

T.C.
BEYKENT ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

**SOCIETY AS THE CAUSE OF LOSS OF INNOCENCE IN
THE NOVELS OF MARK TWAIN, J.D. SALINGER AND
WILLIAM GOLDING**
(Yüksek Lisans Tezi)

Ülgen SAĞLAM

İSTANBUL, 2006

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Hazırlayan;
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TEZLİ YÜKSEK LİSANS SINAV TUTANAĞI

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Özet

Adventures of Huckleberry Finn, The Catcher in the Rye ve Lord of the Flies romanlarındaki çocuk ve ergen karakterlerin isyankar, yalıtılmış ve kötümser ruh hallerinin en büyük sebebi toplumdur. Toplumdaki yozlaşmış ve yapmacık bireyler nedeniyle romanlardaki baş karakterler kendilerini tehdit altında hisseder ve böylesi bir toplumda masumiyetlerini korumanın bir yolu olmadığı gerçeğiyle yüzleşirler. Her üç romanda da karakterler duyarsız ve baskıcı toplumdan bunalırlar, bu nedenle de masumiyetlerini ve bireyselliklerini korumak amacıyla toplumdan uzak kalmayı tercih ederler. Karakterler kaçınılmaz bir biçimde mağdur olurlar; yalnızlık, yabancılaşma ve bunalım yaşarlar. Bu tezin amacı, toplumun bireyin masumiyetinin kaybı üzerindeki etkisini incelemektir.

Abstract

Society is the major reason for child and adolescent characters' rebellious, isolated, desperate and pessimistic mood in Adventures of Huckleberry Finn, The Catcher in the Rye and Lord of the Flies. All young characters feel threatened by the manipulative, corrupted and phony members of the society and confront the fact that there is no way to avoid loss of innocence or to preserve their childhood innocence in such a corrupted society. In all three novels, children are suffocated by the insensitive and repressive society; therefore, they choose to be away from it in order to maintain their individuality and innocence. The characters inevitably become victims of their societies and suffer from alienation, isolation and depression. In this respect, this thesis is an attempt to explore the effect of society on individual's loss of innocence.

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Jury Page _ Jüri Sayfası	
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INTRODUCTION

And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy.

Lord of the Flies

The concept innocence brings to mind carefree times in childhood and a peaceful state of unawareness of the possible threats coming from the outside world. Therefore, loss of innocence can be interpreted as acquiring an awareness of evil and stepping into the adult world in order to learn how to deal with it. In my opinion, innocence evokes childhood and loss of innocence can be identified with maturation and abandoning the peaceful state of childhood forever. What makes loss of innocence unavoidable is society that the children live in. I believe that preserving childhood innocence is impossible as it is not possible to avoid evil in a society which can be seen as reflections of brutality, hypocrisy and oppression. The focal aim of this thesis is to explore the close relation between society and the individual's loss of innocence. In this respect, Adventures of Huckleberry Finn, The Catcher in the Rye and Lord of the Flies will be analyzed in order to observe the effect of society on loss of innocence. Feelings of depression, alienation and guilt are the common characteristics that child characters reflect throughout the novels and all major characters eventually mature and adapt to the harsh realities of the adult world under the pressure of their societies.

In all three novels, evil in the society, especially in the adult world, is the cause of children's loss of faith in the goodness of people and their loss of innocence. However, the society that each major character is depicted in differs from the others as the children have to face different threats against their innocence in each novel. For instance, in The Catcher in the

Rye, the major character is very cynical as he feels surrounded by phony, dishonest or perverted members of the society. The corruption of the adult society irritates Holden Caulfield so much that he needs to run away from that society, just like the other major characters in Huckleberry Finn and Lord of the Flies do. Although Huckleberry Finn is written a century before The Catcher in the Rye, Huck feels suffocated by oppressive, decadent American society; just like Holden he witnesses many scenes that strengthen his disgust for the society and his urge to keep away from it. The child characters of Lord of the Flies share the same feelings; alienation and disgust towards the adult society of the British people. The children's initial joy and excitement can be explained by their revelation that they are all alone on an island with no adults to manage them and tell them what is right and what is wrong. As Karin Siegl maintains,

Young people seem to be both fascinated and horrified by Golding's story about a group of boys who due to a plane crash are cut off the rest of the society on a remote tropical island where they assume adult responsibilities without adult supervision, but utterly fail in their efforts to find a satisfactory mode of living together in this isolation. (2)

Children of various ages constitute the characters of the novel and what makes the island an enchanting place in the beginning is the characters' privilege as a group of innocent children secluded from the rest of the society and its rules.

There is a significant resemblance between the two novels, The Catcher in the Rye and Huckleberry Finn. The major common characteristic that Huck Finn and Holden Caulfield share is their alienation in American society. Harvey Breit compares Huck and Holden and suggests that Holden Caulfield resembles an "urban, a transplanted Huck Finn." He has a similar style of language and he is "neither comical nor misanthropic", just like Huck. However, Breit differentiates Holden from Huck by his observant and judgmental side

that must not be taken seriously. (6) Holden's numerous comments on the people or the places that he observes do not always reflect the realities but the perspective of an innocent adolescent. Alan Nadel shares the same point of view with Breit and concludes that, "If, as has been widely noted, The Catcher in the Rye owes much to Adventures of Huckleberry Finn, it rewrites that classic American text in a world where the ubiquity of rule-governed society leaves no river on which to flee, no western territory for which to light out. The territory is mental, not physical, and Salinger's Huck spends his whole flight searching for raft and river, that is, for the margins of his sanity." (153) According to Margery Hourihan, childhood innocence in The Catcher in the Rye is a dominant motif as it usually is in the novels of Dickens, and "in both cases childhood is used as a foil for the sordid pragmatism, cynicism and guilt of the adult world." (213) The corruption of society can be traced through Huck and Holden's eyes easily, as they cannot avoid corrupted people because of their inexperience in the adult world.

Huck feels the pressure of the decadent, self-serving society, just like Holden. David W. Noble claims that after writing The Prince and the Pauper, Mark Twain wrote Huckleberry Finn, as he needed to write a novel that expressed the "mature pessimism" that the former novel lacked. Twain could not feel a lasting comfort in this fairy tale as he realized that the Americans of the middle of the nineteenth century still conveyed the self-interest, brutality, and evil of the nobility and peasantry of the Dark Ages: "The childish optimism of The Prince and the Pauper needed to be replaced by the mature pessimism of Huckleberry Finn. This novel is perhaps the most poignant expression of any American's loss of hope for the unique destiny of his nation as that sanctuary in which mankind was to experience a rebirth and to regain Eden." (59-60) In Huckleberry Finn, the protagonist tries to find a way to live in peace, all alone in nature or surrounded with people, amongst adult world; however, his calmness does not last long in either worlds. According to R.J. Fertel,

the opening chapters display the problems that Huck will have to encounter throughout the novel. Eventually Huck has to grow up by taking responsibility for his actions and getting rid of the influence of the romantic adventurism of Tom, superstition of Tom and Jim, and civilization and religion of Miss Watson. In sum, Huck sees through the worst of society and religion and what the opening chapters present forcibly is that Huck must see his way into society or become like Pap. (90-91) A significant character in the novel that reshapes and develops Huckleberry Finn's conscience is his friend Jim, a runaway slave. Huck goes through a conflict because of society's conception of slaves and the notion in his mind about his companion Jim. As Alan Trachtenberg claims, Huck's final decision about Jim is a genuine choice after an inward struggle. Feelings of self-condemnation are followed by self-reproach that externalizes the opposite perspectives of sound heart and deformed conscience. The narration convinces the readers that Huck has now earned a meaningful damnation on behalf of his companionship with Jim. (54) Although Tom does not play a constructive role in the alteration of Huck's conscience, he has a great influence on Huck just like Jim. Warwick Wadlington compares innocent people like Huck and Jim with manipulative ones:

We are like Huck and Jim in a cave, watching, instead of a storm, Tom/Twain doing an interminable rain dance. And the troubles that we have seen have arisen exactly because people are too trusting in one sense and treacherous in another.[...] an indication of difficulty- we increasingly recognize several: Huck's bowing to Tom; Jim's mistreatment; and, making both of these disturbing in a way they otherwise would not be, [...] (70)

According to Arthur Heiserman and James Miller, The Catcher in the Rye and Huckleberry Finn share a significant resemblance as they deal with two important themes of western literature:

Childhood and loss of innocence have obsessed much of western literature at least since the Enlightenment, when man was declared innately good, corrupted only by his institutions. If we could return to childhood or to noble savagery; or if we could retain the spontaneity of childhood, our social and personal problems would disappear. Emile, Candide, the young Wordsworth, Huck Finn, Holden Caulfield- all lament or seek a return to a lost childhood [...] (35)

However, both The Catcher in the Rye and Huckleberry Finn involve a criticism of traditional novels where the main character, as Steinle suggests, is “self-reliant and self-propelling, ready to confront whatever awaited him with the aid of his own unique and inherent resources.” However, due to social and environmental changes in American life, the American Adam finds himself in a hostile world, as he no longer accommodates in an Edenic one. (20) Salinger criticizes conventional children’s novels through Holden. Steinle argues that, “In Holden’s statement of introduction, his position as a solitary individual in the Adamic tradition is not only evident but reinforced by the contrast to English literary tradition (“that David Copperfield kind of crap”). (21) The opposition of the optimistic ending of these novels and the pessimism that Holden has to deal with is noticeable from the very first page of the novel: “I’m not going to tell you my whole goddam autobiography or anything. I’ll just tell you about this madman stuff that happened to me around last Christmas just before I got pretty run-down and had to come out here and take it easy.” (1) According to J. Hillis Miller, both David Copperfield and Huckleberry Finn are “salient examples of masterworks in fiction” that were written as first-person narratives: “Behind this double consciousness may be glimpsed the mind of the author himself, the Charles Dickens who is reshaping the events of his life to make a novel out of them, the Mark Twain who is present in the irony which runs

through Huckleberry Finn as a pervasive stylistic flavoring.”(45) In contrast to the similarity of being first-person narrations, The Catcher in the Rye and Huckleberry Finn differ from the traditional type of children’s novels, such as David Copperfield, by their ending. “Huckleberry Finn is an open-ended fiction. Huck’s life is not over on the last page of the novel, and his ability to free himself from Aunt Sally and other agents of “civilization” remains in doubt.”(Miller, 49). The same assertion can be made for the other two novels as the endings of them also lack hope and optimism. This common feature of the novels determines their diversity from traditional children’s novels.

Lord of the Flies differs from the other two, as the characters are quite content and optimistic on the first pages of the novel. Everything seems new and enjoyable at the beginning, especially because of the fact that there are no adults to lead them on the island. Moreover, the society that applies pressure on Huckleberry Finn and Holden Caulfield is manipulative and beyond their control; however, the children on the deserted island have a chance to avoid corruption by setting their own rules and managing their own society. On the other hand, although the novel starts with an optimistic and good willing society, it ends up pessimistic like the other two novels.

All three novels; The Catcher in the Rye, Adventures of Huckleberry Finn and Lord of the Flies reflect the children’s frustration with the pressure of society. Society is corrupted and restrictive in all novels; however, while Holden and Huck are passive observers of the decadent adult society, the children are the active formers of their own society in Lord of the Flies. Both Holden and Huck notice the decadent morality of the adult world in many incidents and both try to detach themselves from the dishonest and immoral adult world in order to preserve their innocence and integrity. On the contrary, the children of Lord of the Flies waste their chance to build up a decent society of their own, but they assent to be ruled by the most oppressive child on the island instead. According to Kirsten Olsen, the defeat of

the Nazis raised a question in the minds of many people including Golding: “How could this have happened? How could people have permitted someone like Hitler to come to power, and how could they have gone along with him once they saw what he was doing with his power?” (169) Olsen claims that Jack resembles Hitler and leads the society of children to self destruction under his vicious commands. Ralph, who has to give all the control to Jack, has been identified with Britain’s prewar minister, Neville Chamberlain, who “let Hitler invade the Sudetenland in the hope that it would stop there” or he is identified with pre-Nazi government that failed to realize the danger of giving the Nazis power. (170) Because of his goodwill and friendly character, Ralph is one of the most innocent characters in Golding’s novel. Similar to Holden and Huck, Ralph is irritated by the corruption that he observes within society.

Alan Nadel observes Holden Caulfield’s speech and suggests that it involves “assumptions and negations” that reflect the pressures and contradictions that were common in the American Cold War society. (153) Nadel underlines the similarity between the characters: Holden and Huckleberry Finn, and states that Salinger’s novel is a product of the tension in America after World War II and the prevalent cold war:

Although reified in the body of Holden Caulfield—a body, like the collective corpus of Huck and Jim, that longs for honesty and freedom as it moves more deeply into a world of deceit and slavery—this lack of options reveals an organization of power which deeply reflects the tensions of post-WWII America from which the novel emerged. The novel appeared in 1951, the product of ten years’ work. Especially during the five years between the time Salinger withdrew from publication a 90-page version of the novel and

revised it to more than double its length, the "cold war" blossomed.

(154)

William Golding's Lord of the Flies involves the traces of anxiety and corruption in the British society as a result of World War II and the Cold War, just like The Catcher in the Rye does. As Kirstin Olsen maintains, Lord of the Flies is pervaded by images of war and its consequences. The reason why the children land on the island in the first place is due to their evacuation from the war zone. "In keeping with 1950s anxiety about atomic weapons, Golding makes it a nuclear war; Piggy asks about the atom bomb early in the novel. However, it is Britain's most recent war, World War II, that is uppermost in Golding's mind." (169) Like Salinger, William Golding was affected by World War II and as Paul Crawford suggests, Golding's first published novels were written as indirect responses to "the sociopolitical context of World War II, and particularly to the Holocaust and its aftermath."

Lord of the Flies and *The Inheritors* can be thought of as grief responses to the various atrocities carried out in this period of history, especially the extermination of six million Jews. What has not been considered, however, is how Golding uses fantastic and carnivalesque modes to establish a powerful evocation of the context of World War II atrocity, register profound grief traces in its aftermath, and attack an English national identity that constructs itself in opposition to Nazism. (12)

Naturally, the cold war affected America's politics, economy and society. As a result of current politics, American society started to seek individualism and stated its discontentment and anxiety about the cold war through writers like J.D. Salinger. The Catcher

in the Rye involves a similar criticism of the American nation. As Pamela Hunt Steinle claims, the American dropping of the atomic bombs on Hiroshima and Nagasaki represent such intentional destruction that “the innocence of America’s errand could scarcely be maintained any longer, creating a rupture in the most deeply held narrative of American privilege and possibility.” (30) According to John Seelye the reason why The Catcher in The Rye became so popular and appreciated was “the Vietnam War that converted Salinger’s novel into a catalyst for revolt, converting anomie into objectified anger.”(24). Seelye also suggests that although the novel was published in the 1950’s, it reflects the forties of America, since it was composed in that decade. As soon as Holden leaves Pencey Prep he steps into “a frozen time frame of 1940s nightclubs, floozies, and pimps, a world as seen over the back of a cab driver, starkly.”(26) Seelye strengthens his argument by Holden’s heavy smoking habit and his confused hatred and attraction to the movie industry that were two of the key symbols of 1940’s America. (25) When he is savagely beaten up by Maurice, a pimp, Holden imagines himself as a bleeding man after a gun fight and he dreams that he is being bandaged and being offered a cigarette by one of his girlfriends: Jane Gallagher. (104) Since smoking was a common sight in most movies, short stories and novels in these times, Holden also smokes a lot as the novel proceeds. He even smokes in places smoking is forbidden: on the train with Mrs. Morrow and at the dorm of Pencey Prep.

Similar to Seelye, Kirstin Olsen believes that the popularity of Lord of the Flies is dependant on many factors, but mostly on its criticism of World War II. Other than the aftermath of the war, the novel is shaped by “Western ideas about civilization and savagery and by the British colonial past. It is influenced by debates about biological determinism, by the English school system that both produced and employed Golding, by the adventure stories that boys of Golding's time read.” (2)

According to Alan Trachtenberg, after World War II, Adventures of Huckleberry Finn became a cultural object of special intensity for a period of time, because many Americans rather preferred “literary experiences as alternatives to an increasingly confining present. Mark Twain’s idyll seemed to project an answerable image-an image of wise innocence in conflict with corruption, of natural man achieving independence of a depraved society.” (48)

As Seelye maintains, the Second World War highlights forties since this decade has nothing distinctive other than the war, still prominent costumes, furniture and especially movies of 1930’s.(28) Through the aspect of this view, Seelye defines Holden as “a forties kid, a movie kid, a Bogart boy” and a voluntary protector of the children’s innocence for wishing “all the girls he knows to remain virgins” and seeking to rescue all children from growing up and stepping into the adulthood he detests so much. Since the 1940’s was the final decade of age of innocence Holden is depicted as “standing at the exit point trying to hold everybody back from the fifties.”(Seelye, 29)

All major characters in the three novels- Holden, Huck and Ralph- face the meanness and repression of their society and they all feel regret for their loss of innocence as a result. When they confront the realities of the adult world, they inevitably mature and acquire the ability to discern reality from illusion. Consequently, all three characters try to run away from the society they live in when they see different faces of reality hidden beneath their illusory world: Huck loses his belief in most of society when he gets to know people like the King and Duke. He is amazed by their skill to use the power of illusion to deceive innocent people. As David W. Noble maintains, even the river fails them as a refuge. “The river promises not life but death; this is the burden of Huck’s initiation into reality as the river carries them southward.” Huck will learn eventually that “there is no escape from the fathers, no new beginning, no recovery of lost innocence.” (Noble, 61) Similarly, the adolescent character of Salinger, Holden Caulfield, seeks honesty and understanding throughout the novel; however,

he keeps finding himself surrounded by “phony” acts and conceptions of society members. Alan Nadel defines Holden as a character stuck in the middle of two identities: a subject and an object. A subject for trying to constitute himself as the controller of “his environment by being the one who names and thus creates its rules”; an object, on the other hand, for being “the one whose every action is governed by rules.”(154) Peter Shaw suggests that besides Holden’s complicated adolescent psychology, he mostly suffers from the unreasonable, remote society he lives in;” Holden’s disturbance was taken to be both his unique, personal gift and the fault of a hypocritical, uncaring society, one particularly indifferent to its more sensitive souls.”(97) Christopher Brookeman emphasizes Holden’s several efforts to connect to others; society, “An enormous amount of Holden’s time and energy is spent trying, with varying degrees of success, to relate to people, usually by means of elaborate courtship-like rituals through which another person’s worldview is sniffed out.”(69) All these trials usually end up with disappointment and strengthen Holden’s opinion that the society he lives in is phony and corrupted. William Golding’s Lord of the Flies reflects a similar pessimistic worldview when compared to The Catcher in the Rye and Huckleberry Finn. Like Salinger and Twain, Golding points out the negative effects of the society that lead to individuals’ loss of innocence, in his most famous novel. However, Golding strongly argues that, loss of innocence is inevitable when the society weakens which normally functions as a protector of civilization. As Karin Siegl maintains, “In Lord of the Flies he gradually destroys the dream of children’s innocence by portraying them casting off first their clothes, then their old time habits, their cleanness and neatness and finally the last layer of civilization, which thrusts them back to a state of nature.”(63) The corruption gradually takes place on the island as the characters find themselves surrounded by nature which reveals their inborn characteristics: good and evil.

In the first chapter of the thesis, Adventures of Huckleberry Finn will be observed to show the close relation between individual's loss of innocence and the pressure of society. Huck's feeling at ease while he is away from society on the river and his discomfort while he confronts society will be analyzed to demonstrate the cruelty of the adult world and his suffering while trying to adapt to civilization.

In the second chapter, The Catcher in the Rye will be focused on and analyzed. Holden Caulfield's feelings of alienation, depression, desperation and disgust will be examined in relation to the impact of society. Moreover, Holden's strong dislike of American society and the corruption he witnesses will be examined to explain his urge to protect the innocence of children from the threats of the adult world.

