling who will be examined in this chapter is Buddy Glass. His spiritual quest is directly related to Seymour. Since their childhood, he understands and sees the world through Seymour eyes, and he defines his own being with him. Buddy Glass, is the narrator of all the Glass stories. What the reader learns

about the Glass family, learn it from Buddy's point of view, who admits "I see everybody in the family, including myself, through the wrong end of a telescope" (Salinger, *Raise High the Roof Beam Carpenters*, 5). Buddy is identified as Salinger's alter ego, the writer of the family, who prefers to live alone in a house without electricity, and who prefers not to contact a person apart from his siblings, which also happens rarely. Buddy is the sibling who is most affected by Seymour's death. Since they grow up together with Seymour, Buddy forms his understanding of life with Seymour. It is a known fact that the creator of the curriculum is Seymour. However, he does not conduct the project alone; Buddy helps him as the educator of the family. His role as the educator of his family continues in his adult life, as he chooses to become a literature professor in a girl's college.

If they lose their leader, people might also lose their path and decide not continue to a new path, but stay on the old one to a dead end. So their life itself becomes a vicious circle, repeating itself again and again. Buddy's life after Seymour's death is not very different. Since their childhood, Buddy sees and understands life by looking at it with Seymour's eyes. He defines his own being with Seymour so much that after his death, he does not depart from the path that Seymour thinks is most suitable for him: He writes.

In "*Raise High the Roof Beam, Carpenters*" Buddy is a twenty three year old soldier, who comes to his brother's wedding by request of his sister Boo Boo. He tells about the events that happen during that day. He gets into a limousine with Muriel's family members, without knowing why, and he explains it by saying "I was not only twenty three, but a conspicuously retarded twenty three" (Salinger, 15). The more he spends time with them, the more he understands that for Seymour, there can't be any real happiness in that environment, with people who do not share their

common view about life. However, he does try to understand them, and though without knowing why he does so, he takes them home, where he finds Seymour's diary accidentally. As stated in the former chapter, he reads Seymour's diary with great discontent. He is shocked to see that Seymour, unlike the character in the Taoist tale, loses his focus on the insight, by believing that that the simplicity of Muriel is the thing he lacks. Buddy sees that Seymour takes a step that would probably make him regret afterwards, but at the end of the story he learns that Seymour runs away with Muriel. One cannot help but wonder, if he could have a chance, would Buddy stop Seymour from his act? It is safe to assume that he wouldn't, because none of the Glass siblings ever try to oppose the ideas and acts of their leader, seer, and poet. They worship him and his ideals as if he's a saint. In Buddy's case, he follows the steps of his brother, eternally questioning why he commits suicide.

In "Seymour: an Introduction", Buddy writes about his brother. He tries to explain how special and precious he is for the Glass siblings. The whole story is like a memoir, written in a stream of consciousness form. Buddy writes everything that is related to Seymour, he tries to overcome his feelings and calm himself down, but the reader can understand from the tone of the narrator that in his glorifying his brother, he is actually stuck in the past, and he cannot go on without his brother. That is the key point that must be understood about the Glass family; at the transitional point in the American history, right after the WW-II when America is redefining its being, the members of the family are stuck in the past and can't adapt to the changes. At the beginning of the story, before writing about Seymour, Buddy gives the reader very important information about Seymour's death, in his perspective. "I say that the true artist-seer, the heavenly fool who can and does produce beauty, is mainly dazzled to

death by his own scruples, the blinding shapes and colors of his own sacred human conscience.” (Salinger, *Seymour: an Introduction*, 105). As it can be inferred from these sentences, Buddy does not see his brother’s death as a suicide act, but he accepts his death as he chooses to die because he sees more, and he is blinded by his own conscience. Seymour really dies because he sees more, but not only because there’s too much beauty for him, but also he just cannot find a way to bear living in the circle that becomes tighter for him every day.

Buddy knows that when the subject is his brother, he cannot be objective. “What I am, I think, is a thesaurus of undetached prefatory remarks about him. I believe I essentially remain what I have almost always been – a narrator, but one with extremely pressing personal needs.” (Salinger, *Seymour: an Introduction*, 107). These “extremely pressing personal needs”, show Buddy’s need for his brother. In Seymour’s absence, Buddy cannot identify himself alone because all his life, he followed the same path with Seymour. Without him, he cannot cope with the life that society imposes on him, so he continues doing what his brother tells him to do in a letter:

I’m so sure you’ll get asked only two questions. Were most of your stars out? Were you busy writing your heart out? If you only knew how easy it would be for you to say yes to both questions. ... Oh, dare to do it Buddy! Trust your heart. You’re a deserving craftsman. It would never betray you. Good night. I am feeling very much over excited now, and a little dramatic, but I think I’d give almost anything on earth to see you writing a something, an anything, a story, a poem, a tree, that was really and truly after your own heart.” (Salinger, 1955b: 161).

Thus, Buddy does what his leader and seer tells him to do. He writes about Seymour himself, because in his absence, the only thing that really and truly comes from his heart, is his love and longing for him. In his quest for spiritual wisdom, Seymour notices that one must be aware of his/her ego, and then destroy it to come

to terms with the outside world and accept everyone and everything as it is. However, his quest, and correlatively, Buddy's quest for the original meaning is something that is already lost, within the course of the history of civilization, but they do not give up with the hope that they can manage it, and give this idea to their siblings via curriculum. Franny and especially Zooey, understand this message and though they go through a painful period, there is a chance for them to continue their life without the burden of their ego. However, for Buddy this is a hard task to do, as he defines his own being with his brother. He is so intertwined with him, even many years after his death; he still tries to find a way to connect himself with Seymour. In "Seymour: an Introduction", Buddy tries to show the reader two things; first, since is aware of the fact that Seymour is too idealized by his stories, he wants to prove that Seymour is really a person who has it all. Apart from his being the leader and seer, he gives another trait to his brother: he is the poet. Second, he tries to reconstruct Seymour "less as a saint and more as a human being" (Wiegand, 120). In other words, the idealist representation of Buddy turns into a more materialist representation, as he tries to redefine his brother as a human being. By this, one can get the message that Buddy tries to reconstruct the image of Seymour for the readers, and he wants them to understand Seymour as a human being.

