



The Other, Quest of Identity and American Dream in the *Catcher in the Rye* and *Teacher Man*

Junge Dou

MA student, School of Foreign Studies, University of Science and Technology Beijing

Corresponding Author: Junge Dou

E-mail: tristadou@foxmail.com

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ABSTRACT

Different from female biographers who emphasize gender and class, *The Catcher in the Rye*, the typical representative works of bildungsroman, and *Teacher Man*, a Pulitzer Award winner's reflection of his life full of conflicts of Irish and American cultures, focus more on the exploration of nationality and identity in the form of autobiography, presenting the journey of the quest of identity and realization of the American dream of the Other in contemporary American society. Holden Caulfield, the protagonist in *Catcher*, has dual inner world, with one is rebellious and depraved, the other one is kind and innocent, influenced by the joint action of multiple factors such as the family, the society, the history background, religion and ideology. It reveals the spiritual emptiness while the United States was economically prosperous in the 1950s. Setting the narrative background in America, Ireland and Britain, *Teacher Man* tells the story of Frank McCourt, growing from an Irish-American who was uprooted and marginalized to "The Best Teacher in The United States", the highest honor in the American educational circles, and explores the protagonist's construction process of self-identity and the pursuit, frustration and success of the American dream. By presenting the self-exploration of two generations, Salinger and McCourt jointly consider the importance of family, psychological development, social and historical factors in personal growth, thus point the way for the confused.

Keyword: quest, identity, American Dream, *The Catcher in the Rye*, *Teacher Man*, other

Introduction

Different from female biographers who emphasize gender and class, *The Catcher in the Rye*, which is regarded as the typical representative works of bildungsroman, and *Teacher Man*, which is a Pulitzer Award winner's reflection of his life full of conflicts of Irish and American cultures, focus more on the exploration of nationality and identity in the form of autobiography, presenting the journey of the quest of identity and realization of the American dream of the Other in contemporary American society. Holden Caulfield, the protagonist in Jerome David Salinger's only novel *The Catcher in the Rye*, has dual inner world, with one is rebellious and depraved, the other one is kind and innocent, influenced by the joint action of multiple factors such as the family, the society, the history background, religion and ideology. It reveals the spiritual emptiness while the United States was economically prosperous in the 1950s. Setting the narrative background in America, Ireland and Britain, *Teacher Man* tells the story of Frank McCourt, growing from an Irish-American who was uprooted and marginalized to "The Best Teacher in The United States", the highest honor in the American educational circles, and explores the protagonist's construction process of self-identity and the pursuit, frustration and success of the American dream.

By presenting the self-exploration of two generations, Salinger and McCourt jointly consider the importance of family, psychological development, social and historical factors in personal growth, thus point the way for the confused.

As one of the representative Irish American writers, “the contemporary Dickens” Frank McCourt, the author of a trilogy of epic of woe composed by *Angela’s Ashes* (1996), *‘Tis* (1999), and *Teacher Man* (2005), is a late-boomer who won the National Book Circle Award in 1996 and the Pulitzer Prize at the same year. The trilogy abounds death, hunger, and poverty of Irish Catholic family, however, McCourt recounts the impoverish childhood optimistically with a tone of humor, irony and hope. Told in first person autobiography, the trilogy describes the shattering of (great)parents’ American dream and the pursuit of Irish identity, furthermore, reflects the young’s longing, to be specific, obsession of American dream from young McCourt’s perspective. The problem of locating cultural, psychological identity which McCourt belongs to is evident and permeate in the novels.

Angela’s Ashes is McCourt’s most discussed work. Based on the research methodology and research contents, Chinese scholar Li Shanshan categories the overseas study of *Angela’s Ashes* into text study, which mainly deals literary genre, theme, characterization and writing techniques, textual study, mainly focus on comparing McCourt’s work with other writers of the identical subject or writing style, and cultural study, which emphasizes more social impacts in the process maturity of the individual, in her master dissertation (3-4). In examining the predominant theme - identity of the autobiography and memoir, Thomas Creighton states that McCourt underlines his inability to find a mode of personal expression in his community and nation, which is different from personal identity. For Creighton, McCourt restates the wishes to leave Limerick, where he feels foreign as an outsider, and return to America (2012). Feminist perspective, colonialism, loss and reconstruction of identity along with writing techniques are the major approaches of the study in China.