In the third chapter, Lord of the Flies will be focused on in order to show the connection between the child characters' loss of innocence and corruption of the civilization. The degradation of the small society on the island will be focused on to demonstrate that, corruption in a society of children can be a threat to innocence as well as corruption amongst adult world, as there is potential evil in all human beings.

CHAPTER I

I. THE ADVENTURES OF HUCKLEBERRY FINN

Society in Huckleberry Finn is dominated by evil characters and all innocents are menaced with their brutality, hypocrisy, selfishness and oppression. All corrupted characters in this society are composed of adults. They threaten and restrict characters such as Huck Finn and Jim and they treat them as outcasts because of their moral ambiguity that can be observed by their views on issues such as racism, materialism and feuds. In this society, Huck faces several manipulative, self observant, violent and abusive characters and in order to protect himself and his integrity he acts like them most of the time. Imitating adults means maturation, and since Huck has to lie and cheat just like the evil characters of his society, he loses his childhood innocence although he manages to preserve his identity and his developing morality.

Huckleberry Finn is an outsider as he feels inferior and isolated by the society he lives in because he is the son of an illiterate drunkard. Huck develops alienation towards civilization since he rejects doing what is expected from him, for a child of his age, such as wearing neat clothes -in which Huck feels suffocated- and going to school regularly. Huck refuses to be civilized not only because he feels restricted but because he finds the views of most of his society rather insensitive and hypocritical: “Pretty soon I wanted to smoke, and asked the widow to let me. But she wouldn’t. She said it was a mean practice and wasn’t clean, and I must try to not to do it any more. That is just the way with some people. They get down on a thing when they don’t know nothing about it. [...] And she took snuff too; of course that was all right, because she done it herself.” (12) Suzan K. Harris claims that, although Huck never makes an antagonistic comment about his society directly, he communicates a nervousness, a tension that is essential for his narrative stance. As the son of the town’s drunkard, Huck develops an outsider’s point of view because he is treated like an

outsider all his life. Huck's tensions also come from his moral consciousness that makes him alienate himself from others because he can not tolerate the way they treat each other. (73) Huck's need for seclusion is caused by society's pressure on him and the corruption that he observes in the adult world. They both have a bad influence on Huck's childhood innocence and his joy of life.

As J. Hillis Miller has stated, David Copperfield and Huckleberry Finn are two significant examples of masterworks among nineteenth century English and American novels that are written as first-person narratives. However, Charles Dickens tries to give David Copperfield a closed form whereas Huckleberry Finn is an open-ended fiction. Besides this significant difference between the two novels, Miller also finds a parallel between them. The characters have noticeable similarities to the authors as they retrace an earlier course of their lives from the perspective of wisdom they later acquire.(48) On the other hand, Lee Clark Mitchell argues that Huck does not acquire the wisdom to review his experiences, as he does not believe in the possibility that Huck's experiences mature him. On the contrary, Mitchell claims that from some references to the temporary time of the narration in the conclusion of the novel, Huck begins narrating the novel at least a year after the events occurred in the opening chapters. "But precisely because Huckleberry Finn depends for its moral ironies on a childishly immediate perspective- that is, because the novel everywhere stresses Huck's inability to judge- it must seem to suppress the recollective, reflective role of Huck as narrator of events a year after he has experienced them."(94)

Besides the need for a parent, Huck's status as a child is also a defining factor for his innocence and lack of wisdom. By his limited experiences, he questions the use of prayers and decides that they do not work when you pray for something you want. On the other hand, A.E.Dyson praises Huck's doubts, independence of judgment and his sagacity, as he believes that they are the basis of his moral honesty and intelligence:

Testing what he has been told against his own experience of life and his own observation of people, he finds grave reasons for doubting it. These doubts are anything but ill-informed cynicism; they have a seriousness which places the traditional piety of Miss Watson and the widow very exactly, and it must be admitted very damagingly, for what they are. Huck's own 'religious' awareness is governed by things he knows- the mysterious grandeur of the river, the stars in the night sky, the age-old folk lore of good and bad omens, which fit in with his sense of the splendors and uncertainties of life better than doctrines of prayer that he can't make to work and the tales of Providence, Heaven and Hell that he can relate to no experiences he had. (343)

Jim, Huckleberry Finn's companion throughout his journey on the Mississippi River, is also vulnerable like Huck but with some differences. Although Jim is an adult in contrast to Huck, his acts are mostly childish, since he is too innocent for his age. Jim's belief in super natural powers such as ghosts or the bad luck of snake skin reveals his ignorance and lack of wisdom. Guy Cardwell's essay, "Racism and Huckleberry Finn", might hold a light to Mark Twain's intentions for depicting Jim more like a child than an adult: "The blacks [...] are at best simple, smiling, trusting, loyal, and superstitious; they are creatures of their emotions, [...] They are, of course, inferior in kind; even in maturity they live in a state of arrested childhood and are dependent on whites for guidance." Besides his innocent character, Jim's social status as a slave makes his life more complicated and unendurable. "Jim's situation is more simpler and more urgent than Huck's. His freedom is no more or less than escape from bondage, escape to free territory. He expects there to assume what is denied him in slave society, his identity as an adult man, husband, and father." (Trachtenberg, 49) For the fear of being sold

away by his owner, Miss Watson, Jim has to escape from the only place he knew and start a journey to hope and freedom with the company of Huckleberry Finn.

The major reason for Huck and Jim's understanding of each other is because of the same dream they have in mind; finding a place where they can be away from the bondage of society. As Stuart Hutchinson claims, "the feeling that Huck and Jim attain for each other is now deservedly the most famous side of the book. For once, black and white actually love each other because they are in the same fix." (387) The raft Huck and Jim sail on represents innocence that is free from the restraints of the civilization on the shore. By heading south, Huck aims to leave the violent and unjust society behind and all Jim dreams of is to be a free man and turn back to the same society in the future, to buy his family's freedom. Hutchinson emphasizes that "The quest for freedom is eternal because Huck and Jim have nothing in this world but that quest." (383) The sincerity and innocence of these voyagers overcome the social status between them as "nigger" and "white" and strengthen their sympathy for each other.

Huck and Jim's limited knowledge of civilization and their innocence make them vulnerable during their struggle for survival in society. Huck is vulnerable because he is an orphan who has a cruel and degraded father. Henry Nash Smith defines Pap as a "matchless specimen of the lowest stratum of whites" (250) Pap deserves this definition not only for having the reputation as the town's drunk but also as a terrible father who claims custody of his son all of a sudden just to get hold of his bank account. Hutchinson clarifies Huck's isolation in the society by his status; Huckleberry Finn will never be rewarded for his respectability by the people in town as he is not middle-class like Tom. (381) Huck obviously leads a more discouraging life than Tom as he is raised by careless characters like Pap Finn and Miss Watson. Being an orphan always makes Huck vulnerable; even when he wants to

participate in a gang of boys, he is rejected by the boys because of his status. Unfortunately Huck lacks a parent figure that he can trust and admire until he meets Jim.

1. Huck and Jim in Pursuance of Independence and Innocence

Huck and Jim's unselfish friendship is evidence of innocence that extends during their journey on the river. To protect Jim from the slave hunters, Huck tells lies several times and decides to "go to hell" by not telling the place of Jim to anyone. Jim is also a trustworthy companion as he is concerned for Huck's well-being whenever they have to separate from each other: "It was Jim's voice-nothing ever sounded so good before. I run along the bank a piece and got aboard, and Jim he grabbed me and hugged me, he was so glad to see me. He says-"Laws bless you, chile, I'uz right down sho' you's dead agin." (107) To attain this unique friendship, Huck has to oppose the morality that is imprinted in him by society. Although Huck does not maintain any particular sympathy towards slaves nor does he support any reformist views about them, he still does not inform on Jim because of his love for his friend. As Henry Nash Smith suggests, even Huck as an outcast, is affected by the "decadent slave-holding society". However, the reason Huck does not inform on Jim is because of the impulse that comes from the deepest level of his character that resists the prejudice and misjudgment imposed on all members of the society by religion, morality, law, and refinement. (246) Lionel Trilling has the same idea as Smith and claims that the intensity of Huck's confusion for helping a runaway slave reveals the depth of his involvement in the society that he rejects. However Huck solves this dilemma not by doing right but by doing wrong; in other words, by not returning Jim to slavery. (Trilling, 87) Another factor that endangers Huck and Jim's innocent friendship is Huck's sense of superiority to Jim, since he is black. "Once Jim's freedom becomes Huck's problem, the boy finds himself at odds with what Mark Twain called his "deformed conscience." Huck's sound heart may respond to Jim's desire to recover his humanity at the border, but his conscience wants to repress that

response.” (Trachtenberg, 50) Huck’s confusion to inform against Jim is mainly because of his comprehension of Jim as a slave rather than a companion.

Huck’s conscience, which is partly shaped by society, urges him to write a letter to Miss Watson and tell her the place of her slave. However he regrets this idea when he considers Jim’s loyalty as a friend. Another time Huck feels superior to Jim is when he is furious about Jim’s nerve to dream like a white man and intend to buy his family’s freedom. Eventually, Huck’s perception of Jim as a black man diminishes when he has several opportunities to realize that Jim is no different from a white man.

According to A.E.Dyson, Huck and Jim’s laborious business of survival involves a “fundamental human decency” and because they are driven outside society, they are given the opportunity to “transcend” the manifestations of humanity such as sex, politics, worship, money and status. Their tender and affectionate relationship, their sensitivity to nature and to the suffering of men, their deep sense of responsibility, and their natural dignity are the conditions for all these manifestations of humankind. This type of “pre-morality” that Huck and Jim represent on the raft is decency outside civilization. (340-341) The spell of the beauty of the river, their innocent companionship and the peace they enjoy vanish whenever they stop sailing or when they have to separate from each other.

Honesty, integrity and loyalty are the tokens of innocence and after dealing with some incidents successfully, the innocent companionship of Huck and Jim strengthens. The incidents occur mainly because of Huck’s need to entertain himself as a child. However, when he sees the consequences Huck repents for his tactless act immediately and begs for pardon from Jim. At the beginning of their journey together, a foggy night separates Huck and Jim. In the morning, Jim is overjoyed when he sees Huck by his side, alive and healthy. However, Huck makes him believe that everything was a mere dream of Jim’s. Because of this joke Jim’s trust in Huck is almost damaged when Huck decides to “go and humble” himself to a

“nigger”. As Trilling wrote, “This incident is the beginning of the moral testing and development which a character so morally sensitive as Huck’s must inevitably undergo. And it becomes an heroic character when, on the urging of affection, Huck discards the moral code he has always taken for granted and resolves to help Jim in his escape from slavery.” (87)

Huck’s companion on the raft helps a lot to develop his moral conscience, although he does not have an intention to do so. As Bruce Michelson claims, when Jim realizes that Huck has played games with him, with his human affections, Jim speaks with Huck in such a dignified and sensitive way that, he shapes Huck’s moral development. Michelson also argues that “Huck’s later decision to help Jim in his escape is born here, born hard in that silent quarter of an hour in which the boy learns the lesson hard of the black man’s humanity.” (218) Along with Trilling and Michelson, Henry Nash Smith is also in favor of the idea that “Huck’s humble apology is striking evidence of growth in moral insight.” According to Smith, because Huck and Jim’s journey down the river begins just as an escape from physical danger, the first chapters bear little novelistic possibilities of the extraordinary companionship between an outcast boy and a runaway slave. However, when Huck plays a prank on Jim in Chapter 15 and persuades Jim that he dreamt of their separation in his sleep, Jim’s dignified and affecting rebuke opens up a new dimension in their relation. (242)

Huck meets a lot of strangers during his adventurous journey with fugitive Jim. In order to conceal his identity or to save Jim from being caught, Huck has to lie most of the time. The illusionary characters that Huck creates by his lies alienate him more from society. Since he does not have to face strangers and tell lies to them, the raft becomes the only place he feels free and relaxed. As Robert Penn Warren suggests, Huck diverts himself from illusions by his movement on the river; “And the contrast between illusion and reality is, of course, central to Twain’s work in its most serious manifestations; it is at the root of his humor as well.” (67) Another critic, J.Hillis Miller interprets the various characters that Huck

encounters, or the imaginary identities that Huck creates for himself, as a “pattern of imaginary and real” that clashes repeatedly throughout the novel. Huck’s lies, the fictional world of Tom, religious and social beliefs of the Mississippi community, the two frauds pretending to be king and duke are the examples that Miller identifies as “a complex system of deceit within deceit in which every man lies to his neighbor”. (52)

The major reason for Huck’s constant movement on the river is to free himself from several threats of the imaginary society of Mississippi. His own father, Pap, forces Huck to abandon Widow Douglas and forget all the education he acquired so far in order to live with him. Although the kind of freedom that Pap suggests seems appealing to Huck for a while, he starts to think of ways to avoid this reckless life when Pap begins to torment him. Sam Bluefarb interprets Huckleberry Finn as a “prototypical novel of escape in the American novel” and Huck as “the prototypical escaper”. (13)

In his essay “The Escape Motif in the American Novel”, Bluefarb points out several motives of Huck for escape from various threats from his society. Widow Douglas and Miss Watson are the characters who lead to Huck’s first escape. Their “overcivilizing restraints” make Huck run away from them. Pap is the second cause of Huck’s escape. However, the need to escape is more pressing this time as Pap threatens Huck’s physical safety. Bluefarb compares the first and the second causes of Huck’s escape and claims that, in contrast to Pap, Widow and Miss Watson threaten Huck’s boyhood and his later manhood by menacing his psychology. The third escape is from the Grangerfords, which upsets Huck, as he admires their “stoical dignity” that the Widow Douglas and her sister do not acquire. By his escape from the Duke and the King, Huck declares his “independence from the violence, the hypocrisy, and the fraudulence of the shore.” Finally with his last escape from Aunt Sally, Huck rejects the possessive, over sentimentalized love and civilization that she offers, because they would restrict Huck’s independence. (16-18)

J. Hillis Miller suggests that Huck's narration of his own adventures provides Huck with a chance to reconsider his actions. According to Miller, these adventures are repetitive as they gradually alternate between solitude and Huck's involvement in society, which causes some disasters. (47) By scrutinizing his adventures carefully, Huck seizes a chance to escape from the cycle of his recurring adventures. At the end of the novel, Huck's refusal to stay with loving Aunt Sally is an example of his reconsideration of his troublesome adventures in the society. Although she is completely different from the patronizing Widow and Miss Watson, Huck decides to escape from her too because of his annoyance with the civilization that society requires. In her essay, "Huckleberry Finn's Anti-Oedipus Complex", Pamela A. Boker claims that neither Pap nor Widow are qualified parents for Huck and although he is quite capable of adjusting to live with either of these two characters, "his overall adolescent impulse is to escape from the oppressive and stifling identities he assumes when he is with them"(141). So, Huck chooses to escape from Pap and keeps on escaping from all characters that threaten or bother him throughout his adventures.

What is more threatening than the oppressive aspect of Huck's society is its malignity. In order to prove this fact, Robert Penn Warren points out various characters in the novel who are cruel against each other in certain terms. The men on the river who do not help Huck because of their fear of catching smallpox, the Grangerfords who kill because of their "bloody code of honor", Colonel Sherburn who murders Boggs cold bloodedly, and the woman who would catch Jim for the reward money, are just a few of the malicious characters of the novel. The astonishing common feature of all these characters is the impressive humanity they generally display within the society. The woman is kind towards Huck, the two men have enough conscience to leave two twenty-dollar gold pieces to Huck. (68) The Grangerfords are also hospitable, noble and courageous, although they carry on an endless feud with the Shepherdsons. By these examples Warren claims that, as much as evil may "fuse with"

another evil, it may also mix with goodness. However, neither evil nor goodness can be isolated in the society since society is a mixture of both of them. In contrast to this point of view, Donald Pizer believes that Twain achieves an ethical victory in the novel and reveals his faith in man's ability to rise above the evil around him. (5)

On the other hand, A.E Dyson shares the same point of view with Robert P. Warren and suggests that, in contrast to the general conception of either good or bad will conquer in the end, Mark Twain and Huck disagree with this view and they believe that good and evil are shown co-existing in nature as well as in manhood. The two examples that Dyson gives from nature strengthen his argument. There are “natural friends” such as squirrels as well as “natural” enemies, snakes, in nature, in other words in man. (339) According to Dyson,

Mark Twain, like Jim's hair ball, sees life as a gamble, with good and bad endlessly struggling together, neither actually winning, but neither canceling the other out. The two angels hover, and there is no telling which will come to fetch us at the last. The fate of Huck's father is dubious, but Huck himself? If he takes the rough along with the smooth all will be well with him, though death in one form or another will be waiting at the last. (338-339)

As Dyson has stated, Huck faces many challenges and threats as a child and all these difficulties strengthen him to survive in the fraudulent and manipulative world of the adults. Even Huck's own father, Pap, threatens Huck and forces him to abandon Widow and Miss Watson, not for the sake of the child, but to apply his scheme. Pap's meanness is the most apparent when he kidnaps his own son to make him live in an isolated cabin and tries to obtain his bank account at the same time. “Pap is an outsider only by vice and misfortune- in contrast to the outsider by philosophy, which is what Huck is in the process of becoming. Pap, Tom,

and the Widow, that apparently ill-assorted crew, all represent aspects of bondage and aspects of civilization from which Huck flees.” (Warren, 66)

Leslie Fiedler underlines the “threatening Satanic figure” in both novels of Mark Twain: *Tom Sawyer* and *Huckleberry Finn*. Injun Joe and Pap are the evils that the protagonists try to escape from and “in each case the outlaw figure represents a grotesque travesty of the boy himself, his innocence distorted into an image of guilt.” Furthermore, Fiedler argues that Tom resembles Injun Joe by the role he plays as the robber and the pirate whereas Huck may as well become his father Pap Finn, the town drunk, in the future. (333) As Stuart Hutchinson suggests, Huck has to win over Pap’s meanness while all Tom Sawyer has to do is to win a game to overcome his inevitable defeats in later life. Moreover, Huck has to struggle in order to obtain knowledge of adult society, without which he cannot survive. However, Tom does not have to struggle since the adults and the children of his world live in parallel worlds without menacing each other. (385) Despite the fact that the society Huck lives in is more complicated and corrupt than Tom Sawyer’s, Huck adjusts himself to tough situations with the help of his unique conscience and his childhood innocence.

Escape is the easiest and the most effective way for Huck to avoid the malicious characters like Pap, Duke and King. Therefore, Huck lies randomly to protect himself from their malevolence and violence and runs away from them when he seizes the opportunity. As a consequence, Huck and Jim become outsiders, just like Pap, Duke and King; however, they are innocent and conscientious in contrast to the later group.