"Since early in 1948, I've been sitting – my family thinks literally- on a loose-leaf notebook inhabited by a hundred and eighty-four short poems that my brother wrote during the last three years of his life, both in and out of the army but mostly in, well in" (Salinger, "Seymour: an Introduction", 114) . With this confession, the reader learns that Seymour writes many poems, probably in his own haiku style. He writes them mostly during the WW-II, a period that he suffers greatly and he attempts suicide once. Buddy keeps the poems for himself; he does not want to share

them with the society. He does not want other people to read them; he does not want to see them in a book, with criticism from the well-known poets of the time, and then the Sunday literary sections of the newspapers. The main reason that Buddy wants to keep the poetry for himself, is that those poems, on the whole, are the personal link that Buddy has with Seymour, which no one else knows. Buddy wants to keep that bond private, the publication of the poetry of Seymour would mean two things for Buddy; first, he does not want Seymour's poetry to be judged by the public, the public that, in a way, punished Seymour for being different. Second, he knows that Seymour himself didn't want to publish them. At some point, Buddy seems positive about publishing the poetry. When Seymour was twenty-two, Buddy asks him to publish his poems. Seymour refuses.

No, he didn't think he could do that. Not yet, maybe never. They were too un-Western, too lotusy. He said he felt that they were faintly affronting. He hadn't quite made up his mind where the affronting came in, but he felt at times that the poems read as though they'd been written by an ingrate, of sorts, someone who was turning his back, - in effect, at least- on his own environment and the people in it who were close to him. He said he ate his food out of big refrigerators, drove our eight-cylinder American cars, unhesitatingly used our medicines when he was sick and relied on the U.S. Army to protect his parents and sisters from Hitler's Germany, and nothing, not one single thing in all his poems, reflected these realities. (Salinger, 1955b: 124-5).

In this excerpt, it is clear that Seymour, as a poet, is not content about his detachment from the society he lives in. The East-West opposition can be clearly understood in this excerpt. In his poems, his main focus does not reflect anything related to the American values and the "affronting" certainly comes from this feeling of detachment. Buddy also gives this information to the reader because he also needs to find a way to justify why he does not give the poems to a publisher. It is mainly because Seymour himself didn't want it in the first place. Secondly, he does not do it himself because he fears losing this special connection with Seymour and he fears that society would not understand the quality of the poems, since they are very

personal and only the ones who know Seymour personally would understand their meaning. "They are the magical elixir which Buddy keeps half-concealed in the pocket of his coat" (Wiegand, 120). Thus the poetry of Seymour remains as a mystery, and the spiritual connection between Buddy and Seymour stays untouched. Buddy, in the rest of the story, tries to describe the physical appearance of Seymour; however, he does not quite accomplish that. While trying, he loses himself in the memories and details, which he thinks are more important than describing the physical description of his brother. He knows, from Seymour's teaching, that true knowledge can only be achieved if one learns to look beyond appearance. Still, he tries to give something to the reader, a something that would help him to immortalize Seymour. By immortalizing Seymour, Buddy can continue his life, a life that he lives through his memory. It is because, when alive, Seymour affects his brother so much, through the readings and bedtime conversations, that Buddy, may be unconsciously remodels himself so much on Seymour. After reading "A Perfect Day for Bananafish" Glass siblings also notice this.

" However, several members of my immediate, if somewhat far-flung, family, who regularly pick over my published prose for small technical errors, have gently pointed out to me (much too damn gently, since they usually come down on me like a grammarian) that the young man, the 'Seymour' who did the walking and talking in that early story, not to mention the shooting, was not Seymour at all, but oddly, someone with a striking resemblance to – alley op, I'm afraid- myself. Which is true, I think, or true enough to make me feel a craftsman's ping or reproof." (Salinger, 1955b: 112-3)

Buddy, when his brother is alive, is happy to be the second of the family, by all meanings. He accepts the superiority of Seymour and he patterns himself after Seymour's teaching and point of view about life. At some point, it is indicated that Buddy is sometimes not happy about this resemblance. In a letter that Seymour writes to him in 1940, he says;

“One of the few things left in the world, aside from world itself, that sadden me every day is an awareness that you get upset if Boo Boo or Walt tells you you’re saying something that sounds like me. You sort of take it as an accusation of piracy, a little slam at your individuality. Is it so bad that we sometimes sound like each other? The membrane is so thin between us. Is it important for us to keep in mind which is whose? (Salinger, 1955b: 158).

When he is alive, even Seymour notices that they resemble each other so much and sometimes this bothers Buddy because though he is happy to resemble to Seymour, he wants to have his own voice, and be accepted as a different person. For Seymour, as it can be understood from the excerpt, it is not a big deal because the membrane between them is so thin. According to Wiegand, in the course of the story, Buddy becomes almost indistinguishable from Seymour. Buddy himself notices this. “The object observed becomes the observer” (Gwynn and Blottner, 120). When Seymour is alive, he patterns himself after him. After his suicide and death, he continues to live with him, by reading the old letters and poems that Seymour writes and by living a secluded life, apart from everyone. He escapes from the suffering of Seymour’s absence. In *Civilizations and Its Discontents*, Freud states that; “Against the suffering which may come upon from human relationships the readiest safeguard is voluntary isolation, keeping oneself aloof from other people.” (Freud, 1989a: 27). Buddy, voluntarily isolates himself from the external world, and he does not reconstruct himself after Seymour’s death.

By impersonating him and immortalizing him, Buddy becomes indistinguishable from Seymour. He avoids the external world in which he has to live without him, so he chooses to have a secluded life in a cottage without electricity. His only companions are the letters, and poetry of Seymour. He sees himself, and the rest of the family, through the wrong end of the telescope because of this choice.

