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The Absurd in J. D. Salinger's *The Catcher in The Rye* and Albert Camus's *The Fall*

**A Dissertation Submitted in Partial Fulfilment of the Requirements for
a Master Degree in English Literature and Civilization**

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Abstract

This research paper is generally associated with the thinker Albert Camus; a thinker who stretched his reflection in such a way that, while he was not always correct, he was less wrong than others. Along this dissertation, we deal with the question of the meaninglessness of life by using the theories of the Absurd and Psychoanalysis to examine the two main characters in J. D. Salinger's *The Catcher in The Rye* (1951) and Albert Camus' *The Fall* (1957). *The Catcher in The Rye* is a story of an adolescent Holden Caulfield expelled from his school Pensey who has no purpose in this life, he does not care about the future, he considers all people as "phony" except his sister Phoebe; he narrates about some days in his life after the death of his young brother Allie. The story of *The Fall* is a monologue story told by Jean Baptiste Clamence, a lawyer in Paris who ran away to Amsterdam to become a judge-penitent because he did not save a woman from falling from the bridge. His story represents a confession about his guilt. Throughout this study, we explain how the protagonists faced the absurd and figure out how the two novels are similar by making a comparative study.

Keywords: Absurd, Psychoanalysis, *The Catcher in The Rye*, *The Fall*, Holden, Clamence, suicide, Guilt, alienation

Résumé

Ce document de recherche est généralement associé au penseur Albert Camus ; un penseur qui a étiré sa réflexion de telle manière que, s'il n'avait pas toujours raison, il avait moins tort que les autres. Tout au long de cette thèse, nous abordons la question du non-sens de la vie en utilisant les théories de l'Absurde et de la Psychanalyse pour examiner les deux personnages principaux de L'Attrape-cœurs de J. D. Salinger (1951) et La Chute d'Albert Camus (1957). *The Catcher in The Rye* est l'histoire d'un adolescent Holden Caulfield expulsé de son école Pensey qui n'a aucun but dans cette vie, il ne se soucie pas de l'avenir, il considère tout le monde comme « bidon » sauf sa sœur Phoebe ; il raconte quelques jours de sa vie après

la mort de son jeune frère Allie. L'histoire de La Chute est une histoire monologue racontée par Jean Baptiste Clamence, un avocat à Paris qui s'est enfui à Amsterdam pour devenir juge pénitent parce qu'il n'a pas sauvé une femme de la chute du pont. Son histoire représente une confession de sa culpabilité. Tout au long de cette étude, nous expliquons comment les protagonistes ont fait face à l'absurde et découvrons en quoi les deux romans se ressemblent en faisant une étude comparative.

Mots-clés : Absurde, Psychanalyse, L'Attrape-cœurs, La Chute, Holden, Clamence, suicide, Culpabilité, aliénation.

نبذة مختصرة

ترتبط هذه الورقة البحثية عمومًا بالمفكر ألبير كامو ؛ مفكر وسع تفكيره بطريقة لم يكن دائمًا على صواب ، إلا أنه كان أقل خطأ من الآخرين. على طول هذه الرسالة ، نتعامل مع مسألة اللامعنى للحياة باستخدام نظريات العبث والتحليل النفسي لفحص الشخصية الرئيسية في كتاب جي دي سالينجر الحارس في حقل الشوفان (1951) و البرت كامو السقوط (1957). الحارس في حقل الشوفان هي قصة مراهق هولدن كولفيلد طُرد من مدرسته بينسي وليس له أي هدف في هذه الحياة ، ولا يهتم بالمستقبل ، فهو يعتبر كل الناس "زائفين" باستثناء أخته فيبي ؛ يروي عن بعض الأيام في حياته بعد وفاة شقيقه الأصغر ألي. قصة السقوط هي قصة مناجاة يرويها جان بابتيست كلامانس ، المحامي في باريس الذي هرب إلى أمستردام ليصبح قاضيًا تائبًا لأنه لم ينقذ امرأة من السقوط من الجسر. تمثل قصته اعترافًا بالذنب. خلال هذه الدراسة ، نشرح كيف واجه أبطال الرواية العبثية واكتشف كيف تتشابه الروايتان من خلال إجراء دراسة مقارنة.

الكلمات المفتاحية : العبثية ، التحليل النفسي ، الحارس في حقل الشوفان ، السقوط ، هولدن ، كلامانس ، انتحار ، الشعور بالذنب ، الاعتراب.

Dedication

We dedicate this modest work to:

Our parents HadidiNacer and Malaaz as well as LaloucheDjamel and Malika without them, this modest work could not have seen the light of day without their support and patience

.

My brothers: HadidiSyphax and bihouch.

Our sisters: HadidiHanane and Lalouche Melissa

Family: Hadidi and Haddar

Family: Lalouche and Faid

To all our beloved ones.

We love you

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General Introduction

The instability that followed WWII's had a wide range of effects on mankind and people. It caused a lot of problems and traumatic reactions in people's lives who they attempted to deal with it. In addition, the loss of religion's dominance (especially Christianity) had a significant impact on people's beliefs and faith in the world, resulting in an emptiness in their lives, hearts, and spirits. People lost faith in God and questioned his ability to rule the world. Human beings began to doubt their own existence and lost faith in the life they had previously believed in.

What is the essence of life? What is the purpose of life? And why are we here? These are the three most renowned and debated questions in the world and in philosophy especially.

People turned their focus from God and religion to philosophy and perception which helped them discover a new way out of this brutal, unanswerable reality. Philosophy has attempted and continues to attempt to determine a clear and explicit meaning for life.

Many philosophers and writers have attempted to give a purpose to life, while others have argued that life does not have a meaning. Human beings have long pondered existential concerns, and they have expressed their thoughts through literature since it is the most effective means of disseminating their ideas and perspectives on life. All of this had a significant impact on contemporary literature and theater.

Therefore, a variety of ideas and literary movements emerged to address the existence and the absence of life's meaning, particularly the absurd which rose to prominence during the world wars. These wars rocked the entire world. The mass killing of millions of people convinced the authors of that age that the world had no meaning. Everyone has their own way of finding meanings or not. This new literary movement had an impact on all of the world's literature, including American and French literature. What we discover, for instance, in the following two books: Jerome David Salinger's known novel *The Catcher in the Rye* (1951)

and Albert Camus's *The Fall* (1956); two novels that we have chosen to compare for their ideological and thematic affinities about embracing the absurd and the psychological issues. Besides the previous affinities, the style of writing and the way they address to the reader is also initiating to compare both works, despite their cultural and historical differences.

Divergent reasons pushed us to lead this comparative study between the two novels, since even though they are written in different cultures and societies; and told by protagonists from different ages, they do have more affinities such as suicidal thoughts; the alienation, the sensation of guilt, and both experienced traumatic events throughout their life. Since they lived in a postmodern period, the issues that the two main characters get through are always touching the postmodern man. The major themes of the absurd continue to reign nowadays where mostly all men are embracing the absurd and the idea of suicide does not leave their thoughts and minds.

Eberhard Alsen, an experienced author in his book *A Reader's Guide to J.D. Salinger* (2002), analyses Holden's role in *The Catcher in The Rye* by stating that: "...he expresses his first death wish. He says that he felt so lonely that he almost wished he were dead". Holden thinks of death many times throughout this novel, while creating suspense, but just like all of his other thoughts, he gives up on this thought.

Jeff Opland, commented in the book *Notes on J. D. Salinger's The Catcher In The Rye* (1976) "People or actions are always killing Holden or driving him crazy. These phrases are not unusual, yet in the context of this book, they suggest Holden's major preoccupations with insanity and death"(16). Opland highlights the importance of death and insanity, which may be deduced from Holden's repeated use of seemingly meaningless sentences and the work can be understood not only as the story of a rebellious adolescent passing through a "phase," but also as the story of a person grieving the death of a brother who "happens to be" an adolescent.

Theresa Libnao mentioned in his article “The Unmasking: The Crime Of Passivity and Indifferences In Albert Camus' *The Fall* (2015)”: “Clamence believes that the Church cannot offer the redemption that it promises people. This highlights the absurdity of his life and intensifies his desire to end his absurd condition, reaching the point of meaninglessness of living, he resorts to end his absurd condition by committing suicide”. Libnao explains that Clamence tried to commit suicide to end his suffering from the absurdity of life and that the church “the religion” cannot give forgiveness and redemption a promise that it doesn’t keep; the church is lying.

Maurice Blanchot, in his book “*L’Amitié*” (1971) chapter 21 “La chute: la fuite” writes about Clamence “His confession is just a calculation. His story of a guilty man is made up of the hope of believing himself guilty, because a real fault would be a certainty on which he could anchor his life, a solid benchmark that would allow him to delimit his course. Likewise, when he seems to reproach himself for his selfish existence, he says: “So I lived without any other continuity than that, from day to day, of me-me-me”. According to Blanchot, Clamence settles in Amsterdam and spends his days telling strangers his story of guilt and shame, after discovering the absurdity of his humanistic behavior when he failed to save a drowning woman.

From the above review of literature, various works have studied the two works separately, however, they have not been compared and taken together under the study of the theories of the absurd and psychoanalysis before. As a result, this will be our main concern in this thesis; using the Absurd and Psychoanalysis theories. We will conduct a comparative study of these two novels. The theory of the Absurd is a theory created by Albert Camus. It is defined as the futility of a search for meaning in an incomprehensible universe, devoid of God, or meaning. Absurdism arises out of the tension between our desire for order, meaning and happiness, on the other hand, the indifferent natural universe's refusal to provide that. As Albert

Camus defined it in his essay *The Myth of Sisyphus*: “The absurd arises from this confrontation between the human appeal and the unreasonable silence of the world” (107).

Psychoanalysis may be seen as a method of treating mental disorders, shaped by Psychoanalytic theory, which emphasizes unconscious mental processes and is sometimes described as “depth psychology”. The Psychoanalytic movement originated in the clinical observations and formulations of Austrian psychiatrist Sigmund Freud, who coined the term psychoanalysis.

The central aim of this study will contribute to make psychoanalysis of the two protagonists of the two novels “Holden Caulfield” and “Clamence Jean-Baptiste” in order to more understand the reasons that led them to embrace the absurd. This research will be a study of the absurd as a result of psychoanalytic issues. We will also analyze the concept of the absurd in the two novels and how it is reflected by the two different protagonists.

