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Advanced Placement in
English Literature and Composition

Individual Learning Packet

Teaching Unit

The Catcher in the Rye

by J. D. Salinger

Written by Stephanie Polukis

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The Catcher in the Rye

Objectives

Note to Teacher: The Catcher in the Rye contains obscene language, references to sexual activity, and some scenes depicting underage drinking. This novel may not be appropriate for some classes.

By the end of this unit, students will be able to:

1. analyze how the narrative voice—conveyed through diction, syntax, intent, and meaning—aids character development.
2. explain the impact of a first person protagonist narrator on the story.
3. critically read a novel from a psychoanalytic perspective.
4. examine how dialogue and imagery help create a realistic scene.
5. observe how extended metaphor helps convey the theme of the work
6. trace the evolution of a symbol in the text
7. respond to writing prompts similar to those that will appear on the Advanced Placement in English Literature and Composition exam.
8. respond to multiple choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition exam.
9. offer a close reading of *The Catcher in the Rye* and support all assertions and interpretations with direct evidence from the text, from authoritative critical knowledge of the genre, or from authoritative criticism of the novel.

The Catcher in the Rye

Lecture Notes

I. Freud, Jung, and Psychoanalysis

Psychoanalysis, a treatment of neuroses, was developed by Austrian psychiatrist Sigmund Freud, in 1890. Freud, who was working at a hospital in Vienna, noticed that some of his patients exhibited symptoms of illness without having any abnormal physical conditions to cause them. He believed that the cause of the symptoms was repressed desires and traumatic incidents from the individuals' childhoods.

According to Freud in his **Topographic theory**, each individual has a conscious, a preconscious, and an unconscious. The **conscious** contains thoughts and feelings of which an individual is presently aware. The conscious includes not only sensory perceptions, but thoughts and feelings as well. (Ex: I hear my dog barking. I think there is someone at the door.) The **preconscious** includes memories and thoughts of which an individual is not presently aware, but which can be recalled. (Ex: We keep the coffee mugs in the second cabinet from the right.) The **unconscious** is the sum of the individual's repressed desires, fears, and traumas that, while an individual is never fully conscious of them, can be revealed through dreams, free association, or **Freudian slips**—mistakes in speech that reveal subconscious thoughts. (Ex: A man with an addiction to blackjack is counting items in his shopping cart, saying, "...eight, nine, ten, *jack, queen, king...*") Freud believed that individuals with neuroses could be cured if they could uncover and accept the ideas they had repressed.

This theory evolved into Freud's **Structural Theory**, which is more widely known. The Structural Theory states that every individual has a **psychic apparatus**, and this apparatus consists of three parts: the id, the ego, and the superego. Almost all of the psychic apparatus is in the unconscious. The **id** is a person's instinctual desires. These vary from the need to eat and sleep to the need to satisfy sexual appetites. The id demands immediate gratification at any cost.

The **superego** serves as a counterbalance to the id. It consists of social conventions as well as an individual's beliefs, values, and ideals. It reminds a person, both consciously and unconsciously, what actions are acceptable in society and which of the id's demands are appropriate to meet.

The **ego** is a person's reason and the part of the psychic apparatus that balances the id with the superego. The ego creates feelings of guilt and shame when one of the desires in a person's id is in opposition to the superego and the cultural norm. If the feelings of guilt and shame become too intense and painful, the ego may create a **defense mechanism** in the form of denial, passive aggression, delusion, hypochondria, projection, and, in more severe cases, repression. Repressed desires of the id may also express themselves in symbols, dream images, and Freudian slips. If they remain hidden and unexposed, they can develop into neuroses.

Carl Gustav Jung, a Swiss psychiatrist and one-time protégé of Freud, also believed that there

were three parts to an individual's personality. These were the shadow, the anima or animus, and the persona. The **shadow**, like the repressed parts of the id, consists of the qualities and characteristics of an individual that he or she consciously or unconsciously wants to ignore. These can be sexual desires, traumatic experiences, or secret fears. The **anima** or **animus** is the essence of an individual and the person he or she eventually wants to become. It is the personification of his or her drive, motivation, ambition, and values. It is also usually depicted as the opposite gender: men have a female **anima** and women have a male **animus**. The final part of personality is the **persona**. The persona is the mask or facade a person presents to the world. The ultimate goal of each person is **self-actualization**, in which the shadow, persona, and anima/us become one.

While Freud believed in the personal conscious and unconscious of each individual, Jung argued that there was also a collective unconscious. The **collective unconscious** consists of cultural symbols and archetypes that are unconsciously shared by all humanity. It is believed to contribute to programmed patterns of behavior and thought, in much the same way animals act by instinct. Jung offered as evidence of his theory the fact that certain symbols and the relationships between them have the same meaning to many people across cultures. For example, the color red has the same significance to people of all cultures. Since it is the color of the human life force, the blood, it represents passion, violence, and love. These symbols and archetypes appear in works of literature, and they evoke similar feelings in all views and readers.

II. Psychoanalytic Literary Criticism

In psychoanalytic criticism, Freud and Jung's ideas are adapted to an understanding of literature. Like speech, writing is a form of expression, and it exposes the repressed desires and fears of the author. Psychoanalytic theory posits that all texts have two types of content: manifest content and latent content. The **manifest** content is the literal, surface level message of the work. The **latent** content, by contrast, is the underlying meaning of the text, conveyed through symbolic language and the Freudian slips in the author's diction.

Some psychoanalytic critics also find evidence of the author's repressed sexual desires in the text through the unintentional inclusion of phallic symbols. There may also be suggestions of **Oedipus Complex** in the story, situations which hint of a character's sexual attraction to his or her parent of the opposite sex. This may be through the son's desire for his mother, the father's envy of the son and rivalry for the mother's attention, the daughter's desire for her father, the mother's envy of the daughter and rivalry for the father's attention. However, all of these situations usually occur in the latent content of the text.

The reading of the latent content of the work, however, reveals only aspects of the author's psyche. When Jung's ideas of archetypes are brought into focus, psychoanalysis can disclose information about the universal human condition. Readers can relate to works of literature because the symbols and archetypes contained within the text are innately understood. A character in a work of fiction is not only the creation of the author and a product of the author's

experiences, but he or she is also a reflection of the reader as well. Each time a story is read, it must be recreated in the reader's mind. Symbols and archetypes generally evoke the same thoughts and emotions, making the reading of the work a shared and common experience. Once these symbols and archetypes are identified and analyzed, a psychoanalytic critic can understand how different texts "work."

III. Psychoanalysis in *Catcher in the Rye*

In the novel, Holden Caulfield makes several references to psychoanalysis:

Chapter 19: In his conversation with Carl Luce, Holden speaks freely and divulges information about his sexual frustration. Holden's carnal appetites and his reason are at odds. He is sexually attracted to many girls, but he cannot form a spiritual and intellectual connection with all of them. Even though he tries to have sexual relationships with only girls he respects, he cannot resist his instinct to be with the others who, while physically attractive, are unable to satisfy Holden's desire for meaningful companionship.

In the narrative, Holden remarks that, when he talks to Luce, he reveals personal information that he would not ordinarily share. "He'd make you describe the most personal stuff that happened to *you*," Holden says, "but if you asked questions about *himself*, he got sore." Luce is an uncertified psychoanalyst, and he probably learned his technique from his father, a real psychoanalyst. Not only does Luce manipulate the boys into revealing their personal secrets, but he is also fascinated with people's sexual fetishes.

Luce also recommends that Holden undergo psychoanalysis, and he describes the procedure in a simple way. Luce tells Holden, "[The Psychoanalyst] would simply talk to you, and you'd talk to him... he'd help you to recognize the patterns of your mind." This reference to psychoanalysis should help the reader identify what is really happening in the conversation between Luce and Holden.

Chapter 24: When telling Mr. Antolini about his Oral Expression class, Holden remarks that he prefers listening to speeches in which people digress rather than speeches that stay on topic. As Holden says, "lots of times you don't *know* what interests you most till you start talking about something that *doesn't* interest you most." This is the way in which psychoanalysis works. Latent, repressed thoughts are more likely to surface in digression than in monologues that stay on topic.

This is also how the novel functions. More complexities of Holden's character are revealed through his digressions and commentary than through the actual plot.

Chapter 26: At the close of the novel, Holden hints of the events that have occurred since the day in the park with Phoebe. After Holden returned home, he was brought to a mental hospital, where he is currently residing. A psychoanalyst talks to him on a regular basis and asks him if he plans to apply himself in school the next year. Since it is evident that Holden is in therapy,

it is possible that writing the novel is a form of rehabilitation. Writing, like speech, can help expose repressed thoughts and desires, allowing the individual to come to terms with them. Here are a few possible repressed ideas that Holden exposes in the narrative:

- Holden is bothered by his upper-class status, and he is always trying to give away his money or hide his wealth from others. (Ex: giving the money to the nuns, hiding his suitcases, buying strangers drinks)
- Holden *instinctively* wants to have sexual intercourse, but he *rationally* wants to find a girl who can be a sexual, spiritual, and intellectual partner. (Ex: conversation with Carl Luce, observations he makes looking out the hotel windows, his relationship with Jane Gallagher)
- Holden is still grieving over Allie's death. (Ex: the description of the catcher's mitt, the reflections on death and the memories of Allie that Holden has while walking through Central Park, Holden's begging Allie not to let him disappear, the projection of Holden's grief onto his mother)
- Holden is reluctantly becoming an adult, and he wants to save children from losing their innocence. (Ex: The Catcher in the Rye metaphor, removing the profanity from the school walls, becoming Phoebe's caretaker, Holden's nostalgia of childhood)

IV. Antisocial Personality Disorder

Antisocial Personality Disorder is a mental disorder that is characterized by the following:

- disdain for authority, rules, and social conventions
- impulsiveness and inability to plan ahead
- aggression and violence
- finding amusement in lying and deceptiveness
- irresponsibility and an inability to commit to school, work, or routine activities
- disregard for the feelings and well-being of others

While Holden Caulfield exhibits signs of this disorder, it cannot be stated with certainty whether he has it.

<p>disdain for authority, rules, and social conventions</p>	<ul style="list-style-type: none">• In his narrative, Holden criticizes and disregards the authority figures at Pencey Prep, including Mr. Spencer, and Mr. Haas.• Holden wears a red hunting hat, which he knows is unfashionable, and which makes him look foolish. He wears it despite this, and there is a possibility that he wears the hat <i>because</i> it is unfashionable.
<p>Impulsiveness and inability to plan ahead</p>	<ul style="list-style-type: none">• With the exception of returning home, while in New York City, Holden never makes plans more than a few hours ahead of time. Almost everything he does and everywhere he goes is on impulse.
<p>aggression and violence</p>	<ul style="list-style-type: none">• Even though Holden doesn't defend himself against Maurice, when Maurice leaves, Holden says that he wishes he would have called the elevator, and when it came back up to his floor, shot Maurice in the stomach six times.• Even though Holden says he would not have the guts to do it, he imagines taking the person who wrote the profanity in the stairwell of Phoebe's school and smashing his head against the stairs.

<p>amusement in lying and deceptiveness</p>	<ul style="list-style-type: none">• In the very beginning of Chapter 3, Holden brags about his ability to lie to people.• Holden lies to Ernest Morrow's mother on the train to Penn Station, and he tells her fabricated stories about her son. He also tells her that the reason he's coming home from school early is because he has a tumor in his head.• When dancing with the three women in the Lavender Club, he tells one girl that he danced with two professional dancers, and he tells another that he just saw Gary Cooper.• In the novel, Holden gives himself two fake names: Rudolf Schmidt and Jim Steele.• Holden tells Sunny he had an operation on his clavichord.
<p>irresponsibility and inability to commit to school, work, or routine activities</p>	<ul style="list-style-type: none">• Holden is being kicked out of Pencey Prep because he is failing all but his English class.• Because he thought the Oral Expression class was stupid and unfair, he stopped going to class.
<p>disregard for the feelings and well-being of others</p>	<ul style="list-style-type: none">• Holden says odd things to people just to see how they react. For example, he calls Ackley "Ackley boy" because he knows it gets him upset. He also likes to call people "prince" to see how they'll react.

Even though Holden shows some signs of Antisocial Personality Disorder, he is sympathetic toward many characters in the novel. For instance, Holden invites Ackley to the movies with him and Mal Brossard because he knows that Ackley would otherwise have stayed at home by himself and been lonely. He lies to Mrs. Morrow to make her happy and make her feel proud of her son, and he gives the nuns at the restaurant money for charity. The reason Holden hated his Oral Expression class was because he couldn't stand watching other students scream "Digression" at Richard Kinsella, making the boy more nervous and upset.

Most importantly, however, Holden genuinely loves and cares about his sister, Phoebe. He thinks about calling her on the phone, buys her a record, dances with her in her bedroom, visits her at school, takes her to the zoo, and does several things that demonstrate he loves her very much. It is unlikely that a person with Antisocial Personality Disorder would be so concerned with the well-being of others.

V. Coming Thro' the Rye

The title of this novel comes from Robert Burns's poem and song "Coming Thro' the Rye." The original text is as follows, with a modern English translation in italics:

O Jenny's a' weet, poor body,
Jenny's seldom dry:
She draigl't a' her petticoatie,
Comin thro' the rye!

*Oh Jenny's wet, poor body,
Jenny's seldom dry:
She dragged all her petticoat
Coming through the rye!*

Comin thro' the rye, poor body,
Comin thro' the rye,
She draigl't a' her petticoatie,
Comin thro' the rye!

*Coming through the rye, poor body
Coming through the rye,
She dragged all her petticoat
Coming through the rye!*

Gin a body meet a body
Comin thro' the rye,
Gin a body kiss a body,
Need a body cry?

*If a body meet a body
Coming through the rye,
If a body kiss a body,
Need a body cry?*

Gin a body meet a body
Comin thro' the glen,
Gin a body kiss a body,
Need the warld ken?

*If a body meet a body
Coming through the glen,
If a body kiss a body
Need the world know?*

This poem is referenced in two parts of the novel. In Chapter 16, Holden watches a mother, father, and young boy walking down the street, and the child hums and sings "Coming Thru the Rye." However, the line the boy sings is different from the original: Instead of singing "If a body meet a body, coming through the rye," he sings, "If a body *catch* a body coming through the rye." The child's version of the song inspires Holden's "catcher in the rye" fantasy in Chapter

22. Holden reinterprets the song: Instead of being about two lovers meeting in the rye, the song is about one person trying to catch running children before they run off a cliff.

The song illustrates two themes of the novel. It emphasizes Holden's feelings of isolation and his desire to form a meaningful relationship with another person. The original lyrics, "If a body meet a body coming through the rye," suggests that two complete strangers could meet each other in a random location and connect, and, in effect, mutually save each other from loneliness. The secondary lyrics of the song, the distorted version that the young boy sings, lead to Holden's *Catcher in the Rye* metaphor and another theme: the reluctance to age and the preservation of innocence. Holden wants to catch the children from falling off the cliff and plunging into the world of adult life. He wants them to remain pure and naive, caught up in the wonders of life, rather than being subjected to the responsibilities and hardships of adulthood.

VI. Additional Themes in *Catcher in the Rye*

The Protection of Innocence and Reluctance to Become an Adult

Holden's character evolves throughout the course of the novel, going from a rebellious, teenaged boy, who detests school and authority, to a young man, assuming the role of his sister's caretaker and, in effect, becoming an authority figure, himself. Holden's detestation for authority figures at Pencey is the first indication that Holden dislikes adults and wants to avoid becoming one. The idea is reinforced by subsequent instances in which Holden ridicules and insults his elders, such as his condescending attitude toward Mrs. Morrow and his pity of the alumnus who said the best days of his life were spent at Pencey. Holden demonstrates his desire to protect the youth from adulthood by the *Catcher in the Rye* metaphor and by his attempts to remove the profanities from the walls of the school and the museum. However, by connecting with his younger sister, Holden realizes that she is a child and he is not. In the final scene of the novel, when Phoebe rides the carousel and Holden stands with the adults, his transformation is complete. Instead of being an eternal youth, Holden becomes the protector of innocence.