While writing the memoirs of Seymour and himself, Buddy remembers a time when Les, their father, comes to their flat and observes what is around him. He sees a photo of him and Bessie. He asks Seymour if he remembers the time when Joe Jackson gives him a ride on the handle bars of his bicycle, all over the stage, around and around. Seymour answers gravely, and at once, "he wasn't sure he had ever got off Joe Jackson's beautiful bicycle" (Salinger, 1955b: 149). According to Buddy, "aside from its enormous sentimental value to my father personally, this answer, in a great many ways, was true, true, true." Just like Seymour, who feels as if he has never got off that bicycle, and who lives his life as if he looks at society from a distance, both with admiration and dislike at the same time, Buddy never gets away from Seymour and his letters and poems; he knows that he will never be Seymour, and he accepts this fact by living with the memories of him.

The last Glass sibling that will be examined in this chapter is Franny Glass, who is the youngest child of the Glass family. She is considered as the baby of the family, because of the age difference between her and the eldest two brothers, Seymour and Buddy. Franny is, together with Zooey, one of the most affected family members by the curriculum. She is depicted as a 20 year old College girl, who studies English literature. Franny, in the story, experiences a revelation, and in "Zooey" she gets help from her brother to get out of the spiritual crisis she is in.

Franny's relationship with her other siblings is not given in a detailed way, except from Zooey. Salinger gives the reader one memory of her with Seymour, when Franny is just a six month old baby. She cries so much and Seymour calms her down by reading her a story about a Zen master who focuses on internal qualities of a horse, rather than the external. This can be interpreted as the first step of her curriculum education, led by Seymour and Buddy. The effect of the curriculum on

Franny and Zooey, is both the reason of their victimization and their spiritual revelation. In other words, it is “both their blessing, and their burden” that they have to live with. (Madore, 37). Buddy feels the necessity of explaining this in a letter that he writes to Zooey on the 3rd anniversary of Seymour’s death.

Much, much more important, though, Seymour had already begun to believe (and I agreed with him, as far as I was able to see the point) that education by any name would smell as sweet, and maybe much sweeter, if it didn’t begin with a quest for knowledge at all but with a quest, as Zen would put it, for no-knowledge” (Salinger, 1955a: 65).

As Buddy explains, the main aim of the curriculum is not to fill the heads of the youngest siblings with information, but to make them understand that in order to reach spiritual knowledge; they need to realize that there must be a quest for no-knowledge, in other words, to deconstruct the illusionary knowledge that was commonly held. For Franny, it can be stated that she makes her own quest for no knowledge, her spiritual quest as in the story she tries to understand the meaning of “praying ceaselessly”. Franny is introduced to the reader with the short story “Franny”.

In the story, “Franny”, the reader is given the spiritual quest of Franny, when she goes to spend a weekend with his Ivy League boyfriend, Lane Coutell. In this chapter, only the spiritual quest of Franny is examined, the relationship of the couple will be further examined in the next chapter. In the story, Franny goes through a nervous breakdown that causes her to question her aim in life, by criticizing the superficiality of the society she lives in.

The source of Franny’s nervous breakdown is the little green book that she carries around with her. She does not want to tell her boyfriend what is it first at the station, and then during their conversation in the restaurant, she starts talking about the teaching of the book, in a very excited manner. The protagonist of the book is a

Russian peasant, who loses his family and after this tragedy, while reading the bible, he reads “pray ceaselessly” and wonders about the meaning of it. He decides to look for a mentor who can explain him the meaning of the sentence and after he finds him and learns the meanings, - which is, praying without a wish and thus reach a sense of unity with the God - he continues his journey to tell other people about it. There are two reasons why Franny is so deeply affected by the teaching of this book. Firstly, though she tells Lane that she borrows the book from the library, it is revealed later on by Zooey that she takes the book from Seymour’s desk from his room in their house. This can be interpreted as since Franny is in need of her educator, the seer of her family, who can comfort her and give her the answer she is desperately looking for.

If one takes a closer look at the underlying meaning of the reason of Franny’s crisis, it is easy to say that her problem is not different than the rest of her siblings’ problems. From the outside, she is an exceptionally beautiful and successful College student, who also loves to act in plays. However, as she is one of the Glass siblings, she is raised with a very different point of view than the rest of the society; as her other siblings are, she is a nonconformist in a conformist society. The clash of the teachings of curriculum and what she sees and experiences in the society opposes each other.

One thing that Franny is not happy about is the stereotype of college students around her. She is deeply disturbed with the same type of people who act, dress, talk and even think, in the same way without noticing.

It’s everybody, I mean. Everything everybody does is so – I don’t know – not wrong, or even mean, or even stupid, necessarily. But just so tiny and meaningless and - sad making. And the worst part is, if you go bohemian or something crazy like that, you’re conforming just as much as everybody else, only in a different way. (Salinger, 1955a: 26).

Franny's detachment from the society derives from her understanding of the members of the society. What she sees in her college, is a group of students, who are generally from upper-middle class families with their values. They are also Ivy League students who love competition. As a cultural value of the West, competition here is linked to the "Ivy League", which acts as a metaphor that symbolizes the high class society and their values, and Lane Coutell is a great representative of them. Franny's concern here is that she fears becoming one of them. She fears that she might be as competitive as them and she questions the reasons of it, why people are so competitive? The answer she finds horrifies her; ego. This is so horrifying for her because the education that she gets from the curriculum, maintains directly the opposite of this idea; release yourself from your own ego and your desires. That is the reason she quits the play that she will be acting later on, she does not want to feed her ego even further because she fears that she loses her bond with the curriculum and thus, Seymour.

The book that she borrows from Seymour's room "The Way of The Pilgrim" becomes a symbol, a communication tool that enables maintaining the commitment she has for Seymour; just like the letters and poetry for Buddy, and the phone registered under the name of Seymour, in the Glass residence, for Zooey. Thus Franny becomes a pilgrim in the American society, with her book in her hand and with the prayer she trusts, tries to release herself from the ego that she is sick of (Salinger, 1955a: 29). However, her quest for spiritual treasure, together with her need of Seymour's existence, is a steep and rocky path for her because she is also blinded by her self-hatred and discontentedness with the environment she lives in. At the end of the story, torn apart between her efforts to accompany Lane Coutell and in the meantime, continue her spiritual quest by praying ceaselessly, Franny faints in

the restaurant and she wakes up, sees Lane, worried and disappointed. She doesn't stop praying though he doesn't notice it. Franny's quest and the answer she gets are revealed in the story, "Zooey". Franny's spiritual quest is very much entangled to the clash between the high culture and mass culture – or pop culture –. The main reason for this is because she is torn apart between her desire to be successful and in order to be successful; she knows that she has to be competitive. On the other hand, she does not want to be competitive because in that way, she feels as if she betrays to the teaching of the curriculum. Stuck between the learning she gets from the curriculum, which represents the high culture, and the mass culture that she tries to survive in, Franny feels torn apart and lost. Thus, the result of her quest can be best explained if it is considered together with the dichotomy between them.