The most welcoming and peaceful place that Huck takes shelter in is the river. Huck enjoys the quiet, peaceful nature around the raft and cherishes every second of his journey on the Mississippi river. Besides the calming environment, Huck also has a chance to preserve his individuality and innocence, which are under constant threats in society. As A.E. Dyson claims during Huck and Jim’s journey on the river, they live in a very special world, as there

is no distinctive information about human living such as sex, politics, formal worship, money or status. (340) Free from all the norms of civilization Huck feels independent and carefree, as a child of his age should be. He even plays some childish tricks on Jim. However, he regrets them later when he sees that Jim is heartbroken by his thoughtless practical jokes. As J. Hillis Miller underlies “honest directness of speech” between Huck and Jim is only probable in their society of two on the river:

This openness and lack of guile is the basis of poignancy in the scene in which Huck feels guilty for having fooled Jim into believing he has dreamed events which have really happened during a foggy night on the river. (...) Huck’s sin is to have imported into the Eden-like honesty of social relations on the raft the propensity for lies which is characteristic of life on the shore and which is, moreover, Huck’s only self-defense when he is there. (50)

Huck and Jim’s journey to the south provides Huck with several opportunities to listen to his conscience and assess the morality of the civilization that is inherent in him. As Huck gets to know Jim better, he realizes that Jim’s blackness does not make him different from Huck. He is amazed by his revelation about the slaves, since it clashes with the general point of view of the society that he lives in. Furthermore, Huck is in conflict several times for helping a runaway slave and opposing the norms of the society. Lee Clark Mitchell observes Huck’s encounters with his troubled conscience in three groups: The first time Huck feels in conflict is because of his fear of indignity for keeping Jim’s escape a secret. The second time Huck is confused is when he considers whether or not to inform on Jim. Huck’s third bout with his conscience is when he decides to write a letter to Miss Watson and tell her the place

of her slave; however, he tears up the letter when he recalls Jim's kindness and sincerity. (86-87)

Robert Penn Warren classifies Huck's world in two groups: "the shore world" and "the river idyl". The later represents the boyish world of Huck and Jim whereas the former represents the adult world from which they are escaping and freeing themselves from their respective forms of bondage imposed by society. Warren agrees with T.S.Eliot and Lionel Trilling as he also believes that the river has a central role in the novel, as Huck and Jim give themselves to the river in order to flee and to be independent. The critic also refers to Eliot's and Trilling's interpretations of the significance of the river: "the river seems to be an image of a timeless force different from the fixed order of the dry land, an image of freedom and regeneration; or as Trilling puts it, the river is a god to which Huck can turn for renewal." (61)

Huck creates new identities for himself every time he meets new people. These new roles enable Huck to be more presentable in his judgmental society. Since his background is not acceptable for middle class people, he experiences several rebirths when he tries to hide his real identity. By one of these rebirths, Huck has the privilege to be appreciated like an ordinary kid; Tom Sawyer and he easily attained the care and sympathy of Tom's aunt Sally. Other times, Huck hides his identity from the probable malignity of the society; he is reborn as a girl once, "Sarah Williams", later becomes "George Peters" in the shed of the judicious, caring lady; Mrs. Judith Loftus and as "George Jackson" in the respectable Grangerford household. Besides misleading people for his own safety, Huck also tells lies to them in order to protect Jim: Huck lies to the slave hunters who insist on examining the raft where Jim is hiding. He makes up a story with imaginary family members trying to survive smallpox.

In order to avoid the possible threats coming from society, Huck has to apply all its values, even though most of them restrict his individuality and irritate his conscience. After Huck gets rid of the slave hunters who almost realize Huck's lie and capture Jim, Huck cannot

break loose from the pressure of his conscience. However, although he feels bad for his deceit in the beginning, Huck realizes the good side of his lie after an assessment of his feelings:

-s'pose you'd a done right and give Jim up; would you felt better than what you do now? No, says I, I'd feel bad-I'd feel just the same way I do now. Well, then, says I, what's the use you learning to do right, when it's trouble some to do right and ain't no trouble to do wrong, and the wages is just the same? I was stuck. I couldn't answer that. So I reckoned I wouldn't bother no more about it, but after this always do whichever come handiest at the time. (87)

Although this revelation eases Huck's conscience, it has a huge impact on his morality. The pressure of society leads him to endure even approve the false values of society. As a consequence, Huck believes that telling lies is profitable in some cases although telling the truth only brings more troubles. Unfortunately, when Huck decides that there is not much difference between telling the truth and concealing the truth, he is estranged from his childhood innocence but closer to the civilization of the adults.

Huck realizes that what his conscience tells him as right actually oppose the things he has learned to be right in St. Petersburg. Huck witnesses society's degrading attitude towards slaves many times in several places, and the civilization that ignores slaves' humanity makes Huck confused as he gets to know Jim better. Although Pap is a misfit of the same civilization, he reflects the perception of it when he condemns a free "nigger" who can also vote just like a white man. Mrs. Judith Loftus, the woman who warns Huck about his unconvincing identity as a girl, also mentions that her husband will shoot the runaway slave if he can, in order to win the reward money. Moreover, when Aunt Sally asks Huck if anyone was hurt in the boat accident, Huck's answer reflects the society's ignorance of the slaves as human beings: "No'm. Killed a nigger." According to Guy Cardwell this segment points out

the general mentality of the society that institutionalized “a racist ethos” to assume blacks as less human and consequently incapable of emotions that are felt by white people. (198) Huck’s inconsiderate comment about the accident reveals his involvement in the society that he disapproves of most of the time.

Huck cannot avoid getting involved in the civilization that is affected by false values. As Henry Nash Smith underlines, “The satire of the towns along the banks insists again and again that the dominant culture is decadent and perverted.” Smith condemns the inhabitants of these towns for the “outworn and debased Calvinism” they insist on believing in. Consequently, they become the target of scoundrels like the Duke and the King who know certain ways to exploit their prejudices and delusions. (240) Pap Finn, The King and the Duke are the most threatening and unreliable characters in the novel who share two common features; they are malignant, and they can harm anyone by exploiting their beliefs or their conscience. According to Lee Clark Mitchell, “Indeed, selves proliferate wherever desire emerges.” The King and the Duke easily gain beds, two servants, hundreds of dollars, and at least one bottle of whiskey by casually inventing a series of identities. (89) Similarly, Pap almost gets a chance to lay his hands on Huck’s money by deluding the new judge in town and convincing him that he is a regretful person: “There’s a hand that was the hand of a hog; but it ain’t so no more; it’s the hand of a man that’s started in on a new life, and I’ll die before he’ll go back. You mark them words-don’t forget I said them. It’s a clean hand now; shake it-don’t be afeard.” (30) In such a society that involves fraudulent and manipulative characters like Pap, the King and the Duke, Huck seems to have no future, other than sacrificing his innocence and integrity. However Donald Pizer suggests that, despite the world around him, Huck manages to make the correct moral choice, although he has to struggle against the false directions of the society between right and wrong. (6)

From the day the King and the Duke join Huck and Jim's adventures, Huck becomes a silent observer of the fraudsters' actions rather than criticizing or intervening them. As Nash points out, Huck is revolted by the hypocrisy of the King: "I never see anything so disgusting." Huck has a similar reaction earlier to the ferocity of the feud: "It made me so sick I most fell out of the tree." While describing such scenes, Huck speaks as a moral man who is free of the faults and weaknesses he describes; he is much more like a moral man viewing an immoral society. (242) The hypocrisy of the supposedly King and the Duke, attracts Huck's attention immediately; however, he cannot think of an option other than conforming to their wishes. Since Huck is already familiar with frauds like Pap, it does not take long for Huck to identify the scheme lying underneath their fake grace and manners:

It didn't take me long to make up my mind that these liars warn't no kings nor dukes, at all, but just low-down humbugs and frauds. But I never said nothing, never let on; kept it to myself; it's the best way; then you don't have no quarrels, and don't get into no trouble. If they wanted us to call them kings and dukes, I hadn't no objections, 'long as it would keep peace in the family; and it warn't no use to tell Jim, so I didn't tell him. If I never learnt nothing else out of pap, I learnt that the best way to get along with his kind of people is to let them have their own way. (115)

When the King and the Duke step on the raft, which shelters innocence, calm and harmony, Huck knows for sure that his carefree days are over. As Mitchell argues, "Huck accommodates the two men to preserve the peace, not naively or out of misplaced respect. He sees through their fraudulent claims, unlike Jim, but nonetheless defers for the general welfare." According to Mitchell, Huck's immediate acceptance of the two frauds reveals that his ethics is reduced to "a series of circular considerations". His rationalization of "the

riverside thefts” ironically masks a logic that is as much self-confirming as the logic of the King, the Duke and Pap, in general the shore world. (85) Since Huck chooses to yield to the frauds’ wishes, he does not protest against any of their schemes or reject participating in them. His involvement in their spurious theatrical plays and his participation in their scheme to deceive the Wilks family are signs of Huck’s loss of innocence.

Unlike Jim, Huck realizes the deceitful claims of the King and Duke as soon as they board on the raft; however he does not express his opinion about them in order to keep harmony on the raft: “It took away all the uncomfortableness, and we felt mighty good over it, because it would a been a miserable business to have any unfriendliness on the raft; for what you want, above all things, on a raft, is for everybody to be satisfied, and feel right and kind towards the others.”(114-115) Lee Clark Mitchell criticizes Huck’s choice and he claims that the combination of Christian charity with Rousseauistic natural virtue is deeply disturbing. Although Huck’s choice not to interfere with the frauds seems attractive at first glance, Mitchell underlines that Huck ignores concepts such as morality and ethics when he is overwhelmed by his concern “to feel right”. “Yet no external vantage point is left when morality depends so exclusively upon the authority of the self, and ethics therefore is reduced to a series of circular considerations.”(85) Huck confuses ethics with his emotions and most of the time his “good feelings” serve his physical interests, such as smoking, rather than serving ethics. Although these excuses of Huck are redeemed by the gentle humour in his acts, they are still self-serving as much as other characters’ acts. (Mitchell, 85-86)

Huck overlooks the King and the Duke’s deception and this bothers him as much as his companionship with a runaway slave. Because Huck feels himself guilty for helping Jim, he fears losing his childhood innocence. His abandonment of the rules of civilization disturbs his conscience for a while. Huck feels that if he chooses to carry on protecting Jim; he will be a sinner: “What had poor Miss Watson done to you, that you could see her nigger go off right

under your eyes and never say one single word?"(83) However, Huck chooses to "go to hell" for his dear friend, rather than following the moral values he has been taught so far. Consequently, Huck feels "bad and low" when he misleads the slave hunters in order to save Jim, but he chooses to be "low" for Jim each time he encounters this dilemma. Although both Jim and the frauds lead Huck to question his decency, they have different affects on his perception of the world. Because of Jim, he has a chance to examine his morality, which is shaped by the society, and to reconstruct his moral values. On the other hand, the King and the Duke make him realize that there are always deceitful people in society who take advantage of innocent ones.

2. Rebirth of Huck as an Outsider

Huck's sense of morality undergoes several changes when he starts his journey down the river. These changes are essential and beneficial for Huck's maturation and his adaptation to the mean characters of the society. The confusion Huck feels when choosing right from wrong is partly due to his limited education and mostly because of his innocent, inexperienced perception of society. Donald Pizer compares the society of Huck with the society in The Rise of Silas Lapham, and he concludes that the social world of both novels is the embodiment of evil. Pizer claims that Twain's world is larger than Howell's as it includes "many forms of codified and institutionalized behavior and belief." The power of the codes is revealed by Huck's belief that his resolution not to inform on Jim is wrong and will result in his damnation. Pizer concludes his comparison and underlines that; "Like Howells, then, Twain indicated that the world around us is frequently corrupt and false." (5) During his education on the Mississippi River, Huck learns to separate good and evil, right and wrong, according to his instincts, and he reshapes his moral values in the light of his experiences in society.

Huck's developing morality encourages him to protect himself from the malignity of civilization, whereas some others weaken his integrity and innocence. The evil characters in the novel, especially Pap, the Duke and the King, affect the delicate childhood innocence of Huckleberry Finn severely. In order to analyze the destructive affects on Huck's innocence, a closer observation of the evil characters is necessary. As Huck gets to know the malicious characters better, he becomes pessimistic and feels shame for the whole human race: The fraudulent King and the Duke, the spiteful Grangerfords and the Shepherdsons, the irrational mob that decides to execute Sherburn, the cruel and greedy father of Huck, inconsiderate Tom who lives in a fictitious world, the restrictive and moralizing Miss Watson and Widow. These are the characters that play major roles in Huck's final decision to runaway from the civilization and "light out for the Territory ahead of the rest" (254) As E. Hudson Long claims, "In Huckleberry Finn the failings of mankind are pictured by one who understands and sympathizes, even as he regrets."(392) The first person narrator of the novel, Huckleberry Finn also gets involved in some of the faulty acts of the evil characters; therefore although he feels shame and contempt for the failings of mankind, he regrets being one of them at the same time. According to Professor Trilling, the greatness of this masterpiece lies "Primarily in its power of telling the truth" instead of dealing directly with the virtue and corruption of man's soul. (Long, 392)

In the face of danger, Huck resorts to lies and hypocrisy. At St. Petersburg, he has to deceive the whole town in order to save himself from the violence of Pap Finn. So, at the beginning of his journey, in order to seek peace and sincerity, Huck has to mislead others, and he convinces them that he was viciously murdered by smearing a pig's blood all over the cabin. By this act, not only does Huck mislead Pap and the rest of the town, but also he vilifies Pap and runaway Jim as the probable murderers. Another time, Huck deceives people is when he is forced to act like the King's valet at the Wilks' mansion. However, after some

time, because of the girls' hospitality and kindness, he feels regret for being part of the scheme: "I says to myself, this is another one that I'm letting him rob her of her money. And when she got through, they all jest laid theirselves out to make me feel at home and know I was among friends. I felt so ornery and low down and mean" (156) Huck feels guilty for not telling Mary Jane that her supposed uncles are actually stealing her money. Huck is remorseful just like the time he feels sorry for Miss Watson, the owner of a runaway slave. In both cases, he writes a letter to inform the owners; but while he gives one to Mary Jane, he does not send the other to Miss Watson. Huck decides to do the right thing in each situation although he is very confused by the complexity of them.

The hypocrisy of The King and the Duke makes Huck ashamed of the whole human race. Their impudent acts to deceive innocent people, their fake sorrow for the death of a wealthy "brother" reveal the degradation of humanity in Huck's eyes: "It was enough to make a body ashamed of the human race." (145) These frauds are the lowest representatives of the human race, as they do not show respect to anyone, even a dead person. Besides their impudence, they are also treacherous for people in their way, especially innocent people like Huck and Jim. As Sacvan Bercovitch claims, the King and Duke control and direct more than half of Huck and Jim's journey on the raft, and he concludes that, "Huck and Jim may be in flight on the Mississippi, but the Mississippi is the natural habitat of the Duke and King, just as it is naturally the cause of mud-slides." (Bercovitch, 19) Another fraud Huck despises is his own father, Pap Finn. Pap is both brutal and hypocritical in order to get what he wants. He manages to deceive the new judge in town and takes advantage of his piety: "And after supper he talked to him about temperance and such things till the old man cried, and said he'd been a fool, and fooled away his life; but now he was agoing to turn over a new leaf and be a man nobody wouldn't be ashamed of, [...]" (29-30) The same night, Pap flees from the judge's house to trade the new coat that judge has given to him for liquor.

Other than hypocrisy, brutality is another major factor for Huck's intense dislike of civilization. Tragically, as a child of thirteen, he experiences violence both as a victim and a witness. Pap beats Huck several times, especially when he is drunk. Because of his despise for Pap, Huck develops an interest in education: "He caught me a couple of times and trashed me, but I went to school just the same, and dodged him or out-run him most of the time. I didn't want to go to school much, before, but I reckoned I'd go now to spite pap." (30-31) Once, he even tries to kill Huck in a daze: "By-and-by he rolled out and jumped up on his feet looking wild, and he see me and went for me. He chased me round and round the place, with a clasp-knife, calling me the Angel of Death and saying he would kill me and then I couldn't come for him no more." (35) Although Huck does not experience other violent scenes personally, he is deeply affected by brutality he observes: the vicious feud between the Shepherdsons and the Grangerfords, Sherburns' cold-blooded murder of Boggs, the mob's attempt to kill Sherburn afterwards, and Tom's brutal enjoyment of his unnecessary rescue of an already free slave, Jim. Sam Bluefarb defines the Grangerford household that Huck takes shelter in as aristocratic, exclusive, and cruel. (16) Bluefarb also underlines that "Huck is literally sickened at the bloody skirmish between the Grangerfords and the Shepherdsons." (17) Huck expresses his disgust for the bloody feud with these words: "It made me so sick I most fell out of the tree. I ain't agoing to tell all that happened- it would make me sick again if I was to do that. I wished I hadn't come ashore that night, to see such things." (106-107) When Colonel Sherburn cruelly murders the drunkard Boggs, Huck immediately loses his faith in him just like he did in father Grangerford: "Colonel Sherburn who, like Colonel Grangerford, at first appears to possess qualities of fatherly power, leadership, and breeding, is similarly transformed, in front of Huck's eyes, into the cold-blooded murderer of a defenseless and innocent man." (Boker, 151) According to Henry Nash Smith, Colonel Sherburn's lack of remorse after murdering Boggs, and his scorn of the people in the town are

disquieting portents for the future. Like Huck, Twain was irritated by the brutality he had witnessed in the society along the river. However, Twain's reaction has nothing in common with Huck's character as he does not acquire the adult aggressiveness that Twain displays. (99-100)

Tom is the other child character that can be an adversary of Huck in the novel. His permanent desire for adventure drags Huck and Jim into a series of escapades. These adventures are dangerous, as they have to put into practice many troublesome rules that take place in fictitious stories of Tom. While saving Jim from the Phelps Farm, Tom wants to adapt every detail, which he has read in the adventure books, to Jim's rescue. According to Stuart Hutchinson, "As readers search for something to say about *Huckleberry Finn*, they invariably respond to Tom Sawyer's games with derision." (52) However, Hutchinson claims that, Huck himself remains full of admiration for Tom, as his games offer the pleasure that games are meant to provide. Moreover, Tom's games provide "forgetfulness of trouble" and "immediate material relief." Therefore, Hutchinson presents Tom both as a victim and a contributor of the human condition that makes one careless and irresponsible while seeking pleasure. (52) On the other hand, Guy Cardwell argues that, by his power of literary imagination Tom converts the world into a fiction with faulty models or he represents the reality in all its hypocritical horror. Therefore, Hutchinson does not find Tom sufficiently qualified to help Huck to maintain an enlightened morality. (196) J. Hillis Miller shares the same point of view with Hutchinson and despises Tom and his games as phony icons of the society; "Huck's final incarnation is as Tom Sawyer, for his greatest danger is that he will become, like Tom, someone who lives his life as a play and is entirely subjected to one form of fiction: the false icons of society and its romantic traditions." (52)

Although Huck may doubt Tom's sincerity, he admires Tom's style, his courage, his proficiency, and the internal consistency of his world, all of which have made Tom successful

in society. Huck respects the functionality of Tom's world and attempts to access its authority when he wants some adventure although he does not accept it as his own. (Scott, 1) In the novel, Huck expresses his admiration of Tom's childish adventures with such words: "I did wish Tom Sawyer was there, I knowed he would take an interest in this kind of business, and throw in the fancy touches. Nobody could spread himself like Tom Sawyer in such a thing as that." (39) Warren agrees with Scott and claims that Tom Sawyer is an American success story in which the major character is simply a good healthy boy making the normal experiments with life. On the contrary, Huckleberry Finn is the American un-success story, "a companion piece to Tom Sawyer, but a companion piece in reverse, a mirror image [...] the drama of the innocent outside of society." (64-65)

Although Tom and Huck are close friends, they display contrary characteristics. Tom displays the characteristics of an ordinary boy with loving relatives; however, Huck is an outsider who becomes distrustful of society and its morality, because of the injustices he has been exposed to by characters like Pap and Miss Watson. Huck and Tom's differences are revealed by their need to escape: "Huck occasionally resorts to an ingenuity worthy of the more imaginative Tom Sawyer; indeed, where Tom's notions of escape are derivative and romantic, an enactment of his fantasy life, Huck's are designed to work in the real world." (Bluefarb, 5) Everything can be romanticized by the power of Tom's imagination. As A.E.Dyson claims, "Tom Sawyer has often been called a 'romantic', and so he is, if one uses the word to mean, not necessarily with disrespect, the adolescent and the immature." (341) Warren believes that Tom takes his power from his imagination: "medieval chivalry, brindage, piracy, treasure hunts, glorious rescues, and wild adventures" that are drawn from his reading and fill his head and they must be enacted. (65) Because of this childish urge, Tom forces Jim to adopt the role of a knight who has been captured as a prisoner in one of the books he has read.