Isolation and the Need for Human Companionship

One of the major dilemmas that Holden faces in the novel is the inability to form meaningful connections with other people. This is usually due to either their reluctance to talk to him or his difficulty finding people who share his interests. Holden makes several attempts to communicate with people whom he finds interesting, such as Ernie, Valencia, and the taxi driver, and asks to buy them a drink; however, they do not accept his offer. At Pencey, after Holden and Stradlater get into a fight, Holden wants to talk to Ackley, but Ackley wants only to sleep. The other boys in the school are already asleep, and, as a result, cannot listen to Holden. Disappointed, Holden leaves the school and goes to New York City.

The majority of people Holden does talk to, however, are neither his intellectual equals, nor do they share his interests. For instance, Holden tries to connect to the women in the *Lavender*

Lounge, but they are too stupid to have an interesting, thought-provoking conversation. Holden can enjoy their company only when he manipulates them for his own amusement. Sally Hayes, with whom Holden used to be friends, has become haughty and conceited. In order to boost her self-esteem, she treats Holden as an inferior. In addition, Mr. Antolini, one of the few adults Holden respected, makes homosexual advances toward him. The companionship of these people does nothing to ease Holden of his feelings of isolation.

One of the only people Holden connects with is his younger sister, Phoebe. Phoebe genuinely loves Holden, and Holden feels as if they understand each other. "I mean if you tell old Phoebe something, she knows exactly what the hell you're talking about," Holden says. Phoebe is the only character in the story with whom Holden has a close relationship, and she is the person who ultimately inspires his transformation from teenager to adult.

The Catcher in the Rye

Practice Free Response Questions

Practice Free Response Question #1

J.D. Salinger, author of *Catcher in the Rye*, uses imagery and dialogue to create realistic characters and scenes. Read the passage from Chapter 10 beginning with “The band was putrid” and ending with, “Look them up, I mean.” How do the characters’ speech and Holden’s descriptions make his experience in the Lavender Room seem realistic?

Practice Free Response Question #2

Read the passage from Chapter 14 beginning with, “Anyway, when I was in bed, I couldn’t pray...” and ending with, “I didn’t want a bunch of stupid rubbernecks looking at me when I was all gory.” In a well-organized essay, write what techniques Salinger uses to gradually build the tension in the scene and evoke a feeling of anxiety in the reader.

Practice Free Response Question #3

One of the themes in *Catcher in the Rye* is the attempt to retain the innocence of youth. How does the passage in Chapter 16 beginning with, “Even though it was Sunday and Phoebe wouldn’t be there with her class or anything...” and ending with, “And even if I could, I’m not sure I’d feel like it” illustrate this theme?

Practice Free Response Question #4

Read the passage in Chapter 21 beginning with, “I sat there on D.B.’s desk” and ending with, “I was all out.” How is the relationship between Holden and Phoebe established in this scene?

Practice Free Response Question #5

When Mr. Antolini gives Holden advice, he quotes psychoanalyst Wilhem Stekel. Stekel once said, “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.” How does this quotation help convey the deeper meaning of the work?

Practice Free Response Question #6

Trace the evolution of the symbolism of Holden's red hunting cap. How does the hat's evolving meaning help show Holden's transformation from teenager to adult?

Practice Free Response Question #7

Analyze Holden's explanations of Ancient Egypt in Chapters 2 and 25. How do their differences in audience, tone, syntax, and diction reveal Holden's purpose of giving the explanation?

Practice Free Response Question #8

If written text can be an outlet of expression to be analyzed by psychoanalysis, what latent, repressed ideas of J.D. Salinger's may be illustrated through the character of Holden Caulfield and this story?

The Catcher in the Rye

Practice Multiple-Choice Questions

Practice Multiple-Choice Questions 1-5

Carefully read Chapter 2, and answer the following questions:

1. Which of the following statements best demonstrates Holden's reluctance to age?
 - A. "You take somebody as old as hell, like old Spenser, and they can get a big bang out of buying a blanket."
 - B. "He was always yelling, outside class. It got on your nerves sometimes."
 - C. "He was reading the *Atlantic Monthly*, and there were pills and medicine all over the place, and everything smelled like Vicks Nose Drops."
 - D. "...sometimes I act like I'm about thirteen. It's really ironical, because I'm six foot two and a half and I have gray hair."
 - E. "He also started picking his nose. He made out like he was only pinching it, but he was really getting the thumb right in there."
2. Holden's mention of the *Atlantic Monthly* is most likely an allusion to the
 - A. educated members of society.
 - B. relationship between teacher and student.
 - C. helpful behavior of the youth.
 - D. youths' obligation to the old.
 - E. infirmity of old age.
3. Why does Mr. Spencer repeatedly call Holden "boy"?
 - A. Mr. Spencer is using slang to make himself sound younger and like one of Holden's peers.
 - B. Mr. Spencer is asserting his authority.
 - C. Holden is Mr. Spencer's grandson.
 - D. Mr. Spencer wants Holden to know that he is immature and should listen to the wise advice of an adult.
 - E. Holden has offended Mr. Spencer.
4. When Holden remarks that Mr. Spencer was "as hot as a firecracker," he means that Mr. Spencer was
 - A. angry.
 - B. excited.
 - C. annoyed.
 - D. feverish.
 - E. crazy

5. Holden writes the note to Mr. Spencer at the bottom of his essay because he
- A. wants Mr. Spencer to give him a passing grade.
 - B. knows he wrote a great essay, but wants to appear modest.
 - C. wants to make Mr. Spencer laugh.
 - D. wants to make Mr. Spencer feel less guilty about failing him.
 - E. knows the information he wrote about the Egyptians is inaccurate.

Practice Multiple-Choice Questions 6-10

Carefully read Chapter 10, and then answer the following questions:

6. What about Phoebe's character best helps Holden form a meaningful connection with her?
 - A. She gets good grades in school and is his intellectual equal.
 - B. She genuinely understands Holden and shares his opinions.
 - C. She shares Holden's taste in movies.
 - D. She reminds Holden of his dead brother.
 - E. She has an active imagination that makes her endearing.
7. Holden's tone in the line, "You're lucky... You're really lucky. You know that?" can best be described as
 - A. resentful.
 - B. sarcastic.
 - C. angry.
 - D. envious.
 - E. excited.
8. Of what is Holden accusing Bernice when he calls her "queen"?
 - A. vanity
 - B. overindulgence
 - C. stupidity
 - D. arrogance
 - E. oversensitivity
9. All of the following can be inferred from Holden's statement: "They probably thought movie stars always hung out at the Lavender Room when they came to New York instead of the Stork Club or El Morocco," EXCEPT
 - A. The women think the Lavender Room is a classy establishment.
 - B. Holden is still annoyed by Bernice's comment about seeing Peter Lorre.
 - C. The women are tourists and do not know where the celebrities go to party.
 - D. Holden thinks that the women are incredibly stupid.
 - E. The women think they are on the same social level as celebrities.
10. Which of the following does NOT contribute to Holden's feeling of alienation?
 - A. The waiter asks Holden for some identification.
 - B. The head waiter seats Holden at the back of the room.
 - C. The women talk only about gossip.
 - D. Laverne asks Holden if his Dad has a date that night.
 - E. The music is too brassy, and Holden does not want to dance.

Practice Multiple-Choice Questions 11-15

Carefully read Chapter 12, and then answer the following questions:

11. When Holden adds the phrase “by any chance” to the end of his question about the ducks in the Central Park lagoon, he is intending to be
 - A. condescending.
 - B. polite.
 - C. indifferent.
 - D. intimidating.
 - E. comic.
12. Horowitz’s question: “If you was a fish, Mother Nature’d take care of *you*, wouldn’t she?” implies which of the following?
 - A. Human beings are just as important as fish.
 - B. Human beings cannot survive winter outdoors.
 - C. Horowitz is jealous of the advantages Holden has.
 - D. Mother Nature does not care for human beings.
 - E. Horowitz is completely incapable of rational thought.
13. Which of these statements supports Holden’s sarcastic declaration that Ernie’s piano playing is supposed to be something “*holy*”?
 - A. “They were all shoving and standing on tiptoes to get a look at old Ernie.”
 - B. “He was putting in all these dumb, show-offy ripples in the high notes...”
 - C. “He had a big damn mirror in front of the piano, with a big spotlight on him.”
 - D. “Ernie turned on the stool and made this very phony, *humble* bow.”
 - E. “It was very phony—I mean him being such a big snob and all.”
14. What anti-feminist viewpoint does Holden reveal in his remarks about the conversation between the funny-looking girl and the funny-looking guy?
 - A. Women are inherently uninterested in sports.
 - B. If a woman is unattractive, she must date an unattractive man.
 - C. Men dominate the conversation and decide its topic.
 - D. Women are only interested in domestic, household activities.
 - E. Ugly women are valued less than beautiful women.
15. Holden believes Lillian Simmons is talking to him because she wants
 - A. to make her date jealous of Holden.
 - B. to make Holden jealous of her date.
 - C. Holden to tell D.B. he met her.
 - D. to flaunt her popularity to the entire room.
 - E. Holden to think she’s attractive.

Practice Multiple-Choice Questions 16-20

Carefully read Chapter 17, and then answer the following questions.

16. What point does Holden's anecdote about Harris Macklin illustrate?
 - A. People should never reveal their true opinions of each other.
 - B. Every person has at least one redeeming quality.
 - C. It is impossible to become friends with a roommate.
 - D. Even the most boring people can do something interesting.
 - E. Guys who are boring almost never get married.
17. Which of the following best shows the insincerity of Sally's statement, "Oh darling, I love you, too?"
 - A. The hinted condescension in the word "darling."
 - B. Holden's criticism of the statement in his narrative.
 - C. The juxtaposition of this phrase to another.
 - D. The characterization of Sally as a phony.
 - E. The unromantic setting in which this line is spoken.
18. The Lunts are characterized as being
 - A. verbose.
 - B. pompous.
 - C. careless.
 - D. untalented.
 - E. taciturn.
19. What literary device is used in the statement: "We must've looked gorgeous"?
 - A. metaphor
 - B. allusion
 - C. sarcasm
 - D. imagery
 - E. understatement
20. The primary reason Holden wants to drop out of Pencey is that the
 - A. student body is not socio-economically diverse.
 - B. school forces its students to conform to social standards.
 - C. school turns its students into capitalists.
 - D. school prides itself on values that are immoral and unethical.
 - E. students are over-competitive and unfriendly.

Practice Multiple-Choice Questions 21-25

Carefully read Chapter 22, and then answer the following questions.

21. The phrase "...all the jerks that graduated from Pencey around 1776 come back..." best illustrates
- A. allusion.
 - B. synecdoche.
 - C. alliteration.
 - D. sarcasm.
 - E. hyperbole.
22. When Holden says, "I'll probably be in Colorado on this ranch," and Phoebe replies, "Don't make me laugh. You can't even ride a horse," Phoebe is making the assumption that Holden
- A. does not know how to ride a horse.
 - B. is serious about moving to Colorado.
 - C. does not earnestly love Phoebe.
 - D. must know how to ride a horse to go to a ranch.
 - E. cannot take care of Phoebe if he is far away.
23. Which of the following is NOT a quality embodied in James Castle?
- A. rebelliousness
 - B. pride
 - C. bravery
 - D. introversion
 - E. inexorability
24. In the paragraph beginning with, "I know he's dead," Holden's tone can be best described as
- A. depressed.
 - B. indifferent.
 - C. frustrated.
 - D. cynical.
 - E. insulting.
25. Holden wants to be "The Catcher in the Rye" so he can
- A. prevent children from falling off the cliff.
 - B. retain his innocence and be a child forever.
 - C. live happily on a ranch in Colorado.
 - D. protect Phoebe from the adult world.
 - E. prevent children from becoming adults.

The Catcher in the Rye

Multiple Choice Answers with Explanations

1.
 - A. In this statement, Holden is ridiculing Mr. Spencer, a representative of all old people, who gets excited over such a stupid thing as an Indian blanket. This observation of the simplemindedness of the elderly makes Holden desire to stay youthful and, in effect, value only the things that are meaningful.
 - B. Not only is this observation about Mr. Spencer's volume and not his old age, but it is about the man as an individual instead of a symbol of the elderly population. This statement may make Holden reluctant to be like Mr. Spencer, but it does not suggest that he is reluctant to age.
 - C. The description of these items represents Mr. Spencer's illness, to which old age may have made him more susceptible but did not directly cause. This is not the best answer.
 - D. Holden talks about his gray hair in a neutral, factual tone. The color of his hair does hint at old age and maturity, but it does not make Holden feel any older or make him anxious about aging.
 - E. There is nothing about old age in this statement.
2.
 - A. Even though the *Atlantic Monthly* is read by Mr. Spencer, who is well educated, this statement is too general and has no bearing on the text.
 - B. The *Atlantic Monthly* does appear in a scene in which the relationship between Mr. Spencer and Holden is developed, but it does not actively affect their connection.
 - C. Twice, the magazine is mentioned when Mr. Spencer tries to throw something on the bed, misses, and Holden helpfully picks it up. However, the first time the *Atlantic Monthly* is mentioned, Holden is not doing anything to aid Mr. Spencer. Therefore, this answer is false.
 - D. The last two times the magazine is mentioned, Holden is picking an object off the floor for Mr. Spencer; however, he does not do this out of obligation. Furthermore, this only accounts for two of the three times the *Atlantic Monthly* is mentioned.
 - E. The *Atlantic Monthly* is always mentioned in juxtaposition to objects or actions that show Mr. Spencer is old and ill. The first time the *Atlantic Monthly* is mentioned, Mr. Spencer is reading it and is surrounded by medication and Vicks Nose Drops. The second and third time it is mentioned, Mr. Spencer is trying to toss something on the bed, and because his eyesight and hand-eye coordination is not good, misses.

These three instances of juxtaposition show that the *Atlantic Monthly* is connected with the infirmity of old age.

3.
 - A. This statement is not true. Mr. Spencer's tactic is to make Holden feel younger and inferior so he will listen to Mr. Spencer's advice. Mr. Spencer does not want Holden to mistakenly believe that they are equals.
 - B. Mr. Spencer is asserting his authority, but this statement does not answer why Mr. Spencer is addressing Holden in this way.
 - C. Holden is Mr. Spencer's student, not his grandson.
 - D. Mr. Spencer is calling Holden "boy" to make Holden feel immature. This way, Mr. Spencer will make Holden question his judgment and consider Mr. Spencer's mature, informed advice instead.
 - E. Holden insults Mr. Spencer in the narrative, but he is very polite and considerate to him in person.
4.
 - A. Mr. Spencer is disappointed that Holden has been expelled from school, but he is not angry.
 - B. Because this comment about Mr. Spencer's behavior follows Holden's statement "But you couldn't stop him," the reader can interpret Holden's simile to mean that Mr. Spencer is excited and will not stop talking about the essay.
 - C. While Mr. Spencer is annoyed at Holden's carelessness in school, the simile "hot as a firecracker" would not be an adequate simile to describe this feeling.
 - D. The simile is a statement describing the way Mr. Spencer is behaving and not describing the physical state of well being. Even so, the text never says that Mr. Spencer has a fever.
 - E. The argument Mr. Spencer makes to Holden is very rational; he is not crazy.
5.
 - A. While it may initially seem to the reader that Holden is writing this note to persuade Mr. Spencer to give him a passing grade, Holden later says that he wrote the note so Mr. Spencer would not feel bad giving him a failing grade. In addition, if Holden is unconcerned about passing the other classes he is failing, he would probably not worry about passing history.
 - B. This statement is incorrect. Holden knows that he wrote a terrible essay. That is the reason he does not want Mr. Spencer to read it back to him.
 - C. There is nothing comic in Holden's note to Mr. Spencer.