This thesis seeks to answer the following research questions:

- 1) What are the differences between the three movements: Nihilism, Existentialism, and Absurdism?
- 2) To what extent is J.D.Salinger’s main character similar to Albert Camus’s protagonist?
- 3) Do both characters of the two novels provide any real answer or solution to the absurdity of life?

The findings of this study will help to understand the head start for these philosophical fields and examine the conditions that lead the contemporary man to embrace the absurd. The study will help people to be more familiar with the theme of Absurdism, and guide them acknowledge that the absurd can be embarrassed by people from different ages, times, places and societies.

In terms of the structure, our research paper will be divided into two chapters: The first chapter will deal with theoretical backgrounds of the study such as Nihilism, Existentialism,

Absurdism and psychoanalysis. In addition, we will provide a summary of the two books. The second chapter will explore the psychoanalysis comparison of the protagonists of the two books, including the way they faced the absurd and the literary and ideological comparison between Albert Camus's book *The Fall* (1956) and J. D. Salinger's *The Catcher in the Rye* (1951). The General conclusion will sum up the different findings of our comparative study of the two works.

Chapter One: A Theoretical Overview of The Study

1. The Theoretical Background

In this chapter we will deal with the theoretical background of our main research; an examination of: J. D. Salinger's *The Catcher in The Rye* (1951) and Albert Camus' *The Fall* (1956) in an Absurd and a Psychoanalytic perspectives. People tend to get confused between Nihilism, Existentialism, and Absurdism, in this part we will explain each of the movement in order to get familiar with these three literary and philosophic concepts and have a clear idea about the absurd. Then, we will discuss the biography of the two writers and a summary of their above-cited novels.

1.1. The Philosophical Movements

Philosophy has never stopped impacting the literature since the antique age. Literature and philosophy have always been linked together; one cannot evolve without the other. Since the decline of the power of the belief on god, many intellectuals and theories came to give an aim to this life, while other intellectuals reject that life have a purpose.

1.1.1. Nihilism

According to Internet Encyclopedia of Philosophy, the word nihilism is originated from the Latin '*nihil*' which means nothing (web). Scholars have tended to dispute when it comes to identify the intellectual credited for its invention, though in some cases, they agree on the lack of actual evidence to support their assumption. Different statements were recognized to acknowledge the origin of the word "nihilism". According to Nolen Gertz in his book *Nihilism*, it was an opponent of Kant, Friedrich Heinrich Jacobi, who first used the term "nihilism" in his Letter to Fichte of 1799 to stigmatize Spinozism (God is a singular self-subsistent substance,

with both matter and thought being attributes of such) during the polemical context of the "quarrel over atheism".

According to Internet Encyclopedia of Philosophy, Nihilism is the belief that all values are baseless and that nothing can be known or communicated. It is often associated with extreme pessimism and a radical skepticism that condemns existence. It was developed in 19th-century Russia under Tsar Alexander II's rule. Nihilism is the belief on nothing. Nihilism is when people are hit by a powerful sense of purposelessness. Life has no meaning and people have no fundamental worth. A human being would rather believe in nothing than having nothing to believe in. People are living in a chaotic environment especially with the demise of Christianity in Europe; after years of trusting in believing in god, they now believe in nothing. This broad definition of nihilism may lead to misinterpretation of the true meaning of the movement under consideration in this study, as defined by Friedrich Nietzsche (1844-1900) a German philosopher, cultural critic and philologist whose work has exerted a profound influence on modern intellectual history and if the meaning of nihilism in Nietzsche's work is misread, the reality behind the meaning will be lost, then we will go over the basic heart of his critique; a critique which he addresses to the modern period. As a result, his response towards the modern world can never be fully comprehended: Nietzsche, in *Thus Spoke Zarathustra*, rebuked the modern man for becoming a slave of humiliating worth. According to him, the mortifying value is the value by which we proclaim our rejection of the vital energy. The vital force is the energy and essence that animates all life forms and encourages them to stay alive. This notion that every living creature is animated by a force may be found in the works of several authors under various labels. This power is referred to as "The Will" by Schopenhauer. Spinoza calls it "The Conatus", in Freud "The drive /the pulsion" and in Nietzsche, it is "The Will to Power". The will to power is designed by Nietzsche as the essence of life. Nietzsche spends most of his concern to psychology in early writings such as "Human, All Too Human".

He does not use the word "will to power," but he frequently describes features of human conduct in terms of a drive for dominance or control over others, oneself, or the environment. In *The Gay Science*, he becomes more specific, and in *Thus Spoke Zarathustra*, he uses the phrase "will to power" (131).

If in the global definition of the word "nihilism" is to believe in nothing, then nihilism, according to Nietzsche, is the idea that life has no meaning or value, cannot be avoided; we must go through it, as frightening and lonely as that will be.

Nietzsche obviously thought that humanity was at a crossroads with the "unraveling" of God's death and the questioning of all ideas that had previously inspired us, as he declared in *On The Genealogy of Morals*.

The man of the future who will redeem us not only from the hitherto reigning ideal but also from that which was bound to grow out of it, the great nausea, the will to nothingness, nihilism; this bell stroke of noon and of the great decision that liberates the will again and restores its goal to the earth and his hope to man; this antichrist and anti-nihilist; this victor over god and nothingness - he must come one day. (24)

According to him, we have to believe in transcendent values. He argued that we should strive to rid ourselves of nihilism. We should remember that simply because our previous beliefs about how life had meaning were false, that doesn't mean that life is meaningless.

1.1.2. Existentialism

The movement of existentialism can be summed up by this famous quotation of Jean Paul Sartre in his conference later adapted to a book *Existentialism is a Humanism* (1946): "the existence precedes the essence" (36). Jean-Paul Sartre is one of the most diverse minds of his generation: a writer, art critic, and philosopher. He was able to revitalize the French literary scene in the mid-twentieth century. His art, both romantic and intellectual, has been both criticized and praised. He is widely associated with the existentialist movement, of which he is

the main leader. Before getting familiar with this movement, we first need to clarify the ideology of Sartre; which is the belief in god.

Supporting on the autobiography of Sartre *The Words* , Sartre was an intellectual atheist who did not believe in God or any other divinity. God does not exist for him; God is only a human concept that is why his ideology is a pure atheist philosophy; a philosophy that doesn't include god or any powerful or creative external entity. This notion is the essential core of his ideology, man was not created by god; and if it is the case, then the human existence does not have any meaning or value .it is meaningless; because it is not a result of a will, and hence, there is nothing that gives to the human existence a further sense or a purpose. It is a way of saying that man is alone toward his existence; he is alone in front of the construction of his own meaning of his own life.

His atheist philosophy will be fundamental to the exposition of his perception of human existence , that he once risked expressing in a speech and then summed up in a book entitled: *Existentialism is a Humanism* (1946) .In his lecture, he exposes divergent and multiple theories. One of them is his ideology that man doesn't have an essence since it is the only one to create his own essence. According to Sartre and his ideology of freedom, man is what he wants to be, and man should determine what he wants to be. This is the existentialist theory's foundation; we are the ones who give purpose or a goal to our existence; nothing else offers significance to our lives except ourselves, all this because the human being is the only one between the living being to have freedom .for Sartre, man can be defined by his freedom ; by his ability to choose all along his life, as Jaen-Paul Sartre said in his lecture given at La Sorbonne in France and then adopted to a book named *Existentialism is a Humanism* (in 1945):“Man is condemned to be free.”(21).

The movement of existentialism of Sartre takes the form of presenting his perception on human existence and freedom. Since God and religion do not exist, life has no meaning or purpose. However, man should have the freedom to give meaning to his own life.

1.1.3. Absurdism

We tackled the movement of existentialism first, not only because it precedes the movement of the absurd, but also for the relationship between the two main leaders of these two movements. Before dealing with the absurd of Albert Camus, we have to deal with his best rival, Jean-Paul Sartre, to illustrate the link between them and their opposing ideologies and perceptions. According to Ronald Aronson, in his articles entitled: "Camus and Sartre. The Story of a Friendship and the Quarrel that Ended" it, Jean-Paul Sartre and Albert Camus were once friends; they first met in 1943 and shared various opinions, particularly political ones; they were both supporters of the Left-wing politics. The connection between the two thinkers was shattered when Camus published *The Rebel* (*l'Homme Révolté*) in 1951, in which he criticized existentialism. In 1952, Sartre answered him with an essay in the magazine "Temps Moderns". Because Albert Camus is commonly described as an existentialist thinker, the exposition of their friendship is to define their differing ideologies. The fact is that Albert Camus is the head of the absurd movement in the twentieth century; as it is also known as "Absurdism". Even if there are some similarities between the two movements, they do not have the same vision of the world nor the man. Albert Camus exposed his perception of the absurd in three of his literary works: the essay *The Myth of Sisyphus* (1942), the novel *The Stranger* (1942) and the play *Caligula* (1944).

The absurd question is perfectly described by Albert Camus's opening words in his 1942 essay *The Myth of Sisyphus*: "There is but one really serious philosophical question, and that is suicide" (4). This line powerfully and brutally reflects the absurdity of existence. If life and human existence are absurd, man would question the point of existing, and suicide will

emerge as a means to overcome the absurdity of life. The absurd is more than just a way of thinking; it gets to the heart of our existence. If Camus discusses suicide before defining the absurd, it is because one cannot be familiar with the notion of the absurd if he has never experienced its power.

The question of existence would not be an issue if we can truly understand two concepts, the first is that man is a conscious being, while the second is that man is mortal. According to Camus in *The Myth of Sisyphus*: "The absurd is born of this confrontation between the human need and the unreasonable silence of the world"(20). The "human need" is the need of human being to search for answers about the meaning of his existence. This searching for a meaning is a direct manifestation of our conscience. In addition to this conscience, the death comes to give more absurdity to man's life. Death makes everything that we do useless. The absurd is this despaired hope for eternity. In *The Myth of Sisyphus*, Camus says "The act of eluding because it is both less and more than diversion in the Pascalian sense"(7). The Pascalian diversion, for him, (Pascal argued that we need diversions to avoid staring into our own wretchedness) can be one of the solutions of man's existence, but also a risk to darkness and madness. The absurdity of man's existence is perfectly described in *The Myth of Sisyphus* where Sisyphus is condemned to roll a rock to the top of the mountain and watching it come back down, for eternity. This is the condition of man; a balance between perpetuation and boredom. When we look at the repetitiveness of our lives, and this accepted path that we are all expected to take from birth to grave, and then starting to question what is the point of all this.