Steven Mailloux interprets Tom's misreading of adventure books as "innocent playfulness" and as an example, Mailloux points out Tom's suspicion of Sunday school class as a product of enemy magicians. Tom despises Huck for challenging his claims; however, "the reader recognizes that the insult comically boomerangs; it is not Huck but Tom who is misguided." (114) According to Bruce Michelson, Tom is no different than anybody else on the river while inventing cruel games at Jim's expense, after all "he is making a game out of a moral matter, and bringing into it not only a helpless slave but also some unwitting outsiders who can and will shoot real guns at the make-believe conspirators." (225) The grave consequences of Tom's affinity for adventure are Tom's bullet wound and Jim's capture. When Huck and Tom are compared to each other, Tom is more prescriptive than Huck even when he is enacting a story in his game of rescue. Similarly, Huck's morality is more developed than Tom's, as he cares about Jim as a human being, while Tom sees him as an essential item of his cruel game. Moreover, "Though both are liars, Huck lies to stay alive, while Tom lies for the glory of it; the modest dream of Huck is survival, the less modest vision of Tom heroism." (Fiedler, 336)

Bruce Michelson finds Tom responsible for Huck's passivity in the book's closing chapters that start from the Phelps Farm episode: "Huck's moral silence is the puzzlement of a child facing the most puzzling lesson in any book: that the games of his only playmate, his only child-friend, are as heartless, foolish and dangerous as the games of the grown-ups." (225) Tom misleads both Huck and Jim with his adventures. Huck finally realizes that Tom has been hiding the truth that Jim is freed by Miss Watson. This revelation is quite a shock for Huck, as he does not expect to be deceived by his close friend. "The first time I caught Tom, private, I asked what his idea, time of evasion?- what it was he'd planned to do if the evasion worked all right and he managed to set a nigger free that was already free before?" (253) Although Huck is stunned by Tom's ridiculous scheme at first, he forgives him immediately

and gladly narrates that Tom recovers well and he carries his bullet around his neck as a souvenir of their funny adventure.

CHAPTER II

II. THE CATCHER IN THE RYE

Looking through the eyes of the protagonist, society is pretentious, shallow and decadent in The Catcher in the Rye. Holden Caulfield's friends and his teachers at the boarding school, his family members and all the phony, vicious and manipulative characters that he meets in New York shape Holden's society of twentieth century America. Although adults are usually corrupted and mean in this society, Holden needs to isolate himself also because of his selfish and hypocritical contemporaries. Holden's cynicism is a result of the corruption and phoniness he witnesses in most values of society; friendships, family values, school rules, art and literature. However, Holden blames mostly adults for their superficiality and phoniness and he detests growing up as he longs for his lost childhood innocence.

Holden Caulfield is one of the most discussed characters of modern American literature. His popularity as a major character does not only come from his constant need for honesty, intimacy and understanding; what actually makes him almost an alive adolescent is Salinger's success in revealing the things that most of us feel from time to time. As Ernst Jones maintains, "It is of little importance that the alienation, the hatreds, and the disgust are those of a sixteen-year-old. Any reader, sharing or remembering something like them, will agree with the conclusion to be drawn from this unhappy odyssey: to borrow a line from Auden, "We must love one another or die."(7) Although the readers may not share any common ground with the major character, they mostly end up with a very intimate feeling towards Holden. The most significant reason why many readers and even several critics feel that way is probably because of his observant narration about almost everything and his comments about the insensitive and oppressive attitude of most of American society.

At the beginning of the Catcher in the Rye, Holden especially underlines that he will not mention his childhood or anything about his background as it is accustomed to be told in classical novels such as David Copperfield: “but I don’t feel like going into it, if you really want to know the truth.”(1) According to Christopher Brookeman,

“Salinger makes his hero refuse the reader this kind of biographical information, which Holden finds boring and irrelevant and too “personal.” Salinger’s postmodernist unease with the culture and literature of inner-direction is based on a perception that American society, at the middle-class level, is no longer operating through rugged individualism although vestiges of the old ideology remain.”(68)

However, in contrast to this quite extraordinary introduction, Holden shares many memories with the reader, including his opinions about everybody and everything that takes place in his past which enables the readers to interpret his complex feelings of despair, hope, guilt, joy and regret in the light of their own experiences.

Holden Caulfield gives special importance to honesty and he classifies people as “nice” and “phony” according to their reliability. The reason he is cynical and pessimistic about people is caused by his earlier disappointment with the most of society. Carl F. Strauch divides Holden’s world into two totally different worlds according to the ‘mass idiom’ used in the novel that “emphasizes a significant distinction between two worlds- the phony world of corrupt materialism and Holden’s private world of innocence”. (66) Just a few characters can deserve Holden’s respect and appreciation: Phoebe (Holden’s sister), Allie (his dead brother), Jane Gallagher (Holden’s childhood friend), Mr. Antolini (an English teacher from Pencey Prep), the nuns at Grand Central Station in New York, and Mrs. Morrow on the train (a student’s mother from Pencey Prep) On the other hand, unreliable characters are in the

majority in the novel and most of them are adults that are degraded and despised by Holden as phonies, since they no longer have childhood innocence. As David J. Burrows maintains: “The speech mannerisms of Holden Caulfield, the book’s protagonist and narrator, were carefully imitated, and a generation of young Americans perceived through Holden the extent to which the world was divided between the ‘phonies’ and the ‘nice’ people, the former comprising the vast majority of population.”(80) The rest of the characters who are certainly not phony are all children since they are not accustomed to society and all its rules that most adults apply in their lives.

Until the end of the novel, Holden has a hope of finding people he can sympathize with and will not get bored or agitated when he tries to communicate with them. There are only two characters who are quite sensitive and caring in their relationship with Holden: Allie and Phoebe. John M. Howell underlines that Allie remains in spirit as the meaning of truth and innocence. Holden sees Allie as a saintly spirit since he was capable of forgiving those who do not conform to his ideal. (87) On the other hand, Gerald Rosen focuses on Phoebe’s significance in making Holden aware of the fact that Allie is dead and he should direct his attention to the existential situation he is in, at present, rather than to the past:

She isn’t easy, but she sees. And Holden quickly begins to pour out what is bothering him, as if she were a little doctor. [...] And she lies to protect Holden, taking the blame for his smoking. [...] And the failure of the older people to protect and guide the young not only results in botched initiations like Holden’s, it also leads the younger people to try to be their own parents, forcing them to act older than they are by cursing, affecting a false cynicism, lying about their age, drinking, and wearing falsies. (169)

Holden becomes a hopeless cynic and seems to have lost all his belief in the goodness and honesty of all people around him. Joyce Rowe suggests that what Holden seeks is an ideal that has already diminished. It is left in a sunlit childhood of Eden and is dominated by his dead brother, Allie, who signifies whatever is more authentic in Holden's inner life. (80) Consequently, he questions everyone, including himself, and has to overcome many negative feelings before making peace with the society.

It is very hard for Holden to accept the fact that 'the most intelligent' and 'the nicest' person he has known does not live anymore. Acknowledging this fact means acknowledging the end of innocence. After Allie's death, Holden has difficulty to adjust to other adolescents, and he develops negative feelings, such as anger and disappointment, that alienate him from life and the rest of society. "Holden's career discloses intensified patterns of ambivalence-withdrawal and aggression, guilt feelings, fantasies of mutilation, the death-wish; and the reason lies almost as much in the social encounter as in the death of his brother Allie."(Strauch, 69) Holden's first reaction to the death of his brother is anger, which leads him to want to destroy everything around him, to get revenge for the injustice he feels, and to lessen his pain. Since he cannot control his fury for the death of a 'nice kid' like Allie who "never got mad at anybody", he tries to break all the windows of their station wagon. Other times Holden displays a destructive side is when he is angered and threatened by the indecent behavior of Stradlater and Maurice.

Society applies pressure on each individual that causes severe reactions on sensitive souls such as Holden Caulfield. Christopher Brookeman represents Holden as "a rebel against the conformist pressures of post-Second World War American society" by referring to *A History of the United States in 1945* by Davis and Norman. As Brookeman suggests, another critic, David Riesman also describes Holden in his book Lonely Crowd (1950), as a rebel who stands against modern American society all by himself. Although many critics represent

Holden as taking an individualistic stand against modern American society, Brookeman points out that they ignore the most significant influence on Holden, the American preparatory school. He underlines that, rather than some generalized concept of American culture or society, a particular instrument of social control, the American boarding school is scrutinized by Salinger.

According to Brookeman, to interpret the novel fairly “[...] we need to situate all the agencies that seek to influence his development such as the peer group, parents and the mass media” within the primary context of Pencey Prep. “Only then will we do justice to J.D.Salinger’s portrait of the anxiety-ridden adolescent within the particular fraction of the middle class whose behavior and psychology are the substance of The Catcher in the Rye.”(58) Brookeman argues that, rather than society, the boarding schools are taking the place of the nuclear family and families’ dominance to educate and control children has declined by the establishment of single-sex boarding schools in the nineteenth century. “As modern society developed its diverse industrial and administrative systems, such intuitions as the church, the ancient universities, and the family began to cede power and responsibility for educating and controlling children to others.”(Brookeman, 59) The aim of single-sex boarding schools is to maintain the male offspring’s education and socialization for the professional and business classes. Therefore, “these institutions became places where the young future professionals of the middle and upper classes experienced an extended period of training and socialization.”(59)

As a member of the upper class, Holden attends many private schools and changes them continually, as he cannot fit in any of them. Since he stays at various boarding schools, he has a general dislike of the things that these private schools represent. Holden specifically criticizes the motto of these schools as they do not reflect the reality at all: ““Since 1888 we have been molding boys into splendid and clear-thinking young men.” Strictly for the birds.

They don't do any damn *molding* at Pencey than they do at any other school. And I didn't know anybody there that was splendid and clear-thinking and all." (2) Most of the boarding schools had similar mottos. A prep school, Groton, makes similar announcement of goals in 1884: "Every endeavour will be made to cultivate manly, Christian character, having a regard to moral and physical as well as intellectual development."(Brookeman, 60) In contrast to these encouraging announcements of the several American boarding schools, Holden reveals another aspect of maturation, which is painful and confusing.

1. The Depression and Alienation of Holden Caulfield

Besides dealing with complicated feelings that result from the death of Allie, the embodiment of innocence and goodwill, Holden has to find a way to harmonize with society which he finds phony and corrupted. From Holden's point of view almost everybody he knows of is self-observant, insensitive, corrupted or phony. As Carl F. Staruch has stated,

At the close of *The Catcher* the gap between society and the individual has widened perceptibly; and far from repudiating Holden's secret world, Salinger has added a secret of psychological depth. A mechanistic society, represented just as much by Antolini as by the psychoanalyst, may with the glib teacher continue to ignore the boy and talk of "what kind of thoughts your particular size mind should be wearing"; [...] (83)

Holden's sudden decision to leave the school without farewells to any friends or teachers is because he cannot endure any of them and feels lonesome and depressed when he is with them.

The estrangement in Holden towards people can be observed in his narration of them: "One of the biggest reasons I left Elkton Hills was because I was surrounded by Phonies." (13) Holden leaves his current school because of the same reason. Carol and Richard Ohmann emphasize that "this novel is first the story of a young man so displeased with himself and with much of the world around him that his strongest impulse is to leave, break loose, move on. From his pain follow rejection and retreat." (129) Holden defines his remote, selfish and morally twisted roommate and dormitory friends' characters clearly: "And not only that, he had a terrible personality. He was also a sort of a nasty guy I wasn't too crazy about him, to tell you the truth." (19) Ackley deserves this comment about him as he drives Holden crazy most of the time with his disgusting habits like squeezing his pimples while lying on Holden's bed, or cutting his toe nails on the floor of Holden's room. As Charles Kaplan has suggested,

“When Holden refuses to express aggressive dislike of the repulsive Ackley, the pimply boy whose teeth “looked mossy and awful,” he is not being facetious nor is he lying. He is simply expressing an innocence incapable of genuine hatred. Holden does not suffer from the inability to love, but he does despair of finding a place to bestow his love.” (38) Besides Ackley, Stradlater, Holden’s roommate, is phony like Ackley because he is also a slob in his personal habits. When compared to Ackley, Stradlater is ‘more of a secret slob’ because nobody except Holden knows that Stradlater always keeps his razor rusty and unclean although he spends “about an hour combing his hair” in order to seem charming.

Holden feels different from several characters in the novel because of their outlook and behaviour although he admires some of them a lot. He defends Stradlater against Ackley when he accuses Stradlater for being a “conceited sonuvabitch”. As Holden puts it, his roommate is very generous and understanding. “Suppose, for instance, Stradlater was wearing a tie or something that you liked. Say he had a tie on that you liked a helluva lot-...He’d probably take it off and give it to you.”(25) Holden appreciates Stradlater’s generosity; however, he begins to hate him when he realizes that Stradlater does not care a bit about his emotional crisis for being expelled from school. Holden is more confused and desperate when he finds out that the girl Stradlater is dating that night is Jane Gallagher. Holden’s excitement about the news seems exaggerated and meaningless to Stradlater and the details and various questions Holden asks about a girl he has just met gradually annoy him. Considering Stradlater as “a sexy bastard” and a quite experienced mate for Jane, Holden’s nervousness is explainable: “I kept thinking about Jane, and about Stradlater having a date with her and all. It made me so nervous I nearly went crazy.”(34) Holden’s fears about Stradlater’s abusive plans about Jane are not exaggerated considering that Stradlater cannot even recall his date’s name correctly when Holden asks him. “I’m thinking...Uh.Jean Gallagher.”(31) As Strauch suggests, “A bitter humiliation for Holden is that he must ask this gorgeous phony, who has

made a theme-slave of him, not to tell Jane that he is being expelled from Pencey; most galling for the reader is Holden's admission that Stradlater probably won't tell "mostly because he wasn't too interested."”(70) Furthermore, the rest of Holden and Stradlater's conversation is led by Holden's memories about Jane; however, Stradlater does not seem to be listening to any of the details of her life. He starts “parting his hair all over again” instead of paying attention to Holden.

Mr. Spencer plays an important role in Holden's resolution that he cannot explain himself clearly to the majority of insensitive American society: “I didn't feel like going into the whole thing with him. He wouldn't have understood it anyway.”(13) Mr. Spencer, the history teacher of Holden, asks Holden various questions about his failure at school; however, he does not seem to be listening to any of his answers. “It's funny. You don't have to think too hard when you talk to a teacher. All of a sudden, though, he interrupted me while I was shooting the bull. He was always interrupting you.” (13) Although old history teacher of Holden worries about him and gives advice to him “to put some sense” in his head, he makes Holden more depressed by criticizing his exam paper in a ruthless way. “He put my goddam paper down then and looked at me like he'd just beaten hell out of me in ping-pong or something.”(12)

Throughout his conversation with Mr. Spencer, Holden feels that Mr. Spencer's concern is phony as he keeps interrupting Holden and does not give much attention to the things he says: “He wasn't even listening. He hardly ever listened to you when you said something.” (10) The only advice that Mr. Spencer gives to Holden, “Life is a game that one plays according to the rules” does not make any sense to him and leads Holden to question his opinions. “Game my ass. If you get on the side where all the hot-shots are, then it's a game, alright-I'll admit that. But if you get on the other side, where there aren't any hot-shots, then

what's a game about it? Nothing. No game.”(8) By speaking with Holden, the only thing he achieves is to frighten and depress Holden about his future. According to Strauch,

If the design thus far disclosed may be constructed as the motif of unsportsmanlike sportsmanship and if the social corollary is that by playing the game (but what *are* the rules?) one may achieve security and status, it remains to be said that society reduces Holden to an ambivalence of acceptance and rejection, of boastful claims and humiliating admissions that are, in effect, destructive of the integrity of his personality. (69)

As Baumbach underlines, for giving this advice Mr. Spencer is not only foolish and phony but he is also actively malicious in his self-righteous way. (58) Holden appreciates his old teacher's concern for him but he also hates him for pointing out his lack of knowledge in history even though he has already acknowledged it. Holden especially condemns his teacher for saying 'Good luck!' to him as it makes Holden more depressed to think that he needs luck to sort out his problems. As a result of this suffocating meeting with Mr. Spencer, Holden feels more bitter than he was before and concludes that they are 'too much on opposite sides of the pole' to comprehend each other.

Spencer symbolizes all the stupid and destructive teacher-fathers at Pencey Prep, which is in microcosm all schools- the world. In the short scene between Holden and Spencer, Salinger evokes a sense of Holden's entire "student" experience in which flunking out is an act of moral will rather than a failure of application. Here, as throughout the novel, the wise son resists the initiatory knowledge of the false ("phony") father and, at the price of dispossession, retains his innocence. Holden is not so much rebelling against all authority, or even false authority, as he is searching for a just one. That there are no good fathers in the world is its

and Holden's tragedy. It is the tragedy of Salinger's cosmos that the loss of innocence is irremediable. (Baumbach, 68)

All the characters narrated in the Pencey Prep have the same characteristics; they are all insensitive, phony and unreliable. As Holden thinks of all the characters at school are malicious, especially Stradlater, Ackley and Mr. Spencer, he feels alienated from them as a result. According to Bryan, "Rejecting the alternatives implicit in Stradlater and Ackley, Holden wants his life to be vital without appropriation, innocent without retrogression." (104) When Mr. Spencer insists on reading out loud Holden's exam paper and humiliates Holden for his lack of knowledge in history, he resents his teacher and feels hatred towards him as Mr. Spencer keeps criticizing him. "It was a very dirty trick but I went over and brought it over to him I didn't have any alternative or anything. Then I sat down on his cement bed again. Boy you can't imagine how sorry I was getting that I'd stopped by to say good-bye to him."(11) As Clinton W. Trowbridge maintains, "He is old, sickly, and generally pathetic; he is phony enough to laugh at the headmaster's jokes; in the lecture he gives Holden, he is by turns blunt, sarcastic, and woe-begone about Holden's future."(76)

The opposition between Holden's goodwill and Mr. Spencer's meanness leads Holden to be aware of the difference between him and people like Mr. Spencer. "I don't think I'll ever forgive him for reading me that crap out loud. (...) In the first place, I'd only written that damn note so that he wouldn't feel too bad about flunking me."(12) Consequently they are "on opposite sides of the pole" because of Mr. Spencer's shallow and discouraging comments about life in general. On the other hand, Gerald Rosen suggests that since Holden is obsessed by death and change, he turns Spencer's exam question about ancient Egypt into a short essay that is the consequence of this obsession. Holden fails in this exam, just like he does in his life, since "no one has ever taught him how to get beyond this primary question, in the shrill light of which all secondary questions are obscured."(160)

A common characteristic of Stradlater and Ackley is their hypocritical and phony behaviours in their personal relations. They both share the same listless attitude when they ask a favor from Holden or when they need him as a companion. They are insincere and phony as they try to conceal the fact that they need Holden for various reasons. “Which is something that gives me a royal pain in the ass. I mean if somebody *yawns* right while they’re asking you to do them a goddam favor.”(28) Ackley always enters Holden’s room as if accidentally or out of boredom. ““Hi,” he said. He always said it like he was terrifically bored or terrifically tired. He didn’t want you to think he was *visiting* you or anything. He wanted you to think he’d come in by *mistake*, for God’s sake.”(20) Stradlater often uses Holden’s belongings with petty excuses. “No kidding, you gonna use your hound’s-tooth tonight or not? I spilled some crap all over my gray flannel.”(25) “I got about a hundred pages to read for history for Monday, [...] How ‘bout writing a composition for me, for English?”(28) Stradlater and Ackley’s dishonest attitude towards Holden reveal their arrogance and hypocrisy. When Holden starts to feel the difference between his moral values and other characters’ corrupted conscience, he becomes impatient with them.