In contrast, *Teacher Man* receives less attention both abroad and home. Much criticism pay attention to the inspirations of pedagogics to teaching career. Treating McCourt’s fictional narratives as a means to offer a unique opportunity for imaginative engagement, Mottart and his team aim to help pre-service teachers make appropriate decisions at particular moments of interaction in their classroom (493). Similarly, taking McCourt’s perception of the gap between educational theory and practice, David Pariser makes connections to key art educators and educational psychologists, some of whose theories have positively impacted teaching, hoping to provide future teachers a striking and visceral introduction to this aspect of practice (300). In China, by analyzing the multiple dislocations in the work, Li Zhanzi illustrates how this highly successful autobiography uses the author’s own life narrative to reconstruct the identity of a teacher, and analyzes the relationship between narrative and identity (19). The identity of being a teacher is the focus of the study of *Teacher Man*, while the quest of American Dream is neglected.

Unlike the fragmented analysis of *Teacher Man*, *The Catcher in the Rye*, which creates a clear picture about modern adolescent identity (qtd in Asadi, 135), has been “the most influential body of work in English prose by anyone since Hemingway” (Brozan, 26). Much of the criticism has testified to Caulfield’s antihero image, dual personality, psychological loss and confusion of adulthood. Tian Yingchun, a Chinese scholar, helpfully classifies the Salinger study overseas into three phases in 2014 (152). According to Tian, the first phase is from the 1950s to early 1960s when the quality was poor, the literary value of *Catcher* was not really exploited, more attention was paid to Salinger’s other works (152). Psychoanalysis was the focus of the second phase, which from early 1960s to late 1970s, gradually establishing the writer’s position in literature (152). Since 1980s up to the present, the third

phase witnesses the research ranging from society, history to religion, together with the final position of Salinger and his works in the American literature history confirmed (153). Arthur Heiserman and James E. Miller consider that the *Catcher* is endowed with the quest tradition, starting the theme of discovering inner self and identity.

Comparison between Holden Caulfield and Huck Finn is a repeated theme, revealing the work's nature as a journey of "initiation in the heart of the city in order to become aware of the ambiguity of modern life, and of his own identity" (Ghasemi, Ghafoori, 74). With the aid of comparative literary criticism, J. W. Aldrige initiated the tradition of journey from innocence to be prepared for the real life, from fantasy to reality (1956). To Harold Bloom, rereading *Catcher* is "an aesthetically mixed experience - sometimes poignant, sometimes mawkish or even cloying", and he thinks that the literary ancestors of Holden Caulfield clearly include Huck Finn and Jay Gatsby (1). Clearly states the truth mainly about the intensity of the yearning for authenticity and innocence that marks the picaresque quest, Huck and Holden share the fate of being both beloved and banned (qtd in Whitfield, 65). Stating that *Catcher* rewrites Mark Twain's classic American text in a world where the ubiquity of rule-governed society leaves no river on which to flee, no western territory for which to light out, Alan Nadal notices that Holden Caulfield's speech reflects the pressures and contradictions prevalent in the cold war society from which it was forged (5). Following the route of quest for inner self and identity, Parvin Ghasemi and Masoud Ghafoori innovatively regard Caulfield as an incarnation of the flaneur in the works of Baudelaire and Walter Benjamin, and sum that *Catcher* is such a text that aims at interrogating cultural and social aspects of modern life, immerses its readers into a phantasmagoria of elusive meanings and illusions which is characteristic of the modern metropolis (74). Caulfield's dream of becoming a catcher in the rye is both his quest of identity, a romantic American dream in the phony society, eventually, his self-redemption.