Camus believed that life is meaningless and all forms of our attempt to give life a meaning are nothing than a construction of human mind. Therefore, Camus offered three possibilities to overcome the absurd. The first is suicide, as we dealt with at the beginning of the presentation of the absurd; a direct approach to escape the absurd but Camus was also

against suicide as it adds an absurdity to the absurdity of life, he admitted in the same essay “I refuse suicide” (42).

The second is the revolt; we should not accept the absurd, we should revolt against it. The only way to be free in the unfreedom is through rebellion. According to Camus the absurd hero live the absurd life at its fullest. “The absurd is his extreme tension, which he maintains constantly by solitary effort, for he knows that in that consciousness and in that day-to-day revolt he gives proof of his only truth, which is defiance”(37). In other words, it is to rebel against the meaninglessness of life that absurdity provides for our existence, and to find purpose in carrying on by our own free will, rising beyond the inherent meaninglessness of life provided by the idea of the absurd.

The third solution of the absurd according to Camus is to embrace the absurd; to accept the absurdity of life. “one must imagine Sisyphus happy” (78), a quotation from the end of the essay *The Myth of Sisyphus*, a sentence that highlights the embrace of the absurd .if Sisyphus looks as his discipline as bad punishment, he would spend all his life as sad and mad, but if he accepted at his discipline, he would be happy and do his punishment with. This is what Camus wants to expose; accepting the absurdity of life, and accepting that life has no strict meaning. We can find joy in despair and refuse to box to misery that life throws at us. We should be like Sisyphus and live happily with the meaninglessness of existence.

1.2. Psychoanalysis

Psychoanalysis is more than just a field of medicine or psychology; it aids in the understanding of philosophy, society, religion, and, most importantly, literature. The early twentieth century saw the rise of contemporary psychology, and with it came the evolution of psychological analysis of literary texts. This technique of criticism employed notions promoted

by notable sociologists such as Carl Jung, Alfred Adler, Otto Rank, and, most notably, Sigmund Freud.

Psychoanalysis was defined by Freud in 1923 as “a procedure for the investigation of mental processes which are almost inaccessible in any other way, a method (based upon that investigation) for the treatment of neurotic disorders, and a collection of psychological information obtained along those lines, which is gradually being accumulated into a new scientific discipline” (235).

Another definition, in the authoritative book *The Language of Psychoanalysis* (1988) the meaning of the terms psychoanalysis is:

a method of investigation which consists essentially in bringing out the unconscious meaning of the words, the actions and the products of the imagination (dreams, phantasies, delusions) of a particular subject. The method is founded mainly on the subject's free associations, which serve as the measuring-rod of the validity of the interpretation. (La Planche and Pontalis: p367)

In other words, Psychoanalysis is a type of therapy that aims to release pent-up or repressed emotions and memories to lead the patient to a catharsis or healing and its goal is to bring that which is at the subconscious or unconscious level up to the consciousness.

The discourses of literary theory in psychoanalysis are originally born out of the womb of Sigmund Freud's writings on human psyche. He was born in Austria (1856). He entered medical school and trained to become a neurologist, earning a medical degree in 1881. Soon after his graduation he set up a private practice and began treating patients with psychological disorders. His attention was captured by a colleague's intriguing experience with a patient. The colleague was Dr. Josef Breuer and the patient name was the famous Anna O, who suffered from psychological symptoms with no apparent physical cause. Dr. Breuer noticed that her symptoms improved after he assisted her in recovering memories of painful experiences that

she had suppressed and hidden in her conscious mind. This case sparked Freud's interest in the unconscious mind and spurred the development of his most influential ideas.

According to Freud, humans are born with a natural predisposition to avoid effort and labour in favour of rest, laziness, and pleasure. From the time they materialize in the womb until their birth, humans are entirely cared for while idly existing within another body. They recognize that continuing to be passive would lead them nowhere. This awareness divides the human psyche; that is, the fight between two principles: The first principle is the pleasure principle, where the child desires total unity with his mother and her body with all the advantages; but when the child realizes that real life does not go this way and that he has to work or do something to maintain his existence, the child starts suppressing his or her desire for the mother's body and starts inching towards the reality principle. The reality principle involves a child's confirmation with the rules and regulations of the father or society at large, and thus the human psyche begins by suppressing desire.

Freud's model divided the mind into three layers or regions: Conscious; this is where thoughts, feeling and focus live. Pre-conscious or sub-conscious; this is the home of everything we can recall or retrieve from our memory. Unconscious; at the deepest level resides a repository of the process that drive out behaviour, including primitive and instinctual desires.

Later Freud came up with a more sophisticated and structured model of the mind, one that can coexist with the original ideas about consciousness and unconsciousness. In this model there are three metaphorical parts of the mind, known as the iceberg metaphor: Id, Ego, and Super-ego. According to Freud, in his book *The Ego and The Id* (1960):

The ego is that part of the Id which has been modified by the direct influence of the external world... The ego represents what may be called reason and common sense, in contrast to the id, which contain the passions...in its relation to the id it is like a man on horseback, who has to hold in check the superior strength of the horse. (25)

From early childhood till death, the id (biological component) wipes away all desires and chaotic thoughts, experiences, and feelings. A location that stores all kinds of stuff that no rational person would want to display in public, Freud said “it is the dark, inaccessible part of our personality... we call it a chaos, a cauldron full of seething excitations” (73). The Ego (psychological component) is a by-product of the sub-conscious with all its structured or non- structured desires and the super-ego with all its repressive patriarchal institutions. Ego works to meet the Id’s needs in a socially appropriate way. It is in the habit of transforming the Id’s will into action as if it were its own. The super ego (social component) is the part of the mind that encourages us to act in socially and morally acceptable ways. It's the exact opposite of Id. It's about conscience. The super ego serves as a mirror through which the ego perceives what Id should but can never be.

Everyone, according to Freud, is bisexual, but this bisexuality is suppressed. As a result, the kid develops an early version of the Oedipus complex in which the father is both loved and hated, and the mother is both desired and despised. It is also called mother fixation. Oedipus complex refers to a child's sexual desire for the parent of the opposite sex. The theory has its roots in Sophocles play Oedipus Rex.

In psychoanalytic theory, free association is a process in which a therapist allows a person in therapy to freely share thoughts, words, and anything else that comes to mind. As he abandoned hypnosis, Freud devised this strategy. The goal was to look into the patient's spontaneous thoughts in order to reveal the unconscious mental process at the core of the neurotic disorder.

Another well-known Freudian notion was his belief in the significance of dreams. He believed that dream analysis may provide useful insight into the unconscious mind. In 1900, he published the book *The Interpretation of dreams*, in which he outlined his hypothesis that the primary goal of dreams was to provide the individual with wish fulfilment, allowing the

person to work through some of his or her repressed issues in a situation free of consciousness and reality constraints.

Carl Gustav Jung was a disciple of Freud but he disagreed with Freud on some part where Freud placed more importance on repressed sensual tendencies in the production of nervous disorder. He felt greater importance should be given to the effects of emotional conflict and stress of the patient at the time of breakdown. Carl Jung's particular brand of psychology is known as analytical psychology which addresses the question of the psyche in an open-minded way. Jung and Freud shared an interest in the unconscious and worked together in their early days but few disagreements ended their partnership and Jung focused totally on his psychoanalytic theory. His works are the basis for today's theories and conceptions of psychology.

In his book *Psychology of the Unconscious* (1912), Jung saw libido as a natural source of psychic energy, that motivated a wide range of human behaviour from sex to spiritual to creativity. While Freud saw it as a psychic energy that drives only sensual gratification. "In psycho-analysis the term "libido" does not mean psychical energy in general but the motive force of the sexual instincts" (Freud, 1960).

Freud viewed the unconscious as a storehouse for the individual's socially unacceptable repressed desires. Jung believed it was more of storehouse for individual's repressed memories and the collective and transpersonal unconscious. Transpersonal unconscious is something that reflects the history of human species and indeed the cosmic order that arise prior to an individual's experience.

Freud saw our behavior caused solely by past experiences, most notably those from a childhood. Jung believed our future aspirations have a significant impact on our behavior as well.

Psychoanalysis is one of the modern theories that are employed in English literature. Literary criticism has employed psychoanalytic theory to analyse literature, while literature has tended to exploit and use psychoanalysis for artistic ends. Psychological criticism examines literary works primarily as a fictional depiction of the author's state of mind and personality structure. This psychological interpretation has evolved into one of the methods for determining the hidden meaning of a literary piece. It help to examine the writer's intrinsic personality as aspects that contribute to his experience from infancy through the period of producing a book.

2. Materials

2.1. Albert Camus

Supporting on Albert Herbert's book "*Albert Camus. A Biography*", Albert Camus was born in Algiers, Algeria, on November 7, 1913, into a poor working family ruled by a strict grandmother. He never met his father, who died on the battlefield at the outset of the first world war in 1914. His beloved mother was deaf and uneducated. He had an extraordinarily close bond with her. He and his brother Lucien shared a residence in addition to their usual familial bond. He was paid by his grammar and high school instructors: Louis Germain, in order to study philosophy at the University of Algiers and he got a master degree in 1935 with an ambitious thesis untitled Christian Metaphysics and Neo-Platonism. His hypersensitive cultural and political antennae led him to join the Communist Party, which immediately expelled him in 1937, when he expressed growing misgivings about aspects of the party's doctrinal framework and criticized its local and worldwide implementations.

In the fall of 1935, he created and directed a student theater group named Théâtre du Travail (Labor Theater). In October of 1937, after the break with the Communist Party, the name was changed to Théâtre de l'Équipe (Team Theater) : 'They would call it Théâtre du

Travail, and the first play would be an adaptation by Camus himself of *Le Temps du mépris*” (129). The intent of the youthful group and its program was to bring world literature plays at affordable prices to Algiers' underprivileged people. A propagandistic play entitled *Révolte dans les Asturies*, fittingly the result of a collaborative creation, could never be performed because the authorities made sure that the group would not find a stage in the city. This politically inspired collective play was yet another confirmation of Camus's lifelong priority that he gave to teamwork.