Holden ends up finding himself all alone on a Saturday night with more troubles than he had before. As Vera Panova maintains, “Holden is taken at a time in his life when he is surrounded by minor and major unpleasantnesses, when nothing is going right for him: his coat has been stolen, he forgot the fencing foils in the subway, and he has been expelled from school for the fourth time- he is afraid to go home-...”(59) Panova includes that Stradlater’s dating the girl who was once dear to Holden Caulfield is the reason of his fight with Stradlater and this results with cut and bleeding for Holden.(59) Holden’s endless worries for Jane makes him aggressive towards Stradlater and he becomes impatient with his roommate eventually. “When his roommate, Stradlater, takes her lightly and hints of intimate relations with her, Holden flies into a quixotic range and absorbs a physical beating in her

honor.”(Oldsey, 96) Holden confronts Stradlater about the way he feels about his selfishness and his insensitivity. He starts to reveal his anger bottled deep inside him; “I told him he thought he could give the time to anybody he felt like. I told him he didn’t even care if a girl kept all her kings in the back row or not, and the reason he didn’t care was because he was a goddam stupid moron.”(44) Although Holden is tolerant with phony characters like Ackley and Mr. Spencer, he cannot control his anger this time and provokes Stradlater to fight with him.

What Holden actually worries about is not just his friend Jane, but his innocent memories about Jane that are under the risk of contamination. For Holden, Jane is a girl who “wouldn’t move any of her kings” while playing checkers with Holden. (31) In a childish way she takes the risk of losing the game for she “liked the way they look when they were all in the back row.”(32) Holden mentions this habit of Jane in an enthusiastic way that reveals his admiration for her. According to Clinton W. Throwbridge, we cannot wholly realize the importance Holden gives to Jane Gallagher’s keeping her kings on the back row unless we understand that both Holden and Jane are afraid of “...the adult world into which they are plunging and her behaviour symbolizes her unwillingness to risk the loss of innocence and goodness by confronting life, by using instead of hoarding whatever she might possess. (75) As Holden emphasizes, Jane ‘had a lousy childhood’ because of her alcoholic stepfather. Jane’s innocence and her problematic childhood attract Holden for he is in need of a true friend who will not act like the rest of his phony friends.

Although Holden worries about Jane so much and wants to see her again, he never feels ready to speak with her. Instead of meeting with Jane who is waiting outside of the dorm, Holden stays with Stradlater and tells him that “I’m not in the mood right now.”(33) On one occasion, Holden intends to call Jane in the middle of the night, he even thinks of a big lie to deceive the authorities at her dorm. However, he changes his mind, as he believes

“If you’re not in the mood, you can’t do that stuff right.”(63) According to Charles H. Kegel, “Usually the urge dies without his having even attempted to place the call; he seems fearful of what the results will be and rationalizes, “I wasn’t in the mood.””(10) The reason Holden is never in the mood to meet or call Jane is his fear of finding out that his recollection of Jane, that reminds him of the innocence and beauty of his childhood, will alter when he meets with Jane Gallagher again. As Clinton W Trowbridge suggests, “His failure to call her is a symbolic reminder to us of two things: that he cannot reestablish contact with what he believes to be goodness and innocence; and secondly, that he is experiencing a growing alienation from his world. (75) In contrast to Holden’s vivid memories of Jane, he does not have the courage to face her after two years for he fears that she will probably be a stranger for him.

There are some other occasions when Holden gives up things that mean a lot to him, for he feels depressed all of a sudden: “I can’t explain what I mean. And even if I could, I’m not sure if I’d feel like it...Then a funny thing happened. When I got to the museum, all of a sudden I wouldn’t have gone inside for a million bucks. It just didn’t appeal to me- and here I’d walked through the whole goddam park and looked forward to it and all. (122) The depression that is dominant in most of the novel is caused by Holden’s problems with himself; his misery because of Allie, his endless failures at school and his disharmony with the society; against the characters of his world such as Stradlater and Ackley.

Besides Holden’s worries for her friend, Jane, the essay he is supposed to write for Stradlater becomes the cause of his alienation towards his roommate. Holden chooses a baseball mitt his dead brother used to play with, as the topic of the essay he writes for Stradlater. As Throwbridge suggests, “One of Holden’s most prized possessions is his brother Allie’s fielder’s mitt. In the fact that it is a left-handed mitt and that Allie had covered it with poems so that he could read them when no one was up at bat, the mitt is a rich symbol in its

own right.”(78) Through the baseball mitt, Holden’s disappointment in himself for not being capable of preventing Allie’s death awakens. He remembers the night Allie died from leukemia with regret: “I slept in the garage the night he died, and I broke all the goddam windows with my fist, just for the hell of it.”(39) As Strauch suggests, “Here, then, in his guilt feelings we have an explanation of why Holden broke his hand against the garage windows, and we may trace all the elements of his fantasizing to this psychological cause. Mutilation is itself the physical symbol of a psychological state of self-accusation and self-laceration.”(73) On the other hand, shallow and careless Stradlater cannot realize that Holden reveals his misery for the death of his brother while writing an essay about his baseball mitt. “The mitt symbolically indicates that Holden would like to play the game with sensitivity and imagination, and Stradlater’s crude rejection of the theme is itself a symbolic gesture, and a final one, shutting all hope of communication.”(Strauch, 71) Stradlater accuses Holden of obstinacy because he has chosen a specific topic rather than an ordinary one. “You always do everything backasswards...You don’t do one damn thing the way you’re supposed to do.”(41) Holden feels devastated by his roommate’s reaction and becomes fierce and threatening in response. He tears up the essay and lights a cigarette although it is forbidden, especially to annoy Stradlater.

After Allie’s death, probably for the first time Holden realizes that besides pleasures of childhood, he has to deal with severe disappointments as an inevitable fact of growing up. Therefore, Allie’s death is a cornerstone in Holden’s childhood. According to David J. Burrows, “The death by leukemia of his brother Allie, three years earlier, is Holden’s obsessive concern in this book; his fear of growth and change, expressed throughout the novel, is the result of his realization that one grows toward death and that death is the ultimate change.”(81) Another concern that possesses Holden is the urge to keep his memories of childhood, in other words, his innocence, alive and permanent. His longing for Jane, Phoebe

and Allie is significant when we consider that they are signifiers of innocence for Holden. James Bryan suggests that Holden Caulfield “is hypersensitive to the exploitations and insensitivity of the postpubescent world and to the fragile innocence of children. A central rhythm of the narrative has Holden confronting adult callousness and retreating reflectively into thoughts and fantasies about children, childlike Jane Gallagher, and especially his ten year-old-sister, Phoebe. (102) Holden sees Jane as an embodiment of innocence because of her stubbornness to keep her kings at the back row while playing checkers. “I used to kid her once in a while because she wouldn’t take her kings out of the back row. But I didn’t kid her much, though...The girls I like best are the ones I never feel much like kidding.”(78) When Holden thinks of Jane, he does not focus on her beauty, but her innocence; “I wouldn’t exactly describe her as strictly beautiful.”(77) Because innocence is the most charming aspect of Jane, Holden cannot tease her as he respects her a lot. He also never tries hard to get closer to her when she does not let him: “I was kissing her all over-anywhere –her eyes, her nose, her forehead, her eyebrows and all, her ears-her whole face except her mouth and all. She sort of wouldn’t let me get to her mouth.”(79) Phoebe is another character who has a major role in Holden’s concept of innocence. As Ernest Jones maintains, “After every other human being has failed him, Caulfield still has his loving ten-year-old sister to love; she embodies the innocence we all hope we have preserved and the wisdom we all hope we have acquired.”(7) Holden defines his sister as “somebody you always felt like talking to on the phone”, for she is a very intelligent and sensitive girl for a child of her age. Heiserman and Miller point out that, “But it is Holden’s tragedy that he is sixteen, and like Wordsworth he can never be less. In childhood he had what he is now seeking- non-phoniness, truth, innocence. He can find it now only in Phoebe and his dead brother Allie’s baseball mitt, in a red hunting cap and the tender little nuns.”(34)

Besides his peers like Ernie Morrow, Ackley and Stradlater, Holden is also alienated from school because of his teachers. Holden despises the education system that his teachers adopt for its phony principles.

Holden's instinctive nonconformity asserts itself early in the novel. He has been told by one of the masters at Pencey Prep, from which he is about to be dismissed, that life is a game. "Some game," Holden comments. [...] At the age of seventeen he has learned to suspect the glib philosophies of the elders, and to test the coin of experience by determining whether it rings true or false for him, personally. (41)

On the contrary Holden believes that, "If you get on the side where all the hot-shots are, then it's a game,"(8) What Holden refers to is the part of the society that is composed of respected people like his parents who are evaluated as "grand people" by Mr. Spencer. However, the other side of the society involves the ones who cannot be successful in the game of life although they play it by the rules. Holden despises the headmaster of his former school, Elkton Hills, for Mr. Haas was "Ten times worse than old Thurmer." The reason Holden describes Mr. Haas, as 'the phoniest bastard' is because of the way he discriminated between parents by their physical appearance or the way they dressed: "Old Haas would just shake hands with them and give them a phony smile and then he'd go talk, for maybe a half an hour, with somebody else's parents."(14) Carol and Richard Ohmann interpret this attitude of Mr. Haas as snobbery." But only because class does exist: Haas is not just personally mean; his phoniness and his power to hurt depend on an established class system that institutionalizes slight and injury." (130) Furthermore, Holden does not have to think very hard to remember the bossy attitude of the teachers towards students. One of them is a biology teacher, Mr. Zambesi, who tells Holden and two other students to stop playing football immediately and

get ready for the dinner, although they were having a lot of fun and did not want to stop at that moment. According to James Bryan,

In a pattern repeated throughout the novel, he thinks back to a time when he and two “nice guys” passed a football around, shared rather than fought over it, though even then the idyllic state seemed doomed. Holden is poised between two worlds, one cannot return to and the other he fears to enter, while the image of a football conflict is probably an ironic commentary on Holden’s adolescence, football’s being a civilized ritualization of human aggression. (101)

Mr. Vinson is another teacher of Holden who suffocates him by strict rules. Pamela H. Steinle suggests that, “As Holden tells it, his teacher, Mr. Vinson, is a McCarthyesque “terrible simplifier.””(37) In contrast to Mr. Vinson, Holden defends the charm of the spontaneous speech in which one can be able to talk about a more interesting subject that comes to his mind while speaking. Another side of Mr. Vinson’s lessons that irritates Holden is that the class has to shout “Digression!” at the speaker whenever he is off the topic. Sanford Pinsker sympathizes with Holden and argues that “The Catcher in the Rye is jam-packed with indictments against prep school education- its small-minded teachers and even smaller minded students, its boring classes and conformist atmosphere- but nothing in the novel strikes me as half so telling an image of misplaced pedagogy and the sheer cruelty it can induce as this one.” (78) As a result of his teacher’s suffocating rules, Holden loses his respect for him; “I mean you can’t hardly ever simplify and unify something just because somebody wants you to. You didn’t know this guy, Mr. Vinson. I mean he was intelligent and all, but you could tell he didn’t have too much brains.”(185)

Holden also criticizes hypocrisy of Pencey Prep because of its unreal advertisements in several magazines that promise to create clear thinking young men; “...I didn’t know

anybody there that was splendid and clear-thinking and all. Maybe two guys. If that many. And they probably *came* to Pencey that way.”(2) Moreover despite the school’s claims he condemns Pencey Prep for being full of crooks; “Quite a few guys came from these very wealthy families, but it was full of crooks anyway.”(4) According to Joyce Rowe, Pencey Prep resembles materialist America since the school is full of crooks, although it is known to be an elite boarding school, likewise American people are degenerated and debased by a society that had once expressed redemptive hopes. (79) Holden is one of the victims of theft at the boarding school and he has to resist the cold of December without his camel’s hair coat and his gloves when he leaves Pencey Prep and heads to New York.

The fight with Stradlater makes Holden feel more frustrated and depressed, like the time he spoke with Mr. Spencer. Holden ones more leaves a room to relieve himself from the pressure of insensitivity. As Strauch claims, “Aggression and withdrawal follow each other rapidly in the opening scenes, the first with Stradlater when Holden leaps on him “like a goddam panther,” and the second when he wakes up Ackley and asks about joining monastery.” (73) Because Holden feels bad about the fight, he seeks comfort in the least expected place. When Holden cannot get consolation from Ackley, he feels more miserable and lonely: “I felt so lonesome all of a sudden. I almost wished I was dead.”(48) As usual what bothers Ackley is quite different than Holden’s dilemma. Ackley is only interested in the cause of the fight although he sees that Holden is bleeding and too upset to talk about it. As Sanford Pinsker claims, “After all, if Ackley practically lives in his room, it seems only right that he should make himself comfortable in Ackley’s.” (46) However, Ackley’s hesitation to let Holden sleep in his roommate’s bed irritates and saddens Holden, for he knows that Ely won’t be there until the next night. Ackley is a hostile host towards Holden; he does not lend any cigarettes and does not want him to sleep in the empty bed nearby his bed. Ackley clearly reveals his meanness at a time when Holden is most vulnerable and in need of a caring friend.

Consequently, Holden's hasty decision to leave Pencey Prep in the middle of the night and his astonishing farewell to all residents of the dorm, "Sleep tight, ya morons!", can be explained by the cruel and insensitive attitude of the people around him.

Another disturbing aspect of the school for Holden is the vulgarity and corruption that he witnesses in most students. Although they come from wealthy families, they steal each other's possessions. Holden is one of the victims of this offence and he rationalizes this awful situation depending on his past experiences in several private schools. "The week before that, somebody'd stolen my camel's hair coat right out of my room, with my fur-lined gloves right in the pocket and all. Pencey was full of crooks. Quite a few guys came from these very wealthy families, but it was full of crooks anyway. The more expensive a school is, the more crooks it has- I'm not kidding." (4) Holden lacks the warmth and comfort of his coat but he has his red hunting hat which separates him from the phoniness of his environment. Holden wears the hat when he feels lonely or when he needs to put a distance between himself and the rest of the society. According to Clinton W. Trowbridge, "As manager of the fencing team he is immediately ostracized by the other boys, and thus, from the very beginning the hat is comforter, a consolation prize for failure." (77) As Trowbridge suggests, what the hat symbolizes is more than a funny red hat that a "rebellious adolescent" would like to wear, as most of the readers assume, it offers comfort at Holden's problematic times. Moreover the hat serves as a revolt against the conventionality of his world. Trowbridge also underlines that although his ideas are unconventional, his actions are suitable for a well brought-up boy except his running away from the Pencey Prep. (77) This cheap hunting hat that costs 'only a buck' is another thing that helps Holden to alienate himself from the phoniness around him. His phony friends' scorn on his hat strengthens his belief about their phoniness. Both Ackley and Stradlater ask almost the same question as soon as they see Holden's new hat; "Where the hellja get that hat?" (22) From their response it is clear that they are irritated by the hat's

unconventional appearance; however, Holden is similarly annoyed by their lack of interest in it, although he likes it a lot. “Through his jocular remark to Ackley, made early in the novel, Holden unwittingly reveals the degree of his hatred for man as he is. He would like to kill him.”(Trowbridge, 78) Holden reveals his impatience and hatred towards phony and dishonest people like Ackley when he says that he actually hunts people instead of deer, in that hat.

Throughout the novel, Holden’s irritation with phony and unreliable people increases as he keeps meeting with only this type of shallow people even though he goes to various places in New York. At the Radio City, Holden cannot get satisfaction from the movie he sees as he finds both the movie and the audience tasteless and dull. “It was so putrid I couldn’t take my eyes off it. [...]He’s carrying this copy of *Oliver Twist* and so’s she. I could’ve puked. Anyway, they fell in love right away, on account of they’re both so nuts about Charles Dickens and all...”(138) Apart from the phoniness of the script, Holden feels sorry for a child because he has a mean and phony mother. “The phonier it got, the more she cried. You’d have thought she did it because she was kindhearted as hell, but I was sitting right next to her, and she wasn’t.”(139) The reason Holden classifies her as ‘kindhearted as a goddam wolf’ is her ignorance to her child’s urgent needs while she is shedding tears for a phony film. Because of this frustrating experience Holden concludes that an audience who “cries their goddam eyes out over phony stuff in the movies” is probably a mean person in real life. (140) Holden also despises the Christmas show just before the movie begins. He hates it because of the phoniness of the whole show where “a bunch of actors carrying crucifixes all over the stage”. Holden feels that although the show involves a religious theme, it is still phony because of the exaggeration of the costumes and the joyless faces of the actors: “When they were all finished and started going out the boxes again, you could tell they could hardly wait to get a cigarette or something.”(137) He comments to Sally that Jesus would have probably puked if He could see all these phonies in fancy costumes. In response, Sally condemns Holden for being a

“sacrilegious atheist”. The reason he does not object to Sally’s comment right away is his choice to be a misfit in the dominant phony society. Since the audience do not object to the show even enjoy it, there is nothing left to Holden except alienating himself from the practices of society including religion.

Instead of all the phony actors of the show, Holden admires a particular musician in the orchestra, playing kettle drums, because of his innocence and his devotion to his job. Holden prefers him not because of his talent but because of his sincerity: “He’s the best drummer I ever saw. He only gets a chance to bang them a couple of times during a whole piece, but he never looks bored when he isn’t doing it. Then when he does bang them he does it so nice and sweet, with this nervous expression on his face.”(138) According to Pinsker, the reason Holden admires the kettle drummer or the lunatic in the Bible is because “Holden has a fatal attraction for minor characters, not hot-shots, but those who follow their bents without compromise or apology. That the larger world misunderstands them is proof, if any were needed, that they are authentic rather than phony, innocent as opposed to corrupted.” (68) Similarly, Holden feels a bond between Isaak Dinesen-the author of Out of Africa-and himself as a reader when he finishes the book. Holden admires the narration of Dinesen so much that he feels close enough to call and talk to the author on the phone. As Carl F. Strauch claims, “Presumably, Holden’s literary judgments are as perceptive as Allie’s. Holden “wouldn’t mind calling ... up” Isak Dinesen, the author of the *Out of Africa*; and his reason, open to readers of the Danish noblewoman, springs from his own suffering, for a writer so warmly understanding of children and animals would make an appropriate confidante.”(67) If it were possible and appropriate to call his favorite writers, Holden wouldn’t feel so estranged from society, since he could speak with people who care for honesty and truth.

The major cause for Holden’s agony in his communication with others lies in his hatred of phoniness. Apart from his personal contacts, Holden has to face this phoniness, this

hypocrisy in the world of art too. Holden detests the products of art that are phony; books, music, movies and plays. He likes Hamlet to be played as a “sad, screwed-up type guy”, as he sees him more than a “goddam general”. (Kegel, 10) Similarly, the people who “clap for the wrong things” annoy Holden because he believes that they reduce the quality of a promising art. As A. Robert Lee figures out, “He hates the clapping, the instant “mad” applause. [...] As if from instinct, Holden knows that good music- good writing or good art in general- needs a right, intimate, true response and not mere noise.” (193) According to Kegel, Holden sadly figures out the distortion of Ernie, the piano player and his elder brother D.B., who was once a sincere writer but is now “being a prostitute” in Hollywood. Instead of his own brother, Holden adores Thomas Hardy for he knows that the author of “old Eustacia Vye” resisted phoniness and did not prostitute himself. (10)

Holden has trouble communicating even with his parents. Full of negative feelings- despair, anger and loneliness- Holden chooses to stay at a cheap hotel in New York, rather than face his parents about his expulsion right away. The reason he avoids meeting them is clarified by Phoebe’s reaction when she understands that Holden is expelled from school. “All she kept saying was, “Daddy’ll kill you!”(165). As Jonathan Baumbach suggests, “The fathers in Salinger’s child’s eye world do not catch falling boys-who have been thrown out of prep school-but “kill” them.”(57) Although Phoebe’s reaction might be too emotional and childish, the way she says it over and over again throughout their conversation reveals her worry about her father’s potential fury towards Holden. On the other hand, one of Holden’s memories about Jane suggests that his mother is not an understanding person either: “...this Doberman pinscher she had used to come over and relieve himself on our lawn, and my mother got very irritated about it. She called up Jane’s mother and made a big stink about it. My mother can make a very big stink about that kind of stuff.(76) Although Holden acknowledges that his parents are ‘very nice’; his resistance to meeting them indicates that he does not evaluate them

as understanding and supportive parents. As Vera Panova suggests, “However condescendingly tender Holden is to his mother, or proper to his father, they are part of the world which does not suit him, in which it is bad to live, where a person has no place to shelter his soul.”(60) Holden’s opinions about his father’s job reveal some of his thought about his own father: “I mean they are alright if they go around saving innocent guys’ lives all the time, and like that, but you don’t do that kind of stuff if you’re a lawyer. All you do is make a lot of dough and play golf and play bridge and buy cars and look like a hot-shot.”(172) When Holden mentions his father earlier in the novel, he describes him as ‘quite wealthy’ enough to invest money in shows on Broadway which always flop. (107) The bond between Holden and his father is not so strong as he belongs to the phony adult world that Holden rejects. Holden calmly predicts his father’s probable reaction to his failure: “The worst he’ll do, he’ll give me hell again, and then he’ll send me to that goddam military school. That’s all he’ll do to me.”(166) The way Holden talks to Phoebe about his father suggests that this will not be the first time he will have been angry with, and even be disappointed in, his son.