- D. Holden says, "I'd only written that damn note so that [Mr. Spencer] wouldn't feel too bad about flunking me." This appears to be true and in line with Holden's character. Other parts of the text reinforce the idea that Holden is a warmhearted person who wants to avoid offending and upsetting others. It is very likely that he wrote this note for the reason he states.
- E. Holden does know that the information in his essay is inaccurate, but this would not motivate him to write the note.
6. A. Holden stresses that Phoebe does well in school and is very intelligent, but Holden is still more mature and intelligent than she is, and they are not intellectual equals.
- B. Holden emphasizes that Phoebe understands him. He says, "I mean if you tell old Phoebe something, she knows exactly what the hell you're talking about," and reinforces this statement by saying, "If you take her to a lousy movie, for instance, she knows it's a lousy movie. If you take her to a pretty good movie, she knows it's a pretty good movie." Holden and Phoebe connect because they inherently understand one another.
- C. Holden and Phoebe do share a taste in movies, but this would be a minute reason for such a close bond. Holden and Phoebe are close because they understand one another. Sharing opinions about movies is simply an aspect of this.
- D. Phoebe has red hair, just as Allie did, but Holden does not compare her to Allie in any other way. Furthermore, the characteristics he stresses about Phoebe are uniquely hers. If he wanted to compare her to Allie, he would most likely have mentioned more similarities between them.
- E. The fact that Phoebe writes stories about an imaginary person named Hazle Wetherfield shows that she is imaginative, and while Holden does find Phoebe's stories endearing, her imagination is not the reason they form a connection. If anything, this behavior of Phoebe's would hinder a connection by showing Holden their difference in age.
7. A. In order for Holden's tone to be resentful, he would have had to be offended by Bernice's remark that she saw Peter Lorre the previous night. Since her comment leads him to call her a moron, it appears that he is not offended, but annoyed that she would place so much importance on a celebrity sighting.
- B. In this statement, Holden is being sarcastic. He does not care that Bernice saw Peter Lorre; however, he does think that she's an idiot for putting so much value on the event and for thinking that gossip would interest him. Holden is using sharp verbal irony to deride Bernice.
- C. Holden is not angry when he makes this statement. To be angry, Holden would have taken offense at Bernice's comment, and, as it is, he is only annoyed at her stupidity.

- D. Holden is not envious of Bernice for seeing Peter Lorre; on the contrary, he is annoyed that Bernice thinks the sighting is worth mentioning and getting excited about.
- E. Even though the repetition of the phrase “You’re lucky” could suggest excitement in another context, Holden is indifferent to the sighting and is ridiculing Bernice for getting so excited over it.
8. A. While the term “queen” may hint vanity, there is nothing about Bernice in Holden’s description that suggests she is vain. Holden makes the remark that Bernice and her friends are “pretty ugly,” and while Bernice is the prettiest of the three women, this is not much of a compliment when the other two are referred to as “grools.” Bernice never does anything to lead the reader to believe that she is vain, so it is very likely that Holden is accusing Bernice of something else when he calls her a queen.
- B. Overindulgence is sometimes associated with queenliness, but, since Bernice does nothing in the text that exemplifies overindulgence, it is unlikely that this is what Holden is accusing her of.
- C. Holden does think that Bernice and her friends are morons, but since queenliness is more often associated with wisdom than foolishness, it is unlikely that he is accusing her of stupidity in this particular statement.
- D. When Holden calls Bernice a queen, he is accusing her of arrogance. This comment follows Bernice’s reprimand about Holden’s crude language, as if she is a lady and easily offended. In her statement, she talks down to Holden, and in response, he gets defensive and calls her a queen.
- E. Bernice does get easily offended by Holden’s inappropriate language, and this suggests oversensitivity. However, there is no connection between oversensitivity and the term “queen.”
9. A. If Bernice, Marty, and Laverne are looking for celebrities in the Lavender Room, they must think the lounge is classy enough to receive celebrity patronage.
- B. Holden observes that the women are looking around the room, but he does not know who or what they are looking for. Because Holden assumes that they are looking for celebrities, he has not forgotten Bernice’s comment about seeing Peter Lorre, and his statement prior to this one, “And the whole three of them kept looking all around the goddam room, like as if they expected a flock of goddam *movie stars* to come in at any minute,” is said with a tone of annoyance.
- C. The women are from Seattle, Washington, and if they are tourists in New York, it is very unlikely that they know which bars the celebrities go to.
- D. Holden does think that the women are dumb, and this opinion is stated several times

in the chapter. In this particular passage, Holden suggests that the women's foolish notion that celebrities come to the Lavender Room is evidence of their stupidity.

- E. Even though it may be implied that people who frequent the same bars and clubs are on the same social level, it is unlikely that the girls equate their social standing with that of celebrities. If they did, they would not get so excited about a celebrity sighting.
10. A. The waiter will not serve Holden alcohol unless he proves that he is twenty-one or older. By asking for identification and refusing to bring Holden a Scotch and soda, the waiter isolates Holden from the drinking crowd and indirectly reminds him that he is much younger than everyone else in the room.
- B. By seating Holden in the back of the room, even though the lounge is not crowded, the head waiter physically isolates him from the other customers, making him feel alienated.
- C. Holden does not see the women as his equals, and despite the fact that they are the only customers he talks to in the lounge, he is unable to form any meaningful connection with them. Even though he converses with the women, Holden is still intellectually isolated.
- D. This is an indirect comment about Holden's age, and it reminds Holden of the age gap between him and the other people in the room.
- E. Holden does comment that the music is too brassy, but this does not prevent him from dancing, nor does it contribute, directly or indirectly, to his feelings of alienation.
11. A. While it would be in Holden's character to conceal condescending remarks behind sarcasm, Holden appears to like the cab driver. He says, "He was a much better guy than the other driver," and Holden even learns and addresses the driver by his last name. Holden would not say "by any chance" to be rude.
- B. Holden is adding "by any chance" to his question to be polite. In essence, he is making himself appear submissive to the knowledgeable authority of the cab driver, kindly requesting the information about the ducks instead of demanding it.
- C. Holden is not indifferent to the question. He genuinely wants to know where the ducks in Central Park go during the winter, evidenced by the fact that this is the third instance in which Holden ponders the question.
- D. Holden is trying to connect with the cab driver, and would not be successful in this if he were intentionally being intimidating.

- E. While Holden may be embarrassed about his question, he is desperately seeking the answer. Holden is not trying to be funny.
12. A. The statement implies the opposite: Human beings are not as important as fish because, if they were, Mother Nature would take care of them, too.
- B. Horowitz is making a general, abstract statement about the survival of human beings and fish. He is not specifically stating that human beings cannot survive a winter outdoors.
- C. Even though Horowitz may secretly covet Holden's education and wealth, this feeling does not manifest itself in the statement. In addition, even though "you" is the object of the sentence, Horowitz is not referring to Holden. The statement is meant to be an axiom, and the object "you" is intended to refer to all humanity.
- D. In order for this statement to make logical sense, it must be true that Mother Nature does not care for human beings. If she did, Horowitz would have no reason to make this statement.
- E. While Horowitz is quick tempered and has false ideas about the nature of fish, he is not irrational. This statement is logically connected with the dialogue that precedes it.
13. A. When Holden says that Ernie's performance is supposed to be "holy," he is saying that the audience exalts his performance and acts as if his piano playing is something extraordinary. Therefore, it is the audience that deems Ernie's piano playing holy and not the artist himself, and if they are shoving and standing on tiptoes to see him play, they are visibly showing that they are enraptured and fascinated by his performance.
- B-E. show that Ernie is self-absorbed, but not that his performance is holy.
14. A. While the funny-looking girl is listening to the funny-looking guy talk about a football, Holden does not imply that she is uninterested because the topic of conversation is sports. The girl is uninterested because the guy is boring and, most likely, because he is overwhelming her with unnecessary details about the plays.
- B. This answer is suggested by the fact that the two funny-looking people are dating each other, but Holden never says that an unattractive woman must date an unattractive man.
- C. If Holden held this viewpoint, he would believe that, if a man is in conversation with a woman, regardless of her appearance, he would decide the topic of the conversation. However, Holden makes a distinction between what attractive and unattractive women have to endure. Only ugly women have to listen to boring conversations. Therefore,

- Holden does not believe that in any conversation between any man and any woman, the man decides what to talk about.
- D. There is nothing in this passage that suggests that women are interested only in domestic, household-related topics of conversation.
- E. Right after Holden makes his observations about the conversation, he says, "...she was even funnier looking than he was," and, "Real ugly girls have it tough." The first statement suggests that the guy is more valuable than the girl because he is more attractive. The second statement implies that what is happening in the bar is a universal condition: Ugly women are often forced into listening to funny-looking, boring guys talk. Because Holden makes the distinction between ugly women and attractive women, and only ugly girls have it tough, it is suggested that attractive women are valued more and have more advantages than ugly women. . Therefore, Holden is making the statement that ugly women are valued less than attractive women.
15. A. While Lillian may be trying to make her date jealous of Holden, there is nothing in the narrative that suggests this.
- B. The comments that Holden makes about Lillian's date, such as "He was one of those guys that think they're being a pansy if they don't break around forty of your fingers when they shake hands with you," suggest that Holden is jealous of Lillian's date. However, Holden never says that Lillian intended to make him jealous.
- C. As Holden says, "You could tell she was just trying to get in good with me. So that I'd tell old D.B. about it."
- D. There is nothing in the text that suggests Lillian is talking to Holden to make herself appear popular. While it is true that she is making a spectacle of herself and blocking the entire aisle, she is oblivious to the fact that she is standing in everyone's way. She is unconcerned with the crowd's opinion of her.
- E. There is nothing in Holden's narrative that suggests that Lillian is trying to appear attractive to him.
16. A. Holden does say that he never told Harris Macklin that he was a terrific whistler, and he suggests that telling someone he or she is a good at whistling is not socially acceptable. However, Holden never says *why* it is not socially acceptable: while he may be saying that confessing one's true opinion of another person is inappropriate, there are other possible reasons why Holden did not tell Macklin he was a good whistler. Holden could be saying that whistling is a foolish talent, and someone would look foolish commenting on it. Regardless of Holden's true opinion in the statement, it is not the main point of the anecdote.

- B. Holden is specifically talking about boring guys. He is not making a statement about people in general.
- C. Holden never says that he was not friends with Harris Macklin, and even if he did, Holden would not be making a general statement that roommates cannot be friends.
- D. **This is the main idea of Holden's story. Holden always thought that Harris Macklin was boring, but his whistling made him interesting. This answer is specific enough to be correct.**
- E. This statement is contrary to what Holden says. Holden says, "Maybe you shouldn't feel too sorry if you see some swell girl getting married to them," suggesting that boring guys do get married.
17. A. Even though Sally's word choice makes her sound condescending, "darling" could also be a term of endearment. This is not the best answer.
- B. Holden does not criticize Sally's response; what he criticizes is her comment that Holden's hair is "lovely."
- C. **Holden remarks that Sally says, in the same breath, that she loves Holden and that she thinks he should let his hair grow. The juxtaposition of these two phrases suggests that Sally's love for Holden is superficial and insincere and that she would love him more if he were more fashionable.**
- D. Sally is characterized as a phony, but she could be telling the truth in this statement. The fact that she is repeatedly asking Holden to trim the tree with her and her family suggests that she does have a romantic attraction to him.
- E. While they are in the cab, Sally tells Holden that she loves him but the setting does not reveal whether Sally's comment is insincere.
18. A. The Lunts cannot be verbose because they are reciting lines from a script. They are not choosing their own words.
- B. **The Lunts are characterized as being pompous. Holden says they are very conscious of the fact that they are celebrities, and he compares them to Ernie, the arrogant, self-important piano player in the Lavender Room.**
- C-D. The Lunts are very involved in their performances. They are the complete opposite of careless. In fact, Holden says, "...they were good. They were *too* good."
- E. The Lunts, in their performance, cannot be taciturn if they are following a script. They are told when to speak and what to say.

19. A. “Gorgeous” is an adjective describing how Holden and Sally looked. Gorgeous is a perfectly applicable word to describe how they appear.
- B. There is nothing being alluded to in this statement.
- C. Holden is being sarcastic when he says they looked “gorgeous.” In the lines preceding this statement, Holden says that their ankles were bending outward, making their feet look stupid. He really means to say that he and Sally looked ridiculous.
- D. There are no pictorial images or appeals to sensory perceptions in this phrase; therefore, it is not an example of imagery.
- E. Nothing is being intentionally deemphasized in this statement.
20. A. While it is understood that Pencey is a school for boys of wealthy families and, therefore, does not have a socio-economically diverse student body, the wealth and class of the students is not addressed.
- B. Holden dislikes Pencey because it does not support individualism. The school tries to mold its boys into rich, materialistic adults, who pride themselves on the commodities they possess. The school is also composed of several cliques, and membership requires an individual to act in ways and share opinions acceptable to that particular group. Holden refuses to conform, and as a result, is an outcast at the school.
- C. Holden says that the students at Pencey “learn enough to be smart enough to be able to buy a goddam Cadillac some day,” suggesting that the school trains its students to be capitalists. However, after this statement, Holden describes the various cliques in the school. This does not reinforce the idea that Pencey molds its boys into capitalists, but suggests that there is a different, more general, main idea in the paragraph.
- D. Holden’s remarks suggest that Pencey’s values are unethical, but he does not outwardly state this.
- E. It cannot be inferred from this paragraph that the students at Pencey are over-competitive and unfriendly.
21. A. While the year 1776 is an allusion to the signing of the Declaration of Independence, this allusion does not add meaning to the sentence, and it is not the best answer.
- B. There is no example of synecdoche in this sentence.
- C. There is no example of alliteration in this sentence.
- D. Holden is being sarcastic in this passage, but sarcasm is not the best answer.

- E. The correct answer is hyperbole: Holden is exaggerating the age of the Veterans to emphasize that they are very old and cannot relate to the current students at Pencey.
22. A. This is not an assumption: Phoebe is making a declarative statement that Holden does not know how to ride a horse.
- B. Phoebe's mocking, derisive tone suggests that she does not believe Holden is serious about moving to Colorado.
- C. Holden's love for Phoebe is not an issue discussed in this conversation.
- D. Phoebe's statement reveals that she thinks Holden's inability to ride a horse would prevent him from going to a ranch. In order to make a logical connection between Holden's remark that he is going to a ranch in Colorado and Phoebe's response that he cannot ride a horse, the reader must make the assumption that Phoebe believes Holden will be required to ride when he is at the ranch.
- E. Phoebe does not expect Holden to take care of her, so this cannot be a logical assumption.
23. A. Even though James Castle refused to retract his comment that Phil Stabile is conceited, he was not rebellious. He was not defying authority or being insubordinate.
- B. Castle's pride is demonstrated by the fact that he would rather commit suicide than submit to Phil Stabile.
- C. Castle bravely faces Stabile and his friends, and he does not let them intimidate him into taking back his comment.
- D. Holden says that Castle was very quiet. He never went up to the blackboard, and it was rare that he talked to someone. Castle's actions show that he is introverted.
- E. Castle is inexorable when he refuses to retract his statement about Stabile.
24. A. Holden's remark is too energetic to be considered depressing.
- B. The response—especially the rhetorical question, the phrase “for God's sake,” and the hyperbole of “a thousand times nicer”—shows that Holden is visibly upset. His tone is not indifferent in this passage.
- C. Holden is very frustrated. He is extremely excited and desperately trying to convince Phoebe that Allie's death cannot prevent Holden from liking him.

- D. Holden is not trying to be bitter and pessimistic in this statement.
 - E. Holden's intention is to try to explain to Phoebe that he can still like Allie even though Allie is dead; he is not trying to insult her.
25. A. While this statement is literally correct, the "The Catcher in the Rye" is a metaphor, and this passage has a deeper meaning.
- B. Holden wants to "catch" the children; he does not want to be a child himself.
 - C. "The Catcher in the Rye" metaphor is completely separate from Holden's ambition to live on a ranch in Colorado.
 - D. This statement is too general. Holden want to protect *all* children, not just Phoebe.
 - E. "The Catcher in the Rye" is a metaphor for protecting the innocence of childhood. Holden wants to prevent the children from growing up and becoming disillusioned with the real world.

The Catcher in the Rye

Chapter 1

1. What does the introduction tell the reader about the narrator with regard to fulfilling the reader's expectations for an autobiography?

Autobiographies, and works with autobiographical elements, like David Copperfield, begin with the birth of the narrator. The narrator of The Catcher in the Rye intentionally violates this rule, and his inability to conform to the reader's expectations of the autobiographical genre shows that he is an individualist and will express himself in any way he chooses without worrying about social and literary standards.

2. How does the opening line "If you really want to hear about it..." intentionally lower the reader's expectations of the novel?

The narrator seems reluctant to tell his story and acts as if he is being pressured by the audience. Therefore, the narrator cannot be held to the same standards of a typical autobiography because the narrator is telling the story against his will.

3. How does the allusion to *David Copperfield* characterize the narrator?

The allusion to David Copperfield shows that the narrator is educated and well-read. Like The Catcher in the Rye, David Copperfield is a first-person narrative detailing the main character's life. Not only is the narrator aware of this, but he also knows the first lines of the novel and makes a relevant allusion to them.