According to Albert Herbert, Albert Camus developed the illness of tuberculosis at the age of 17, an ailment that would cripple him for the rest of his life. “Camus' first symptoms of tuberculosis were discovered in December 1930 or in the first half January 1931” (69). To make ends meet, he took on a variety of odd jobs, including early stints as an aspiring writer for the local daily, *Algèr républicain*. He swiftly rose through the ranks, from book reviewer to court and investigative reporter to editor-in-chief. In Algiers in 1937 and 1939, he produced two promising lyrical pieces, *L'Envers et l'endroit* and *Noces (Nuptials)*.

The novelist moved to Paris in March of 1940 and married Francine Faure, in December of the same year. For a promising young writer, Paris was the cultural and intellectual ideal place. *L'Étranger (The Stranger)* and *Le Mythe de Sisyphe (The Myth of Sisyphus)* were his first big publications, which he originally posted by France's renowned publishing house Gallimard. Both the foundational book and the philosophical essay were published in France in 1942. With the publishing of *Caligula* and *Le Malentendu (The Misunderstanding)* in 1944, he established himself as a dramatist. Despite continuing to work as a novelist and essayist, he declared the theater to be his favorite location and pastime.

While *The Stranger* would later become his best-seller, his second novel, *La Peste (The Plague)*, released in 1947, became his first international bestseller. In 1949, he made the last play that he wrote *les justes (The Just)*. In 1951, he published his second philosophical essay,

L'Homme révolté (The Rebel) .Camus's third novel, *La Chute, (The Fall)* was published in 1956, causing widespread confusion among his followers . Because of the title's biblical implications, several readers assumed Camus was on the cusp of a religious conversion. In 1957. Albert Camus won the Nobel Prize with special mentions for his novels *L'Étranger (The Stranger)* and *La Peste (The Plague)*, as well as his essay *Le Mythe de Sisyphe (The Myth of Sisyphus)* . He dedicated his prize to his teacher Louis Germain who helped him graduate at university. The last works of Albert Camus were: *L'Exile et le royaume* in 1957 (*Exile and the Kingdom*), *Réflexions sur la peine capitale* in 1957 (reflexion on Capital Punishment) , and *Actuelles III – Chroniques algériennes 1939-1958* in 1958 (*Actuelles III – Algerian Chronicles 1939-1958*). Albert Camus is a major committed author of 20th century literature. His role in the Resistance and his positions in favor of freedom also marked the history of this period.

The year of 1960 knew the vanishing of a worldwide intellectual; Albert Camus died in a car accident, while he was accompanied by publisher Michel Gallimard, who survived the accident.

2.2. The Fall

Unlike the first absurd novel of Albert Camus, which is direct and easy to read and to understand by the reader, the novel *La Chute (The Fall)* is Albert Camus' most ambiguous and difficult work

The Fall is a novel written by Albert Camus in 1956.it is the story, or rather the confession, of a man tormented by his sickness, this human and spiritual "discomfort," haunted by guilt and seeking of absolution; a man, though, who is not identical to Camus, but rather a tool of the philosophical author. Jean-Baptiste Clamence, the man featured in “*La Chute*”, made a mistake that would cost him his life: inactivity, apathy, and even fleeing from a lady dying in the Seine. The character will never be the same after it.

Jean-Baptiste used to be a hotshot defense lawyer, a great and successful lawyer in Paris, he used to be in a favorable position of prosperity and pleasure .A known man who was loved and respected by his surroundings.

Clamence realizes his entire life has been about power and honor that his life was hypocritical and he refuses to live that way any longer. So he decided to leave everything and everyone behind him: his profession, his friends, and everything that Paris had to offer. And now lives out his days in a seedy bar in Amsterdam.

In this work, Clamence converses with another character he meets in an Amsterdam bar in a monologue that seems more like a confession than a conversations. The former lawyer, Clamence, plays the prophet's game, or that of the "penitent judge," as he describes it, seeking for interlocutors who would listen to his speech, his confession. As a "judge," he argues his case by depicting his life through the years, through his desires, hopes, and acts, to successfully descend throughout this monologue to the depths of his being, and in the darkest of ill-beings.

Jean-Baptiste Clamence's upheaval begins when he fails to assist a young woman on the verge of drowning under a Parisian bridge. Clamence then begins his "fall": he gradually becomes aware of the futility of his previous actions, which rapidly becomes unpleasant to him. The process of turning his back on the young woman collapsing will haunt him for the rest of his life, starting from the trauma of passing by “that” bridge where he still hears that laughs again and again as if the laughs were a total torment.

Since the bridge incident, his life has been turned upside down. The laughs he heard on the bridge discouraged him from moving ahead in his life, prompting guilt to rule supreme.

La Chute was first published in 1956. Camus had considered several titles, including "Le Cri"/ “the shout” (against society, the existentialists). "La Chute" / “The Fall” has a moral and social component, as well as a physical, religious, geographical, and, of course, literary dimension. It is first and foremost a physical fall, that of the young woman's suicide (from the

Pont Royal), that he discovers he is double. It's also a social fall because he's hiding in Mexico City. He is a "judge- penitent - this suicide precipitates the moral and social fall of penitent Clamence": he chastises himself for not saving the young woman; he is, in effect, punishing himself for his misdeeds; it is an illness of the conscience, it is his fall.

The novel's originality arises from the belief that the man who confesses is the only one who speaks throughout the novel. The selection of this emphasis, which we first encountered 14 years ago in *L'Étranger* (*The Stranger*), indicates that the reader has no external information offered by an omniscient narrator. As a result, the reader becomes trapped in a single point of view, which, in the case of this story, helps to produce the state of "discomfort" by which the hero-narrator characterizes himself.

2.3. J. D. Salinger

According to Warren G. French's book *J.D. Salinger* (1963), Jerome David Salinger was one of the most notable American writers of the twentieth century, born in Manhattan, New York city on January 1, 1919, to an upper-middle-class family. His Jewish father of Polish ancestry, Sol Salinger, worked as an importer of ham. His Christian mother Marie Jillich, was half-Scottish, half-Irish descent and had an only elder sister named Doris. Salinger went to school in Manhattan near his home as a kid. He studied in the McBurney School, a private institution, in 1932 for one year before being expelled for bad marks where he found it difficult to adjust. He was then enrolled in Valley Forge Military Academy in Wayne, Pennsylvania, where he began writing short stories during his years there and wrote for the school paper and yearbook and graduated in 1936. He attended both New York University and Columbia University, but did not reach a degree at either institution instead he travelled to Europe to learn his father's ham importing business in Austria. In 1939, Salinger enrolled in Whit Burnett's short-story writing program at Columbia University, and in 1940 when Salinger was twenty-

one years old, his first published story, "The Young Folks," appeared in Burnett's Story Magazine.

In 1942, during the World War II, Salinger was drafted into the United States Army and found himself participating in five European campaigns before being discharged in 1945 as World War II veteran with Post-traumatic Stress Disorder, at the same year he met and married a French doctor named Sylvia and got divorced in 1947. In 1955 he married Claire Douglass and together they had two children, Margaret Ann and Matthew. This second marriage dissolved in 1967.

Salinger's name and style of writing were increasingly connected with The New Yorker, that published thirteen of his stories. The first story portraying his most famous character, Holden Caulfield, was published in Collier's on December 22, 1945. In 1946, his story "Slight Rebellion off Madison," featured as well an early version of Holden and scenes from "I'm Crazy" were eventually integrated into J.D. Salinger's novel The Catcher in the Rye.

On July 16th, 1951, The Catcher in the Rye, Salinger's first and only novel was published and it rapidly earned widespread popular and critical attention. In the novel, Holden Caulfield was driven to the brink of a nervous breakdown by his disgust for the phoniness of the adult world that he is about to enter. His work has been viewed as controversial because to the use of explicit language and content, yet it is nevertheless recognized as an anthem of the experience of American adolescence. Salinger followed Catcher with Nine Stories in 1953, a collection of his short stories, added to his reputation. Salinger did not publish another book until 1961, when his much anticipated Franny and Zooey appeared, this work consists of two long short stories previously published in the New Yorker. Each concerns a crisis in the life of the youngest member of his fictional Glass Family the quirky characters who populate most of his work. In 1963, Salinger published another Glass Family story sequence Raise High the Roof Beam, Carpenters and Seymour: An Introduction, again from two previously published

New Yorker pieces. In 1924, Hapworth the final piece of the Glass narrative and the last of Salinger's published writings, appeared in *The New Yorker* on June 19, 1965. Even though Salinger continued to write but no new material was released. He passed away on January 27, 2010. (p.235-247)

2.4. *The Catcher in The Rye*

The Catcher in The Rye is about alienation, the main character Holden Caulfield wants to make a connection with other people but almost every scene in the book shows him trying to do this and failing. The book is set in the 1940s. Holden is a sixteen-year old boy from New York city and he is recently flunked out of several prestigious boarding schools because he does not apply himself.

Holden tells his story from a tuberculosis rest home, readers today tend to assume he is in a psychiatric facility but that is not actually true, he tells us at the end of the first chapter that he practically got tuberculosis. Holden does speak with a psychoanalyst at this facility who encourages him to write his story. The events he narrates take place in the few days between the end of the fall school term and Christmas.

Holden's story begins on the day of an annual football game at his school, Pencey Prep, in Agerstown, Pennsylvania. He failed out of the three previous and has received notice that he is being expelled from Pencey as well after getting failing grades in the majority of his classes. Instead of going to the game, Holden isolates himself from everyone. His first thought is to go say goodbye to Mr. Spencer, his elderly history teacher. He lectures him about the fact that he does not seem to care about his future. Even though he was the one who wanted to talk to Mr. Spencer, Holden becomes annoyed and quickly exits the room because he does not want to hear Spencer's reprimands or life advice.

Soon after, one of Holden's neighbours in the dorm, Ackley, comes to visit but he irritates him. Later, Holden's roommate Ward Stradlater comes in and starts getting for a date

with a girl Holden likes named Jane Gallagher, and asks Holden to write an English composition for him while he is gone. Holden writes the composition about his younger brother Allie's baseball mitt who died of Leukemia. At this moment we know that the root of Holden's problems is that he is mourning his brother. When Stradlater returns, he tells Holden that the essay is not good but more importantly he teases him and refuses to tell Holden about whether he tried to have sex with Jane, so they get into a fight and Holden ends up with a bloody nose.