Beginning with his memories in a mental hospital, Holden narrates his three days and two nights' wandering of running away from school in first person point of view, interweaving his recollections of home and school life and comments on people and events recalled. More than a means to observe others, the perspective of a first person narrator is also capable of revealing the subject's emotion, value judgments, specific way of understanding the world. As such, Holden's real mental condition is uncovered, conforming to the realism. As observed by Ruan Qian, the subjective narrative perspective deconstructs as well as reverses the experiencing narrative perspective both in negation of the content said before and oxymoron tone (92). For example, Holden dislikes the scene where Claudius urges Laertes on revenging Hamlet, and narrates Phoebe's reaction in past tense, but later he adds that the trouble with him is that he always has to read the play by himself, otherwise he will "keep worrying about whether he's[actor] going to do something phony every minute" (Salinger, 64) in present tense and future tense. Here, the narrating "I" criticizing the experiencing "I" exposes the biased subjectivity of the experience reality described by Caulfield himself, causing the text features postmodernism (Ruan, 92). Thus, it fundamentally undermines the credibility of his narrative, turning Caulfield into an unreliable narrator in the same way as Stevens in *The Remains of the Day*. Though trying to depicting the reality he experienced, Holden is unavoidably influenced by the ideology internalized, which is too powerful to constructs the subject, his worldview, his self imagined, his identity, even his unconscious (Wang, 185). Usually, the stream of consciousness is taken as the faithful representation of the ceaseless thinking process of Caulfield. In the psychological time of Caulfield's free association, the past, present and future are intermingled, the

disorder and incoherence of the characters and events occurred is the most direct and truest demonstration of the irrationality, illogicality of the speaking subject.

Contrary to Caulfield's direct speech, McCourt narrates his life indirectly, fully in the stream of consciousness form, not a single direct speech form occurs. This style of narration estranges himself from the memory, offering a more reliable image to the readers and being able to comment the experienced "I" and what happens. The humorous, irony tone makes the audience resonate with McCourt's helplessness, loneliness as well as doggedness. Another feature to distinguish McCourt and Caulfield is the profanity, a means to show his rebellion, in *Catcher* and the composure, a validation of an old man who weathers the storm, in *Teacher Man*. Caulfield, may be one of the students of McCourt, has the chance to learn the philosophy of life, the miseries of the poor, and experience the interesting creative writing.

Identity crisis is one of the most familiar aspects of modern urban life, especially for pubescent Caulfield, who is a misfit in society and refuses to be disciplined by the norms, and Frank McCourt, an outsider, isolated Irish in the immigrant community. Suffering from the dysfunctional family, the two protagonists share the same traumatic memory of relationships with their parents. From the perspective of Lacanian theory, James M. Mellard locates Holden's escape with his need to construct self after an Oedipus journey, in which Holden experiences alienation, estrangement, disillusion and despair, and eventually achieved a new identity, a new self (197-214). The family apparatus is often "inserted between the level of the individual and that of the social" (Choi 212), and functions to maintain the ideology of the dominant class, aiming to subjugate the individuals. Feeling being pulled into the adult world, Holden releases his radical resistance. For him, he can not communicate with his father or mother of his forth expellation from the high school, for Father will kill him and Mother will get "very hysterical" (Salinger, 29). The parent-son relationship is a morbid one, they have not given Holden enough warmth or care expect money. Furthermore, it is also a reflection of the alienation and indifference of the modern world. Mirroring the ideology of the society, the unit of family is a basic part of the institutions wavering its power.

Unable to get consolation from family, Holden wanders aimlessly through New York, following his archetypal model, Ulysses, "undertakes a journey of initiation in the heart of the city in order to become aware of the ambiguity of modern life, and of his own identity" (Ghasemi, Ghafoori, 74). In the same manner as the idling, strolling, mainly upper class male gazer figure of flaneur, Holden starts his identical search for the meaning of the metropolis, which can be taken as a journey to the heart of darkness of New York City and an answer to urban anxieties. Moreover, his journey is an emotional, and not logical, state of mind (ibid, 86). Eager to preserve his individuality, Holden renders his red hunting hat a significant meaning of autonomy, rebellion, disdain about the world as well as self-protection. As a distinct trait of the Holden, a representative of the American youth, the double meaning of searching among the crowd for genuine communication and shooting them out of contempt is a common phenomenon of the whole America. The miscellany of Holden's characteristics and his various pseudonyms are reminiscent of the Baudelairean flaneur (ibid, 87) who "was not only an urban stroller and observer but also a theatrical performer who assumed masks and disguise" "in order to reenact the lost totality of epic culture in the midst of a fragmented modern civilization" (Gluck, 11). The loss of humanity in a consumerism landscape, a consequent search for identity in the collective unconsciousness, and problematic belonging in a world of prejudice and hostility are the shared feelings of American people after World War II. As a result, the average citizen

feel the “need to escape from this pressure to discover an inner self, in order to find an identity as a separate human being, not as a minimal factor in a large group” (AlAbdullah, 69). So is Holden.