4. The narrator describes the ads for Pencey Prep and says that they always show "some hot shot guy on a horse jumping over a fence." What values does this image represent, and what does the image say about the school?

Equestrian sports are associated with the upper class and denote prestige and distinction. This image suggests that the boys who graduate from Pencey Prep will become important and influential young men.

5. Why does the narrator say he has a difficult time saying goodbye?

The narrator has a difficult time saying goodbye because he lacks experience doing it. He has left many schools, but most of the time, he was unaware that he was leaving them for good. The narrator wants to be sure that he is permanently leaving Pencey before he says goodbye, and even so, saying goodbye could be difficult: Holden is out of practice.

6. What memory leads the narrator to say, “If I get a chance to remember that kind of stuff, I can get a good-by when I need one—at least most of the time I can”?

The narrator remembers playing a game of football outside of the academic building with Robert Tichener and Paul Campbell. The sky grew dark, and the boys could barely see each other or the ball, but they were having so much fun that they did not want to end their game. Only when Mr. Zambesi came outside and told them to get ready for dinner did they stop playing.

7. Why does the narrator “get a good-by” from the memory?

The memory of the football game is a pleasant one for the narrator, and it makes his stay at Pencey somewhat sentimental. He uses this memory to form an attachment to the school. The narrator has been enrolled in so many different places that he always anticipates leaving, and the narrator never allows himself to become part of the social community. He remarks that if he could recall more memories like one about the football game, he could feel sad about leaving a place and say a genuine goodbye.

8. When retelling events in this novel, the narrator’s tone is cynical. Find two examples of the narrator’s cynicism in the text, and write what underlying opinions he has on those subjects that influence his tone.

“Like as if all you ever did at Pencey was play polo all the time.”— The narrator believes that the image in the advertisement of Pencey Prep doesn’t accurately depict the school. Not only are there no horses at the school, but there are no “splendid, clear-thinking young men.” Holden believes that the boys at the school are crooks and morons.

“What I liked about [Selma Thurmer], she didn’t give you a lot of horse manure about what a great guy her father was.”— The narrator has no respect for Mr. Thurmer or any other authority figure at the school. In addition, he despises people who brag about important family members.

9. What are some examples of false information, exaggerations, and understatements that the narrator presents in Chapter 1?

One piece of false information that the narrator tells the reader is “I’m quite a heavy smoker, for one thing—that is, I used to be. They made me cut it out. Another thing, I grew six and a half inches last year. That’s how I practically got t.b.” The narrator is a teenager, and he is probably unaware that T.B. (tuberculosis) is an infectious disease and is not caused by smoking and growth spurts.

The sentence, “it was the last game of the year, and you were supposed to commit suicide or something if old Pencey didn’t win” is an example of exaggeration. The narrator is devoid of school spirit and cannot understand why football games excite people.

An understatement that Holden makes in Chapter 1 is his statement about being expelled. He says, "I forgot to tell you about that. They kicked me out." Expulsion from school is a bigger problem than the narrator would like to acknowledge. The use of understatement may imply that he is embarrassed and, as a defense, feigning nonchalance.

10. What happened to the fencing team's equipment? Who is at fault?

The narrator accidentally left the fencing equipment on the subway. He was continually getting up from his seat to look at the map, and he got off the train without the equipment. Even though it is the narrator's fault that the equipment was left behind, he refuses to take responsibility.

11. Is the narrator reliable? Use evidence from Chapter 1 to support your answer.

The narrator is unreliable. Some of the facts he presents are incorrect, and the reader must question whether someone with an incomplete education can accurately understand and explain the events in the story. In addition, the narrator frequently uses exaggeration and understatement for comic effect or criticism, and the reader must consider whether the facts are distorted. The reader must also keep in mind that the narrator does not always take responsibility for problems that are obviously his fault. In Chapter 1, he excuses leaving the fencing equipment on the subway by saying that "[he] had to keep getting up to look at this map, so [he and the team would] know where to get off." Because he does not feel guilty for losing the equipment, he may not claim responsibility for other things in the story that are his fault. He even remarks that the event was "pretty funny, in a way," and this indicates that he takes very little seriously.

Chapter 2

1. What effect do idiosyncratic, repetitive phrases like "get a bang out of things" and "knocked him out" have on the story? What does the narrative style say about Holden Caulfield as a character?

Even though, on occasion, Holden makes some astute observations and speaks as an older person with years of experience, he is only a teenager. These phrases help to characterize Holden as a young person and allow the reader to see the events of the story through the viewpoint of a teenage boy.

2. Note the use of imagery in the scene at Mr. Spenser's house. What are some prominent images J.D. Salinger presents?

When Holden meets with Mr. Spenser, Salinger presents the reader with the image of Mr. Spenser in his old bathrobe, the smell of Vick's Nose Drops, and the image of Mr. Spenser picking his nose.

3. What does this imagery say about the relative age of the two characters? Does the imagery give credence to one character's argument more than the other's?

These images portray Mr. Spenser as an old, infirm man who cannot take care of himself. Holden, on the other hand, may be only sixteen years old, but the hair on one side of his head is gray, and this image symbolizes maturity. The imagery suggests that, of the two characters, Holden is the more mature, while Mr. Spenser has the coordination and vulnerability of an infant. This idea is also supported by the fact that Holden has to pick up Mr. Spenser's papers when he tosses them and they miss the bed. The following question is raised: Of the two characters, who knows the most about life and "the game?" Although Mr. Spenser makes the better argument, the imagery in this scene discredits him as an authority figure and shows that, even though he has a great deal of life experience, his age and illness make him helpless and dependent.

4. Read Holden's essay and his letter to Mr. Spenser. How does Holden's voice in these documents differ from the voice in his narrative? Is one voice more sincere than the other? Use examples from the text to support your answer.

In his essay, Holden uses formal and pretentious-sounding diction, evident in words and phrases like "the latter" and "innumerable," with the intention of deceiving Mr. Spenser into thinking he studied the material on the text. The reader knows that Holden is only pretending to be intellectual because, throughout the narrative of the story, Holden exposes his inner monologue and true voice. Neither are similar to his voice in the essay and letter, except when Holden says "they wrapped up dead people so that their faces would not rot..." and repeats the word "flunk." "Dead people," "rot," and "flunk" are all informal words, but they are Holden's true voice. The formal voice Holden takes on in his essay is insincere, and his informal voice is genuine.

5. When Holden first enters the Spencers' house, Mr. Spencer is reading the *Atlantic Monthly*. Holden refers to the magazine both times Mr. Spencer tries to throw papers onto the bed and misses. What is symbolic about the *Atlantic Monthly*? How is it significant to the theme of the text?

Every time the Atlantic Monthly is mentioned, it is in juxtaposition to an idea or action signifying old age and incompetence. Because of its association with these things, it too, becomes a symbol of the infirmity of maturity. The pills, medicines, and nose drops on the table next to the magazine indicate that Mr. Spenser is in ill health and that he is dependent on drugs. Also, due to Mr. Spencer's old age (and influenza), he has poor hand-eye coordination and misses the bed every time he throws the papers. The Atlantic Monthly comes to symbolize the negative side of growing older and the reasons why Holden is reluctant to age.

6. Why is Mr. Haas the "the phoniest bastard [Holden] ever met in [his] life"? What does the story of Mr. Haas say about Holden's view of adults?

Mr. Haas represents an adult authority figure in Holden's life, and Holden makes generalizations

about adults based on Mr. Haas's actions. Mr. Haas treats his students' parents unequally, and he judges people by their physical appearance. Mr. Haas also does whatever it takes to make a good impression, even if he has to do and say things that are ingenuous and against his true feelings. This passage supports Holden's distrust of adults and authority.

Chapter 3

1. At the beginning of the chapter, Holden admits that he often lies when people ask him where he is going. Why does Holden lie? What does his motivation to lie say about his character and his reliability as a narrator?

Holden lies for his own amusement. Phrases like "I'm the most terrific liar you ever saw in your life. It's awful" are self-deprecating on the surface, but Holden is being sarcastic. He takes pleasure in deceiving other people, and there is no guarantee that he isn't deceiving the reader while telling this story. However, he does admit this fault to the reader, so it could indicate an attempt at honesty.

2. In the paragraph beginning with "The book I was reading was this book I took out of the library by mistake," what does Holden believe makes a good book? Furthermore, what connection does Holden make between books and their authors?

Even though Holden likes "classical books," he thinks "good" books are the ones that "knock [him] out." He believes that good books make the readers feel that "the author that wrote it was a terrific friend of [theirs] and [they] could call him up on the phone whenever [they feel] like it." Part of an author's personality gets imprinted on the story, and the reader can somehow discern the writer's persona and identify with him or her. According to Holden, there is a great connection between writers and their work, and the more apparent this connection, the better the book is.

3. What importance does Holden place on the name "Ackley"? How is Robert Ackley's identity different if he is called "Ackley" instead of "Bob," "Ack," or his first name?

Nicknames are attached to identities, and individuals are defined by the names people give them. When Robert Ackley is called "Ackley," he is being defined as an awkward youth with pimples on his face and bad hygiene. When Holden says that Ackley will never be called another name, even when he is older and married, he is implying that Ackley will never age and mature.

4. What does Holden's red hunting hat symbolize in Chapter 3?

Holden's hat symbolizes his immaturity and rebellion against social conventions. He wears the hat even though he knows it looks stupid, in effect, challenging society to ridicule him just as he challenges the reader to read the story. The hat also symbolizes how laid-back Holden is and how little he takes life seriously.

5. How does Holden's interpretation of Stradlater's character differ from Ackley's?

Ackley thinks that Stradlater is stupid and conceited, and that "he's got this goddam superior attitude all the time." Holden, on the other hand, sees Stradlater as "a pretty friendly guy... partly a phony kind of friendly." He also mentions that Stradlater would give a person anything he has.

Chapter 4

1. Why does Holden consider Stradlater a "secret slob"? What does Stradlater's hygiene say about his character on a deeper level?

Holden says that Stradlater is a secret slob because, while he appears neat and clean, he uses a rusty, dirty razor to shave his face. His appearance and his true character are in opposition. Just as it appears that Stradlater has good hygiene, but is really a slob, he appears to be a nice guy, but is really not. The dialogue in the scene and Stradlater's disinterest in Jane Gallagher's history, interests, and personality suggest that he sees her as an object and plans take advantage of her. Holden realizes this and says, "I kept thinking about Jane, and about Stradlater having a date with her and all. It made me so nervous I nearly went crazy." Stradlater is a very deceptive person, and he has more secrets than just bad hygiene.

2. What does Holden's disgust about Stradlater's secret bad hygiene say about him as a character?

Holden is repulsed by Stradlater's disingenuous behavior, and his disgust is projected onto Stradlater's grooming habits. Holden is a hypocrite: he is just as manipulative as Stradlater. When he is at Mr. Spencer's house, he is outwardly kind to Mr. Spencer, but in his narration, he ridicules him. Even though Holden acts patient and kind toward Ackley, he secretly insults him and makes fun of his awkwardness. The only difference between Stradlater and Holden is their interaction with women. While Stradlater is good-looking and experienced with girls, Holden is not. Holden's disgust of Stradlater's behavior could be due to jealousy.

3. What does Holden remember about Jane Gallagher?

Holden remembers that Jane was his neighbor, and her Doberman Pinscher used to wander onto his parents' property. She used to practice ballet twice a day, even in the summer, and every time she and Holden would play checkers, she would keep her kings in the back row. Her parents golfed at the same club as his parents, and on a few occasions, Holden caddied for her mother. Her parents divorced, and her mother married an alcoholic. The last time Holden heard from Jane, she was enrolled at Shipley College.

4. In the passage about Jane Gallagher, what emotions does Holden's repetition of phrases display?

The repetition in Holden's speech illustrates excitement. Holden repeats the phrase "Where is she?" and repeatedly states that he wants to see Jane. He is excited that she remembers him, and he wants to reconnect with her.

5. What can readers infer about Holden's relationship with Jane Gallagher based on what he tells Stradlater?

It is apparent to the reader that Holden and Jane Gallagher were once close to each other, and the text suggests that Holden has romantic feelings for her. Instead of remembering general pastimes, Holden recalls very specific memories like her ballet practice and the checker game. Holden also expresses interest in what she is doing, and he asks questions about whether she enjoyed the game, whether she is still at Shipley, and, most important, whether she mentioned him to Stradlater. Holden gets so excited when talking about her that he even repeats phrases and ideas, most of which center around his desire to see her.

Finally, Holden seems to be very worried that Jane is going on a date with Stradlater, and this is probably because he knows Stradlater's history with women and his tendency to take advantage of them. From the conversation Holden has with Stradlater and the narration that follows it, the reader understands that Holden and Jane were good friends, and Holden wants to protect her.

Chapter 5

1. What does Holden say and do that reveals he pities Ackley?

Even though Ackley gets on Holden's nerves, Holden invites him to go out to the movies with him and Mal Brossard. Holden feels bad that Ackley would otherwise spend the night in the dorms by himself. In addition, Holden refers to Ackley as "Old Ackley," and this name shows that Holden cares for Ackley as an old friend or someone that he has gotten to know very well. Finally, when Ackley comes into Holden's dorm room, lies on his bed, and starts talking about his personal issues, Holden does not outright ask him to leave. He "drop[s] a thousand hints," but does not want to insult or upset Ackley. This suggests that, even though Holden insults Ackley in the narrative, he cares for and pities him.

2. How does Holden's diction in the passage about Allie denote grief?

When Holden starts talking about Allie and his baseball glove, his voice changes slightly. His sentence length becomes shorter, and he starts to begin sentences with conjunctions.

Furthermore, Holden has more trouble developing his thoughts and making rational connections between them. For example, his explanation of Allie's red hair is almost illogical. He says "I'll

tell you what kind of red hair he had,” and then goes into exposition about playing golf when he was ten years old. It takes him five sentences to tell the reader that Allie’s hair was so red that one could see it from a hundred and fifty yards away. This problem with developing complex thoughts also appears in Chapter 22 when Holden talks about the Catcher in the Rye. Not surprisingly, this thought follows a discussion about Allie’s death and illustrates Holden’s grief as well.

Chapter 6

1. What emotion is Holden feeling when Stradlater returns from his date with Jane? Why?

Holden is feeling very worried. He has been on double-dates with Stradlater before, and knows that his roommate takes advantage of women. Holden believes that Stradlater hurt Jane.

2. How would a psychoanalyst argue that Holden’s response to Stradlater’s question: “Where the hell is everybody?” is a form of projection?

Holden is not upset that Stradlater asks a stupid question; he is angry that Stradlater went on a date with Jane and, he suspects, took advantage of her. This is what Holden is thinking about when Stradlater arrives, and Stradlater’s entrance and question interrupt Holden’s thought process. Instead of confronting Stradlater and the problem, Holden projects his anger on Stradlater’s stupid question instead.

3. What does Stradlater say when he reads Holden’s description about Allie’s baseball glove? How does Holden react? Why?

When Stradlater reads the description, he gets upset. He argues that Holden cannot follow simple directions and that everything Holden does is backwards. According to Stradlater, that is why Holden is failing out of school.

In response to Stradlater’s invective, Holden grabs the paper out of his hands and tears it into pieces. Then, he throws himself on his bed and does not talk to Stradlater for several minutes. While it may appear that Holden is insulted by the derision of his character, it is more likely that he is more upset by Stradlater’s criticism of the essay. It is obvious from Chapter 5 that Holden is still affected by Allie’s death, and because Allie’s glove has sentimental value to him, he is very defensive of it and the representation of it in his essay.

4. Why does Holden attack Stradlater?

Holden attacks Stradlater because Stradlater hints that he had sex with Jane Gallagher in Ed Banky’s car. This makes Holden jealous and angry, and it prompts him to attack.

5. Holden tells Stradlater, “That’s the trouble with you morons. You never want to discuss anything. That’s the way you can always tell a moron. They never want to discuss anything

intellig[ent].” Why does this statement make Holden a hypocrite, considering what he has done in this scene?

Instead of confronting Stradlater about the way he treated Jane and the way he treats all women, Holden attacks him when he is not paying attention. Holden pretends that he is leaving the room; then, he punches Stradlater in the face. Holden does not want to discuss the issue, and he thinks that physical violence will resolve the problem. According to what Holden affirms in his statement, he, too, is a moron.