Holden decides to leave the school a few days earlier than planned for Christmas break. Once he arrives in New York, unable to return home since his parents are unaware that he has been expelled. Instead, he checks in at the Edmond hotel where he sees other guests that he says are perverts. Holden goes downstairs to a lounge called the Lavender Room, where a band is playing. He sits with three women from out the town, dances with them and buys all their drinks and cigarettes. He goes to watch a jazz pianist named Ernie at a bar in Greenwich Village. Ernie performs well, but Holden believes he plays too well, and he knows he is talented, but he tries to be humble, so he is phony. Holden runs into Lillian Simmons his elder brother's ex-girlfriend and her date, they invite him for drinks, but he believes they are phonies, so he leaves.

When he gets back to the hotel, the elevator operator, Maurice, offers to send a prostitute to Holden's room. The prostitute, Sunny, arrives at his apartment, but he does not want to have sex with her. She asks for ten dollars, but Holden only gives her five dollars, the price Maurice quoted. Maurice shows up at his door beating him up and taking the other five dollars.

In the next morning Holden calls his ex-girlfriend, Sally Hays, to make a date, they go to Rockefeller-center to skate and Holden tries to convince Sally to run away right then and live with him in a cabin in the woods. She was not pleased with his offer and his mean comment so she storms off in tears.

Holden later meets up with a former schoolmate, Carl Luce, but leaves early because of Holden's immature comments. While drunk, Holden sneaks into his own family's apartment so he can see his sister Phoebe without having to see his parents. Phoebe is happy to see him but upset that he flunked out of another school, she accuses him of not liking anything or having any ambition since Allie died. Holden says he does have a fantasy of being "the catcher in the rye" which he likes of himself rescuing young kids before they run off a cliff while they are playing, he is basing this image on Robert Burns poem that he is misremembering. Holden runs away as their parents return home from a night out.

Holden goes to a former teacher named Mr. Antolini, who tries to guide him figure out his life, but he is too exhausted and falls asleep on the couch. Holden wakes up while Mr. Antonili has put his hand on his forehead and was looking at him sleep, he freaks out thinking that Mr. Antolini is making sexual approaches toward him. Holden runs off and sleeps in grand central station for a few hours. The next day, he goes to Phoebe's school to leave a note for her to meet him at the museum to say goodbye since he's running away and plans to hitchhike out west. She appears with her suitcase and insists that he take her with him, but she gets furious and starts to cry when he refuses to let her. They walk off and Holden eventually leads her toward the zoo, where he watches her ride the carousel in the pouring rain. He is starting to get sick but he is finally happy. This is where the flashbacks end.

The novel closes with Holden explaining that he became sick after that and went to a rest home, and that he is going to move back and start another school, and that he will probably apply himself, but you do not know you will do something until you do it. He says he misses everyone he wrote about.

In conclusion , the theoretical background that we exposed bellow will help us as a back up to examine the novel of J. D. Salinger's *The Catcher in The Rye* (1951) and Albert

Camus' *The Fall* (1956) , in the coming chapter , by different aspects and themes of the absurd as well as the psychoanalysis .

Chapter Two: The Manifestation of the Absurd in J.D. Salinger's *The Catcher in The Rye* and Albert Camus's *The Fall*

Introduction

The present chapter explores the incarnation of the absurd in both J.D. Salinger's *The Catcher in The Rye* and Albert Camus' *The Fall*. The chapter is split into two sections. The first one focuses on absurd themes such as Death, Alienation, as well as the impact of the absurdity of life on all characters, while the second part is devoted to a psychoanalytical study of the two main characters in the two novels, namely "Holden" and "Jean Baptiste Clamence", by examining the concepts of guilt and social influence.

1. Absurd Themes in *The Catcher in The Rye* and *The Fall*

1.1. Death and Suicide

Death is the end of all lives, particularly of human lives. This is the definition that most passing hypotheses settle on. Moreover, on the grounds that people are living things, it appears to be that their lives should be characterized by natural cycles. According to the *Oxford Language Dictionary*, death is the action or fact of dying or being killed; the end of the life of a person or organism.

Epicurus (an ancient Greek philosopher) stated in his "*Letter to Menoecus*": "Death... the most awful of evils, is nothing to us, seeing that, when we are, death has not come, and, when death has come, we are not. It is nothing, then, either to the living or to the dead, for with the living it is not and the dead no longer exist" (1). Epicurus affirms that death should not be a major concern because the living have not experienced it yet to know if it is harmful, and the dead do not live anymore, so if death is really something bad, then they do not experience it anymore. For Epicurus, death must not constitute an existential crisis.

According to Martin Heidegger in his book *Being and Time*: “death is a meaningful part in man’s life. Death is a way of life to man. Man lives his whole life towards death. Man’s whole life is a progressive journey to death. As soon as man comes to life, he is at once old enough to die” (289). Man’s whole life is a progressive journey, for he begins to die from the day he was born. Death is part of the essence of man, according to Heidegger's stance stated above. The existentialist thinks that man was thrown into the world without warning and is now trapped in it. Man must be prepared to face the convenience of his existence.

Jean Paul Sartre comments that: “Death is never that which gives life its meaning. It is on the contrary that which, as a principle, removes all meaning from life. If we must die then our life has no meaning because its problem receives no solution and because the very meaning of the problem remains undetermined.” (545). He counters Heidegger saying that death is a meaningless absurdity which removes all meaning from human existence and it is never a part of a person’s life; it has no place in a person’s existence.

While some minds dealt with the topic of death as a human concept, Nietzsche dealt with death as a metaphysical concern, as he argued in *Gay Science*: "God is dead. God remains dead. And we have killed him. How shall we comfort ourselves, the murderers of all murderers?"(125). The death of "god" for Nietzsche is the end of a belief, a belief in psychological fabrication by humans, an end of a belief in religions and divine forces. According to him, the only one who matters is "the human". A human being must not create a supreme illusion and must have "the power to will" and focus on his own progress.

The concept of death is omnipresent in both J.D. Salinger’s *The Catcher in The Rye* and Albert Camus’s *The Fall*. Death is the major reason that pushed some characters, such as "Holden" and "Clamence", and maybe even the woman that jumped off the bridge and a friend of Holden's who also jumped out of the window, to fall into the absurdity of life. We can see

that Holden in J.D. Salinger's *The Catcher in The Rye* and Clamence in Albert Camus's *The Fall* have both encountered or contemplated death.

In J.D. Salinger's novel, death is an over-arching theme throughout the narrative. Holden witnesses two deaths that have a great impact on him. The most significant loss was that of his younger brother Allie, who died of leukaemia three years before the novel's incidents. Holden was traumatized and failed to accept his death. Readers can see that the grief over his brother's loss was genuinely deep and lasting and he was unsure how to express his feelings in a healthy way.

The second incident was that of James Castle, a classmate of Holden's at Elkton Hills School. James took his own life by jumping out of a window because he was bullied.

I just thought something fell out of the window, a radio or a desk or something, not a boy or anything. Then I heard everybody running through the corridor and down the stairs, so I put on my bathrobe and I ran downstairs too, and there was old James Castle laying right on the stone steps and all. He was dead, and his teeth, and blood, were all over the place, and nobody would even go near him. He had on this turtleneck sweater I'd lent him. (91-92).

Holden knew James well enough that his death left a scar on him. What makes this situation even worse is that he was wearing Holden's sweater when he committed suicide. Witnessing the incident got him more personal, especially when he heard the sound of James's head crashing to the ground. Holden has never tasted loss before these occurrences.

Following the two tragedies, Holden exhibits great emotion and chaotic conduct, showing that he is very unsatisfied and sad, and fear of death became Holden's principal concern causing change and destabilization. These painful or traumatic experiences shaped his personality and his outlook on the world and had a significant influence on his mental health, resulting in depression and suicidal thoughts. He frequently declares that he must commit suicide and fantasizes about it:

What I really felt like, though, was committing suicide. I felt like jumping out the window. I probably would've done it, too, if I'd been sure somebody'd cover me up as soon as I landed. I didn't want a bunch of stupid rubbernecks looking at me when I was all gory. (47)

His constant thoughts about dying preoccupied his mind, and frequently tell the readers how he wishes to be dead: "I wasn't sleepy or anything, but I was feeling sort of lousy. Depressed and all. I almost wished I was dead." (49). Even when surrounded by people, he feels lonely, leading him to believe he would be better off dead. Although he expresses these emotions when he is at his lowest, yet he goes on with his life and never acts on his words. He constantly seeks out to former friends, professors, and relatives for comfort and support, demonstrating his will to survive.

In Albert Camus's *The Fall*, the protagonist prefers dead people over living ones, since, for him; they do not oblige us to anything. He stated:

But do you know why we are always more just and more generous toward the dead? The reason is simple. With them there is no obligation. They leave us free and we can take our time, fit the testimonial in between a cocktail party and a nice little mistress, in our spare time, in short. If they forced us to anything, it would be to remembering, and we have a short memory. No, it is the recently dead we love among our friends, the painful dead, our emotion, ourselves after all!" (20).

Clamence asserted that we only feel free with the dead since they do not bound us to anything and allow us to do anything we want. Furthermore, we remember those who died lately and forget those who died a long time ago. Death is usually about grieving and running away from one's memories. He believed that only death can release us from some obligations and relationships with other people:

In my moments of irritation I told myself that the ideal solution would have been the death of the person I was interested in. Her death would, on the one hand, have definitively fixed our relationship and, on the other, removed its

compulsion. But one cannot long for the death of everyone or, in the extreme, depopulate the planet in order to enjoy a freedom that cannot be imagined otherwise. My sensibility was opposed to this, and my love of mankind. (36)

He wishes death of the woman he is interested in since it may either repair their relationship or ease their oppression of each other. However, by wishing this, we desire for the extinction of humanity.

Clamence stated that human beings always doubt and question your states; you are almost never believed unless you die; then you were sincere and always correct in all your statements:

Men are never convinced of your reasons, of your sincerity, of the seriousness of your sufferings, except by your death. So long as you are alive, your case is doubtful; you have a right only to their skepticism. So if there were the least certainty that one could enjoy the show, it would be worth proving to them what they are unwilling to believe and thus amazing them. But you kill yourself and what does it matter whether or not they believe you? You are not there to see their amazement and their contrition (fleeting at best), to witness, according to every man's dream, your own funeral.(40)

Human beings are hypocrites: when you are alive, they do not even like you, and in extreme cases, they may even hate you, but when you die, all of a sudden they all love you, and you become a perfectly good person.