CHAPTER V

FALLING UPWARD:

JUGGLING THE INTERESTS OF HIGH AND MASS CULTURE

At the heart of the Glass siblings, the dichotomy between the high and mass culture lies. These siblings, with the teaching of the curriculum and Seymour, were introduced to the high culture that the most of the society has no idea about. Marcuse states in his book "One Dimensional Man" that;

"The achievement and the failures of this society invalidate its higher culture.... What is happening now is not the deterioration of higher culture but the refutation of this culture by the reality. The reality surpasses its culture." (Marcuse, 1966: 56)

If this statement considered within the context of the postwar America, "the reality" is the reality of the society. And the reality of the society, does not grasp the meaning of life, the meaning that the Glass siblings are searching for. Marcuse explains the reason of the refutation of higher culture further more by stating;

To be sure, the higher culture was always in contradiction with social reality, and only a privileged minority enjoyed its blessings and represented its ideals. The two antagonistic spheres of society have always coexisted; the higher culture has always been accommodating, while the reality was rarely disturbed by its ideals and its truth. (Marcuse, 1966: 56)

As it has been examined through the other chapters, the Glass siblings suffer because of their difference from the rest of the society. Their intelligence and their education enable them to reach to a higher level of culture where they question the values of the society they live in, as well as themselves. Though their lives are mostly disturbed by their consciousness, the society, in this case, the reality does not share

the same worries that they have. However, Glass siblings' problem is not only this; they also feel alienated to the high culture of their society on some aspects.

If it is considered under the scope of Franny's problems with her boyfriend Lane Coutell, it becomes clear. Throughout the story "Franny", the readers witness the communication breakdown of Franny with Lane, her Ivy League boyfriend, who symbolizes the members of the high-class universities; who dote on themselves and their knowledge of the world. In "Franny" we read the spiritual downfall of her caused by her lack of competitiveness and disgust with the expression of people's egos.

One of the main characteristics of Franny, which is honesty, shows itself at the beginning of the story, in her letter to Lane Coutell. The letter is also significant because it reveals the nature of the relationship between them. At one point in the letter, she writes; "Do you love me? You didn't say only once in your horrible letter. I hate you when you are being hopelessly super-male and reticent (sp.?)" (Salinger, 1955a: 5). The fact that Franny hates super-male and reticent men is because she is raised by men who can be defined neither as super-male, nor reticent. Also, Franny proclaims her discomfort about Lane's attitude toward her at the end of her letter by saying "I sound so unintelligent and dimwitted when I write to you. Why? I give you my permission to analyze it. Let's just try to have a marvelous time this weekend. I mean not to try to analyze everything to death at once, if possible, especially me." (Salinger, 1955a: 5-6). Here, the reader learns that Franny is analyzed by Lane and she is not happy about that. More importantly, Franny, despite her intelligence which is her family trait, feels "unintelligent and dimwitted" when she writes to Lane. The reason of this feeling is Lane's over confident attitude about life and his over

sophisticated ways of experiencing himself, which all derive from his being a very self-centered person.

After taking Franny from the station, the couple goes to a restaurant which is a highly favored place among the intellectual fringe of students at the college (Salinger, 1955a: 10). This is where Franny experiences her nervous breakdown. “The surface is that of the bright, sophisticated expectancy of a college weekend; the anguish is underneath” (Grunwald and Hassan: 154) The lack of real communication between two characters is distinctly clear, neither Franny nor Lane listens to each other, and their words hang in the air. The conversation starts as a monologue, Lane, boasting about a paper he writes about Flaubert, is certainly unable to satisfy the spiritual needs of Franny. Though she wants to have a nice weekend with Lane, she cannot bear the egocentric speech of Lane. He is depicted as an Ivy League student who is pompous, condescending and too intellectual (Slawenski, 2010: 250), thus he does not understand that there is something that troubles Franny. After coming back to the Glass residence, Franny is devastated by the dilemma she’s in. She does not eat or sleep, she feels really desperate. The solution of her problem comes from another Glass sibling, Zooey Glass, who also has his own problems with the society and its culture.

Zooey Glass is the second youngest child of the Glass family. Zooey is depicted as a 25 year old handsome young man. Being one of the “ It’s a Wise Child” participants, Zooey is also another prodigy from Glass family, however, unlike his brothers Seymour and Buddy, he prefers not to have a Ph. D., he chooses a different path for himself; acting. Since he is educated by his eldest two brothers, he is one of the two members of the Glass siblings, who are affected the most by it. Throughout the short story “Zooey”, the readers sees that his self-hatred and his

acceptance of being different from the rest of the society, though he is still in a fierce battle with his ego.

Zooney is the sibling who has it all; his good looks are so stunning that he is described by his sister Boo Boo as “the blue-eyed Jewish-Irish Mohican scout who died in your arms at the roulette table at Monte Carlo” (Salinger, 1955a: 51). He is also as clever as Seymour, as he is tested by one group in Boston for five sessions, and is said to have “an English vocabulary on an exact par with Mary Baker Eddy’s, if he could be urged to use it” (Salinger, 1955a: 55). However, neither his good looks nor his intellect cannot save him from his personal crisis, in which he oscillates between hating and loving the society and himself. He both loves and embraces the values of the teaching of the curriculum, and he hates it as it causes the detachment and alienation of both her sister and himself, from the society, in other words, from the ordinary people. As the narrator of the story, Buddy explains in these words “In Zooney, be assured early, we are dealing with the complex, the overlapping, the split...” (Salinger, 1955a: 51), Zooney is as complex as Seymour. Seymour is a character that is hard to analyze thoroughly, because one needs to be careful about his behavior, rather than his words. Thus, in order to understand Seymour and his effects on the family and before delving into the meaning of the symbols in the story, one must pay attention to the words of Buddy.