Chapter 7

1. What does Holden tell Ackley the fight was about? Why does he lie?

Holden tells Ackley that Stradlater said he had a “lousy personality,” and he stood up to Stradlater to defend Ackley’s honor. Holden tells Ackley this lie for amusement. He wants to see how Ackley will respond.

2. What does Holden mean when he says Stradlater “snows” girls in an “Abraham Lincoln, sincere voice?”

To “snow” is a slang phrase meaning to “deceive by flattery.” When Holden says that Stradlater uses an “Abraham Lincoln, sincere voice,” he probably has Lincoln’s moniker “Honest Abe” in mind. He is suggesting that Stradlater’s voice sounds honest and trustworthy. Stradlater compliments girls and pretends to be sincere with the intention of getting them to trust him and not resist his sexual advances.

3. What does Ackley do that makes Holden feel unwanted?

Ackley has to go to sleep so he can wake up for Mass in the morning, and he refuses to play Canasta with Holden in the middle of the night. In addition, he doesn’t want Holden to sleep on Ely’s bed because he feels it is wrong to let someone sleep there without his roommate’s permission. Ackley also wants to sleep instead of talk. This makes Holden feel lonely and unwanted.

4. Why does Holden decide to leave Pencey? Use the text to support your answer.

Holden leaves Pencey because he feels alienated from the other boys. Holden says, “I just didn’t want to hang around any more. It made me too sad and lonesome.” He feels jealous of Stradlater for going out with Jane Gallagher and angry that Stradlater hurt him in the bathroom. He is disappointed in Ackley for being reluctant to let him sleep on Ely’s bed and for not wanting to talk. He is also feeling lonely because everyone else in the dorm is asleep. Holden is hurt that nobody wants to talk to him, so he angrily leaves the school.

5. What does Holden plan to do once he leaves Pencey? Why?

Holden plans to go to New York City until Wednesday and stay in an inexpensive hotel. That way, he does not have to stay at the school and feel unwanted, and he can give his parents time to recover from the shock of his expulsion letter before he gets home.

6. Why does Holden get depressed when he packs his bags? How does this passage show that he has sympathy for his mother?

Holden gets depressed because his mother just sent him a new pair of ice skates and went through a lot of trouble to acquire them. He feels ungrateful, and possibly even unworthy of the gift, as suggested by his remark, "Almost every time somebody gives me a present, it ends up making me sad." This passage about Holden's ice skates suggests that he feels sorry for his mother and wishes he could lessen her disappointment when she learns about his expulsion.

Chapter 8

1. Why does Holden wear his red hunting cap and its earflaps in Chapter 8? In what ways does the cap take on new meaning in this chapter?

While, in previous Chapters, Holden's hunting cap symbolized his individualism and his rebellion against social convention, it becomes redefined as a source of comfort and warmth in a cold, unfamiliar world. Holden wears the cap and pulls down its earflaps to keep warm. When he says, "I didn't give a damn how I looked. Nobody was around anyway," he shows that the only reason he is not embarrassed to wear the hat time is because it is a necessity and people are not around to ridicule him. While he would have worn the hat at Pencey to attract negative attention, he does not want that kind of attention when he walks to the train station. In effect, the red hunting cap also becomes a symbol of Holden's self-consciousness. Once Holden gets on the train and no longer needs the hat for warmth, he takes it off.

2. What opinions about magazine stories does Holden reveal in the third paragraph?

Holden believes that magazine stories are superficial and unoriginal. He says the people in the stories are ordinary and flat: They all look the same way and have the same names. The men are "lean-jawed" and named "David," and the women are "phony" and called "Linda or Marcia." Holden also says that the women "are always lighting all the goddamn David's pipes for them," suggesting that the plots are all the same and most likely have to deal with domestic, upper- and middle-class lifestyles. The characters in magazine stories are two-dimensional, predictable, and uninteresting.

3. What lies does Holden tell Mrs. Morrow? What is his justification for these lies?

Because he doesn't "feel like giving her [his] whole life history," Holden tells Mrs. Morrow that his name is Rudolf Schmidt. He also lies to her about her son to "shoo[t] the crap around a little

bit” and to make her happy. As Holden says, “You take somebody’s mother, all they want to hear about is what a hot-shot their son is.” Therefore, in order to please Mrs. Morrow, Holden tells her that Ernest is a wonderful and popular person, and even though everyone wanted him to run for class president, he humbly refused. Holden does not want to tell her that Ernest was one of the worst people that ever went to Pencey. He does not want to upset her.

4. Does Mrs. Morrow speak to Holden as an equal, or is she condescending toward him? How is this apparent by her diction?

Mrs. Morrow’s tone is condescending. She frequently addresses Holden as “dear,” but she is trying to be motherly instead of insulting. Instead of telling Holden outright that he is breaking the rules by smoking in the car and that his nose is bleeding, she acts as though she is uncertain of these facts so as not to embarrass him. For instance, she says, “I don’t believe this is a smoking car,” instead of, “This isn’t a smoking car,” and “I may be wrong, but I think your nose is bleeding, dear,” instead of, “Your nose is bleeding.” Mrs. Morrow is talking to Holden like a son or someone her son’s age instead of her equal.

5. How does Holden respond to Mrs. Morrow’s tone?

Even though Holden is aware that Mrs. Morrow is speaking down to him, he treats her like his equal, and at some points, his inferior. Even though he isn’t old enough to smoke or drink, he offers her a cigarette and asks if he can buy her a cocktail—two adult things to do. More important, however, even though he likes her and finds her endearing, he belittles her in his narration, bringing her below his level of maturity. He makes comments like, “That killed me,” when she refuses the cigarette and “Mothers are slightly insane.” Most importantly, he lies to her about Ernest in order to protect her. In some ways, Holden sees her as a person who needs protecting.

Chapter 9

1. How does the taxi driver’s dialect differ from Holden’s? What is the significance of this difference in dialect?

With the exception of using a few slang terms on occasion, Holden speaks the Standard English dialect. The taxi driver, on the other hand, does not. He combines and slurs his words, and he speaks a dialect typical of an undereducated person living in New York City. Instead of saying, “What are you trying to do?” or “No idea,” as Holden might say, he says, “What’re ya tryna do?” and “No idear.” While Holden’s speech illustrates immaturity, it does show that he is educated. The difference in dialect illustrates that, despite the things in Holden’s life that depress him, he is a privileged young man. Due to his education, he will have more opportunities than the working, lower-class taxi driver.

2. What are Holden's sex rules? What do they say about his attitude toward women?

While sexual intercourse is appealing to Holden, he believes that it can be a pleasurable experience only if both people have respect for each other. Holden promises to stop "horsing around" with girls he finds annoying and superficial. Furthermore, Holden believes that if a guy genuinely respects a girl, he will not do anything harmful or perverse to her. These statements show that he has a certain amount of deference for women and a great regard for their feelings and emotional well-being.

3. How does Holden's voice (style, diction, etc.) change when he speaks to Faith Cavendish? What type of persona is he attempting to present to her?

Instead of using diction characteristic of his informal voice, Holden uses words that sound pretentious. For instance, he says that he is "anxious to get in touch with" her; he is "approximately" from Princeton, and Eddie wants to "be remembered to" her. These are not words that a typical sixteen year-old boy would say, let alone Holden. Holden is putting on the persona of an older, more mature person.

4. How does Holden break his own sex rules?

Holden breaks his own sex rules by calling Faith Cavendish. He has never met her before, and the only information he knows about her is that she used to be a burlesque dancer and she will exchange sexual favors for money. Holden has no respect for Faith, but he still considers going to her place.

Chapter 10

1. From reading the paragraph about Allie and Phoebe, starting with "You should see her," what does the content say about Holden's relationship with his sister?

The content of the paragraph shows that Holden loves and admires Phoebe. He praises Phoebe, possibly even exaggerating her achievements. For example, he says, "You never saw a little kid so pretty and smart in your whole life," and he brags that "[s]he's really smart. . . she's had all A's since she started school." More important, however, Holden compares Phoebe to himself, and since Holden has narcissistic qualities, his comparison is a great compliment. Holden mentions that Phoebe and he share a similar taste in movies, and Phoebe always listens to Holden and knows what he is talking about. The only thing negative that Holden points out about Phoebe's character is that, "she's a little too affectionate sometimes." This, in itself, is a compliment to Phoebe.

2. In the same passage, how does Holden demonstrate nostalgia?

The things that Holden remembers about his sister are very specific and sentimental. For example, Holden recollects how every story Phoebe has written has featured a character named

“Hazle Weatherfield” (spelled incorrectly), and whose father is “a tall attractive gentleman about 20 years of age.” Holden also remembers how Phoebe would “wear white gloves and walk right between [him and Allie], like a lady and all,” and recite parts from her favorite movies in the theater. The tone Holden uses when he talks about these memories, illustrated through interjected comments like “You’d like her” and “Old Phoebe. I swear to god you’d like her,” demonstrate that these instances Holden recalls were pleasant for him, and he wishes that he could return to them.

3. What are some things that Holden experiences in the Lavender Room which may contribute to his feelings of isolation?

When Holden first enters the lounge, he is seated toward the back, despite the fact that the Lavender Room is not very crowded. This could make him feel physically isolated from the other people and the action in the room. Holden also notices that there are no people in the lounge around his age, and the difference in age between him and everyone else could make him feel isolated. The waiter reinforces Holden’s consciousness of the age gap by refusing to sell him alcohol without ID. Laverne also jokingly asks him whether his father has a date.

While Holden’s placement in the room and the age gap between him and the other guests may be factors contributing to Holden’s feeling of isolation, the greatest factor is Holden’s acknowledgement that nobody in the room is his intellectual equal. The girls that Holden dances with are not as smart as he is, and they seem more interested in celebrity gossip than real, thought-provoking conversation. Holden remarks, “I tried to get them in a little intelligent conversation, but it was practically impossible. You had to twist their arms. You could hardly tell which was the stupidest of the three.” In order to get some amusement out of their company, Holden has to lie to the girls. He tells Bernice that he knows two professional dancers, Marco and Miranda, and tells Marty that he just saw Gary Cooper leaving the room. Holden is taking advantage of the situation in the best way possible: knowing that he cannot get fulfillment talking to the crowd in the lounge, he entertains himself by manipulating the three girls.

Chapter 11

1. What facts about Jane Gallagher are reiterated at the beginning of this chapter?

Once again, Holden mentions how he and Jane Gallagher used to play checkers, and she kept all of her kings in the back row, her Doberman Pinscher used to relieve itself on his parents’ lawn, and her step-father was an alcoholic.

2. What does the reiteration of these facts suggest to us about the reliability of Holden as a narrator?

Even though Holden’s young, uninformed perception of events creates a bias and makes him an unreliable narrator, the reiteration of these facts about Jane suggests that they are true. If Holden spontaneously fabricated these ideas when he initially said them, it would be probable that he

would forget them later or say things that contradict what he originally said. For example, he might say that Jane's dog was a Golden Retriever or that her mother never remarried. Holden's repetition of these facts shows that he may be a more reliable narrator than the reader previously believed.

3. What about Holden's feelings toward Jane can be inferred from the passage about kidding, starting with, "But I didn't kid her much, though," and ending with, "—but it's hard to get started, once you've known them a pretty long time and never kidded them."

Kidding appears to be something that is fun, but meaningless and secretly disparaging. It is a cross between flirtatious behavior and ridicule. Holden kids Jane when she leaves her kings in the back row, and says he can "kid the pants off the girl when the opportunity arises." This suggests that Holden kids people when they do things that are odd, stupid, or embarrassing. Furthermore, when Holden says, "The girls I like best are the ones I don't much feel like kidding," this statement implies that the girls he likes are ones that do not habitually do stupid things; they are his intellectual equals and girls he can respect.

Consequently, when Holden says, "But I didn't kid [Jane] too much, though," this implies that Holden respected Jane and could not find much fault with her. Jane is someone Holden admires, and even though the kidding would be fun and lighten the mood—as implied in the sentence, "Sometimes I think [girls would] like it if you kidded them"—Holden is reluctant to kid Jane.

4. Why does Holden dislike Ernie?

Holden dislikes Ernie because he is arrogant. Ernie talks only to important people.

Chapter 12

1. How does Horowitz, the taxi driver, respond differently than the first cab driver to Holden's question about the ducks in Central Park? What do his statements say about his mental health?

Initially, Horowitz responds to Holden's question in the same way the first taxi driver did: He thinks the question is stupid and is being asked as an insult to him. Horowitz becomes very defensive, but, later, he tells Holden that the real question he should be asking is what happens to the fish when the lake freezes. He volunteers false information about fish in winter, saying that they freeze solid and absorb nutrients through their pores.

Horowitz's remarks have elements of insanity to them. Not only does he have ridiculous beliefs about the fish in the Central Park Lagoon, but he angers easily and irrationally thinks that he is being attacked. When Holden asks him why he is "sore" about the duck question, Horowitz responds, "Who's sore? Nobody's sore." Similarly, when Holden says that the fish "can't ignore the ice," Horowitz exclaims, "Who's ignoring it? Nobody's ignoring it!" In both instances,

especially in the latter, Holden does not say anything that should make the cab driver defensive. Horowitz's strange response to Holden's questions suggests that he is paranoid and is not in a state of good mental health.

2. What is suggested about Horowitz's character in the statement, "if you was a fish, Mother Nature'd take care of you, wouldn't she? Right? You don't think fish just die when it gets to be winter, do ya?...goddam they don't"?

After Horowitz makes this remark, he drives off "like a bat out of hell," as if some idea conveyed in this statement is upsetting to him. Horowitz has an inexplicable fascination with the fish in Central Park and their ability to stay alive in winter. In addition, he shows signs of insanity or mental distress, making him extremely defensive when he thinks he is being attacked. It is possible that Horowitz has endured great hardship and is jealous of the fish. Mother Nature protects them, but neglects to care for people. In particular, Mother Nature neglects to care for him, and Horowitz finds this idea very upsetting.

3. What does Ernie do that supports Holden's opinion of him in Chapter 11?

In Chapter 11, Holden says that he thinks Ernie is a "snob." This opinion is supported by several observations Holden makes in the club. First, Ernie has a mirror in front of the piano so people can see his face. There is no reason the audience needs to see Ernie's face, and Ernie's reason for putting the mirror there is egotistical: He wants to make himself appear to be more a celebrity than he really is. As for his playing, Holden remarks that Ernie shows off and makes so many pitch flourishes that the song cannot be recognized. At the end of his performance, Ernie makes a "very phony, humble bow." All of these details about Ernie reinforce Holden's opinion that he is arrogant.

4. What anti-feminist statement does Holden make in his description of the funny-looking guy and the funny-looking girl? Does this alter the reader's understanding of Holden's character? Why?

Holden remarks that the funny-looking girl isn't interested in the funny-looking guy's boring monologue about the football game, but she has to listen because she's "even funnier looking than he [is]." Holden follows this comment with the statement that "Real ugly girls have it tough." They are forced to endure boring conversations and boring people, either because they do not deserve any better or because that is all they will ever be offered.

This entire passage is ambiguous, especially when Holden admits that sometimes he can't even look at ugly girls. On the one hand, this statement suggests that he thinks a woman's worth lies in her beauty. On the other, he may pity them to the extent that he cannot look. In either case, the reader's understanding of Holden's opinion of women is altered. If the reader gives this statement great importance, it could negate what Holden says in previous chapters about respecting women.

5. What is the function of the italic text in Lillian's speech?

The italic text in Lillian's speech shows stress and fluctuation in pitch. The stressed syllables fall where they naturally should ("In Hollywood. How marvelous. What's he doing"), but the fact that they are overstressed is unnatural. The overstressed syllables enhance Lillian's character by making her sound superficial.

Chapter 13

1. Based on Holden's previous behavior, do you think the imagined scenario in which he retrieves his gloves is realistic? Why?

It is very likely that Holden would behave the way he imagines in the scenario because he has acted in a similar fashion in the past. Holden is afraid of physical confrontation, and he is passive aggressive. For example, recall his interaction with Ackley: Holden never physically pushes Ackley out of his room or is assertive when he verbally confronts him. Holden always speaks in a joking, sarcastic manner, so it would be difficult for a person, like Ackley, to tell whether he is serious. Holden's way of dealing with Ackley is excused, in part, by his pity for Ackley and his desire to avoid hurting his feelings. However, the underlying reason for Holden's behavior is that he is a coward and wants to avoid direct confrontation.