Quest for identity is a prominent theme in 20 century American literature. It is extremely important for the immigrant Americans, such as Frank McCourt. Female autobiographers pay more attention on class and gender, which can be specified in the example of *Jane Eyre*, which encourages the female to be self-independent both economically and mentally, and to pursue love bravely. Though being criticized of imperial ideology, the novel remains an influential feminist text in English literature. The most striking difference between *Jane Eyre* and *Teacher Man* is that male autobiographies are essentially concerned with nationality and identity, rather than gender or class issue. “The issue of identity has, of course, looms large in Irish studies but the tendency has been to focus on the national at the expense of other forms of identity as gender or class” (Li, 5). In the memoir of McCourt’s dramatic life experience from a 19 years old Irish youth to a Pulitzer Prize Winner and a famous high school teacher, the clashes of Irish origin and American identity is invoked. Tracing his miserable childhood in Irish, in which only war, poverty, hunger, bully, disease, death, false religion and patriotism, unemployment and despair exist, which deprived him of self-esteem, triggered spasms of self pity, paralyzed his emotions, made him cranky, envious and disrespectful of authority, retarded his development, crippled his doings with the opposite sex, kept him from rising in the world and made him unfit, almost, for human society in *Prologue*, Frank McCourt attributes his success to miracle and doggedness (10-11).

With a diploma of New York University, McCourt starts his teaching career. His Irish childhood has been used as a commodity to attract students, while his inability to find an exact identity in Limerick community and Ireland even British where he feels foreign. Margret, the sister with a name of noble origin and for whose sake Father quit drinking once, died together with Malachy McCourt’s American Dream. Being called a returned Yank as an outsider due to his nationality and accent, McCourt is expelled from Limerick; with an Irish accent, he is excluded from America. The more been alienated from his hometown and his longed America, the more McCourt feels isolated, foreign and puzzled. Constantly trying to find a mode of personal expression in the dilemma of national identity, emotional identity, cultural identity and psychological identity. Standing on the deck and “looking at the lights of America twinkling” (Mccourt b, 362), McCourt harbours his great American Dream: to get a place in the United States, to live a decent life. It is no surprise that the twinkling light of American soil inspires the same desire of Gatsby’s in young McCourt’s mind. It seems that there is only an arm’s distance from the humble to the genteel, however, the land of opportunity is never mild to the Other. It takes him 16 years to probe the discoveries of death, manhood, Catholicism, Irish patriotism and finally to realize his dream of returning to America, and another 40 years to fight for his fate and eventually realize his American Dream (Li, 9), the traditional one, the same as Jay Gatsby’s and Will Hunting’s, only short of a substitute symbol of a beloved woman such as Daisy or Skylar. The memoir itself, highly motivating and philosophical, is the decisive initiation and self-discoveries of Frank McCourt (ibid).

As a member of Irish diaspora in America, the author’s identity search, both in Ireland and America, are parallel in space and psychology. The intermingling of personal, national, social and religious history becomes for McCourt the pattern that shapes his writing (Austenfeld, 183). Exhausted in marriage and teaching career, McCourt leaves for Oxford to work for a doctorate and wants to be “an authentic debonair Trinity man” (Mccourt a, 139) to gain dignity and a scholar identity. When sitting in a Dublin pub, he is recognized as “Yank by clothes” and been

adopted a hostile attitude (ibid), a epiphany dawns on McCourt that he is “an outsider, foreigner, returned Yank and, on top of it, a Limerickman” (ibid), it there is a circle, he is “never part of it” and he always prowls the periphery (ibid) and been treated as an Other. He feels the same dislocation of nowhere he is able to belong, at the same time, a mixed feelings towards his identity shrouds his mind. Watching the ducks in the pond, McCourt starts to envy them. The ducks do not have to worry about the dissertations that is killing McCourt, all they have to do in the world is “quack, paddle and open their mouths for morsels” (McCourt Frank a, 141). Here, ducks have the carefree identity which is lacking in McCourt because of his “paltry ambition”(ibid, 142) of finding a place in New York. It seems that McCourt is trapped into the dichotomy of losing Irish identity and not receiving American identity.