The importance that Holden attaches to honesty can be observed by the words he utters almost in a repetitious way. ‘If you want to know the truth’, ‘really’, ‘I mean it’. According to Bernard S. Oldsey, “Holden- whose favorite phrase is “if you really want to know”-is in revolt against this phoniness. As a Wordsworthian or Rousseauistic version of the little boy lost, Holden represents Romantic innocence in search of continuing truth.”(97) However, there are times when Holden admits that he is a ‘terrible liar’, but most of the time he lies in order to not to hurt someone he cares a lot about. For instance, when Holden tells Mrs. Morrow that her son has an “original personality” but is quite shy in some ways, he tries not to hurt Mrs. Morrow’s feelings. Moreover, he even praises her son to flatter her as a mother. Holden actually believes that Ernest Morrow has a terrible personality, as he defines

him as “the biggest bastard that ever went to Pencey, in the whole crumby history of the school.”(54) When Mrs. Morrow asks Holden what he thinks about Pencey Prep, he responds that some of the faculty are pretty conscientious. In Holden’s case he just tells the opposite of what he thinks so as not to be rude. When he hears that “Ernest adores” the school, Holden “starts shooting the old crap around a little bit” so that he will not have to tell his real opinion about her son and still can get her appreciation. “Besides, as Holden’s moral arithmetic would have it, the sadistic Ernie Morrow deserves nothing less than the full tongue-in-cheek treatment. The joke, then, is that he has simultaneously flattered Mrs. Morrow and put her on; he has spun out a whooper behind a steadfastly poker face.”(Pinsker, 52-53) Since Holden thinks that Pencey is a place full of crooks and phonies, he tells Mrs. Morrow that her son has adapted to the school very well.

Except for Mrs. Morrow, the nuns and his sister, Phoebe, Holden always fails to have a fulfilling conversation with people. Most of the time, Holden suffers from the incapacity of his listeners’ understanding or their lack of interest in what he really means. In comparison with the ‘secret goldfish’ of the boy in D.B.’s story and Holden’s secret world: since the kid in the story buys the secret goldfish with his own money, he does not let anybody to see it; however, Holden has to pay more than just money to protect his secret world. Moreover nobody ever saw-or cared to see-his world, although Holden invites his listeners by confessional interpolations like “if you want to know the truth” or “if you really want to know”. These phrases seem to be used in the most casual manner; however, they involve more than their conversational usage, they become psychologically ominous as the narration proceeds. (Strauch, 67-68)

Holden’s innocence is most apparent in his sensitive acts towards people he pities or likes. Besides Mrs. Morrow, Holden likes the nuns he meets in New York and he donates ten dollars for charity, although he has a limited budget at that moment. Holden is also sensitive

towards a roommate of his own in Elkton Hills as he feels sorry for his poor looking suitcase. Because of the shame he feels, Holden hides his expensive suitcase under the bed, just like Dick Slaggle. He also feels sorry for three girls he meets at a bar- Bernice, Lavern and Marty- as all of them are ugly and ignorant, and wearing “awful looking hats” (75) Holden feels so sorry for the girls that he pays for all the drinks himself and claims that, he wouldn’t have let them pay the bill even if they offered to pay it.

As another significant sign of his goodwill and innocence, Holden invites Ackley to go out with his friend, Mal, as he cannot stand seeing Ackley alone and bitter all the time. Although Holden does not like to be together with Ackley, his conscience forces him to be nice to him. Holden is even nice and polite to a prostitute who is obviously rude to him. He feels miserable when he realizes that Sunny is quite young for such a degraded profession and he is depressed when he thinks about her hopeless situation. Because of his complex feelings of guilt and shame, Holden pays the price, although he does not demand anything from her.

Holden’s need for honesty is intensified when he is around people he likes. Mrs. Morrow’s ‘terrifically nice smile’ and warmth affect his conscience and he feels sorry that he introduced himself with a fake name. Repentance makes him lie more about her son which fascinates Mrs. Morrow. “As a character in his own narrative, sitting on the train with Mrs. Morrow, Holden concocts the embryo of a fiction about her son’s turning down a nomination for president of his Pencey class.”(Cowan, 38) As Cowan underlines, Holden is constantly adorning his narrative by adding stories or the pieces of stories. Holden’s three days wandering in last December is obviously the most elaborate narrative but it contains parts of other stories that are quite interesting. The content of his narratives and their incompleteness reveal to the readers more about Holden than he is telling. (38)

One of the embellishing stories that Holden adds to his narrative is his encounter with two nuns at the cafeteria of the train station. One of the nuns reminds Holden of Mrs.

Morrow, as she has a nice smile like hers. A nice smile is a sign of sincerity for Holden and he complains that most people do not smile at all while talking: “Most people have hardly any smile at all, or a lousy one (55) With the nuns, especially with the one with the nice smile, Holden has a sincere and enjoyable conversation, which is very comforting for him.

Apart from a few nice people Holden meets in New York, he has to deal with many phony, malicious, conventional or simply ignorant people. People like Sally, Maurice, Sunny and many others deepen the feeling of alienation in Holden. These people represent the overbearing and immoral side of society from which Holden tries to escape. Since it is impossible for him to accept them as they are, they all become a threat for an adolescent who is holding on to his innocence and sincerity as a protection against decadence. As David J. Burrows claims, “From the book’s opening to the very end, Salinger has provided the reader with a series of episodes which portray the difference between what Holden would have the world be and the world’s reality.”(83) This reality includes phoniness, perversion, violence, condemnation, corruption and inevitably death. Holden can neither accept nor escape from the reality of his world.

However hard Holden tries or imagines alienating himself from the society-imagining himself as a deaf-mute or running away to the far West where no one he knows can follow him-he fails to resist being a part of the same society he detests. He keeps on going to the places that he knows are full of phony people; Radio City, Wicker Bar, the nightclub, Ernie’s, and the theater exhibiting a play by the Lunts. Holden cannot stop himself from watching the film at the Radio City and although he criticizes it as a “putrid” movie; he watches every scene of it carefully and narrates it for one and a half pages. He also criticizes the phony French girls at Wicker Bar because of their whispering into the microphone and for mostly singing songs that are ‘pretty dirty’ in order to attract the audience. Holden has been there several times and he defines his feelings about the bar in a frustrated tone: “If you sat around

there long enough and you heard all the phonies applauding and all, you got to hate everybody in the world, I swear you did.”(142) He also describes a favorite piano player of his, Ernie, as a ‘terrific slob’ who “would not talk to you unless you’re a big shot.”(80) Holden feels depressed and angry after Ernie plays the piano in a quite phony way with “all these dumb, show-offy ripples in the high notes, and a lot of other tricky stuff”. He also criticizes the audience with contempt as they “clap for the wrong things” and “They were exactly the same morons that laugh like hyenas in the movies at stuff that isn’t funny.”(84) Similarly, the theater Holden and Sally go to is full of phonies, as most of the audience smoke and talk about the play just to show off to others. Holden is not satisfied with the actor couple either, as they are ‘too good’ which makes them pretentious performers: “They didn’t act like people and they didn’t act like actors. It’s hard to explain. They acted more like they knew they were celebrities and all. I mean they were too good, but they were too good.”(126) Consequently the Lunts remind Holden, the piano player Ernie.

Holden does not prevent himself from going to places that do not harmonize with his ideal world and he keeps on seeing people that are certainly not innocent and honest. Holden calls and meets Carl Luce, although he admits that he does not like Luce much and he once called him “a fat-assed phony” to his face. Sally Hayes is another phony, according to Holden; however, he meets with her too. Both of these appointments last with failure for Holden since he cannot find a way to make them listen to his worries and every time he tries he is warned to keep his voice down or to change the subject. As Bernard S. Oldsey maintains, “...-after a dispiriting chat with an acquaintance named Carl Luce, who advises him to see a psychoanalyst and have the “patterns” of his mind clarified. Luce leaves him alone at the bar and Holden goes on drinking. [...] Certainly by this time one of the patterns of Holden’s mind has been clarified. It is one-reeler starring Holden the wounded.”(94)

Holden and Luce are both irritated with each other as they do not share one major thing in common: innocence. While Luce represents lack of cordiality and perversion, Holden pleads for sincerity and innocence. Holden tries to reveal his worry about sex to Luce, as he knows that Luce knows quite a lot about sex, and he tells Luce that he cannot feel anything if he does not like the girl a lot. Holden tries to discuss intimate topics with Luce; however, he becomes more distant as Holden questions his sex life. What is more, Holden reproves Luce when he calls his ex-lover, “the Whore of New Hampshire.”(145) From Holden’s memories of Luce -as his Student Adviser at Whooton, only thing he did was to talk about all the perverts, “flits and Lesbians” in the United States. Because of Luce’s intensive knowledge about gays and his suspicious acts-such as leaving the toilet’s door open and talking to Holden at the same time- Holden doubts his sexual choice, and from the moment they meet, he teases Luce and insinuates his doubts about him.

Sally Hayes and Holden Caulfield are on opposite poles just like Luce and Holden. Sally is pretentious and phony while Holden is sincere and openhearted towards her. According to Sanford Pinsker, “If Sunny represents a commercial/sexual threat to Holden’s innocence, one could argue that Sally Hayes, Holden’s nominal girlfriend, represents yet another. For she stands the phony incarnate, for all that is conventional and socially “correct.” Stick with her and a predictable life lies ahead.” (72) All Sally cares about are superficial things like little skating skirts in which she will look nice, trimming the tree with her boyfriend on Christmas eve, and phony boys who go to Andover and who have snobby, “Ivy League voices” which sound like a girl’s. (128) Like Luce, Sally interrupts Holden every time he tries to discuss his problems. Holden’s hatred and annoyance about the conventions of society and his failure to keep up with his phony peers at all the boys’ schools he has attended are all revealed by him to Sally in one of his most frustrated moments.

You ought to go to a boys' school sometime. Try it sometime, I said. It's full of phonies, and all you do is study so that you can learn enough to buy a goddam Cadillac some day, and you have to keep making believe you give a damn if the football team loses, and all you do is talk about girls and liquor and sex all day, and everybody sticks together in these dirty little goddam cliques. (131)

The part with Sally Hayes suggests an 'explosive self-revelation' in which Holden claims that he is crazy and swears to God that he is a madman. What does he mean by 'madman'? In the earlier episode Holden was practically yelling to Stradlater by the time they fought and here Sally needs to ask him twice to stop shouting. Obviously, Holden is scarcely in control of his actions in his irrational condition, and for the reader's sake, if not for Sally's sake, he conveys his need to withdraw from society with a lucid discourse. Holden's suggestion to Sally to elope with him to New England, depending on his small bank account is certainly foolish; but the suggestion behind the proposal is not foolish as Salinger, actually, allows us to step into the moral quality of Holden's private world. In the previous scenes this world involved "pathetic sentiment and instinctive honesty" however; his current world is eloquently moral. Holden now attacks the modern urban life and its customs aggressively. (Strauch, 72-73)

2. The Renouncement of Holden to Pursue Innocence

Hatred, cynicism and lying are themes that clash with innocence. Unfortunately as an adolescent who has long ago stepped out of childhood, Holden has gained all these habits. In addition to this, he is a product of the phony society he detests so much, as he uses the same idioms as his peers and he goes to the same places they like to go. As Burrows underlines, "... Holden measures the reality about him, where social adjustment demands phoniness, where children become grownups, and grownups become infirm and decrepit like Mr. Spencer, the

history teacher, and where ugliness and violence in the form of people like Stradlater and Maurice, the elevator operator, are constant threats to his innocence and integrity.”(85) Therefore, Holden cannot be called innocent, although he is mostly sincere, helpful, compassionate and friendly, especially towards children or ‘nice’ adults.

Holden not only suffers as a victim from the effects of the evil in this world, but for it as its conscience-so that his experiences are exemplary. In this sense, Catcher in the Rye is a religious or, to be more exact, spiritual novel. Holden is Prince Mishkin as a sophisticated New York adolescent; and like Mishkin, he experiences the guilt, unhappiness and spiritual deformities of others more intensely than he does his own misfortunes. This is not to say Holden is without faults; he is, on occasion, silly, irritating, thoughtless, irresponsible- he has the excesses of innocence. Yet he is, as nearly as possible, without sin. (Baumbach, 68)

Holden’s fight against the corruption of American society, in other words any society, is a well-known theme for the readers of American narratives. However, the conditions of struggle are reversed in Holden’s situation. Holden is not an apparent outsider or outcast of his society in comparison to nineteenth-century characters. He belongs to his society by his appearance, skills and manners, which make him an insider. Moreover, as inheritor of “all the ages, blessed with the material splendors of the Promised Land, Holden feels more victim or prisoner than favored son.”(Rowe, 91) Since Holden cannot cut his bonds with the society, he is inevitably affected by its lies, phoniness and corruption.

Since Holden is not innocent anymore- like all the children he admires so much- he exhibits an evil side, especially when he faces phony, mean or simply superficial people. Ackley acquires all of these characteristics and he irritates Holden most of the time. To resist annoying Ackley, Holden acts in response to his nastiness. Holden acts like he was blind

once, just because he enjoys annoying Ackley in the same way that he irritates him: "That stuff gives me a bang sometimes. Besides, I know it annoyed hell out of old Ackley. He always brought out the old sadist in me. I was pretty sadistic with him quite often." (22) Similarly, Holden becomes quite vulgar when he is in the room with Stradlater. Because Stradlater's dating Jane overwhelms Holden, he emphasizes Stradlater's phoniness towards Jane by mean words: "What'd you do?" I said. "Give her the time in Ed Banky's goddam car?" (43) Similarly, Holden is vulgar and mean to Sally since she does not sympathize with him and refuses to share the same dream with him—running away from New York to a remote place in New England: "I know I shouldn't've said it, and I probably wouldn't've ordinarily, but she was depressing the hell out of me. Usually I never say crude things like that to girls. Boy, she did hit the ceiling." (133-134) Besides Sally's lack of understanding, Holden is angered by her conventional thoughts that involve traces of the social pressure he suffers from. Throughout their meeting Holden feels hatred towards Sally twice. Each time Holden is annoyed with Sally, she practices the conventions of the society. At the end of the first act while Holden is smoking, "old Sally didn't talk much, except to rave about the Lunts, because she was busy rubbering and being charming. Then all of a sudden she saw some jerk she knew on the other side of the lobby. (...) You should've seen the way they said hello. You'd have thought they hadn't seen each other in twenty years." (127) The second time Holden feels hatred towards Sally is when she randomly interrupts Holden and points out the impossibility of Holden's dream, as it does not conform to the standards of the society.

Another time Holden feels an urge to be mean is when he dances with three girls—Bernice, Marty and Laverne— at the lobby of his hotel. The only thing they are interested in is seeing a celebrity in New York, even in the lobby of the Edmont Hotel, which is practically "full of perverts and morons." (61) None of them are conversationalists as they are either 'ignorant' or not interested in chatting with an adolescent. Therefore, Holden tries to enjoy at

least dancing with them. Amongst them, Marty is the worst dancer, as Holden feels like he is “dragging the Statue of Liberty around the floor.”(74) To take his revenge and to have fun a little, Holden says that he has seen Gary Cooper on the other side of the room and he has just left before Marty turns around. Although Holden regrets having fooled her, after he sees the disappointment on Marty’s face, he thinks it is rather funny when Marty tells the other girls about what just happened and they both “nearly committed suicide when they heard that.”(74)

Holden makes ruthless jokes to Carl Luce, just like he teases the girls at the lobby. Since Luce is as phony as the three girls, from Holden’s perspective, he does not hesitate to tease him. For someone who talks about perverts all the time, Luce is pretty agitated when Holden makes fun of his interest in ‘flits’. Although Holden realizes that he is actually disturbing Luce he does not put an end to his questions about sexual choices.

Holden’s evil side, which teases, insults and offends people is significant to readers to realize that he is no longer innocent from the moment he steps out of childhood and mingles with the oppressive patterns and practices of society. Holden’s distorted innocence can be observed through his fascinated observation of the perverts staying on the other side of the Edmont Hotel. Holden finds their act ‘crummy’ but he cannot stop thinking how enjoyable it will be if both partners are completely drunk. In the same way, Holden likes the idea of having sexual intercourse with a prostitute, as “the elevator guy”, Maurice suggests. Sanford Pinsker interprets Holden’s anxiety before the prostitute’s arrival as Holden’s innocence being at stake. (64) Holden changes his idea of losing his virginity though, when he sees that the prostitute, Sunny, is too young and “very nervous for a prostitute.”(94) Sunny’s young body and her childish, “tiny little wheeny-whiny voice” depresses Holden so much that he ignores her sexual advances and pays her money, in an apologetic manner. Besides, as Pinsker underlines, “When Holden is no longer a virgin, he too will have to face the “awful leisure” in which one regulates beliefs about innocence and corruptibility.” (64)

Sunny is an apparent representative of loss of innocence, as she has fallen out of the safe borders of childhood too early into the corrupted adult world. Therefore, it is impossible for Holden to feel anything towards her, except pity. In his essay, 'Manhattan Ulysses, Junior' Harrison Smith points out the unusual sensitivity and intelligence of children like Holden and seeks an answer to this question: "If they are bewildered at the complexity of modern life, unsure of themselves, shocked by the spectacle of the perversity and evil around them- are not adults equally shocked by the knowledge even children cannot escape this contact and awareness?"(30) According to Pinsker, the obvious reason Holden is overwhelmed by sadness is because of the loss of innocence that makes her name, Sunny, so ironic. (66) Therefore, Holden cannot stop himself picturing Sunny in a store; buying the dress she has just taken off, looking like an ordinary girl rather than a prostitute.

As an adolescent stuck between the adult world and childhood, Holden does not fit in either. He is randomly advised by many characters such as Ackley, Luce, Mr. Spencer and Sally to act more mature and to conform to the necessities of the society; success at school and finding a respectable job afterwards. Luce even advises Holden to apply to a psychoanalyst to have the patterns of his brain examined, just because he cannot enjoy life as an average middle-class American does. "Although Luce "couldn't care less frankly" about Holden's growing up, Holden will mature, and in the terms supplied subsequently by Antolini out of Sketel: The mark of the immature man is that he wants to die nobly for a cause, while the mark of the mature man is that he wants to live humbly for one." (Strauch, 75) Despite all this guidance, Holden refuses to fulfill the tasks he is expected to do; he does not study his lessons much, he does not lead a steady friendship with any of the students he has met in various boarding schools, he does not desire to have any conventional professions: "I mean I'm not going to be a goddam surgeon or a violinist or anything anyway."(39) According to Pinsker,

... all Holden has to do is “apply himself,” and the success that Pencey is grooming him for will be his. Which is rather like saying that all Holden need to do is quit being Holden. The problem is not only that Salinger’s protagonist persists in being a Salinger protagonist-that is, as cute as he is quirky, as pure as he is priggish- but also that the world continues to provide ample evidence of its essential phoniness. (36-37)

Similarly, Gerald Rosen underlines that, it is important to realize that Holden’s rejection of an adult role is not just because of his negativity; he knows that he can be successful but “the successful life” is what he is afraid of. The passage in which Holden tells Sally to open her eyes and ears highlights his desperate isolation. However, like the adults, his peers don’t see what he sees or hear what he says either. (164)

Holden finally seems to find a way to give meaning to his life when he sees “Fuck You” engraved on a wall. When Holden sees the first curse on the wall of his old primary school and later at Phoebe’s current school, he feels a sudden urge to catch the pervert and smash his head against the wall until he is dead. He abandons this desire in a few minutes, as he admits: “But I knew, too, I wouldn’t have the guts to do it.”(201) However, as he keeps picturing Phoebe and other children reading the obscenity on the wall and how they will wonder what it means and worry about it after somebody tells them the meaning of the curse, he decides to clean it. According to Gerald Rosen, “In the instance of the “Fuck You” signs, Salinger is doing precisely the opposite of what Holden is attempting to do. [...] Yet Salinger, by including these “Fuck You” signs, is actually scrawling them on the walls of his book, forcing the reader to acknowledge their presence and deal with them.” (167) Holden gives up trying when he realizes that he cannot wipe out most of the obscenities engraved on the walls. “If you had a million years to do it in, you couldn’t rub out even half the “Fuck you” signs in the world. It’s impossible.”(202) As Trowbridge suggests,

Holden does not look for his initials on the bathroom doors, as does alumnus of Pencey Prep, but the smells of the Natural History Museum and of his old public school make him just as nostalgic and sentimental, and what he does find engraved on the walls of both places symbolize not a romanticized version of lost youth-the initials-but a crass reminder of the defeat of innocence. (77)

Since Holden knows that he cannot put an end to decadence in society; he desires to keep children away from the corrupted adult world as much as possible.