The best illustration of Holden's cowardly attitude is in Chapter 6, when he fights Stradlater in the bathroom. When Stradlater is not paying attention, Holden punches him. Holden knows that Stradlater is stronger than he is and can easily hurt him, so Holden punches him in the jaw when he thinks he has the advantage. However, once Stradlater counterattacks him and holds him on the floor, Holden does not resist or continue to attack. Holden starts to verbally insult Stradlater, and this exchange of words is the most confrontational Holden gets. He is too cowardly to attack Stradlater unless Stradlater is off-guard.

If Holden were to confront the person who stole his gloves, he would probably act in the same way he does in his arguments with Ackley and Stradlater. Past observations of Holden's behavior suggest that this scenario is realistic.

2. Why does Holden say, "I'd rather push a guy out the window or chop his head off with an ax than sock him in the jaw?" What does this tell the reader about Holden's character?

As Holden says, "I can't stand looking at the other guy's face... It wouldn't be so bad if you could both be blindfolded or something." Holden is afraid of direct confrontation, and he wants to avoid it as much as possible. Holden also does not want to acknowledge that the person he is attacking is a sentient being, nor does he want to see the pain in his or her face and feel guilty about the action. Holden is a coward, but it appears that he is not afraid of getting hurt. Holden is afraid of having to face his guilt and accept that he has harmed another person.

3. What does Sunny's green dress represent?

Holden imagines that when Sunny bought the dress, the salesperson thought he was selling it to an ordinary, innocent girl. Sunny's green dress represents the life she could have lived. It is new, in good condition, and not a dress that a typical prostitute would wear.

4. Why does Holden refuse to pay Sunny an extra five dollars?

Maurice told Holden that it was only five dollars for a "throw," and Sunny wants ten. Holden refuses to give Sunny the money on principle: People should not be told they are going to be charged one price and then be charged another after the service is done. In addition, Sunny does not fight Holden on the issue. She "sort of shrug[s] her shoulders" and asks for her dress. If Sunny had been more argumentative, Holden might have given her the money out of pity and in order to avoid confrontation.

Chapter 14

1. How is Holden's anger about his isolation projected onto the Disciples?

Holden's reason for not liking the Disciples is that "while [Jesus] was alive, they were about as much use to Him as a hole in the head." Holden's friends are unhelpful, and he projects some of his resentment of them onto the Disciples. In the few days this story takes place, Holden's friends have proven themselves to be unreliable. Stradlater betrays Holden by supposedly "giving the time" to Jane Gallagher, his childhood friend. Ackley does not let Holden sleep in Ely's bed or listen to Holden's rant that night, and everyone else in the dorm is asleep when Holden wants to talk. Holden feels isolated and lonely at Pencey, so he decides to go to New York. Holden also feels alone because he cannot talk to Phoebe without attracting his parents' attention, nor can he call D.B., who is busy in California. Like the Disciples to Jesus, Holden's friends are, essentially, useless.

2. When Maurice comes to the door, Holden says, "Old Sunny just stood there with her mouth open and all." What does this facial expression tell the reader about Sunny's emotional state and the image she is trying to present to Holden?

Since an open mouth often indicates surprise, the reader may initially be misled into thinking that Sunny is shocked by the interaction between Holden and Maurice. However, she is the person who tells Maurice that Holden only gave her five dollars instead of ten, and she accompanies Maurice on the walk to Holden's room. She cannot be surprised by this confrontation. Reason would lead the reader to believe that Sunny is angry, but if this were her emotional state, her mouth would be drawn closed or her lips would be pulled back in a scowl. Most likely, Sunny's facial expression is displaying insolence and feigned carelessness. She is not angry enough to confront Holden herself, but she is still reasonably upset and wants to convey her emotions to Holden through her expression.

3. Why does Maurice repeatedly refer to Holden as “chief?”

Maurice calls Holden “chief” to portray false amity and familiarity. He means to be mildly insulting, but not confrontational. At this point, Maurice wants only the money; he does not want a fight.

In addition, Maurice uses this form of address to maintain control. He wants Holden to question his mood, and as a result, Holden cannot be certain how Maurice is feeling and what he is likely to do. Therefore, Holden cannot prepare himself to react, and he is open and defenseless.

4. What subtle gestures does Maurice make to intimidate Holden?

After pushing his way into Holden’s room, Maurice calmly sits in Holden’s chair, making himself at home. This action shows that Maurice does not see Holden as a threat, and he does not believe that Holden will defend his space. Furthermore, Maurice unbuttons his collar and uniform coat, indicating that he is angry, getting heated, and is prepared for a fight. Maurice uses these gestures to show Holden that he means business, and even though he would prefer to get the money without a fight, he is willing to resort to violence if Holden is uncooperative.

5. Does Holden respond to Maurice the way the reader would expect? Why?

Holden does react in the way the reader expects. Even though Maurice is being rude and overstepping his bounds, Holden remains polite and tries to reason with him. This is not due to pacifism or morality, but because Holden is cowardly and afraid of confrontation. When Holden’s aggression reaches the greatest intensity, he begins to cry and verbally harass Maurice. Holden never attempts to physically attack him.

Holden’s response to Maurice is predictable: he has demonstrated similar behavior earlier in the novel. When Stradlater and Holden are in the bathroom in Pencey, Holden attacks Stradlater only when he knows he has an advantage. Furthermore, in Chapter 13, Holden said that he cannot attack a man if he can see his face. From this, the reader can assume that Holden is unable to hurt Maurice unless Maurice turns away and gives Holden the opportunity he is looking for. Maurice is too smart and experienced to act this way, so Holden’s response is to be reduced to tears and insults.

Chapter 15

1. Why does Holden call Sally Hayes a phony?

Holden calls Sally Hayes a phony because of the pretentious, self-important airs she puts on. Even though Holden identifies himself when he talks to her father on the phone, when Sally gets on the line, she pretends that she does not know it is him. Sally wants to make herself seem important and give Holden the impression that he is too insignificant for her to remember, despite the fact that she wrote him a letter the previous week. She tries to make herself appear

aloof and hard to get by telling Holden that boys call her “night and day,” to emphasize how desirable she is. Sally is playing a game with Holden in order to make him want her.

In addition, Sally’s diction contributes to the sophisticated, proper persona that she tries to put forth. She uses the word “grand” to express her pleasure at going out with Holden. Not only is this a word unusual for a girl of Sally’s age to use, but it is a word that might be used by an older, upper-class woman. Holden knows that Sally uses “grand” with the intention of making herself sound more refined. Holden remarks, “If there’s one word I hate, it’s grand. It’s so phony. For a second, I was tempted to tell her to forget about the matinee.”

2. How did Holden’s suitcases prevent him from forming a friendship with Dick Slagle?

Even though Dick Slagle “had a helluva good sense of humor and [he and Holden] had a lot of fun sometimes,” the disparity in wealth prevented them from forming a meaningful relationship. Holden’s suitcases came from Mark Cross and were very expensive, while Slagle’s suitcases were cheap. Slagle was embarrassed by his suitcases, and he refused to put them on the rack next to Holden’s. Feeling sorry for his roommate, Holden put his suitcases under his bed, and, afterward, Slagle put his suitcases on the luggage rack to make everyone think they were Holden’s.

This anecdote shows how two people from different economic classes have difficulty connecting and becoming friends. One person is usually jealous of the other, and even though it is not the wealthy person’s fault that he or she is rich, the poor person becomes resentful. Holden could have become friends with Slagle, but wealth prevented them from becoming close.

3. Why does Holden believe it could be awkward for a nun to teach English?

*Holden believes it could be awkward for a nun to teach English because the subject matter of some books transcends what he believes to be their experience or level of comfort. For example, Holden references Thomas Hardy’s *The Return of the Native*. He feels it might be uncomfortable for a nun to teach this book because it has “lovers and all.”*

4. How is Catholicism “just like those suitcases”?

Catholicism—or more accurately, religion in general—is another factor that prevents people from forming meaningful relationships. People like to become friends with others who share their interests, experiences, background, and religion. Holden relates a story about a boy he knew at Whooton. He and the boy shared an interest in tennis, and they got along until the boy asked Holden if he knew where the Catholic Church was. He suspected that the boy was trying to figure out whether he was Catholic, and he says, “you could tell he would’ve enjoyed [the conversation] more if I was a Catholic and all.”

Holden compares religion to suitcases because it is a factor that impedes a connection from forming between two people. Religion is an issue that people are very opinionated and passionate about, and they prefer to be friends with those who share their beliefs. Even though two people

may have a lot in common, if there is a disparity in their wealth or their religion, they could have difficulty forming a meaningful relationship.

Chapter 16

1. What does the album “Little Shirley Beans” represent?

“Little Shirley Beans” represents Holden’s love for his little sister, Phoebe. The album is a thoughtful gift, and Holden wants to buy this specific record because he thinks his sister would like it. He puts in a lot of effort to find it, and even wanders around New York City looking for a record store that is open on Sunday.

2. Why do the lyrics “If a body catch a body coming through the rye” make Holden feel less depressed?

There are a couple reasons why these lyrics make Holden more cheerful. First, they could remind Holden of his lost innocence. The young boy who is singing this song is singing aloud without a care in the world. Maybe the boy reminds Holden of himself when he was younger.

The song could also give Holden hope that he does not have to be alone. “If a body catch a body coming through the rye” suggests that two souls, regardless of former acquaintance, can meet in a field of rye and form a relationship. Holden has been trying to connect with another person since arriving in New York City, and, thus far, he has been unsuccessful. This line may cheer Holden and keep him optimistic about forming a meaningful relationship with another person.

3. How does Sally’s taste in theatre reinforce Holden’s opinion of her from the previous chapter?

In the previous chapter, Holden calls Sally a phony and suggests that she likes to put on airs. Her taste in theatre supports this. Sally only likes shows that are “sophisticated and dry,” and she is a fan of the Lunts, who, Holden suggests, are important, well-skilled, but boring actors. Holden implies that Sally does not like these shows because they are entertaining, but because she wants to appear refined. Sally wants to pretend that she is one of the few people who can appreciate the play for some reason that Holden and others of inferior taste cannot understand.

4. How does the setting in the paragraph beginning with, “It was lousy in the park” set the mood of the scene?

Several images in this scene convey the feeling of desertion, desolation, and gloom. The skies are gray and dismal, projecting a mood of cheerlessness. Even though there are dog feces and human sputum on the ground—signs of human and canine habitation—no people or dogs are in the park. The lack of people but evidence of their presence makes Holden feel more isolated

from other human beings. In addition, the wet benches make the park feel inhospitable. The setting makes Holden feel lonelier than he was before.

Chapter 17

1. What can be inferred about Sally by her response to Holden's declaration of love? Is this inference consistent with her character?

Sally responds to Holden's statement by saying, "Oh darling, I love you too... Promise me you'll let your hair grow. Crew cuts are getting corny. And your hair's so lovely." The fact that, in a single breath, Sally says that she both loves Holden and wants him to change suggests that her declaration of love is just as insincere as his, and that she is superficial. The statement implies that Sally can love Holden only if he looks a certain way. It does not suggest that she finds him unattractive, but it does show that she thinks his haircut is unfashionable. This suggestion is consistent with Sally's character because she is pretentious and likes to put on the persona of a refined, sophisticated lady. Unless Holden conforms to fashion standards, Sally would be hesitant to be seen with him in public.

2. Why does Holden dislike the show?

Holden dislikes the show for two reasons: First, because he thinks it has too many stage entrances and exits. Second, he thinks the actors (Alfred Lunt and Lynn Fontanne) are phony. Even though they act well, every line they utter is grandiose and overdramatic. They are both egotistical, and their egotism shows in their performance.

3. What reasons does Holden give Sally for his hating Pencey?

Everything that Holden hates about Pencey revolves around one key issue: In order to mold its students into productive members of society, Pencey forces the boys to either conform or become outcasts. As Holden says, "all you do is study so that you can... buy a goddamn Cadillac someday"; in other words, Holden believes that Pencey trains its boys to become members of the materialist elite. Holden also says that Pencey "makes you believe you give a damn if the football team loses," and groups people into cliques according to their interests. According to Holden's description, it appears that the school encourages conformity has no tolerance for individuality.

4. How does Holden describe his ideal adult life?

In Holden's idea adult life, he runs away with Sally and gets a job. They buy a home near a brook, and later on, get married. In his daydream, Holden also chops all of their own wood in the winter.

5. How does the passage about Holden's ideal adult life contribute to the motif of retaining innocence?

The daydream Holden has is innocent, but it also reflects the ideas and themes of pastoral art and literature. He wants to escape from what he understands to be traditional adult life—“[t]axicabs, and Madison Avenue buses,...and going up and down elevators when you just want to go outside...”—and return to living a simple, rural life where he lives off the land and immediately sees the reward of his hard work.

Holden's aspiration to live by a brook and chop his own wood is refreshingly naïve, and it sounds like an idea out of a fairytale. However, it is also enlightened. Holden wants to remove himself from the metropolitan life of deceit, materialism, and greed. Instead, he wants to live simply. Even though Holden's daydream shows how inexperienced and uninformed he is about adulthood, it does show that there is some intelligence in innocence: Holden sees the corruption in urban life, and he wants to escape from it. If Holden believes that if he is able to fulfill his desire and live somewhere near a brook, he will be able to retain his innocence and stay an uncorrupted adolescent forever.

6. At the end of this chapter, Holden says, “I swear to God I’m a madman.” Is he using this as an expression, or does he believe himself to be emotionally troubled?

Even though Holden has called himself crazy several times in the book, it appears that “madman” is an expression rather than a description of his mental health. He feels lonely, sad, confused, depressed, and alienated, but he is not crazy. Holden uses “madman” to describe how the snow fell, as well as the way he apologizes to Sally. It appears that “like a madman” is slang for “to a great extent.” When Holden says it is snowing like a madman, it is snowing hard. Similarly, when he says, “I apologized like a madman,” he means “I apologized to a great extent.”

Chapter 18

1. What does Holden think is skewed about girls' perception of guys? What is the implication of their perception?

As Holden says, “The trouble with girls is, if they like a boy, no matter how big a bastard he is, they’ll say he has an inferiority complex, and if they don’t like him, no matter how nice of a guy he is, or how big an inferiority complex he has, they’ll say he’s conceited.”

Even though it is not outwardly stated, the paragraph implies that if a girl finds a guy unattractive, she will make up excuses for why she does not like him. Holden is indirectly saying that girls are shallow and judge guys based on their physical appearance.

2. Is this sentiment consistent or inconsistent with Holden's previous statement in Chapter 12, about unattractive girls?

In Chapter 12, Holden comments that "Real ugly girls have it tough." Whether you interpret this to mean that unattractive girls must settle for what they get or don't deserve interesting companions, this sentiment is inconsistent with it. Previously, the girls have no choice; now the choice—and the rationale for that choice—are completely theirs.

3. Why does Holden think Jesus would disapprove of the Christmas show?

Holden believes Jesus would not approve of the Christmas show because it is too extravagant, the actors are phonies, and the show uses symbols incorrectly. People "popping out of boxes" has nothing to do with the biblical Christmas, and the crucifixes that the actors carry are inappropriate. The crucifix is an Easter symbol and a representation of Jesus's death, and Christmas is a holiday celebrating the nativity.

Most important, Holden thinks Jesus would disapprove of the insincerity displayed by the actors. After their performances are finished, instead of still remaining caught up in the show and the message it presented, the actors immediately come out of character, and it is apparent that they want a cigarette. "The thing Jesus really would've liked," Holden says, "would be the guy that plays the kettle drums in the orchestra." He is always visibly captivated by the show and anxiously anticipating playing the drums. When he finally has the opportunity to play, he looks happy, but nervous. Jesus would be more approving of the humble, enthusiastic kettle drum player than the phony actors in the Christmas play.

4. Why does Holden dislike the movie?

Holden dislikes the movie because the plot is unrealistic, and the film has a contrived happy ending. Furthermore, he despises the woman in the front row who cries at the corniest parts in the film.