“ ... I think, is that I know the difference between a mystical story and a love story. I say that my current offering isn’t a mystical story, or a religiously mystifying story, at all. I say it is compound, or multiple, love story, pure and complicated.” (Salinger, 1955a: 49)

Though it seems that “Zooney” deals with the spiritual crisis of Franny, who tries to solve it with a prayer, and is helped by Zooney to find the answer, this story is indeed a love story, pure because the siblings love the values they learn through the

curriculum and they also love each other as they share the same qualities, complicated because they see the conflict between themselves and the society. This clash of self against the society, in other words, non-conformists against the conformist society is the main conflict in the story that is why Buddy feels the necessity to underline the difference at the beginning.

At the beginning of the story, Zooey Glass is shown sitting in a bathtub. He is busy reading a long, 4 year old letter from his brother Buddy, who's starting point is Zooey's Ph. D. In Buddy's story, the reader learns that Zooey decides not to have a Ph. D. degree because he wants to be an actor. Buddy writes not because he wants his brother to have a Ph. D., unlike their mother Bessie, but he thinks he is too well-equipped to be an actor. The effect of the curriculum on Zooey is what worries Buddy.

"The fact is, if you want to know, I can't help thinking you'd make a damn site better-adjusted actor if Seymour and I hadn't thrown in the Upanishads and the Diamond Sutra and Eckhart and all our other loves with the rest of your recommended home reading when you were small. By rights, an actor should travel fairly light." (Salinger, 1955a: 60).

Here, the reader can detect the tone of regret from Buddy's words, as he thinks, as an actor; Zooey is full of knowledge that would make it harder for him to adjust to the world of acting. Zooey chosen profession, acting is also another obstacle that prevents him from his spiritual quest. Unlike his two brothers, he rejects the high culture and he wants to pursue a more suitable path for himself but he is still under the effects of the curriculum and though he likes acting, he is also repulsed by the fact that it is part of the mass culture, as he is a TV actor. The fact that he does not want to have a Ph. D, might be because he does not want to oscillate between the two realities and he resists becoming part of the one that his mother and his brother

Buddy wants him to choose. Also, at this point, Buddy explains why he doesn't want to get a Ph. D himself.

“I didn't want any degrees if all the ill-read literates and radio announcers and pedagogical dummies I knew had them by the peck. And, two, Seymour had his Ph.D at an age when most young Americans are just getting out of the high school, and since it was too late for me to catch up with him in style, I wasn't having any. (Salinger, 1955a: 59).

It is clear that Buddy willingly accepts to be the second best of the siblings. Even though many years pass after Seymour's death and he works in a college, he still does not want to attempt to have his Ph. D, he wants it to remain as something Seymour manages to have at a very young age. However, though he does not directly say to Zooey that he must have a Ph. D, his “beautiful Greek will do him no good at all on any good size campus unless he has a Ph. D ” (Salinger, 1955a: 59). Seymour's effects on the family members is both the never-ending source of the problems and the solutions of the Glass siblings, in a way, they are in a vicious circle of both loving and hating themselves because they are in a state of pure consciousness and this disables them to fit into the society. In the letter, Buddy states that it is the 3rd anniversary of Seymour's death, and he ends his letter just like Seymour ends a letter that he writes to him long time ago. As Seymour reminds Buddy that writing is actually his religion, Buddy urges Zooey to act; “Act, Zachary Martin Glass, when and where you want to, since you feel you must, but do it with all your might” (Salinger, 1955a: 68). On Zooey's account, he is a tough character who is not influenced by other people, including his family. Buddy knows this fact and that is why he does not insist on his ideas, he just writes them because he wants Zooey to know them.

It is not a coincidence that reader gets to know Zooey personally, for the first time, in a bathroom. The bathroom is Zooey's own sanctuary. His egocentric

character shows itself in the detailed list of his personal belongings in the bathroom, all related to his own hygiene. In this list, there are almost forty items that Zooey uses mostly to keep himself clean. All creams, toothpastes, pomades and medicine, are the symbols of Zooey's urge to keep himself clean from the people around him and relatedly, the outer world. In his sanctuary, he tries not to be in touch with other people, including his own family members. However, he also keeps some objects related to the past memories; seashells, ancient tickets to a play and a broken ring. There is also another symbol that, according to Slawenski (2010: 283), is the most common Salinger demonstration of self-centeredness, as the same act is done by Muriel in "A Perfect Day for Bananafish". Zooey shows an extraordinary homage to his nails, while talking to his mother. Apart from being so self-centered, he is also disgusted by people admiring his physical appearance. He warns his mother not to admire his back, he even shaves trying not to look at the mirror. His battle with himself, in other words, narcissism is clear and it also shows the dilemma he is in; he appreciates beauty in literature, poetry, and theatre and sometimes, though rarely, in the outer world, but he tries to turn his back at his ego to avoid the narcissism that he has been fighting since his childhood. The connection between the body and the mind, in Zooey case is really complex. In the viewpoint of the narrative, the privileged part is mind; Zooey becomes the second key character for the solution of the problems that he can offer with his intelligence, with his mind. So at one point he symbolizes the victory of mind over the body, but the rejection against his own physical appearance though, directly opposes the career he chooses for himself; as a TV actor, he is mainly admired for his good looks, not for his intelligence. So he shares the same problem with Franny, but he is wiser and he has thought more about it through the years, thus he brings the solution to their problem.

If the reader considers his problem more deeply, the main conflict of Zooey derives from his own ego. All the teaching of the curriculum shows him that one has to get through his ego to reach full enlightenment, and that is what Zooey tries to do, but his unusual fondness to his hygiene is the sign of his desire to keep himself detached and well preserved from the others, which makes it harder for him to be released from his own ego and change his focus. As well as curriculum, his profession is another catalyst of his boosting ego. As Slawenski states, Zooey's chosen work feeds the very ego that he realizes is his spiritual downfall.