Holden's desire to be a catcher of children who are facing the danger of losing their innocence is the result of all the wickedness he has witnessed. According to Bernard S. Oldsey, neither Jane's incestuous relationship with her father nor Mr. Antolini's probable homosexuality is clear; but they both strengthen the education of young Caulfield. This is an education that contains the transvestite and perverts that squirt water at each other at the Edmont Hotel, and Sunny and Maurice and a single word that is scribbled every place. "It is an education, moreover, that makes Holden more determined than ever to be a protector of innocence."(97) From another perspective, Sanford Pinsker reminds us that Holden concludes his narration on a note of regret based on the idea that if you "tell" about people, even people like Stradlater and Maurice, you find yourself missing them. Since they were responsible to put his inflexible sense of innocence under pressure, his farewell to them is also the suggestion of an ambivalent farewell to an affectionately remembered former self. (96)

CHAPTER III

III. LORD OF THE FLIES

Society of Lord of the Flies is composed of children of various ages who are the only survivors on an uninhabited island. In contrast to the dreary boarding school that Holden Caulfield hurries to leave at once, William Golding's novel begins in a heaven-like island, in the middle of nature. What is more enticing for the new inhabitants of the island is the fact that there are practically no adults to manage, control or punish them. However, their Edenic island will become a dreary place, just like Holden's New York, as the civilization within the children gradually putrefies and a new civilization that is based on fear, insensibility, violence and evil takes its place. "Golding argues that with the removal of civilization follows the regression of certain human beings. The author himself (...) declared that: "The theme is an attempt to trace the defects of society back to the defects of human nature.'"(Siegl, 64) The main reason for the decadence in this society of boys is the fear of the unknown and evil that can be found in each human being. All characters' morality and conscience undergo a dramatic change as they are under the influence of fear and vicious characters that force them to yield to their authority and become a part of their corrupted community. The most innocent characters are the ones who suffer most as they cannot find a way to preserve their integrity under the pressure of other insensitive and malicious child characters.

There is a significant resemblance in the themes of two novels; Lord of the Flies and The Coral Island. Although their views about childhood innocence and civilization differ, both of the writers chose to start their novels on secluded, heavenlike islands free from adult authority. Karin Siegl points out the references to The Coral Island in Golding's novel; "Golding's use of The Coral Island is direct and unambiguous as he refers to it explicitly several times: once, near the beginning of the novel, when the boys decide that they can have a "good time on this island", like "Treasure Island" and "Coral Island"."(2) According to

Siegl, Golding also refers to The Coral Island at the end of the novel when the naval officer remarks, “Jolly good show, like The Coral Island.” Although both novels take place in tropical islands, Lord of the Flies differs with the potential evil side of all the characters whereas the boys in The Coral Island are never corrupted under any circumstances. As Siegl suggests another important difference is the writers’ view of evil. Through his novel, Ballantyne reflects evil not as an individual but as uncivilized outcasts such as pirates or the coloured natives. (55) However, Golding underlines a potential evil in all human beings, even in children, which leads them to destruction whenever the relation between the individual and civilization weakens.

From the very beginning of the novel till the end of it, readers are the witnesses of naturalness of all the boy characters with all their innocence, malice, fear, ambition, violence, tyranny, sensibility and intellectualism. All these features combine to create realistic children characters who are the survivors of a plane crash on an alien island of Great Britain. According to James Gindin, “The boys were apparently evacuated during a destructive atomic war and are left, with no adult control anywhere about, to build their own society on the island.”(67) However, at the beginning of their existence on the island none of the boys—except Piggy—consider long enough for their survival from the island. Instead they are busy with their most essential biological needs and enjoying their stay on this beautiful island as much as they can.

One of the children who seems to be enchanted with the island is Ralph, while the one who craves for survival at once is Piggy. Ralph and Piggy are two of the survivors who have virtually nothing in common at the beginning of the novel. “Ralph, who represents the ordinary, healthy English school-boy, feels instantly at home in the blood-warm water. Piggy, the intellectual, in contrast, does not share Ralph’s enthusiasm.”(Siegl, 44) Although Ralph does not give much attention to Piggy at first, the expression on his face is significant, for it

does not involve any malice: “He was old enough, twelve years and a few months, to have lost the prominent tummy of childhood; and not yet old enough for adolescence (...)You could see that he might make a boxer, as far as width and heaviness of shoulder went, but there was a mildness about his mouth and eyes that proclaimed no devil.”(12-13) In contrast to Ralph’s appealing figure, Piggy has many shortcomings, which makes him seem odd and easy to ignore. Piggy mentions his obstacles that differentiate and alienate him from the rest of the other children: “Can’t catch me breath. I was the only boy in our school what had asthma.” said the fat boy with a touch of pride. “And I’ve been wearing specs since I was three.”(9) Since the new world they are in is so fantastic with its thick forest, lagoon, coral reef and a shore including many palm trees, Ralph focuses on his surroundings rather than on Piggy’s annoying chatter about his asthma, his aunt and their hopeless situation waiting for rescue. When they first met, Ralph’s disinterest in Piggy is significant as Piggy suffers from contempt, isolation and humiliation from the rest of the community of boys-except Simon, partly Ralph and littluns- until the end of the novel.

Piggy’s logical, pragmatic suggestions and his obstinate attitude to defend what he believes is right makes him seem like an adult more than a child. On the other hand, his weight and asthma provide the other boys with reasons to humiliate or ignore him whenever he says something that reminds them the superiority of adults’ rationality. Realization of getting rid of the adults’ authority for at least a temporary moment fills Ralph with joy: “The fair boy said this solemnly; but then the delight of a realized ambition overcame him. In the middle of the scar he stood on his head and grinned at the reversed fat boy. “No grown-ups!”(8) Although Ralph acts childishly due to his age, as a leader he makes sensible decisions such as building a signal fire and shelters. “Soon, however, due to the children’s irresponsibility and carelessness, the signal fire on top of the mountain gets out of control and one of the littleuns perishes in the blaze of the jungle fire.”(Siegl, 66) The shelters are also a

failure because all children run away with excuses and only Simon stays to help Ralph to build them. Consequently, the burden of responsibility overwhelms Ralph soon and transforms him into an adult figure just like Piggy.

Apart from Ralph, all boys agree that they should set some rules in their new society. They immediately realize their situation right after Ralph informs them that there are no adults on the island and they “shall have to look after” themselves.(36) By setting rules the children acknowledge that since there are not any adults to maintain their welfare, peace and order, they have to maintain their civilization themselves.

In the beginning the newly established society is a resource of enthusiasm for all children, however, it does not last long as the new rules and responsibilities soon frustrate them: “Jack was on his feet. “We’ll have rules!” he cried excitedly. “Lots of rules! Then when anyone breaks ’em_____” (36) Two rules are set in the first meeting of the boy community. Firstly, only the person who holds the conch can have a right to speak and all boys have to hold their hands up to have a right for the conch. As a second rule, they must make a fire on the top of the mountain in order to be recognized by the passing ships. Both of the rules are immediately put into practice but with significant flaws that underline the corruption of the society in the mean time.

The rule with the conch is supposed to give each member of the community freedom to speak but Jack ignores this rule and does not let Piggy talk. Although Piggy has a right to speak, as he is holding the couch, Jack claims: “the conch doesn’t count at the top of the mountain.”(46) Since Piggy criticizes Jack’s and all the others’ act “with bitter realism” and condemns them as “a pack of kids”, Jack dislikes him and constantly tries to interrupt him. As a sign of flaw in the democracy of the community, Ralph and Jack push Piggy around when he resists giving them his spectacles and both of them tell him to ‘shut up’ when he becomes

cynical. Inevitably, just like the first rule, the children break the second rule, feeding a permanent fire at the top of the mountain.

Although the members of this new society adopt the order and rules of their previous civilization, they fail to observe them properly because of two main reasons. The most obvious reason is the children's lack of will to fulfill their responsibilities and their inadequate wisdom to plan their future like an adult. As C. B. Cox points out, "At certain stages of the story, Golding deliberately makes us forget that these are only young children. Their drama and conflict typify the inevitable overthrow of all attempts to impose a permanent civilization on the instincts of man."(121) The 'littluns', as Piggy calls them, contribute nothing to the needs of their society but their unreasonable fears. Because of their young age they tend to play all day long and fear imaginary beasts all night long. Besides littleuns, the older boys are not reliable either. Even playful Ralph criticizes and complains about the irresponsibility of the littluns and the other boys: "They're hopeless. The older ones aren't much better. D'you see? All day I've been working with Simon. No one else. They're off bathing, or eating, or playing."(55) Although Ralph admires Jack and enjoys his friendship at first, he begins to get annoyed by Jack's ambition to kill a pig while he is trying to maintain their civilization: "Ralph, the preserver, and Jack, the destroyer, are clearly antithetical, yet intimately linked together."(Siegl, 66) Jack's ambition and violence strengthen gradually and ironically whereas Ralph begins to appreciate Piggy more for his sensibility and intellectualism.

The other reason for the children's failure to work in harmony is their vanishing memories of the reason why they have to practice the rules in the first place. As time goes by the children adapt to their new conditions and they put aside their hopes to be rescued. Jack's pause in order to remember the meaning of the word 'rescue' is significant as it underlines the negligence of all the children for salvation: "Jack had to think for a moment before he could remember what rescue was. "Rescue? Yes, of course! All the same, I'd like to catch a pig

first.”(58) Jack’s ambition to hunt a pig is so great that he becomes a threat to the democratic rules and the leadership of Ralph. In between law and rescue or hunting and breaking things up, Jack obviously chooses not commonsense but hunting, tactics and fierce exhilaration. (Green, 82) When Ralph reminds Jack that he is a chosen leader by the votes of their community and they all have to follow the rules, Jack rejects Ralph’s leadership and suggests violence as a solution for the fear of the unknown: “Bollocks to the rules! We’re strong—we hunt! If there’s a beast, we’ll hunt it down We’ll close in and beat and beat and beat_____!”(100) Jack’s tendency to solve all problems with brutal force is quite clear throughout the novel; the only reason Jack supports Ralph about the necessity of rules is the advantage of being brutal to disobedient children without feeling guilt and shame: “We’ll have rules!” he cried excitedly. “Lots of rules! Then when anyone breaks ’em_____” “Whee-oh”, “Wacco!”, “Bong!” “Doink!”(36-37) Even in the first chapter, in an expedition with Ralph and Simon, Jack becomes vicious as he feels ashamed for letting a pig go when he had the opportunity to kill it: “Next time there would be no mercy. He looked round fiercely, daring them to contradict.”(34) Furthermore when Piggy contradicts Jack and reminds him of their rules, Jack becomes oppressive towards him, even beats him when he seizes the right moment: “He took a step, and able at last to hit someone, stuck his fist into Piggy’s stomach.[...] His voice was vicious with humiliation.[...] Ralph made a step forward and Jack smacked Piggy’s head.”(77-78)

1. Evil As a Threat of Innocence of the Children in Lord of the Flies

Unfortunately Jack’s malice spreads like a virus to almost all children; first his choir; the hunters begin to feel and think like Jack. After Jack severely beats Piggy, (for reminding his dismissal to keep the fire alive and causing them to lose their chance of rescue by a passing ship) he plainly apologizes Ralph for the fire. Apparently, this poor apology is adequate for the hunters: “The buzz from the hunters was one of admiration at this handsome

behavior. Clearly they were of the opinion that Jack had done the right thing, had put himself in the right by his generous apology and Ralph, obscurely, in the wrong.”(78-79) Now that Jack and his hunters think alike, they degrade the other children, who cannot or do not choose to hunt. As Peter Green suggests, the society is divided into two parties: the hunters and the rest fighting to preserve their civilized standards. (82) The second party is quite small, with only Ralph, Piggy, Samneric and the littluns. However, the hunters’ contempt is more apparent towards the littluns, the weakest members of the society. Roger likes to throw stones at little Henry, although he avoids hitting him. Moreover, Jack openly reveals his disgust with littleuns: “Sucks to the littleuns!”(110) when he is reminded of their responsibility towards the young ones.

The society is divided into two parties. Besides the hunters, most of the boys leave the shelters on the beach and take their place at the other end of the island, under the vicious command of Jack. As James Gindin underlines: “Jack is victorious. His dogmatic authority, his cruelty and his barbaric frenzy have a deeper hold on the nature of man than do Ralph’s sensible regulations. The forces of light and reason fail to alleviate the predatory brutality and the dark, primeval fear at the center of man.”(68) Most of the community abandons Ralph and chooses to live under the command of Jack as he entices the boys with immediate solutions such as “We’re going to forget the beast.”(147) On the other hand, Ralph suggests hard work in order to survive on the island and to be protected from a probable beast. Consequently the children aim to be hunters and act according to their savage instincts instead of keeping a steady fire on the mountain, filling the coconuts with fresh water everyday or building shelters to protect themselves from nature and the beast.

The tragic transformation of the boys, especially the hunters, can be traced back to their landing on the island as Jack Merridew’s choir members. There is a distinctive degeneration in the hunters’ appearance and souls after they get used to seeing the blood of

the pigs they kill. As Karin Siegl claims, “Yet, the dominance of reason is soon over, and the primary images in the novel are no longer those of fire and light but those of darkness and blood.”(66) In contrast to the hunters’ former appearance; dressed up in neat choir uniforms, now they seem quite comfortable in dirty pieces of clothing and they can hide their conscience under the masks of clay on their faces. Ralph slowly realizes the awful transformation through the hunters’ appearance rather than in the degeneration in their behaviors:

- hair, much too long , tangled here and there, knotted round a dead leaf or a twig; faces cleaned fairly well by the process of eating and sweating but marked in the less accessible angles with a kind of shadow; clothes, worn away, stiff like his own with sweat, put on, not for decorum or comfort but out of custom; the skin of the body, scurfy with brine-(121)

In contrast to Ralph’s inability to immediately realize the disentanglement and corruption in the society of boys, Piggy clearly sees and criticizes all wrongdoings right from the foundation of the new society. Piggy sees the gradual decadence and corruption in the society and always warns the children to take action against it. He is determined to make the others listen to what he has to say. As the representative of common sense on the island, he tries to remind them of the importance of the conch: democracy.

Ironically, Piggy loses his power to see and resist evil after his glasses are broken. Because of his fear of the brutal society, Piggy’s sensibility undergoes an astonishing change. For instance, he does not hesitate to accept Jack’s rough invitation to his feast and he denies that he has witnessed the murder of Simon there. Instead he even blames Simon for his own death: “It was an accident.” said Piggy suddenly, “That’s what it was. An accident.” His voice shrilled again. “Coming in the dark-he had no business crawling like that out of the dark. He

was batty. He asked for it.”(173) Those mean words point out the end of innocence and a combination of fear and malice even in the heart of a sensible boy like Piggy.

As a result of the dominance of evil and savagery in the small society, even the youngest and the most innocent members are affected by decadence. The littluns, once concerned with childlike play, like building castles and decorating them with beautiful ornaments of nature- “shells, withered flowers and interesting stones”- are now interested in malicious games through which they can imitate the evil acts of the older members of their community. Two elder boys, Maurice and Roger, destroy a group of littluns’ castle to enjoy themselves watching them sob, however, the only child who cries is little Percival, for his eyes are filled with sand. Percival finishes his crying soon and resumes his playing until one of his playmates, Johnny imitates Maurice and starts to “fling up sand in a shower” and makes Percival cry again. Later that day, Henry joins Johnny’s game and they both throw sand at poor Percival while he is “crying quietly again”. The children preferred this new game based on malice, and abandoned their previous game that unveil their weak memories of the previous civilization; with walls, tracks, railway lines made of sand around their naive sandcastles.

Since there are no adults to be a model for the children, littluns imitate their elders just like children imitate adults. As V.S.Pritchett maintains,” The children in Lord of the Flies simply re-enact the adult, communal drama and by their easy access to the primitive, show how adult communities can break up.”(49) In this respect, biguns like Roger and Maurice signify adults from their previous civilization who start the War and drop the atom bomb to kill great numbers of civilians. According to Cox, as a representative of the adult world, the naval officer who comes to the rescue is no better than the children with masks of clay: “He too is chasing men in order to kill, and the dirty children mock the absurd civilized attempt to hide the power of evil.”(121) Apart from littluns, Ralph and Piggy increasingly need adult

supervision as they start to sense their weakness under the pressure of Jack's hostility and lose their hope of being rescued.

Tragically, all children; Jack, his hunters, his newly established tribe's members, even Ralph and Piggy, murder Simon instead of the unknown "beast" they fear so much, in a dark, stormy night. Alastair Niven claims that, the reason they cannot distinguish Simon from the beast is "their confusion of passion, blood-lust and terror of the beast" which results in their tearing Simon apart with sticks and hands. (29) The traces of children's satisfaction from such savagery is also seen in a previous chapter, *Shadows and Tall Trees*, when Ralph, Jack and his hunters imitate a hunting scene, where Robert is in the role of the prey: "Ralph too was fighting to get near, to get a handful of that brown, vulnerable flesh. The desire to squeeze and hurt was over-mastering."(126) This is an important scene, as it uncovers the step-by-step decadence in the small society. At the very beginning of the novel, trivial traces of evil and brutality can be observed by two incidents: Jack's obstinacy to make the members of his choir stand under the sun and Ralph's treachery to Piggy for making his nickname known to public. "But Ralph's exposing Piggy to the jeers of the crowd is even more calculatedly cruel, and shows that people who are normally kindly, have the potentiality of evil."(Turck, 23) As time goes by, decadence in the society accelerates and even Ralph- with a mouth and eyes which once "proclaimed no devil" takes his place in the evil acts of his society; a savage representation of a pig hunt and a real murder.