5. From this chapter, what can the reader discern Holden believes are qualities of good theatre and film?

Holden thinks that good art should be realistic, and while the plot should not be predictable, the resolution should not come as a complete surprise to the reader or viewer. The ending of a work of art should resolve the conflict or conflicts without being improbable or making the characters do things which are against their nature. For instance, in the movie, if the screenwriter extensively develops the character of the girl's brother, making him a doctor who cannot operate anymore and who resorts to drinking, the character should not miraculously stop being a drunkard and cure the duke's mother of her blindness. It is also improbable that the characters would all pair off into couples, considering their extremely diverse backgrounds and how different their personalities are.

As for the presentation of the show, Holden thinks the actors should be more genuine. Instead

of showing off their acting skills or demonstrating that they do not want to be performing, they should be excited about what they are doing while still acting the role of their character.

Chapter 19

1. Based upon what Carl Luce says and does in Holden's flashback, how does he display his superiority over the other boys?

In order to display his superiority over the other boys at the school, Luce flaunts the fact that he knows more about sex than the others. He assumes the role of an expert on the matter and gives the boys lectures about sex. He also tells the boys who is and is not a "flit," as if it were secret knowledge, and he tells the boys of deviant sexual fetishes that they otherwise would not know about. Luce uses his knowledge to appear as an authority figure.

In addition, Luce uses phrases that make him sound like an older, more mature person. For instance, he often says, "Certainly," and "Try this on for size." These phrases are unusual for a young man to say, and they are more often used by adults.

2. How is the volume of Holden's voice conveyed in the conversation he has with Carl Luce?

Even though Holden never makes reference to the volume of his voice, Carl Luce comments on how loud and excited Holden is in the Wicker Bar. Luce repeatedly asks Holden to relax and to keep his voice down.

3. What does the fact that Holden never mentions his volume in the narrative show about Holden's sense of awareness?

Holden is not very self-aware, and even when other characters comment on the volume of his voice, he does not acknowledge that he is being inappropriately loud. Holden's conversation with Luce is not the only part of the novel where a character calls attention to Holden's boisterous, excitable behavior; both Stradlater and Sally Hayes allude to the volume of Holden's voice as well. Even though Holden is pretty observant of his surroundings, he is not very perceptive when it comes to observing his own behavior.

Chapter 20

1. How do Holden's actions and behavior illustrate his intoxication?

Holden is so drunk that he cannot see straight. His motor skills are impaired, and not only does he have difficulty walking, but he does not have the vision or the coordination to dial Sally's number on the telephone. He says that he dials twenty times before he gets the number right. Furthermore, Holden behaves inappropriately and does things that even he would not do if he

were sober. He is rude to Sally's grandmother on the phone; he tries to make a date with the hat-check girl; he goes into the bathroom and dunks his head in cold water, and he asks the pianist if Valencia got his message from the waiter. While Holden is an outgoing character and does not always act mannerly in public; when sober, Holden likes to present himself to strangers as a person with class. He never would have done these things if he were not intoxicated.

2. How does Holden's syntax and diction illustrate his intoxication?

When Holden becomes drunk, he slurs his speech and repeats particular words and phrases. His intoxicated voice and diction are best portrayed in his phone conversation with Sally and her grandmother. For instance, instead of saying, "Let me speak to Sally," he says, "Lemme speak Sally," and instead of "trim the tree," he says, "trimma tree." In addition, rather than speaking in correct, grammatical sentences, Holden speaks in fragments, and this is demonstrated in such phrases as "Wanna talka Sally," and "Very important." Holden also believes that he is being misunderstood, so he repeats words to get attention. He repeats the word listen in, "Listen. Listen, hey" and the word okay in "Okay? Okay, hey, Sally." Most important, however, Holden goes from being polite, as he is in ordinary conversation, to being very rude. Instead of politely asking Sally's grandmother if he could speak to her, he says, "Wake'er up! Wake'er up, hey. Attaboy." Holden has little respect for the adults in his life, but he would never speak to an elder in this way if he were sober.

3. What is the big catastrophe that happens to Holden when he is in the park?

Holden drops Phoebe's record, and it breaks.

4. Explain in detail what repressed anxiety emerges as Holden sits alone in the park?

While Holden is in Central Park, his repressed anxieties about death surface. He is not worried about the afterlife or what will happen to his soul; instead, he is distressed about how his family members will grieve if he dies of pneumonia.

5. How does the passage beginning with, "Finally I sat down on this bench..." and ending with, "...the sun only comes out when it feels like coming out" illustrate projection?

In this passage, Holden is expressing his feelings about death, and he writes about how the living project their grief onto the inanimate, unfeeling dead. Once, Holden felt sorry for Allie's body when his family left it in the cemetery when it was pouring rain. Holden projected his own grief onto Allie's corpse, and if Holden dies, he worries that his family will do the same thing to him. Holden says that he would rather his parents "dump [him] in the river or something" than bury him in a cemetery "[s]urrounded by dead guys and tombstones" because he would not want a proper burial to facilitate his parents' grieving over him. After all, Holden would be dead, and he would not care whether he were visited and whether there were flowers on his grave.

Chapter 21

1. Holden describes the elevator boy as “sort of on the stupid side.” How do the boy’s actions and speech support Holden’s opinion?

Instead of telling Holden that the Dicksteins are not home before Holden gets in the elevator, the boy waits until the elevator doors are closed to inform him that the family is at a party on the fourteenth floor. At this point, it is an inconvenience to Holden to ask the boy to open the doors and let him out. In addition, instead of inquiring about the problem with Holden’s leg, the elevator boy resigns himself to the fact that he does not understand Holden’s problem, and he assumes that Holden is telling the truth. The boy takes Holden to the Dickstein’s floor without questioning him, obediently doing what Holden asks so he can avoid admitting that he is confused.

2. How do the objects that Holden describes in Phoebe’s room help characterize her?

*The type of clothes Phoebe has—the tan suit, the jacket, and the brown loafers—illustrate that Phoebe and Holden’s family is wealthy and stylish. The neat arrangement of Phoebe’s clothing on her desk chair and her effort to keep it in good condition demonstrates that she respects her property and appreciates her parents’ spending money on her. The juvenile title of the math textbook, *Arithmetic is Fun!*, shows that Phoebe is in elementary school, and the name on the textbook, Phoebe Weatherfield Caulfield, conveys that Phoebe has an active imagination. (Hazle [sic] Weatherfield is the main character in all of Phoebe’s short stories.) Finally, the content of her notebook, a combination of class notes and notes to her friends, shows that Phoebe is a sociable person with a lot of friends.*

3. How does Phoebe demonstrate her love for Holden?

The first thing that Phoebe does when she sees her brother is yell his name and give him a big hug. In her conversation with him, she talks loudly, and this emphasizes her excitement. Also, she makes reference to a five-page letter she wrote to Holden about her upcoming Christmas pageant and goes on a tangent about a movie she saw, illustrating that she is very close with Holden and willingly tells him all of her innermost thoughts, fears, and pleasures.

4. What is ironic about the question “What are you—a child, for God’s sake?” Why is this use of irony significant?

This is an example of verbal irony. Phoebe actually is a child: she’s in the fourth grade. By belittling Phoebe for her childish behavior, this use of irony demonstrates how Holden, who dislikes adults and is reluctant to become one, knows that he is no longer a child and is, instead, an adult role model for Phoebe.

Chapter 22

1. What reasons does Holden give Phoebe for being expelled from Pencey?

Even though Holden acknowledges that the ultimate reason he is being expelled is because he is failing every class but English, he blames the school for not inspiring him to achieve and for making him want to leave. Holden says that the students at Pencey were cruel, often excluding a guy from their social circle if he was not cool enough. Holden cites Ackley as an example and says that the boys would never let Ackley in their rooms because he was “boring and pimply.” The teachers, including Mr. Spenser, are no different from the students: even they have their cliques, and they subtly exclude the students from their coterie by interrupting class to tell corny jokes that only they find amusing.

2. Why does Holden get upset during Veterans’ Day at Pencey?

Veterans’ Day is Pencey’s homecoming, and many of the alumni return to the school. Holden detests how the alumni get nostalgic about the school, and it depresses Holden that, for one veteran in particular, the time spent at Pencey was the best in his life. The alumnus validates Holden’s opinion that adulthood is a degenerative, downward spiral. If what the veteran says is turned into a general truth, if Holden was miserable at Pencey, supposed to be the best days of his life, he will be unbearably miserable in the future.

3. What admirable qualities do the nuns and James Castle possess that make them come to Holden’s mind when he brainstorms the things that make him happy?

The nuns that Holden refers to are the nuns from Chapter 15. To Holden, they represent goodwill, self-sacrifice, and affability. By their vocations, they do charitable work to help others. They are also some of the very few people who talk to and form a meaningful connection with Holden, making him feel less alienated and alone.

James Castle, represents pride and dignity. Holden tells the reader a story about how Castle, “a skinny little weak-looking guy,” called another student, Phil Stabile, conceited. Stabile demanded that Castle retract the statement and apologize, but Castle refused. Even when Stabile and six of his friends came to Castle’s room and started to beat him, Castle was too proud to submit and retract the statement. Instead of letting Stabile control him, Castle committed suicide by throwing himself out of the window, thus, dying to preserve his dignity.

4. Given the context that has been developing, state what is represented by Holden’s desire to catch kids so as to prevent them from falling off a cliff while playing in a field of rye. What could Holden mean by this odd reference?

Given the fact that it is the innocence of children that Holden prizes highly, it appears that he would like to save them from losing their innocence by catching them before they fall into adulthood and its disillusionment. The strength of his desire to become a catcher in the rye is completely negated by the fact that Holden is stating, “it’s the only thing I’d like to be.” There is

no such job or profession; nothing like this exists, except in Holden's mind; therefore, it must be taken symbolically. It is also indicative of Holden's weakening grip on reality. He wants to stop something that cannot be stopped by doing something that cannot be done. He even admits, "I know it's crazy."

Chapter 23

1. Why does Holden cry when Phoebe gives him her money?

Holden cries most likely because he is touched by Phoebe's generous offer. She has very little money, and it probably took her a while to save up what she gives him. Despite this, she offers all her Christmas money to Holden without a second thought. The act of kindness demonstrates how much Phoebe loves Holden, and, while he thinks he is alone in the world, Phoebe sincerely loves and cares for him.

Chapter 24

1. What does Holden mean when he says Mrs. Antolini is lousy with dough?

While the reader may initially be led to believe that this is a negative statement suggesting that Mrs. Antolini spends her money carelessly, in actuality, Holden means to say that Mrs. Antolini is very wealthy. Prior to this statement, Holden says that Mr. and Mrs. Antolini played tennis at a club in Forest Hills, and he remarks that "Mrs. Antolini belonged there." This statement implies that Mrs. Antolini belongs among the upper-class elite that are members of the tennis club; therefore, it can be deduced that Mrs. Antolini has a lot of money.

2. What reason does Holden give for refusing to go to his Oral Expressions class?

Holden refused to go to Oral Expression because he detested the way the class treated some of the students. One student in particular, Richard Kinsella, was a naturally shy person, and he used to get very nervous when it was his turn to speak in front of the class. The students always yelled, "Digression!" at him when he went off on a tangent, and Holden believes that, instead of helping Kinsella with his public speaking abilities, the other boys used the opportunity to ridicule and belittle him. Instead of supporting him and helping him improve, they lowered his self-esteem. Holden could not watch Kinsella being jeered at, so he stopped going to class.

3. What type of monologues does Holden find the most interesting? Why? How does it contribute to the motif of psychoanalysis?

Holden prefers the type of monologues in which the speaker digresses instead of staying on topic. Holden believes that the tangential topics are more personal, and, like in psychoanalysis, digressions reveal an individual's hidden feelings and desires. As Holden remarks, "lots of times you don't know what interests you most till you start talking about something that doesn't

interest you the most.” This is also the way Holden’s narration functions: He attempts to tell a story, but instead of sticking to the plot line, he goes into flashback and talks about things that are off-topic. These digressions reveal more about Holden’s character than the actual plot of the story.

4. What is the significance of Holden’s paradoxical statement, “I didn’t cut any classes. You weren’t allowed to cut any. There were a couple of them I didn’t attend once in a while, like that Oral Expression I told you about, but I didn’t cut any”?

In this statement, Holden is getting defensive, and his reaction to Mr. Antolini’s statement suggests that he is embarrassed about failing out of Pencey. He cannot rationally deny that he skipped classes, but he does not want to admit that his carelessness is the reason he is being kicked out. Holden wants to delude himself into believing that he is voluntarily leaving due to his disgust at the teachers’ and the students’ phony behavior. This way, Holden can repress his guilt instead of having to accept that being expelled from Pencey is his own fault.

5. Read the passage beginning with, “I have a feeling...” and ending with, “...what I’m driving at, at all?” What is the message Mr. Antolini is trying to give Holden?

Mr. Antolini is telling Holden that, if he does not start applying himself and aim to become successful, he is going to end up miserable and depressed. If Holden loses his motivation and does not progress in his studies, twelve years in the future, he is going to be jealous of his peers who graduated from college. This is what is implied when Mr. Antolini says that Holden might someday hate the people who look like they played football in college. On the other hand, Holden has had too much education and exposure to upper-class society to become part of the uneducated, ordinary multitude. He will never be content being average, and he will scoff at poor grammar. Mr. Antolini says that, in order to find his place in society, Holden will have to do what is necessary to become successful.

6. How does Holden misinterpret Mr. Antolini’s message?

Holden appears to have only listened to the first part of Mr. Antolini’s statement, and he understands it too literally. He claims that he does not hate anyone. While he misunderstands them at first, he eventually appreciates them and misses them when they are gone.

7. Mr. Antolini writes down and gives Holden the following quotation by Wilhelm Stekel: “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.” How does this quotation relate to Holden’s story about James Castle in the previous chapter?

James Castle died young for a cause: his pride. Rather than withdraw what he said and be labeled a coward or beaten by Stabile’s friends, Castle committed suicide by jumping out a window. According to Stekel, Castle was an immature man who died nobly for a cause. By admiring Castle’s actions, Holden is also immature.

8. What advice does Mr. Antolini give Holden that could help Holden rid himself of his feelings of alienation?

Mr. Antolini tells Holden to read the written testimonies that people with thoughts similar to Holden's have left behind. Mr. Antolini tells Holden, "Many, many men have been troubled morally and spiritually as you are right now." If Holden cannot interact and connect with the people he meets on a daily basis, he can at least find comfort in the knowledge that others have experienced the same problems that he is presently dealing with.

9. What is the significance of the final scene at Mr. Antolini's?

After going to sleep on the Antolinis' couch, Holden awakes and finds Mr. Antolini petting his head. Holden interprets this as a homoerotic gesture, and he is frightened and disgusted by it. Mr. Antolini, the only person Holden fully admired without reservation, who gave Holden the advice that could make him a better person, is now perceived as a pervert.

Chapter 25

1. How and for what reason does Holden attempt to excuse Mr. Antolini's actions?

Holden cannot bear to think that Mr. Antolini, one of his greatest role models, is a pervert. Holden wonders if the pat on the head was a gesture of endearment instead of a sexual gesture. After all, he was kind enough to let Holden stay the night, and he did offer Holden some great advice. Holden questions and attempts to reanalyze what happened in the apartment hoping to clear Mr. Antolini of blame.

2. How are Holden's symptoms psychosomatic?

After Holden leaves Mr. Antolini's, he begins to feel nauseous and has difficulty swallowing. Initially, he does not understand what is happening to him, and he remarks, "I hadn't eaten anything unsanitary or like that and usually I have quite a strong stomach." He tries to find physical causes for his symptoms. However, Holden later acknowledges that he is depressed, and he says, "The thing is, if you get very depressed about something, it's hard as hell to swallow." He is not physically ill, but exhibiting the symptoms of illness due to his poor mental health. After all, he believes he was molested by Mr. Antolini, one of his few adult role models, and is shaken by the experience. Furthermore, Holden is wandering aimlessly down the streets of New York City without any place to go. Holden's nausea and loss of appetite are caused by anxiety and fear, not by an illness.

3. What are other ways Holden's actions convey elements of insanity?

Holden says that each time he steps down from the curb and crosses the street, he has the irrational fear that he will not reach the sidewalk on the other side. Furthermore, he continually asks Allie to help him keep from disappearing, as if it were possible for him to completely

vanish.

4. What does Holden plan to do when he goes out west?

After he moves west, Holden wants to live in a little cabin by the woods and work at a gas station. He will pretend to be a deaf-mute and ask people to write messages to him on sheets of paper rather than communicate verbally. He also says that he wants to marry a beautiful woman who is also a deaf-mute and raise children. Instead of sending the kids to school, Holden says that he will, “buy them lots of books and teach them how to read and write....”