In the same manner, there is always a simple yet simplistic dualism in Caulfield’s mind: one is the childhood of innocence, the other is the adulthood of phoniness. The ducks in the lagoon right near Central Park South is a repeated image echoing his psychological division. The park represents the natural environment of growth, in which the frozen lake represents the space for adults, and the duck swimming forward represents the personal fate of the protagonist who has to keep moving forward. At the same time, the duck is also a metaphor of the author himself who is aware of the inevitable experiences in the process of growth. Religiously relating the ducks with the good koan, Dennis McCort indicates that the ducks bedeviling Holden “will not leave him alone until he comes to terms with the central problem of his life, that is, with his so-called life koan, which the ducks symbolize” (45). Walking through a world of loneliness, alienation and phoniness, Caulfield seems to conceive the idea of death. Afraid of the death of the ducks in frozen wither and can not find a single duck, Caulfield senses the same despair about Allie’s death. As a perfect embodiment of mainstream ideology and one of the rescuers, the absent Allie is present all the time in Caulfield’s life. Caulfield misses him, longs for the absent true life what is symbolized beyond him. “He wishes to believe in a protective caring universe and the ‘unfair’ death of his brother and the Central Park ducks prevent him from doing so, since their deaths expose an universe of complete haphazardness to his innocent mind” (AlAbdullah, 74).

Used as the most fundamental tradition of modernist novels to reveal consciousness, epiphany ends with the restoration of rationality and order. Surrounded by the darkness, the boy, serving as a milestone in English literature, sees himself as a creature driven and derided by vanity in *Araby*, attaining a revelation of truth or beauty from the aesthetic object, realizing the tininess of individual in the universe and capturing the eternity in the transitory (Beja, 35). The family fails to protect Calfield’s desire of innocence and intimacy, however, he can resonate with the dead Allie and ten-year-old Phoebe, who embody the innocence and purity in a world that filled with phoniness and vanity. Allie’s death brings Caulfield’s innocence away, throwing Caulfield into a world of lies, evasion, phoniness and norms where Caulfield dislocates himself. Through his relationship with Phoebe, what Caulfield actually cherishes is the innocence of childhood that he will lose soon. The epiphany happens when he is watch Phoebe reaching for the gold ring on the carousel: “The thing with kids is, if they want to grab the gold ring, you have to let them do it, and not say anything. If they fall off they fall off, but it’s bad if you say anything to them” (Salinger, 115). Out of the care of the beloved sister, Caulfield overcomes his fear and decides to stay.

If Coulfield has ever written an excuse note, he will understand McCourt’s epiphany in teaching: turning the excuse notes into “an anthology of Great American Excuses or Great American Lies” (McCourt, Frank, a, 72). If Coulfield is making excuses the rest of his life, he may “want them to

be believable and original" (ibid, 73), and enjoy the top-notch project. This is the great transformation in McCourt's teaching career and his identity as a teacher, which is remarkable in his acquisition of meaningful success of *American Dream*. With the advent of more creative teaching methods, McCourt has grown up from the immature teacher who does not know how to handle the flying sandwich to the most popular teacher in high school. More than an answer giver and easy marker, Teacher McCourt purports to teach passion, mastery, courage to question, ability to have their own thought, discovery of American nationality, philosophy of life, capacity to find the favorite and good at, ultimately, hope for a better life. If Caulfield has been in McCourt's classroom, he may not have any puzzlement, any loss, any tendency to escape, and have the courage to maintain his innocence and purity.

During the teaching career, McCourt's attitude toward religion becomes more pragmatic. In Limerick, he has realized that the Catholic ritual is nothing but gaining money, since then, he has abandoned the ragescent doctrines and starts to take a utilitarian attitude toward the religion. One example of this is the excuse note in which he asks the student to parody the First American Man and First American Woman. The rationality resembles that of Robinson Crusoe's, who uses Christian as a tool to balance gain and loss, a means to conquer Friday. Meanwhile, it differs from the questioning and giving up in *Day*, where "I" keeps questioning God where the salvation for the Jews is. Belief in Catholic is a symbol of Irish identity, thus, the description of Irish identity parallels the narrative of the American dream. The contradictions and complexities of Irish identity constantly interrupts this linear narrative of quest of American success, and such discontinuity is reflected through the interwoven memory of two countries within the text. The totally abandonment of Catholicism is the start of gaining American identity.