Zooey's ritual of cleaning himself both physically and mentally, in his own sanctuary, is interrupted by his mother's Bessie's entrance to the bathroom. Deeply concerned with her daughter's nervous breakdown, Bessie asks for help from Zooey, the only sibling around to comfort Franny and help her understand the source of her problem. Zooey's behavior toward his mother is unexpectedly cruel and sarcastic. He is deeply disturbed by his mother's interference in his sanctuary. He tries to make her leave the place by saying "How 'bout getting the hell out of here now?" and "if you don't get out of this bathroom I'm going to set fire to this ugly goddamn curtain, I mean it, Bessie" (Salinger, 1955a: 77). Bessie, knowing her son's attitude very well, does not pay attention to his words and does not leave the bathroom unless she feels really defeated, wondering how her sons and daughters end up being very unhappy individuals despite their brilliant intellects. During their conversation, there are some statements which help the reader understand Zooey's psyche.

Despite his cynicism, Bessie tries to communicate with her son because she needs him. The absence of the two brothers, one deceased and the other living far away in a cottage without a phone, Zooey is her only option to solve the problem of her daughter. However, the ghosts of the two eldest brothers are felt during the

conversation. Zooney comes up with two reasons that explain why Franny and he himself are in this situation. First of all, he addresses their two eldest brothers, as they apply the curriculum to them. He accuses Buddy because he does everything that Seymour did, except for killing himself. In Buddy's case, as it was examined before, he defines his own being with Seymour and he copes with the trauma of Seymour's death by living a secluded life. This is how he chooses to live his life. In a reversed logic, this is both life in death, and death in life at the same time. However, for Zooney, the situation is more complex.

Zooney, as a man of action, oscillates between the poles in every aspect of his life. He manages to participate in the daily life of the society, with the help of his profession, which is acting. The reason of his conflict is that he cannot exist without the teaching of the curriculum because it is carved in his being, but it is also another source of restlessness for him.

"We're freaks, the two of us, Franny and I", he announced, standing up. "I'm a twenty year old freak, and she's a twenty year old freak, and both those bastards are responsible." Zooney explains his mother that the reason he can't have a normal conversation without offending someone is that he gets so bored or he starts lecturing them, pitying their ignorance. Actually, by confessing this to his mother, Zooney criticizes his whole existence because he is not content with his behavior towards the rest of the society. Stuck between his ego and his super ego, Zooney is also in need of a reminder about how he should accept himself and the society as it is, just like her sister.

Secondly, Zooney addresses the radio program "It's a Wise Child" as the source of their detachment from the society.

"On top of everything else", he said immediately, "We've got "Wise Child" complexes. We've never really got off that goddamn air. Not one of us. We

don't talk, we hold forth. We don't converse, we expound. At least I do. The minute I'm in a room with somebody who has the usual number of ears, I either turn into a goddamn seer or a human hatpin." (Salinger, 1955a: 140)

Another very important and significant characteristic of Zooey is his honesty. He tells the truth, without feeling the necessity of decorating it with other words. He knows the source of the problem and he says it rather bluntly. As the letter of Buddy suggests at the beginning, Zooey has been through the same crisis when he was Franny's age. After the bathroom part, Zooey's bluntness comes to surface even more in the second part of the story.

The second part of the story takes place in the living room of the Glass family's flat in Manhattan. The description of the furniture and objects in the living room is significant. Salinger describes the room as "its accumulated furnishings might have lent a snug appearance to a banquet hall in Valhalla" (Salinger, 1955a: 119). All the furniture in the living room, such as a Steinway grand piano, 3 different radios, two empty bird cages and books, piles of books from the childhood of the siblings, and many other items. All these items which belonged to the Glass siblings once, symbolize their dead past. The two empty cages can be interpreted as symbolizing the dead brothers, who leave their cages behind, which imprisons the rest of the Glass siblings. Franny lies on a couch in this room, surrounded by the ghosts of her past, when Zooey comes to talk to her. The situation of the room, all the curtains blocked and full of memories from the past, is like a tomb for Franny. She stays in that room to find an answer from Seymour, crying and trying to find comfort in the Jesus prayer she constantly repeats. The room is dark like a tomb, but when Zooey enters the room, with sunlight, as Mrs. Glass opens the curtains and Zooey wakes Franny up. This is also quite symbolic, because Zooey brings light to Franny, this symbol can also be seen as a foreshadowing of the future events in the story.

Throughout their conversation, they first talk about the scenarios that Zooey reads, and then he makes Franny talk about her problem, which affects her life very negatively. He criticizes his sister's behavior in a very harsh manner. As it will be discussed in the further chapter, Franny's main problem is the egocentric values of people, especially the greed for material treasure. At that point, Zooey makes a very important statement; "As a matter of simple logic, there's no difference at all, as I can see, between the man who's greedy for material treasure – or even intellectual treasure- and the man who's greedy for spiritual treasure." (Salinger, Zooey, 148). This statement is important because Zooey shows Franny that her spiritual crisis derives from her own greed and disapproval. He shows that, the Glass siblings have to overcome their own issues about their prosperity, in order to have peace. However, because she hasn't reached that knowledge yet, Franny worries about her motives for saying the prayer, as she is simply lost in her own mind. Since they share the same problem and Zooey is so furious about it, he gives up on trying comforting her. He offers her to find Buddy on the phone for her to talk to. However, Franny's answer is "Seymour." One of two ghosts of the story, appears once again as he is the leader of the Glass siblings. It is important to mark that Franny looks for the solution in the same address that is responsible for their alienation – both self- and outside – and hatred. The situation is the same for Zooey. His aggressiveness turns into the conscience and it tortures his ego even further. His aggressiveness that is caused by the feeling of detachment from the rest of the society, affects him more internally.