5. How does Holden connect verbal communication with belonging to a community?

In Holden’s mind, verbal communication appears to be the key to forming meaningful relationships. In his daydream about running away, Holden describes various ways in which he withdraws from society. He wants to live in a cabin by the woods, away from neighbors and other people, and he wants to keep his children out of school. The idea Holden stresses the most, however, is that he wants to pretend that he is a deaf-mute. In this way, he “wouldn’t have to have any goddam stupid useless conversations with anybody.” Instead of talking to Holden, acquaintances and strangers would have to write what they want to say on a piece of paper and show it to him. Holden believes they would eventually get tired of doing that, and communication with him would cease altogether. Without conversing with others, Holden could prevent himself from forming connections with other people and almost completely withdraw from society.

6. What do the obscenities on the wall—first at the school and later in the Egyptian tomb—signify to Holden?

To Holden, the obscenities written on the wall signify the way society encroaches on innocence of youth and taints it. Children do not know these words and the ideas that they represent until they are taught them. Holden, being the “Catcher in the Rye,” wants to erase or scratch out the profane language to protect the innocence of the children.

7. How is the innocence of the boy in the museum portrayed in his dialogue with Holden?

When speaking to Holden, the boy’s diction illustrates youth’s carefree attitude and informality. His speech does not conform to the rules of grammar and correct pronunciation, and his malapropism illustrates his ignorance. For instance, the phrase “You know the mummies—they dead guys. That get buried in them toons and all” is very childish. The boy incorrectly substitutes the word “them” for “those,” “toons” for “tombs,” and speaks in fragments instead of complete sentences. He also combines words, as illustrated in the phrases, “He’s my brudda” and “Let’s go.... I seen’em awreddy.” The boy’s unusual dialogue conveys his age and innocence, which serves as a contrast to Holden’s. Even though he wished to preserve his innocence, Holden has matured against his will.

8. How does Holden demonstrate how protective he is of Phoebe?

Holden wants to stay at home instead of moving out west so Phoebe would not be hurt by his absence or try to follow him. Even though Holden is apathetic about his own education, he wants Phoebe to succeed, and he begs her to go back to school and perform in the play. Furthermore, when Holden upsets Phoebe and she walks parallel to him across the street, Holden keeps a close eye on her and gets nervous when a double-decker bus blocks his view. Holden has become Phoebe's caretaker, and he wants to protect her at all costs.

9. What does the hunting cap symbolize in this chapter?

In this chapter, the hunting cap symbolizes the love and affection shared by Phoebe and Holden. After Holden upsets her, Phoebe gives him the hat back with the intention of hurting his feelings. The gesture symbolically conveys the idea that Phoebe wants to sever the tie between them. When Phoebe forgives Holden, she lovingly takes the hat and puts it on his head to keep his head dry from the rain. Then, the red hunting cap reestablishes the connection.

10. The subject of Ancient Egyptians and mummies is a framing motif: the topic is first brought up in the exam paper Holden wrote for Mr. Spencer, and it is mentioned again in Holden's conversation with the boys. The motif shows that the text has come full circle. What has Holden learned and how has he changed since the beginning of the story?

Holden has learned that growing up is inevitable, and, after he reconnects with Phoebe and talks to the boys in the museum, he acknowledges that he is no longer a child. He wants to protect children from the corrupting forces of the adult world, and this ambition is illustrated when he tries to scratch the profanity off both the school and museum walls. In addition, Holden wants to take care of Phoebe, and when she rides the carousel, Holden stands with the parents instead of riding himself. Holden becomes the metaphorical "catcher in the rye," and assumes the role of the children's caretaker.

Chapter 26

1. What has happened to Holden since the afternoon in the park? What evidence in the text supports this?

From the text, the reader can infer that after Holden went home, he was put in a hospital for the mentally ill. Holden says that he "got sick," and comments, "I could probably tell you... what school I'm supposed to go to next fall, after I get out of here...." The phrase "after I get out of here," implies that Holden is being held somewhere against his will. Furthermore, Holden refers to a psychoanalyst, who keeps asking him whether he will try harder in school next year. The illness, the containment, and the psychoanalyst are clues that lead the reader to conclude that Holden is in a mental hospital.

The Catcher in the Rye

Chapter 1

1. What does the introduction tell the reader about the narrator with regard to fulfilling the reader's expectations for an autobiography?

2. How does the opening line "If you really want to hear about it..." intentionally lower the reader's expectations of the novel?

3. How does the allusion to *David Copperfield* characterize the narrator?

4. The narrator describes the ads for Pencey Prep and says that they always show "some hot shot guy on a horse jumping over a fence." What values does this image represent, and what does the image say about the school?

5. Why does the narrator say he has a difficult time saying goodbye?

6. What memory leads the narrator to say, "If I get a chance to remember that kind of stuff, I can get a good-by when I need one—at least most of the time I can"?

7. Why does the narrator “get a good-by” from the memory?
- _____
- _____
- _____
- _____
8. When retelling events in this novel, the narrator’s tone is cynical. Find two examples of the narrator’s cynicism in the text, and write what underlying opinions he has on those subjects that influence his tone.
- _____
- _____
- _____
- _____
9. What are some examples of false information, exaggerations, and understatements that the narrator presents in Chapter 1?
- _____
- _____
- _____
- _____
10. What happened to the fencing team’s equipment? Who is at fault?
- _____
- _____
- _____
- _____
11. Is the narrator reliable? Use evidence from Chapter 1 to support your answer.
- _____
- _____
- _____
- _____

Chapter 2

1. What effect do idiosyncratic, repetitive phrases like “get a bang out of things” and “knocked him out” have on the story? What does the narrative style say about Holden Caulfield as a character?

2. Note the use of imagery in the scene at Mr. Spenser’s house. What are some prominent images J.D. Salinger presents?

3. What does this imagery say about the relative age of the two characters? Does the imagery give credence to one character’s argument more than the other’s?

4. Read Holden’s essay and his letter to Mr. Spenser. How does Holden’s voice in these documents differ from the voice in his narrative? Is one voice more sincere than the other? Use examples from the text to support your answer.

5. When Holden first enters the Spencers’ house, Mr. Spencer is reading the *Atlantic Monthly*. Holden refers to the magazine both times Mr. Spencer tries to throw papers onto the bed and misses. What is symbolic about the *Atlantic Monthly*? How is it significant to the theme of the text?

6. Why is Mr. Haas the “the phoniest bastard [Holden] ever met in [his] life”? What does the story of Mr. Haas say about Holden’s view of adults?

Chapter 3

1. At the beginning of the chapter, Holden admits that he often lies when people ask him where he is going. Why does Holden lie? What does his motivation to lie say about his character and his reliability as a narrator?

2. In the paragraph beginning with “The book I was reading was this book I took out of the library by mistake,” what does Holden believe makes a good book? Furthermore, what connection does Holden make between books and their authors?

3. What importance does Holden place on the name “Ackley”? How is Robert Ackley’s identity different if he is called “Ackley” instead of “Bob,” “Ack,” or his first name?

4. What does Holden’s red hunting hat symbolize in Chapter 3?

5. How does Holden’s interpretation of Stradlater’s character differ from Ackley’s?

Chapter 4

1. Why does Holden consider Stradlater a “secret slob”? What does Stradlater’s hygiene say about his character on a deeper level?

2. What does Holden’s disgust about Stradlater’s secret bad hygiene say about him as a character?

3. What does Holden remember about Jane Gallagher?

4. In the passage about Jane Gallagher, what emotions does Holden’s repetition of phrases display?

5. What can readers infer about Holden’s relationship with Jane Gallagher based on what he tells Stradlater?

Chapter 5

1. What does Holden say and do that reveals he pities Ackley?

2. How does Holden's diction in the passage about Allie denote grief?

Chapter 6

1. What emotion is Holden feeling when Stradlater returns from his date with Jane? Why?

2. How would a psychoanalyst argue that Holden's response to Stradlater's question: "Where the hell is everybody?" is a form of projection?

3. What does Stradlater say when he reads Holden's description about Allie's baseball glove? How does Holden react? Why?

4. Why does Holden attack Stradlater?

5. Holden tells Stradlater, "That's the trouble with you morons. You never want to discuss anything. That's the way you can always tell a moron. They never want to discuss anything intellig[ent]." Why does this statement make Holden a hypocrite, considering what he has done in this scene?

Chapter 7

1. What does Holden tell Ackley the fight was about? Why does he lie?

2. What does Holden mean when he says Stradlater “snows” girls in an “Abraham Lincoln, sincere voice?”

3. What does Ackley do that makes Holden feel unwanted?

4. Why does Holden decide to leave Pencey? Use the text to support your answer.

5. What does Holden plan to do once he leaves Pencey? Why?

6. Why does Holden get depressed when he packs his bags? How does this passage show that he has sympathy for his mother?

Chapter 8

1. Why does Holden wear his red hunting cap and its earflaps in Chapter 8? In what ways does the cap take on new meaning in this chapter?

2. What opinions about magazine stories does Holden reveal in the third paragraph?

3. What lies does Holden tell Mrs. Morrow? What is his justification for these lies?

4. Does Mrs. Morrow speak to Holden as an equal, or is she condescending toward him? How is this apparent by her diction?

5. How does Holden respond to Mrs. Morrow's tone?

Chapter 9

1. How does the taxi driver's dialect differ from Holden's? What is the significance of this difference in dialect?

2. What are Holden's sex rules? What do they say about his attitude toward women?

3. How does Holden's voice (style, diction, etc.) change when he speaks to Faith Cavendish? What type of persona is he attempting to present to her?

4. How does Holden break his own sex rules?

Chapter 10

1. From reading the paragraph about Allie and Phoebe, starting with “You should see her,” what does the content say about Holden’s relationship with his sister?

2. In the same passage, how does Holden demonstrate nostalgia?

3. What are some things that Holden experiences in the Lavender Room which may contribute to his feelings of isolation?

Chapter 11

1. What facts about Jane Gallagher are reiterated at the beginning of this chapter?

2. What does the reiteration of these facts suggest to us about the reliability of Holden as a narrator?

3. What about Holden's feelings toward Jane can be inferred from the passage about kidding, starting with, "But I didn't kid her much, though," and ending with, "—but it's hard to get started, once you've known them a pretty long time and never kidded them."

4. Why does Holden dislike Ernie?

Chapter 12

1. How does Horowitz, the taxi driver, respond differently than the first cab driver to Holden's question about the ducks in Central Park? What do his statements say about his mental health?

2. What is suggested about Horowitz's character in the statement, "if you was a fish, Mother Nature'd take care of *you*, wouldn't she? Right? You don't think fish just *die* when it gets to be winter, do ya?...goddam they don't"?

3. What does Ernie do that supports Holden's opinion of him in Chapter 11?

4. What anti-feminist statement does Holden make in his description of the funny-looking guy and the funny-looking girl? Does this alter the reader's understanding of Holden's character? Why?

5. What is the function of the italic text in Lillian's speech?

Chapter 13

1. Based on Holden's previous behavior, do you think the imagined scenario in which he retrieves his gloves is realistic? Why?

2. Why does Holden say, "I'd rather push a guy out the window or chop his head off with an ax than sock him in the jaw?" What does this tell the reader about Holden's character?

3. What does Sunny's green dress represent?

4. Why does Holden refuse to pay Sunny an extra five dollars?

Chapter 14

1. How is Holden's anger about his isolation projected onto the Disciples?

2. When Maurice comes to the door, Holden says, "Old Sunny just stood there with her mouth open and all." What does this facial expression tell the reader about Sunny's emotional state and the image she is trying to present to Holden?

3. Why does Maurice repeatedly refer to Holden as "chief?"

4. What subtle gestures does Maurice make to intimidate Holden?

5. Does Holden respond to Maurice the way the reader would expect? Why?

Chapter 15

1. Why does Holden call Sally Hayes a phony?

2. How did Holden's suitcases prevent him from forming a friendship with Dick Slagle?

3. Why does Holden believe it could be awkward for a nun to teach English?

4. How is Catholicism "just like those suitcases"?

Chapter 16

1. What does the album “Little Shirley Beans” represent?

2. Why do the lyrics “If a body catch a body coming through the rye” make Holden feel less depressed?

3. How does Sally’s taste in theatre reinforce Holden’s opinion of her from the previous chapter?

4. How does the setting in the paragraph beginning with, “It was lousy in the park” set the mood of the scene?

Chapter 17

1. What can be inferred about Sally by her response to Holden's declaration of love? Is this inference consistent with her character?

2. Why does Holden dislike the show?

3. What reasons does Holden give Sally for his hating Pencey?

4. How does Holden describe his ideal adult life?

5. How does the passage about Holden's ideal adult life contribute to the motif of retaining innocence?

6. At the end of this chapter, Holden says, "I swear to God I'm a madman." Is he using this as an expression, or does he believe himself to be emotionally troubled?

Chapter 18

1. What does Holden think is skewed about girls' perception of guys? What is the implication of their perception?

2. Is this sentiment consistent or inconsistent with Holden's previous statement in Chapter 12, about unattractive girls?

3. Why does Holden think Jesus would disapprove of the Christmas show?

4. Why does Holden dislike the movie?

5. From this chapter, what can the reader discern Holden believes are qualities of good theatre and film?

Chapter 19

1. Based upon what Carl Luce says and does in Holden's flashback, how does he display his superiority over the other boys?

2. How is the volume of Holden's voice conveyed in the conversation he has with Carl Luce?

3. What does the fact that Holden never mentions his volume in the narrative show about Holden's sense of awareness?

Chapter 20

1. How do Holden's actions and behavior illustrate his intoxication?

2. How does Holden's syntax and diction illustrate his intoxication?

3. What is the big catastrophe that happens to Holden when he is in the park?

4. Explain in detail what repressed anxiety emerges as Holden sits alone in the park?

5. How does the passage beginning with, "Finally I sat down on this bench..." and ending with, "...the sun only comes out when it feels like coming out" illustrate projection?

Chapter 21

1. Holden describes the elevator boy as “sort of on the stupid side.” How do the boy’s actions and speech support Holden’s opinion?

2. How do the objects that Holden describes in Phoebe’s room help characterize her?

3. How does Phoebe demonstrate her love for Holden?

4. What is ironic about the question “What are you—a child, for God’s sake?” Why is this use of irony significant?

Chapter 22

1. What reasons does Holden give Phoebe for being expelled from Pencey?

2. Why does Holden get upset during Veterans' Day at Pencey?

3. What admirable qualities do the nuns and James Castle possess that make them come to Holden's mind when he brainstorms the things that make him happy?

4. Given the context that has been developing, state what is represented by Holden's desire to catch kids so as to prevent them from falling off a cliff while playing in a field of rye. What could Holden mean by this odd reference?

Chapter 23

1. Why does Holden cry when Phoebe gives him her money?

Chapter 24

1. What does Holden mean when he says Mrs. Antolini is lousy with dough?

2. What reason does Holden give for refusing to go to his Oral Expressions class?

3. What type of monologues does Holden find the most interesting? Why? How does it contribute to the motif of psychoanalysis?

4. What is the significance of Holden's paradoxical statement, "I didn't cut any classes. You weren't allowed to cut any. There were a couple of them I didn't attend once in a while, like that Oral Expression I told you about, but I didn't cut any"?

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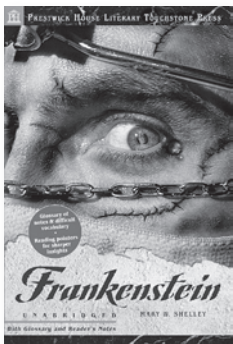
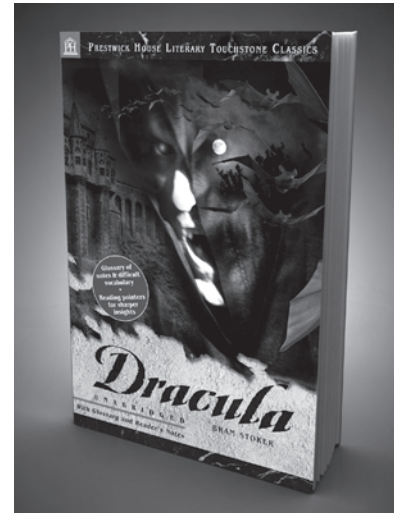
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