Among all of Clamence's thoughts on death, the only death that mattered or had an influence on his life was the death of the lady who fell from the bridge. He was crossing a bridge in Paris one day. A slim feminine form in the falling rain had reached the end of the bridge and went onto the quay when he heard a huge splash, muffled screams, and then... silence. Clamence declared:

On closer view, I made out a slim young woman dressed in black. The back of her neck, cool and damp between her dark hair and coat collar, stirred me. But I went on after a moment's hesitation. At the end of the bridge I followed the guys

toward Saint-Michel, where I lived. I had already gone some fifty yards when I heard the sound—which, despite the distance, seemed dreadfully loud in the midnight silence—of a body striking the water. I stopped short, but without turning around. Almost at once I heard a cry, repeated several times, which was going downstream; then it suddenly ceased. The silence that followed, as the night suddenly stood still, seemed interminable. I wanted to run and yet didn't stir. I was trembling, I believe from cold and shock (38)

Clarence's psychological trauma is obviously visible in his words; he could not even return to view the scene; he was paralyzed for a time, as if his spirit had temporarily left his body. He was trembling and could not move his feet. This is the reaction of someone who is terrified, of someone who denies what he did (or did not). He was tortured by guilt, and it was this that undermined his existence. He felt so worthless that he did not act, nor even tried to rescue her from jumping over the bridge, and that is how he, in return, fell as a victim to the absurdity of life.

Both the young woman in *The Fall* and James Castle in *The Catcher in The Rye* seem to be absurdist and nihilists, since they both committed suicide. The goal of suicide is to put an end to something. These two characters concluded that this was the best way to answer their question and clear their life. They were absurdist and nihilists, since only someone who has an existential issue or feels that his existence is meaningless and has no essential purpose may commit suicide. Both of them were nihilist because they believed in nothing; if they did, they would have ignored their suicidal thoughts; instead, they acted on them. They were also absurdist since they believed that life had no meaning or purpose.

Suicide or death from a specific disease or any other cause are not the only concepts of death that are featured in the two works; the main characters' suicidal thoughts are also included. Suicidal ideation is seen as an answer to the absurdity of this meaningless existence. Both protagonists of these two novels, "Holden" and "Clarence," thought about dying and

ending their lives. Since they did not commit suicide, they both chose to continue living in the absurd. Existing is a choice in a world where death and suicide exist; that is to say that they are both absurdists. As for Camus, human beings can escape the absurdity of life by two ways; they can either live with hope or commit suicide.

Clamence said in his monologue that he considered suicide, but the reason was so absurd and insignificant that he wanted to know whether he had friends who would grieve for him. He was convinced that a man discovers if he had true friends only when he dies. This is the exact words he pronounced:

How do I know I have no friends? It's very easy: I discovered it the day I thought of killing myself to play a trick on them, to punish them, in a way. But punish whom? Some would be surprised, and no one would feel punished. I realized I had no friends. Besides, even if I had had, I shouldn't be any better off. If I had been able to commit suicide and then see their reaction, why, then the game would have been worth the candle. (39-40)

But he quickly surrenders this idea, since, according to him, if he dies then he will never know their reaction about his death:

As far as I am concerned, I can hear them now: "He killed himself because he couldn't bear ..." Ah, cher ami, how poor in invention men are! They always think one commits suicide for a reason. But it's quite possible to commit suicide for two reasons. No, that never occurs to them. So what's the good of dying intentionally, of sacrificing yourself to the idea you want people to have of you? (40).

He believed that individuals will constantly invent something about you, and that if you kill yourself, they will create a thousand judgments about why you committed suicide. Therefore, he questions himself, why do men commit suicide in order to satisfy some story inventors? It is absurd for guys to sacrifice themselves to prove anything to anyone. It would never matter much to them.

1.2. Alienation

According to *The Cambridge Dictionary*, the word alienation refers to the feeling that you have no connection with the people around you or that you are not part of a group. The term alienation, also called estrangement, refers to isolation. It is when a person feels stranger in his own surroundings that he decides to physically and psychologically separate himself from a group or any other person. It can be referred to as the separation from oneself, social estrangement, renunciation of rights, and meaninglessness towards the world's phenomena.

Alienation is perhaps the most basic kind of rootlessness, and it has been the topic of numerous studies in psychology, sociology, literature, and philosophy. It is a key subject in modern human existence. Alienation is an existential phenomenon that people experience throughout their lives. Many writers and philosophers dealt with the theme of alienation, notably Kafka, Nietzsche, Dostoevsky, Beckett, Woolf, Camus, Kierkegaard, and, as we can see in this study, even Salinger.

Alienation occurs when a person understands that there is no point in representing society or even being part of it. It is when a man understands and embraces the absurd, when he knows that this life does not have any sense, so he isolates himself to make peace with the randomness of existence. As for the preferable moment for a man to get in touch and accept his absurd existence, it is to be alone. As long as an individual remains in society, he allows the community to exert influence over him. Alienation is always about a person rebelling against society.

Hegel, the elaborator of the concept of alienation, said in his book *Outlines of The Philosophy of Right* "The reason I can alienate my property is that it is mine only insofar as I put my will into it, thus alienation proper is an expression of my will, of my will no longer to

regard the thing as mine" (47). Hegel illustrates the individual as a self-property and that the human being is solely responsible for himself. For him, alienation is defined as the decision to not fit in along with society. It is one's decision whether to govern himself or to allow others to dominate him.

Derek Hook in his book *Critical Psychology* (2004), clarifies Fanon's view on alienation as that : "One can then be estranged, from one's 'humanness', from one's own body and sense of self, from a sense even of belonging to one's people, all on the basis of race"(95). He defines alienation as the estrangement of an individual from his or her personality, life, and, most importantly, oneself. He explains that even inside his own region, a person might be an outsider.

The concept of alienation is a major theme in J.D. Salinger's *The Catcher in The Rye* and Albert Camus's *The Fall*, where we can obviously see the feeling of separation and distancing of the two protagonists from the rest of their surroundings.

Albert Camus, as known, was affected by Kierkegaard's ideas and perception of life's absurdity, and he too dealt with the issue of alienation, following in Kierkegaard's path. All of Camus's works refer globally to life's condition, and in almost all of them he points to alienation. His best-seller, *The Stranger*, can be considered as the embodiment of alienation; where the protagonist, Meursault, refused to play the society's game, refusing to accept all of the society's hypocrisy and lies. Therefore, he decides to live as a solitaire, far from all human attachment.

As Meursault who is a pure alienated absurdist, Clamence too, lives in alienation, where he fled from Paris to Amsterdam to escape from his environment. Clamence was a lawyer with many friends, he was a socially active person; in love with his life and with his co-citizens. But it just took one step to go from social to antisocial where the bridge event changed his life.

Clamence decides to live as a solitary, renouncing all of his friends and social relationships in order to live alone in a place where no one knew who he was. He wanted to be separated from society and benefits from the company of loneliness. It is clearly seen when he tells: "A natural balcony fifteen hundred feet above a sea still visible bathed in sunlight, on the other hand, was the place where I could breathe most freely, especially if I were alone, well above the human ants." (16)

Clamence admitted that he isolated himself from society, a society ruled and governed by the power of men. The disgust and the will to be aside from the society's judgments and shapes is noticeably manifested in Clamence's expression: "After having struggled, after having used up all my insolent airs, discouraged by the uselessness of my efforts, I made up my mind to leave the society of men." (51). He wanted to leave "the society of men" because he did not portray himself as a part of it, and he did not agree to live under these assumptions.

In *The Catcher in The Rye*, the protagonist, Holden Caulfield, sees the world as hostile where he has no connection or relationship with society or even his family, his relationships are limited to his sister, Phoebe, whom he cherishes and represents the only place in which he feels comfortable.

The feeling of alienation from individuals or society can occur for a variety of causes, especially among adolescents. Teenagers such as Holden isolate themselves from their surroundings in order to feel independent, coupled by the sensation that they are unsuitable for their environment or that it is difficult for them to express what they want and think that is hard to be understood or felt:

Anyway, it was the Saturday of the football game with Saxon Hall... I remember around three o'clock that afternoon I was standing way the hell up on top of Thomsen Hill... You could see the whole field from there, and you could see the two teams bashing each other all over the place. You couldn't see the grandstand

too hot, but you could hear them all yelling, deep and terrific on the Pencey side, because practically the whole school except me was there,.. (1)

Holden has often expressed his sadness, mistrust, and distrust in the adult world. This is the result of his sentiments of grief and rejection of all societal rules:

Oh. . . well, about Life being a game and all. And how you should play it according to the rules. He was pretty nice about it. I mean he didn't hit the ceiling or anything. He just kept talking about Life being a game and all. You know.” “Life is a game, boy. Life is a game that one plays according to the rules.” “Yes, sir. I know it is. I know it.” “Game, my ass. Some game. If you get on the side where all the hot-shots are, then it’s a game, all right—I’ll admit that. But if you get on the other side, where there aren’t any hot-shots, then what’s a game about it? Nothing. No game. (5)

Holden's conversation with his former teacher, Mr. Spencer, shows his flimsy faith in everything around him. He advises Holden saying that life is a game and lectures him on the necessity of following or obeying the rules to win it and reminding him over his shortcomings at Pencey.

Holden's feelings of "disappearing" was interpreted throughout the novel in several ways, where he perceives himself as physically part of society, but mentally outside of it:

I’d start hitchhiking my way out West. . . . I’d be somewhere out West where it was very pretty and sunny and where nobody’d know me and I’d get a job. I figured I could get a job at a filling station somewhere, putting gas and oil in people’s cars. I didn't care what kind of job it was, though. Just so people don't know me and I didn't know anybody. I thought what I’d do was, I’d pretend I was one of those deaf-mutes. That way I wouldn't have to have any goddam stupid useless conversations with anybody. (106)

Holden expresses a desire to escape his surroundings and live alone in a cabin and start over. He wants to go somewhere where no one knows who he is, where he can avoid talking to anybody, and where he can even pretend to be a deaf mute in order to avoid any form of discussion and to escape the real world and live a simplistic unbothered life.