His aggressiveness is introjected, internalized, it is, in point of fact, sent back to where it came from – that is, it is directed towards his own ego. There it is taken over by a portion of the ego, which sets itself over against the rest of the ego as super-ego, and which now, in the form of 'conscience' is ready to put into action against the ego the same harsh aggressiveness that the ego would have like to satisfy upon other, extraneous individuals. (Freud, 1989a: 84)

In this case, Zooey's aggressiveness, both towards himself and his sister, is torturing Zooey's ego. Zooey, deep inside, knows and understand the true meaning and aim of Seymour's curriculum. He understands that he wants them to be purely conscious about the outside world and he wants them to love themselves and the society, by accepting the flaws and by trying to correct them. Thus, before leaving the room, Zooey tells the truth on Franny's face, as bluntly as it is; "But what I don't like –and I don't think either Seymour or Buddy would like, either, as a matter of fact- is the way you talk about all these people. I mean you don't just despise what they represent- you despise them." (Salinger, 1955a: 162). These words uttered by Zooey, clearly shows the reader that Zooey certainly understands the real meaning and intention of the curriculum. Thus, his aggressiveness addresses Franny, he cannot understand why Franny acts the way she does, and he pours what is in his heart and mind, with all his might, by saying "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 a human being, any human being....is more valuable to God than any soft, helpless Easter chick" (Salinger, 1955a: 165). Zooey shows that, through her hatred and belittlement she feels for society and her self-hatred, Franny simply does not understand Jesus and praying to him ceaselessly is certainly not a meaningful act.

At the last chapter of the story, Zooey understands that the only cure for Franny's nervous breakdown is to enable Buddy to talk to her, since talking to Seymour is not an option. However, he knows that is also impossible, since they cannot reach Buddy via telephone and waiting for him to call wouldn't be good for Franny. Thus, Zooey understands that he needs to work on this challenging task alone. What he decides to do is the turning point of the story; he decides to enter the

room of Seymour and Buddy, the room that he preferred not to enter for many years. As I stated before that the rooms and what they symbolize in the story are also key elements to understand the actions of Zooey. And this decision also shows the reader the dilemma he is in. Though he addresses his two eldest brothers as the main source of the adaptation problems of both himself and Franny, he still goes to their room to get help from them and find a solution to Franny's problem. Zooey enters the room with respect, with a white handkerchief on his head, as that room still belongs to their saint, leader and seer. All the furniture and the books remain the same way since the death of Seymour. The room is here depicted as a relic by Salinger, as it is associated with the death of their leader. Zooey instinctively looks for an answer in this room and he finds it. On a very big, white board, there are the writings of Buddy and Seymour, taken from different sources. Before doing anything, Zooey reads what is written on the board. All the excerpts are from important authors but especially two of them can be interpreted as the key teachings of Seymour's curriculum; "God instructs the heart, not by ideas but by pain and contradictions – De Caussade" (Salinger, 1955a: 178) and "The happiness of being with people – Kafka" (Salinger: 1955a: 179).

Carefully picked and placed by Salinger, these two statements symbolize the only path that Glass a sibling could follow, if they want to be happy; learn through pain and contradictions and follow them as if they are instructions from God, accept and love humanity, embrace them and learn to be happy with them.

Zooey picks up the phone, which is still registered to Seymour, to call Franny. Since Seymour is the saint of the family, and his room is sacred for them, that phone symbolizes the desire of communication with Seymour. By specifically choosing this phone to call Franny, Zooey takes strength from the spiritual bond between himself

and his eldest brother. Though Zooey seems bitter about the way the curriculum imposed on them, he never rejects the naïve and noble aim of it and he, apart from his other siblings, at least tries to participate into the society. His feelings of victimization causes the anger and aggressiveness towards Seymour and Buddy, but it does not change the fact that he is the sibling who understands and forgives Seymour as Buddy states in his letter;

There are times when I think you've forgiven S. more completely than anyone of us have. Waker once said something very interesting to me on that subject – in fact, I'm merely parroting what he said to me. He said you were the only one who was bitter about S's suicide and the only one who really forgave him for it. The rest of us, he said, were outwardly unbitter and inwardly unforgiving. (Salinger,1955a: 68)

It can be stated that each sibling finds a way to cope with the trauma of the death of Seymour. Their coping mechanisms differ; Buddy chooses to live with the memories of Seymour, by reading his letters and poems and by living a secluded life, writing about him. Waker becomes a monk and Boo Boo marries someone, designs herself a new life far away from the others and moves away. Zooey, on the other hand, though bitter about it, forgives Seymour and continues his life in a normal way, as much as possible. He meets with other people and has lunch with them, he acts in movies he actually doesn't like. Thus, his self-centeredness is his coping mechanism. Behind that façade, Zooey understands the motives behind the suicide of Seymour, and manages to carry on, trying to continue his daily life by trying to get over his ego and by loving people other than his family.

At the end of the story, after talking to Zooey on the phone for a while, Franny understands that the person she actually talks to is not Buddy, but Zooey. She first tries to hang up the phone, but Zooey says he has one thing in his mind that he knows, and he wants to tell it to her. He explains to Franny that she is too blind to see the love and sacrifice that somebody shows her; in this case, the chicken soup of

Bessie makes for her daughter. If one cannot even understand and appreciate this act, it is impossible for her to reach the spirituality that she wants to acquire. Zooey explains the most important teaching of Seymour in the last part;

“You can say the Jesus prayer from now till doomsday, but if you don’t realize that the only thing that counts in the religious life is detachment. I don’t see how you’ll ever even move an inch. Detachment, buddy, and only detachment. Desirelessness....Cause and effect, buddy, cause and effect. The only thing you can do now, the only religious thing you can do, is act. Act for God, if you want to – be God’s actress, if you want to.” (Salinger, 1955a: 198)

Then comes the most important symbol of the story: Fat Lady.

I’ll tell you a terrible secret – Are you listening to me? There isn’t anyone out there who isn’t Seymour’s Fat Lady. That includes your Professor Tupper, buddy. ... Don’t you know that goddamn secret yet? And don’t you know – listen to me, now – don’t you know who that Fat Lady really is? . . . Ah, buddy. Ah, buddy. It’s Christ Himself. Christ Himself, buddy." (Salinger, 1955a: 202).