Another notable episode with Phoebe is connected to the prostitute Sunny, who "anticipates the appearance of Phoebe, who is both the kid sister and by mythic association the sun goddess" (Miller, 136-7). Sunny is called by Caulfield with an attempt to have sex with her in the hotel, while Phoebe is visited at the midnight. Apart from the sexual implications in the episode, the names, "the surface markers of individual identity" (Svogun, 703), offer contradiction as much as irony in individual identity. Phoebe, the goddess of the moon in Greek mythology, meets the bright and prosperous Sunny, a name highly absurd and pitifully inappropriate given to a whore. The oxymoron of the names and their status in the society is remarkable. "The sense that some individuals may achieve a full, fixed and immutable identity, if only in death, is implied by the way Holden refers to James Castle" (Svogun, 704), with Caulfield names himself "James Castle" seven times in the prostituting plot and once when visiting Mr. Antolini. When asked to provide a specific name of one thing he likes by Sunny and name something he would like to be by Phoebe, Caulfield falls into the same state that he can not concentrate and fails to give a definite answer. In so doing, Salinger implies the implacable anonymity of those who make a profession of taking on false identities and Caulfield's constant, indefinite nature of the struggle with the puzzle of identity (ibid).

Refusing to stick to his own names, Caulfield in turn rejects all the meanings, norms, the identity of a member of upper class borne in the given name and family name. All that he wants is to go West and live in seclusion, far away from the crowds, the modernity, the vanity, and the phoniness. The vision of the poetic life reminds the reader of Thoreau, who spent more than two years living in Walden. However, highlighting on the Imperial Self, Thoreau's experiment in living simply also included regular visits to outside world, knowing the essential difference between being lonely and alone (Pinsker, 39). By escaping the reality, Caulfield purposes to reshape his long identity and find

the real meaning of life. In the sense of initiating of his leave, Salinger intends to make Caulfield a practitioner of the freedom in Sartrean existentialism (Cheng, 117).

Passionately explaining his dream of being the catcher in the rye, Caulfield expresses his wish to protect the children, along with their innocence and purity, from falling into the world of adulthood where is extremely barren and boring, entirely different from the acquisitive American dream. "To be a catcher in the rye, Holden's ambition, is to be a kind of secular saint, willing and able to save children from disasters" (Bloom, 2). Revising Robert Burns's poem from "if a body meet a body coming through the rye" into "if a body catch a body", it is "Salinger's vital epiphany, as it were. Huck Finn's story, on this basis, might have been called *The Meeter in the Rye*. To meet is to be free; to catch is to aid survival, and somehow to survive" (ibid, 4). Ultimately, it becomes the title-passage and the aesthetic judgement of the novel.

Where Caulfield is going to escape from is where Frank McCourt and Gay Gatsby are striving to enter. What Caulfield dissatisfies is what makes Frank McCourt uncomfortable yet desirable. If Caulfield's American Dream is a pure, romanticized and spiritual envision, then Frank McCourt's is a worldly, practical, and physical aspiration. The reason behind their striking American Dreams are their identities status quo, the former belongs to the upper class subordinating to the white identity system, while the latter suffers from poverty, instability and aloofness pertaining to the marginalized immigrant minorities. Seen from this insight, Caulfield fits the Kenneth Keniston's portrait of uncommitted youth "who have the most to live for but find no one to look up to; those who are the most economically and socially advantaged but feel the deepest pangs of alienation" (qtd in Whitfield, 76). Race, class, age, religion, gender, sexuality, all mingle together to influence the construction of identity.

Both incompatible with the surroundings, Holden Caulfield and Frank McCourt have to stay aloof and estrange themselves from other people. Rebellious demeanor is their camouflage for a quest of self-identity. By presenting their spiritual journey from loss, escape, self-discovery and reconstruction of identity in the form of writing, Caulfield ends in treatment in a mental hospital with the hope to accept the coming adulthood, and McCourt finally realizes and sublimates his secular success, elaborating the importance of the American Dream in his identity quest. McCourt's narrative exhibits some features of the family memoir and the self-deprecating rogue's tale, and the very existence of autobiographies like McCourt's is made possible by the perceptual shift in human consciousness that took humanity from myth to history (Austenfeld, 182), providing the bridge of transition from the "learning I" to the "teaching I" and back to the now adult "learning I" (ibid, 186). A youth in crisis, Caulfield also changes from being unable to trust the adulthood and sticking to the pre-social, pre-linguistic stage to accept the reality, eventually able to write down his memories and starts to miss what happens, delineating the odyssey of self quest of both American adolescence and American society.

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