The protagonists of the two novels *The Catcher in the Rye* and *The Fall*, had both a rebellious spirit and mind. Even though they are both from different ages, the two experienced the phenomenon of alienation. As an adolescent, Holden finds it difficult to communicate with the phony adults. He himself completely rejects the thought of becoming an adult, believing that it is better for him to remain innocent than to be corrupted by the adult world. He rose up against the world and life of adults that were incompatible with his desires and ambitions. Such type of revolt is wrapped in a form of escapism and as a way to shield himself from the phonies. Clamence, too, escaped his surrounding for the sole reason of being far away from everyone he knew and to avoid to be judged by his acquaintances for his behaviour. He escaped from his old life in order to begin a new one, exactly as Holden had planned.

2. Psychoanalytical Examination of the Main Characters in *The Catcher in The Rye* and *The Fall*

After having discussed the ideas of the absurd and how each character interacts with the absurdity of his own existence, we now turn our attention to study the reasons that lead the protagonists of J.D. Salinger's *The Catcher in The Rye* and Albert Camus's *The Fall*, Holden and Clamence, to be absurdists. This section will analyse the protagonists using the psychoanalytic theory, focusing on the phenomena of sense of guilt and societal influence.

2.1. The Sensation of Guilt

According to the *Cambridge Dictionary*, the term guilt refers to the feeling of worry or unhappiness that you have because you have done something wrong ,such as causing harm to another person (web).

Among the psychologists that dealt with the concept of the sensation of guilt is Freud. The first time he mentioned the term of guilt in his works was in *The Neuro-psychoses of*

Defence, while he was analysing a case of a girl. He tells: “the sense of guilt gained such an ascendancy over her that her powers of criticism were stifled” (55). He claimed that the girl was feeling so guilty for something bad she did that it had returned to her as a self-critique; she criticizes herself for all the bad events.

Freud argued in his work *The Ego and the Id* (1923) that the sense of guilt is flagrant in a person’s psycho, but the ego cannot accept its manifestation; it is like a conflict between the denial of the ego and the existence of guilt.

In certain forms of obsessional neurosis the sense of guilt is over-noisy but cannot justify itself to the ego. Consequently the patient's ego rebels against the imputation of guilt and seeks the physician's support in repudiating it. It would be folly to acquiesce in this, for to do so would have no effect. Analysis eventually shows that the super-ego is being influenced by processes that have remained unknown to the ego. It is possible to discover the repressed impulses which are really at the bottom of the sense of guilt. Thus in this case the super-ego knew more than the ego about the unconscious id. (p.51)

For him, a group of human beings do not recognize that they are guilty nor even know the origin of their remorse. The feeling of sin and culpability is unconscious. They do not become conscious of the feeling of guilt unless they understand and admit the bad actions they committed. Repression of certain emotions, such as guilt, can manifest cruelly later in life. Dread of authority and fear of losing parental love, according to Sigmund Freud, were the fundamental origins of guilt.

A person can admit his guilt sometimes. Some may admit and be aware that they did something wrong, while others live in denial (as if they have never done anything bad) until it comes to them as a pushing ball and hits them with their feelings. This is the worst part because they had always been in their unconsciousness. The phenomenon of guilt is represented as a social issue since we are always afraid of being judged by someone else. For example, if a person lives alone far away from any human interaction, he will never feel guilty for anything

he has done because he is alone and there is no one to judge him. To feel guilty is to feel that one does not fit into society's virtues and norms. Society is always the judge if you do not take part in its rules.

Albert Camus has worked with divergent themes and conception to explain the human condition. The sense of guilt is one among others. In contrast to Meursault in Albert Camus' *The Stranger*, who feels no guilt for his deeds or conduct until he is judged and condemned by others, Clamence in Albert Camus' *The Fall* is aware that he is not innocent. Clamence was a former lawyer who turned himself into an unknown individual to get rid of the guilt he was carrying. The book is about confession; Clamence's confessions to an unknown individual to accept his guilt. This is a method of seeking forgiveness and reducing his sense of guilt.

Clamence was chosen to be Pope while incarcerated in a Franco camp. There was a problem at the camp; there wasn't enough water for everyone. Every prisoner has his own supply of water. One day, he made a selfish decision to drink the last droplets of water left, and as a matter of fact, he was witnessing a prisoner die of thirst. Because he considered he was more precious than the others, he preferred that he survive him rather than the dying prisoner, since he would die anyway. The symptoms of guilt are identified in his words when he said:

But I drank the water, that's certain, while convincing myself that the others needed me more than this fellow who was going to die anyway and that I had a duty to keep myself alive for them. Thus, cher, empires and churches are born under the sun of death. And in order to correct somewhat what I said yesterday, I am going to tell you the great idea that has come to me while telling all this, which—I'm not sure now—I may have lived or only dreamed. My great idea is that one must forgive the pope. To begin with, he needs it more than anyone else. (65)

He knew that drinking the water was wrong, but he did it, nonetheless. He implicitly confessed and pleaded guilty when he admitted that people should forgive the pope (himself) for his mistakes (drinking the water), because he is the one who needs it (forgiveness) the most .

According to Clamence no one is innocent, we are all guilty for something. He assumed: “we cannot assert the innocence of anyone, whereas we can state with certainty the guilt of all. Every man testifies to the crime of all the others—that is my faith and my hope (57). Even though sometimes we are not aware of our culpability, what is sure is that we all have done something that will torment us for the rest of our life. Telling that someone is innocent is condemning all humans of guilt. We are not innocent at least while we are happy for someone else’s misfortune.

Clamence questions his interlocutor about what he would do if he were in such situation, where the girl jumped out from the bridge:

Are we not all alike, constantly talking and to no one, forever up against the same questions although we know the answers in advance? Then please tell me what happened to you one night on the quays of the Seine and how you managed never to risk your life. You yourself utter the words that for years have never ceased echoing through my nights and that I shall at last say through your mouth: “O young woman ,throw yourself into the water again so that I may a second time have the chance of saving both of us!” A second time, eh, what a risky suggestion! Just suppose, *cher maître*, that we should be taken literally? We’d have to go through with it. Brr ...! The water’s so cold! But let’s not worry! It’s too late now. It will always be too late. Fortunately! (75)

He blames himself because he did not know what to do in that moment, so he rejects his actions to others in order to clear his consciousness from culpability and justify himself to his partner. For him, they are all alike; no one would jump from that bridge to the cold water to save someone else’s life. Since the people of his society are all egoists and hypocrites, they would certainly blame him if they knew that he did not save her. However, if they were in his

circumstance, they would make the same decision as him: to act as if they did not attend the woman's fall. Clamence wishes that he could come back to the night of the incident and save the young woman. Because he qualified saving her as 'a chance', it is then a way for him to search for redemption.

Whenever Clamence arrives at a bridge, he cannot pass by. The reason behind this is that every time he sees a bridge, he remembers the incident of the woman's death. This behaviour is an unconscious reaction to guilt to save him from the trauma he experienced; he was accusing himself of failing to save that girl, so he avoided bridges to never cross that situation in his life again.

The concept of judge penitent used by Clamence : "In short, I am a judge-penitent"(60) ,means that : he admits his own evil acts (he is penitent) while judging you for yours (he is the judge).

Jean-Baptiste is no longer a hypocritical person. He's still deceitful; he simply recognizes it now. He still acts the same way he did before, but this time he's transparent about it. So he no longer has to avoid judgment since he has deprived judgment of its validity. If you tell the judge, "I admit, I'm guilty," then being found guilty doesn't really matter. So , now, he is a judge-penitent, he has the right to judge other people because he already judged himself and admitted that he is no longer innocent.

Tragic incidents can have a lasting impact on your thinking, leading to self-destructive conduct, low self-esteem, and deceptive behaviour. Holden is imprisoned in his own world because he never stops thinking about his brother, and he cannot find an escape from his psychiatric disorder of melancholy and his feeling of sadness and guilt. "Boy, I felt miserable. I felt so depressed, you can't imagine. What I did, I started talking, sort of out loud, to Allie. I do that sometimes when I get very depressed" (53). Holden falls advertently in depression,

each time he thinks about his dead brother Allie and starts to have hallucination where he talk to him:

Anyway, what happened was, one day Bobby and I were going over to Lake Sedebeago on our bikes. We were going to take our lunches and all, and our BB guns--we were kids and all, and we thought we could shoot something with our BB guns. Anyway, Allie heard us talking about it, and he wanted to go, and I wouldn't let him. I told him he was a child. So once in a while, now, when I get very depressed, I keep saying to him, "Okay. Go home and get your bike and meet me in front of Bobby's house. Hurry up. (53)

Holden is mostly pursued by his guilt about not letting Allie to accompany him and a friend on their bicycles to Lake Sedebeago. Holden wants to lessen his guilt in his hallucinatory conversation with Allie by changing the past, where he repeats telling him to go home, grab his bike, and come along, but it is too late for that now. Guilt, on the other hand, may be painful. It is characterized by a sensation of anxiety, remorse, and regret over a bad thing done and carrying responsibility on oneself is a heavy load that no teenager should have to bear.

Holden suffers both from sadness over his younger brother's death and from the irrational guilt of being a survivor or being the one who is still alive rather than his younger sibling:

He's dead now. He got leukemia and died when we were up in Maine, on July 18, 1946. You'd have liked him. He was two years younger than I was, but he was about fifty times as intelligent. He was terrifically intelligent. His teachers were always writing letters to my mother, telling her what a pleasure it was having a boy like Allie in their class. And they weren't just shooting the crap. They really meant it. But it wasn't just that he was the most intelligent member in the family. He was also the nicest, in lots of ways. (38)

Whenever Holden begins speaking about Allie, he says that he died of leukemia a few years ago and was always friendly to everyone. Holden believes that Allie is brilliant in every facet of life, but that he is the lone idiot in the family. He feels guilty for not meeting up to the family

expectation since he believes that Allie was the perfect child and that he should not have died, especially with all the phonies in the society and because of how great he was.

2.2. The Social Influence

The social influence can be defined in the APA Dictionary of Psychology as any change in an individual's thoughts, feelings, or behaviours caused by other people, who may be actually present or whose presence is imagined, expected, or only implied (web). It is the process through which an individual's attitudes, beliefs, or conduct are influenced by the presence or activity of others.