The main reason for the decadence in this society of boys is evil; which can be found in each human being. According to Susanne Turck, "The author affirms that his first novel was meant to teach the "tragic lesson" that man's nature is sinful, and that even in the most favorable circumstances, on fertile soil, without any natural enemies, man is likely to turn heaven on earth into its opposite."(27) The cause of Simon's death is a combination of children's fear and their passionate state to find a living target for their ritual. In contrast to

Piggy's excuse for confusing Simon with the beast in the dark of the night, Ralph admits that fear was not the reason for his crime: "I wasn't scared," said Ralph slowly, "I was –I don't know what I was."(173) Ralph insists on his belief that Simon's death was not an accident but a murder, until Piggy finally soothes him and makes him say that they did not commit the crime and did not see anything. According to C. B. Cox,

..., the growth of savagery in the boys demonstrates the power of original sin. Simon, the Christ figure, who tries to tell the children that their fears of a dead parachutist are illusory, is killed in a terrifying tribal dance. The Lord of the Flies is the head of a pig, which Jack puts up on a stick to placate an illusionary Beast. As Simon understands, the only dangerous beast, the true Lord of the Flies, is inside the children themselves.(115)

Although Ralph, Piggy, Sam and Eric deny the absolute loss of their own innocence on the day of Simon's death, they cannot deceive themselves for a long time that they can resist- together against the pressure of their society. Tragically, all of the rebellious members of the community have to surrender one way or another. As Susanne Turck argues,

[...] there is a difference between the lynching of Simon, the death of Piggy, and the manhunt which nearly ends Ralph's existence. Simon loses his life during an outbreak of mass hysteria; Piggy is killed in cold blood (and Ralph is meant to share his fate). Finally comes the concerted attack on Ralph, who is probably meant to be tortured before death. (24)

Sam and Eric, the twins, are hostages of Jack's tribe and they become hunters under the brutal force of Roger. As evidence of remainders of their innocence, 'Samneric' warn Ralph to hide from the tribe in order to survive. However, under strain they have to tell his secret place to Jack and Roger.

Simon is practically the only elder boy on the island who can preserve his innocence untainted until his death. He finds a secret place in the forest to visit from time to time, whenever he needs to estrange himself from the decaying society. Simon is also the only boy who can completely realize that they should not be afraid of the beast, as it has been created by evil that is in all of them. As Green maintains, "Simon- we have Golding's own word for it- is a saint, mystic and clairvoyant. It is Simon, and Simon alone, who sees the others' fear and superstition for what they are." (83) When Simon is compared to Piggy from the aspect of perceiving corruption in the society, Piggy's talent to see things correctly diminishes as he is also affected by the corruption. However, whatever Simon senses becomes real, including his vision that there is no actual beast but only themselves to be afraid of: "What I mean is...maybe it's only us." (97) According to Frank Kermode, "As Piggy, - the dull practical intelligence, is reduced to blindness and futility, so Simon, the visionary, is murdered before he can communicate his comfortable knowledge." (57) In the forest, Simon's encounter with the head of the pig proves his claim right. By his imaginary conversation with 'Lord of the Flies', Simon actually reveals his worries about the corruption of morality on the island:

I'm warning you. I'm going to get waxy. D'you see? You're not wanted. Understand? We are going to have fun on this island. Understand? We are going to have fun on this island! So don't try it on, my poor misguided boy, or else___ (159)

Simon imagines evil as disguised as the head of the dead pig; Lord of the Flies. “Staring as if fixated at the fly-covered head of the dead pig Simon falls into a fit or hallucination, in which the Lord of the Flies speaks to him, warning him that it is impossible to escape because he is part of everyone and the reason why “everything was a bad business” on the island.”(Siegl, 71) Later Simon wakes up as if he has seen a bad dream and accidentally meets the beast that all the boys are scared of so much. When he realizes that there is no beast there but the corpse of a dead airman, he hurries back to the beach to inform the rest of the community that they should not be scared anymore. As Green argues, “Man, Golding seems to be saying, cherishes his guilt, his fears, his taboos, and will crucify any saint or redeemer who offers to relieve him of his burden by telling the simple truth.”(84) Therefore, all the community, even the rebels - Ralph, Piggy, Simon and Eric- beat and tear poor Simon to pieces because of confusion and horror, while he is trying to tell them the reality about the beast.

Besides Peter Green, critics Frank Kermode, C. B. Cox and Karin Siegl also believe that Simon is the only saint figure in the novel. Simon is a significant character for Golding as he is the author’s first saintlike character in a novel. Moreover he has a mission to make the ignorant reconsider God’s existence by Simon’s innocence. (Kermode, 56) When Simon dies the tides seem to wash his body gently and seem to ornament him with pearls, silver and marble as evidence of the excess of his love for the other children. (Cox, 119) Simon’s extreme love and goodwill for all the members of his society can be observed in many scenes of the novel. Simon is the only boy who defends Piggy when Jack accuses him of doing nothing to make their first fire on the island: “We used his specs,” said Simon, smearing a black cheek with his forearm. “He helped that way.”(46) Moreover, he is the one who hurries to pick up Piggy’s broken glasses and give them to him. In contrast to most of his peers, he cares for the littluns too and helps them to eat the fruit on the upper branches of the trees that they cannot reach. Furthermore, although Ralph calls him ‘batty’, Simon always stands by

him and supports him as a leader when he needs encouragement: “There’s you and Jack. Go on being chief.”(102) Finally, he risks his life to correct the boys’ confusion of the corpse of an air man as the beast, although he knows that he will not be rewarded but punished by the evil society: “__Or else,” said the Lord of the Flies, “we shall do you. See? Jack and Roger and Maurice and Bill and Piggy and Ralph. Do you. See?”(159) The burden of reality-evil’s dominance in the society of boys-overwhelms Simon and makes him seem old all of a sudden: “The usual brightness was gone from his eyes and he walked with a sort of glum determination like an old man.” (161) However his newly acquired wisdom and responsibility force him to share his knowledge with others.

Although decadence in the morality of the society can be easily observed before the murder of Simon, there are still some signs of goodwill, innocence in the acts of the boys. Maurice acts like a clown when all the littluns start to cry because of their fear of the beast: “He clowned badly; but Percival and the others noticed and sniffed and laughed. Presently they were all laughing so absurdly that the biguns joined in.”(95) The reason Maurice seems to be interested in littluns’ misery is probably because of the guilt he feels for making a littlun, Percival, cry earlier. Feeling guilt is a sign of innocence that still takes place in the boys’ conscience. The friendship of Ralph and Jack is another sign of childhood innocence as they cannot stay angry with each other for a long time: “They looked at each other, baffled, in love and hate. All the warm salt water of the bathing-pool and the shouting and splashing and laughing were only just sufficient to bring them together again.”(60) However their friendship ends forever when Jack leaves the community and becomes the ‘Chief’ of the savages.

2. Children’s Transformation into Evil Savages

Innocence and sensitivity vanish on the island with the death of Simon. The tribe members are not hunters any more but as Golding calls them, they are savages: “A savage raised his hand and the Chief turned a bleak, painted face towards him.”(177) Jack is now in

full command of the society, except for Ralph's little group. With the paint of clay on their faces, the savages are free from their conscience and they can enjoy killing their prey violently without feeling guilt: "His mind was crowded with memories; memories of knowledge that had come to them when they had outwitted a living thing, imposed their will upon it, taken away its life like a long satisfying drink."(76) Now that Jack has attained the admiration of the boys by his skill in hunting, he is the 'chief' of all the savages. He becomes a complete tyrant, as there are no rules to stop him. He can punish savages severely without showing a reason:

"He's going to beat Wilfred."

"What for?"

Robert shook his head doubtfully.

"I don't know. He didn't say. He got angry and made us tie Wilfred up. He's been"-he giggled excitedly-"he's been tied for hours, waiting____"(176)

The new civilization that is shaped by brutal instincts, fear and violence diminish the memories of the former civilization in the savages' minds. Therefore, they are not affected a bit by Ralph and Piggy's speeches about the importance of commonsense and being rescued. Instead, they try to keep them away from their fort according to their chief's orders. Piggy's trust in the efficiency of the conch encourages him and he criticizes for the last time the rotten society for "acting like a crowd of kids." According to Frank Kermode,

When civilized conditioning fades- how tedious Piggy's appeal to what the adults might do or think!-the children are capable of neither savage nor civil gentleness. Always a little nearer to raw humanity than adults, they slip into a condition of animality deprived by mind, into the cruelty of hunters with their devil-liturgies and torture. They make an unnecessary, evil fortress, they steal, they abandon all

operations aimed at restoring them to civility. Evil is the natural product of their consciousness. (56)

Although the tyranny of evil is inevitable on the island, Piggy always believes in the power of the conch as a token of democracy. However, he shares the same fortune with the conch. The conch is shattered into pieces while Piggy is holding it and talking courageously as if the rules to keep order and peace are still valid. Consequently, “The faith in human ability to reason is shattered when the precious conch, the symbol of rational order, is smashed into a thousand white fragments. The fate of the shell is the fate of civilized life on the island.”(Siegl, 65)

Tragically the rock that murders Piggy is set free by Roger who could not throw stones directly at Percival when consciousness and innocence were still dominant on the island. According to John Peter, Jack is not able to harm a pig first as he cannot stand seeing his knife cut living flesh and guilty Roger is once restrained by the rules of civilization of parents, teachers and policemen. Without them even Ralph may become a hunter, what actually save him are his duties as a leader, rather than his inborn virtues. Golding insists that Man is a fallen creature; however, he resists locating it in any particular dimensions. Instead Evil, Lord of the Flies can be Roger, Jack, you and I, ready to present himself from the moment we let him. (37)

Consequently, all children on the island lose their innocence under pressure of the small society they have formed in the first place. The extreme incidents on the island, such as the murder of Simon, Piggy’s death and the manhunt for the blood of Ralph clash with the harmony of the children in their first meeting: setting rules together and helping each other to make their first fire on the top of the mountain. However, innocence and peace give way to evil and chaos. As Siegl claims, “The boys’ rejection of civilization leads them to return to a more primitive existence which is, however, very different from a return to innocence in

Rousseau's sense, but liberation into savagery.”(70) Right after Roger murders Piggy; Ralph becomes an outcast and has to run away from the evil society to save his life. Just like Simon and Piggy, he becomes a prey in the eyes of the savages and he has no other way of surviving other than hiding and running away like a pig. In order to catch Ralph the savages set the forest on fire and an adult from their former civilization finally rescues him when all his hopes fade away.

Besides the corruption of the children's innocence, the island is also changed a lot by their vicious acts. Susanne Turck argues that interaction between man and nature is significant in the novel: "... his first and last actions on the island are destructive: he begins by tearing a scar in the jungle with the descent of the passenger tube, and he ends by transforming animal and plant life into a burnt waste.”(14) The fascinating island loses its magic in the eyes of the children as they get used to the beauties around them: "they grew accustomed to these mysteries and ignored them, just as they ignored the miraculous, throbbing stars.”(63) Furthermore, nature seems to them more hostile when they do not see their environment with the same innocent eyes. "At midday the illusions merged into the sky and there the sun gazed down like an angry eye... That was another time of comparative coolness but menaced by the coming of the dark.”(63-64) In contrast to the boys' altered senses about the island, the native inhabitants of the island continue their peaceful living until the interruption of violent forces. "Beyond the screen of leaves the sunlight pelted down and the butterflies danced in the middle their unending dance.”(146) Besides butterflies, savages' target; pigs also resume their peaceful living: "The pigs lay, [...], sensuously enjoying the shadows under the trees.”(147) However, the mood of the forest changes immediately after Jack and his hunters' violent hunt of a mother sow: "This dreadful eruption from an unknown world made her frantic; she squealed and bucked and the air was full of sweat and noise and blood and terror.”(149) Tragically the only destructive element on the island is the society of boys who were once

innocent enough to avoid shedding the blood of a living thing: “They knew very well why he hadn’t: because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood.” (34)

All the horrible incidents have their roots in innocent games that are fun and a challenge for the children. Pushing rocks from the top of the mountain is entertaining for the boys because they see the effect of their play as a triumph over the nature: “Echoes and birds flew, white and pink dust floated, the forest further down shook as with the passage of an enraged monster (...) Not for five minutes could they drag themselves away from this triumph.”(30) Towards the end of the novel savages use rocks as weapons to protect their fort. The result is horrible when Roger sets loose one of the rocks to destroy Piggy. Hunting is also a new, challenging game since it is a difficult task for a bunch of children. However they grow accustomed to this new game quickly and they become wild and cruel when they get used to shedding blood.

CONCLUSION

This thesis aimed to explore the effect of society on loss of innocence. By examining The Catcher in the Rye, Adventures of Huckleberry Finn and Lord of the Flies; the contradiction between child characters' innocence and the demanding, uncaring and isolating societies of these novels' have been contrasted. Children's loss of innocence occurs as a consequence of several confrontations with the demands of the society. In all three novels, the adult world becomes too complicated for the children to adapt to when they face the corruption in their society. In this respect, loss of innocence can also be interpreted as children's acceptance of the current civilization in order to survive in their societies.

In The Catcher in the Rye, society has the major role in Holden Caulfield's loss of innocence. Corrupted morality of the adult characters and most of his peers demoralizes Holden and he feels depressed and hopeless as a consequence of restrictions, ignorance and abuse of these characters. Jerome D. Salinger displays and criticizes American society as oppressive and abusive in The Catcher in the Rye. In order to emphasize society's meanness and indifference towards innocent beings, he uses his major character Holden to wander spontaneously in the streets of New York and run into many corrupted, phony people to deceive and get advantage of him. As Harvey Breit suggests, Holden's ultimate wish to be 'the catcher in the rye', in other words, to be the protector of children's innocence, is significant because it shows that the novel is a critique of the contemporary, grown-up world.

(6) In many scenes it is clear that, Holden is isolated by the society because he resists the things his friends, teachers even strangers expect him to do. His constant effort to connect with other people is in vain as he keeps ending up with contempt of several characters like Stradlater; room-mate, Mr. Spencer; history teacher, Maurice; elevator-boy, Sunny; young prostitute, Horwitz; taxi-driver, Marty, Laverne and Bernice; girls at the lobby, Luce; student

advisor. The corruption that Holden witnesses in society directly affects him and he tells lies spontaneously, although he hates dishonest, phony people. Lying becomes a habit of Holden in his daily life: “I’m the most terrific liar you ever saw in your life. It’s awful. If I’m on my way to the store to buy a magazine, even, and somebody asks me where I’m going, I’m liable to say I’m going to the opera.”(16) Apart from lying, he becomes fierce, cynical and depressive as he realizes that he cannot prevent loss of innocence or avoid phony, mean and self-serving members of the society.

In Adventures of Huckleberry Finn, society’s role in children’s loss of innocence is explored. Mark Twain depicts the American society of the 19th century as not so different from Salinger’s depiction of the 20th century America, as there are significant resemblances in both novels: Huck encounters many dishonest, manipulative people, like Holden does, and he feels oppressed by their actions and demands as a result. In order to preserve his integrity and well-being, he needs to estrange himself from the society and its values that he cannot comprehend. The Mississippi River becomes the shelter of Huck and his friend Jim, who is also a fugitive. Considering the people that Huck has to face, it is inevitable for Huck to lie and deceive them in order to save himself or his friend, Jim, from severe situations. Huck’s lies do not serve to hide his frustration or his true feelings from other people, like Holden’s lies, but they serve as a barrier that distances him from possible threats coming from society. A. E. Dyson defends Huck’s lies and claims that “They are a technique for surviving in a largely immoral world with as little unpleasantness for himself and for everyone else as possible.”(344) In order to survive in the cruel world of the adults, he often finds himself in confusion about what to do: to practice the rules of his civilization or to do what his conscience tells him to do. Jim, the runaway slave, is Huck’s companion through most of his journey and he is an important factor that helps Huck to reform his conscience and his values in the guidance of their innocent friendship. “Had Huck never been exposed to the slave

society, he might never have come to know the agony (and later, the triumph) involved in the struggles between his society -formed conscience and his heart. It is only when he is finally able to get away from that society that Huck finds happiness, short-lived though it is.” (Bluefarb, 20) On the other hand, two rascals, King and the Duke, help Huck realize that the society involves a lot of selfish, manipulative people who can take advantage of almost anything, even a funeral. Even playful Tom can be a threat to innocence and goodwill. “As a result, at the end we want Huck to cease being the humble courtier of Tom Sawyer and all that Tom represents, although it is this very disposition that has given Huck fictive stature and the book’s social criticism its powerful and moving ironic edge.” (62) The only place that Huck feels the innocence and peace together is on the boat that takes Huck and Jim along the Mississippi River. “On the raft, Huck and Jim become what Lionel Trilling has called a ‘community of saints’; yet their values come not from the civilized society which is supposed to encourage saints, but from the older incentive of a common danger, a common humanity, a common predicament.” (Dyson, 346) Sadly, their peace and contentment have to end when they set foot on land, into society.

In Lord of the Flies, society is the major cause for loss of innocence of the children on the deserted island. Although the pressure and deceit of the society and children’s gradual loss of innocence are clearly observed like the other two novels, the society is not under the control of the adults but only children this time. In the Catcher in the Rye and Huckleberry Finn, the common view that finds fault in the evil members of the society opposes with William Golding’s point of view that finds fault in the innate evil of the whole of humankind.

In Lord of the Flies, the children’s illusionary world first shatters when they cannot resist evil temptations such as teasing weak kids like Piggy and the “littluns” for fun, or killing pigs for excitement rather than hunger. In contrast to the ending of the novel, their stay on the island starts like a fabulous adventure story because of the beautiful landscape.

Everything seems new and enjoyable, especially because of the fact that there are no adults to lead them on the island. The illusion of beauty of the island and the bond of friendship between the children vanish when they cannot apply the rules they decide all together and become a threat for each other in their own society of children. The magical island is polluted with the screams and blood of the pigs. Consequently, the children turn into savages who kill not only pigs but also their own members of the society, Simon and Piggy. The society that applies pressure on Huckleberry Finn and Holden Caulfield is manipulative and beyond their control; however, the children in Lord of the Flies have a chance to manage their own society. They set their own rules but cannot put them into practice and fail to keep peace on the island. Eventually, the society of children become more oppressive and evil than the adults can be in their former society.

The degree of corruption and pessimism seem to accelerate gradually in Huckleberry Finn, The Catcher in the Rye and Lord of the Flies. Although Huck Finn takes his share from insensitive and mean members of nineteenth century American society, there are still many people who care about his well being. However, Holden Caulfield has to deal with the whole society on his own because he thinks of modern American civilization as phony and unreliable. According to Arthur Heiserman and James Miller, Holden lives in a tougher and more corrupted world than Huck does. The adult world that Holden lives in is extremely phony and mean: “At the end of the novel, as we leave Holden in the psychiatric ward of the California hospital, we come to the realization that the abundant and richly varied humor of the novel has reenforced the serious intensity of Holden’s frantic flight from Adultism and his frenzied search for genuine in a terrifyingly phony world.” (36-37) Although Huck finds himself in unfriendly environments from time to time, Holden feels constantly rejected or misunderstood because of the increasing hostility and phoniness in the American society of the twentieth century. “Both boys are fugitives from education, but Holden has suffered more

of the evil than Huck. Holden's best subject in the several schools he has tolerated briefly is English. And, too, Holden is a child of the twentieth century." (Heiserman and Miller, 37) In Lord of the Flies the corruption in the society intensifies in comparison to The Catcher in the Rye. The secluded society of British children inevitably loses its innocence as children can not put an end to the dominant motives of the evil characters such as Jack, but they participate in their vicious acts; aggression and murder.

The disappointment, pessimism and alienation of the child and adolescent characters can be observed, considering the hostile, insensitive and shallow societies they are in, in all three novels. The simple-mindedness and corruption that is dominant in each of the three societies, lead the children to step into the adult world and renounce their innocence that appreciates the beauty of the snow like Holden does, peace and quiet of the Mississippi River like Huck does or the beauty of the nature without any responsibilities like Ralph and other kids do on the island. Because the major reason for their loss of innocence is society, they never feel peace and contentment in it but develop a strong rejection of it.

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ÖZGEÇMİŞ

05 Ocak 1978 tarihi, Sivas doğumluyum. İlk, Orta ve Liseyi İstanbul’ da tamamladıktan sonra, Tekirdağ, Trakya Üniversitesi, Mühendislik Fakültesine kaydoldum. Bu bölümden 2001 yılında mezun oldum ve 2002 yılından beri Beykent Üniversitesi, Yabancı Diller Yüksekokulunda öğretim görevlisi olarak çalışmaktayım. 2003 yılında Beykent Üniversitesi, İngiliz Dili ve Edebiyatı bölümünde yüksek lisans eğitimine başladım.