These two excerpts are extremely significant to understand that Zooey is the only sibling who understands the most important message of the curriculum. Spirituality is everywhere, even in the people that the siblings despise. And the detachment shouldn’t mean the detachment from society; detachment should be from one’s own desires and urges. By conveying this message to Franny, Zooey also remembers the meaning of the Fat Lady that he polishes his shoes for.

Unlike Buddy, there is hope for Zooey to unite with the society, even though he would still be an outsider to their values.

Thus, the chain of Glass siblings is complete. At the beginning, Seymour tells Buddy to write by asking “Are most of your stars out?” and he encourages him to write, by explaining; “When was writing ever your profession? It has never been anything but your religion”, he helps him to see himself and focus on his way to reach spirituality. Then Buddy tells Zooey to “act with his all might”, and finally, Zooey explains the mystery, by stating that there isn’t anyone who is not the Fat Lady. In the end, Zooey, the successor of Seymour among the Glass siblings, finds a

way out of the misery of both himself and her sister. Hope is there for the youngest two siblings. They have the chance to find their way through the two opposing cultures.

CHAPTER VI

TOWARDS THE RESTORATION OF BROKEN GLASS

In the end, the postwar effects on the individual is shown by Salinger in two ways; at one point, he shows the devastating effects of the postwar era through Glass siblings by focusing on Seymour, who cannot continue as the amount of suffering that he had in the war and the expectation of the society damages his already unstable psychology. On the other hand, he shows the society the after war as a society which values materialism more, and he reflects this as the downfall of the American society. However, he shows that there is hope for both the Glass siblings – Franny and Zooey – and the society, if they can come to terms with the differences they have with their opposed addresses.

All Glass siblings, one way or another, experience the same problem in their lives at some point; they face the reality that they are the nonconformists in the midst of a conformist society. They are all unique individuals and through the curriculum created by their leader, seer and poet, Seymour, they experience their own journey through “no knowledge”. Seymour, as the key character in the family, is the source of their alienation and detachment, and at the same time, the only address that they turn to find a solution to these problems. All siblings suffer from the death of their illuminator and educator: Buddy, who has the closest relationship with Seymour, excludes himself from the society and chooses to live in a cottage, with all the memories and reminiscent of Seymour. He does what his brother tells him to do; he writes, and he writes about him. He wants to tell the story of his brother to

the world about a man who reaches a certain state of wisdom at such a young age, and cannot carry the burden. However, more importantly, Buddy gives a very important message through the stories he writes; he gives a solution to all people who suffer from the same problem.

Accept everything and everyone as they are, and do not belittle or despise anyone and their values because all the "Fat Ladies" of the society possess a kind of holiness within their hearts. Through Franny's crisis, both Franny and Zooey help each other to understand what they need to do and reach the same knowledge like Buddy. Other siblings who are not mentioned in a detailed way, Boo Boo and Waker, find their way through the society as well; Boo Boo has a family of her own and Waker becomes a monk. Each sibling passes through a kind of crisis and develops a personal coping mechanism, and though each of them reaches their own salvation in different way, they all reach it with the help of their eldest brother, Seymour. They all continue their spiritual quest but they choose different paths for themselves; the older generation, Buddy, Waker and Boo Boo, prefer detachment, and the younger generation, Zooey and Franny, by following the quest that Seymour intended to follow but failed to do so, because of his depression.

Their common problem, detachment from the society and the values of the society which are brought about by civilization, is a challenging riddle for them until they find a way to solve it.

American experience creates a dilemma by encouraging the individual man to cultivate his perception to the limit according to his own lights and at the same time committing him to a society on which the majority has firmly imposed a well-meaning but imperceptive and uniform attitude. (Grunwald and Mizener: 31)

As individuals who live in America, all Glass siblings cultivate their own perception according to their own terms, however, they are also expected to be

imperceptive and accept the values of the society they live in, by having the same attitude. Seymour cannot manage to survive because he experiences WW-II and post traumatic disorder very severely, and after this he makes a very unfortunate choice, which is his marriage. He is a bananafish himself, as "he has become so glutted with sensation that he cannot swim out into society again" (Wiegand, 125). It is one of the two reasons of Seymour's detachment that causes him to commit suicide. He certainly is blinded by his perception of the world but it is not the only reason of his death. In postwar America, where materialistic values are favored more than the spiritual values which are not totally forgotten but pushed aside, Seymour has to stand as an outsider. In *Civilization and Its Discontents* Freud states that the community too evolves a super ego under whose influence cultural development proceeds.

The super ego of an epoch of civilization has an origin similar to that of an individual. It is based on the impression left behind by the personalities of great leaders – men of overwhelming force of mind or men in whom one of the human impulses has found its strongest and purest, and therefore often its most one-sided, expression. In many instances analogy goes still further, in that during their life time these figures were – often enough, even if not always – mocked and maltreated by other and even dispatched in a cruel fashion. (Freud, 1989a: 107).

As a man of overwhelming force of mind and a very pure spirit, Seymour is mocked and maltreated by the others who do not understand him, such as the Matron of Honor and Muriel's mother Mrs. Fedder. Thus, his alienation and detachment from the society is inevitable.

The soul contains few secrets and longings which cannot be sensibly discussed, analyzed, and polled. Solitude, the very condition which sustained the individual against and beyond his society, has become technically impossible. (Marcuse, 1966: 71)

On the other hand, though Seymour cannot manage to survive, with his teaching his siblings find a way to survive in the society. The solitude becomes impossible for him and that is the reason he chooses to end his life. Even for Buddy the solitude is impossible, as he cannot introduce himself without mentioning Seymour. However, for Franny and Zooey, as they do not seek a solitary life and initially they want to come to terms with the dichotomy of the higher and mass culture, it can be stated that the ideal of Seymour can be carried out. It is not certain whether they managed it or not, as Salinger did not write about the aftermath of Franny and Zooey's catharsis at the end of "Zooey", but he gives a hint that they have a chance to survive, if they want to take it. The same solution is also given for the postwar American society by Salinger, though according to Freud and Marcuse the industrialized countries societies eventually repress the individual and that individual is either have to adapt to the mass culture without his will or be marginalized, there is the hope that one can exist by both preserving his spiritual quest and belief in a higher deity, and be in terms with the society he lives together.

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