The social influence can be represented by one's unconscious transformation due to other people impact, either by their direct judgements or by the fear to be judged by them; which means indirectly. As a matter of a fact, Human beings are impressionable as long as they care about other's prejudices about them, so they act like the environment wants them to be and with the norms of society. A person's personality is formed by the social interaction he has. In the majority of the time, a person does not admit that he is a representation of social thoughts and ideologies, he lives in deny, where he thinks he is what he wants to be. A person can never be what he wants to be; as long as he is raised by people and by having human's connections, he is the reflection of their expectations.

In *The Rules of Sociological Method and Selected Texts on Sociology and its Method*, Emile Durkheim introduced the concept of social influence, or the social act as he named it: "A social fact is any way of acting, whether fixed or not, capable of exerting over the individual an external constraint; or: which is general over the whole of a given society whilst having an existence of its own, independent of its individual manifestations" (59). In other words, the ideas that have been passed down to us and that we pass down to our descendants have formed patterns of human relations that produce a set of expectations for each individual, which varies

in each community. Durkheim held that society influenced all aspects of human cognition and conduct. He emphasized the value of society, believing that without it, things like art, family, laws, and morals would not exist. He maintains that, while we are all autonomous individuals capable of making our own decisions, all of our life, decisions are made inside a societal structure that is provided to us from the moment we are born.

The protagonists of the two novels under study are represented as socially influenced. Both Holden and Clamence are an example of the influence of society, surroundings and all their relationships that had affected them to make some decisions. They made multiple decisions inside a societal structure.

The reason why Clamence escaped Paris to Amsterdam was to avoid being judged by the people he knew. For him, his people would have judged him if they knew that he didn't save the woman from falling from the bridge. Maybe they would call him a coward, an incapable person, look at him with condemned eyes, or attack his vanity. Well, we would never know since he left everything behind him before they discovered his behaviour. Escape, in this case, can be represented as the unconscious response to the event that he experienced.

According to Clamence, There is no more judgmental creature than people; even God, who is meant to be the judge of all mankind, cannot be compared to humans when condemning others. He presumed:

Believe me, religions are on the wrong track the moment they moralize and fulminate commandments. God is not needed to create guilt or to punish. Our fellow men suffice, aided by ourselves. You were speaking of the Last Judgment. Allow me to laugh respectfully. I shall wait for it resolutely, for I have known what is worse, the judgment of men. For them, no extenuating circumstances; even the good intention is ascribed to crime. (57)

For him, since guilt is the result of a failure to meet social criteria, there is no need for God to create guilt; people are doing a good job of it. It is a sarcastic manner to mock mankind, as they

have surpassed their creator in condemning each other. As Clamence said in the same page: “I’ll tell you a big secret, mon cher. Don’t wait for the Last Judgment. It takes place every day” (57). Humans are living their everyday life in a court. People do not need to go to church or to pray for forgiveness for their insane thoughts or sins anymore, they, now, attribute their prayers to other humans so that they do not judge them wrong. There is no need to wait to the last judgment, men already judge and condemn each other on Earth.

Clamence was so much influenced by his environment that he always feared being condemned by others or being seen as an evil man. He was first a good lawyer and a good citizen. He took part in society; he always tried to help people around him and make a beneficial action just to appear good in other's eyes. To illustrate, he claimed: “At least I enjoyed that part of my nature which reacted so appropriately to the widow and orphan that eventually, through exercise; it came to dominate my whole life. For instance, I loved to help blind people cross streets” (14).

After the bridge incident, he found that he was not good as he pretended, he discovered that he did not behave as he truly was. He always had this dark side that does not accept to satisfy society and its norms, he would be happy if he did some immoral actions far away from the virtues:

I contemplated, for instance, jostling the blind on the street; and from the secret, unexpected joy this gave me I recognized how much a part of my soul loathed them; I planned to puncture the tires of invalids’ vehicles, to go and shout “Lousy proletarian” under the scaffoldings on which laborers were working, to slap infants in the subway. (48)

Everyone in society may have an impact, either positively or negatively, and many events in a person's life shape their character. Throughout the novel, *The Catcher in the Rye*, Holden's social environment is the most influential factor in shaping his personality, adding along family environment and school environment. However, most individuals surrounding

Holden have a negative impact on him, forcing him to see the world as shallow and absurd, causing him to suffer and accepting the reality of life and existence.

Getting expelled from Pencey Prep made Holden a pathetic loser in everyone else's sight. He feels physically and emotionally homeless, prompting him to depart and spend three days traveling around New York City without his parents' knowledge since they are clueless about their son's needs and are frequently unavailable or aware of what is happening in his life.

All along the novel, we can see that Holden does not have a very good relationship with either of his parents since they are not easy to open up with. His father never attempts to get to know him because he himself is emotionally crippled and is just concerned with whether his son can go to the great institution and become a successful member of society as him and his big son D.B. When Holden confides to Phoebe that he has been expelled from Pencey and left early she kept only saying to him: "Daddy s gonna kill you." (89).

However, Holden prefers to hide his incapacity to perform the same things that other people do in his life by fantasizing about escaping away from his troubles. His mother also did not provide a greater emotional support to him since the death of her beloved son Allie, causing her a state of a psychological breakdown; where she was absorbed by her own life and perceived as distant figure and absent as a parental role model for her children. Joyce Rowe (1992) perceives that Mrs Caulfield was "too nervous and anxious about herself to do more than pay perfunctory attention to her children's needs" (89).

In his school environment, Holden has no true friends at school or the dorm, the only two closest friends who he had conversation with were Ackley and Stradlater, a selfish boy who only cares about sex and making himself appear nice and attractive, and he does not care to support Holden through his difficult moment and be there for him. Nobody understands Holden, and the only company he has is his loneliness. Holden accuses the school for his

decision to leave Pencey and denies his own fault in flunking in most subjects. He claims that he hates the school because it is full of phonies. He blames his friends, teachers and the principal and believes that they are the reason why he is unable to stay there.

A million reasons why. It was one of the worst schools I ever went to. It was full of phonies. And mean guys. You never saw so many mean guys in your life. For instance if you were having a bull session in somebody's room, and somebody wanted to come in, nobody'd let them in if they were some dopey, pimply guy.
(90)

Holden does not enjoy the urban life and frequently feels lost and not belonging, believing that the majority of locals are superficial, narcissistic people. He says that: "New York's terrible when somebody laughs on the street very late at night. You can hear it for miles. It makes you feel so lonesome and depressed" (44). His miserable adventure in New York, vividly represents his loneliness and feeling of being an outsider, seeking to find comfort along the way at nightclubs, hotels, museums, which they turns out to be no place of true home.

The themes that we dealt with in analysing the two narrators, namely the Psychoanalysis and Absurdism, are to highlight the common points they have experienced and to identify the perception they both have about some multiple questions.

Holden Caulfield and Jean-Baptiste Clamence have a lot of common points; they both experienced same psychological concepts. Both protagonists felt guilty for some events where they were or had a feeling to be the evil in the story. They are both influenced by the societal norms and by people's expectations all along their journeys; as a result, their thinking and personality were shaped according to that impact.

Both protagonists are the narrators in the two stories; they take us inside their heads and let us know what happened and what they are thinking about. They are both inviting us to engage in their short daily lives in order to gain a clear picture and comprehend their own perspectives on the absurdity of life. Readers of the two books will remark that they both had

comparable and traumatic incidents that will follow them for the rest of their lives, and as a consequence, they regard the world as meaningless, yet they continue to live by accepting and embracing the meaninglessness of existence.

Finally, we may claim that both narrators, Holden and Clamence, are absurdists since they do not provide any response to the meaninglessness of existence.

General Conclusion

It should be noted that in the 1930s/50s, that is, after the Second World War, novels on the absurd and theater of the absurd found their golden period and readers / viewers. It must be accepted that the traditional tragic theater and its famed three-stroke rules have come to an end. This ludicrous writing, which arose during WWII, depicts the foolishness of life, man's disarray in the face of existence, and the absurdity of life.

After conducting a comparative analysis of the two novels, namely J. D. Salinger's *The Catcher in The Rye* and Albert Camus' *The Fall*, we bring up the numerous connections between them that appear quite fascinating to us and validate our idea, most notably that they are complimentary. Our strategy has been mostly intuitive and deductive, and originates from observations that we have done during the course of our research.

Throughout our reading of Albert Camus' *The Fall*, we discovered that it is not a simple novel; it must be read repeatedly in order to fully comprehend the story, particularly at the time of the suicide of the girl from the bridge and Clamence's unconsciousness about this event.

The title of *The Fall* does not only represent the fall of the woman from the bridge, but has also a moral, social, physical, religious, and literary dimension. The title reflects the moral fall of Clamence and society as well. He fell from innocence to guilt. This title can also be used to *The Catcher in The Rye*, since, as Clamence, Holden also fell from this social and moral dimension, they fell to absurdity of life when they finally knew who they truly are and accepted themselves.

After the analysis of the two works, we noticed that, on a thematic level, Salinger's novel addresses the same themes as Camus's work: alienation, suicide and death. Besides, they were both influenced by the environment around them; they both experienced the social influence through their mutual lives. We also noticed that their outlook to the world was shaped

by the impact of people assumption that they may have toward them, including their traumatic experiences they crossed throughout their journeys.

Both the protagonists Holden and Clamence went through the phase of the absurdity of existence. They are not nihilists nor existentialists since they did not provide any answer to the meaning of life. They are absurdist, because they both decided to continue to live without the purpose of searching for any meaning to life or to give their own meaning.

From a general understanding, we found that the two protagonists are from different generations, cultures and places. Holden is an American teenager while Clamence is a French elderly. Despite their differences, they are similar more than we can imagine; they had both embraced the absurd because they had both experienced some cruel events, that after those experiences, they do not have the same perception of life which they had before. They understood that life has no meaning and they had not provided any answer to absurdity, so they just continued to live and accept it. The absurdity comes as a result of traumatic experiences and from a new sight of life. The themes that we dealt with in this research; death, alienation, guilt and social influence, can clearly justify how they both fell in the Absurd. Finally, we can say that the absurd can touch anyone at anytime and anywhere. A human being just needs to see life from a different perception; a meaningless perception of existence, to fall to the absurd.

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