



**HÁSKÓLI ÍSLANDS**

**Hugvísindasvið**

# **Avoiding the Banana Hole**

*A Psychoanalytic Reading of the Character of Seymour Glass  
in J.D. Salinger's Shorter Fiction*

**Ritgerð til B.A.- Prófs**

**Daði Guðjónsson**

**Maí 2012**

Háskóli Íslands

Hugvísindasvið

Enska

# Avoiding the Banana Hole

A Psychoanalytic Reading of the Character of Seymour Glass

in J.D. Salinger's Shorter Fiction

**Ritgerð til B.A. – Prófs**

**Daði Guðjónsson**

**Kt.:300881-3359**

**Leiðbeinandi: Júlían M. D'Arcy**

**Maí 2012**



## **Summary**

This essay examines J.D. Salinger's post-traumatic stress disorder (PTSD) from his time in the armed services, as it is apparently portrayed by his character Seymour Glass, through the application of psychoanalytical theories. After reviewing sources on PTSD and Salinger's early short stories about Sgt. "Babe" Gladwaller, Sergeant X in "For Esmé with Love and Squalor," and Seymour Glass in "A Perfect Day for Bananafish," it became evident that all of these characters were suffering from what is now called post-traumatic stress disorder and that Seymour Glass was the severest case; this is evident due to his inability to assimilate into American Post-World War II society, and his desperate attempts at repressing his desires and memories from the war that still haunted him as well his creator. Various secondary sources, articles, texts and books will be used to emphasize the arguments that will be made. The first chapter of this essay will focus on the historical context in which Salinger wrote these stories. The second chapter will focus on post-traumatic stress disorder and its effect on J. D. Salinger. The third chapter will focus on the three elements of Freud's model of the psyche, the id, the superego, and the ego and why Seymour decided to take his own life. The fourth chapter will be on J.D. Salinger's influences and writing style. The last chapter will summarize my conclusions.

## **Table of Contents**

<b>Introduction.....</b>	<b>1</b>
<b>1. Historical context of Salinger’s works.....</b>	<b>2</b>
<b>2. Post-traumatic stress disorder and its affect on J. D. Salinger.....</b>	<b>5</b>
<b>3. Psychoanalytic reading of Seymour Glass in “A Perfect Day for Bananafish”.....</b>	<b>9</b>
<b>4. J.D. Salinger influences and writing style.....</b>	<b>17</b>
<b>Conclusion.....</b>	<b>19</b>
<b>Bibliography.....</b>	<b>22</b>



## Introduction

This thesis examines J.D. Salinger's post-World War II stories and with a specific focus on the protagonist Seymour Glass in the short story "A Perfect Day for Bananafish". The approach will mainly be a psychoanalytical one, but I also refer to other relevant theories in order to reinforce the connection between Salinger's stories and his post-traumatic stress disorder. Salinger began to publish short stories in periodicals at the advent of World War II. After the war, his stories, some based on his experiences in the army, appeared increasingly in *The New Yorker*. When *Nine Stories* appeared in 1953, J.D. Salinger was already a national literary figure, largely due to the popularity of his first novel, *The Catcher in the Rye* (1951). Initially having read *The Catcher in the Rye*, I became intrigued by J.D. Salinger and his writing. The character Seymour Glass first appeared in "A Perfect Day for Bananafish" and later featured in *Raise High the Roof Beam, Carpenters* and *Seymour: An Introduction* and *Franny and Zooey*. Seymour is a somewhat strange character, and perhaps like his creator, especially difficult to understand, thereby further piquing my interest. To thoroughly understand the author and Seymour, I examined Richard J. McNally's *Remembering Trauma*, which delved into trauma theory and repression, *The Ego and the Id* by Sigmund Freud, and Francine Shapiro's and Margot Forrest's *EMDR: the Therapy Book for Overcoming Anxiety, Stress and Trauma*. By reviewing these works, other secondary sources, and various criticisms on Salinger, it became evident that the war veteran Seymour Glass, like his creator, suffered from post-traumatic stress disorder. The four chapters in this essay each focus on that argument.

## 1. Historical context of Salinger's works

As Eberhard Alsen points out in his book *A Reader's Guide to J. D. Salinger*: “There is to date no authorized biography of J.D. Salinger because Salinger has steadfastly opposed any books about his life.”<sup>1</sup> Ian Hamilton attempted to publish a biography entitled *J.D. Salinger: A Writing Life*, but Salinger sued Hamilton’s publisher, Random House, because Salinger claimed that the book contained too much material from his unpublished letters. He eventually forced the publisher to withdraw the book. Ian Hamilton then published the much-altered *In Search of J.D. Salinger*. Alsen argues that: “Hamilton’s book contains very few facts that shed light on Salinger’s fiction beyond what had been mentioned in various biographical magazine pieces and in Warren French’s book, *J.D. Salinger* (1963, rev. ed. 1976). The same is true for Paul Alexander’s book, *Salinger: A Biography* (1999). However, the memoir of Salinger’s daughter Margaret, *Dream Catcher* (2000) – unkind though it is to her father – presents quite a bit of new information, and some of it corrects mistakes of previous biographers.”<sup>2</sup>

What we do know about J.D. Salinger’s writing career is that he attended a creative writing class course taught by Whit Burnett at Columbia University in 1939. Burnett liked one of Salinger’s short stories, “The Young Folks,” so much that in the following year it was published in his magazine *The Story*. It was Salinger’s first published story and it was attached with the following biographical information: “J.D. Salinger, who is twenty-one years old, was born in New York. He attended public grammar schools, one military academy, and three colleges, and has spent a year in Europe. He is particularly interested in playwriting” (“Contributors” [1940] 2). The stories Salinger wrote during this stage in his career were published in so-called “slick” magazines, and dealt with male-female relationships.

In 1941 World War II had started in Europe and The United States had not yet entered the war. As Eberhard Alsen writes: “The American public demanded upbeat stories about young men in the Army. Even though Salinger was, at this point, not in the military, he wrote two such formula stories for *Collier’s* ... and their titles are ‘The Hang of It’ (1941) and ‘Personal Notes of an Infantryman’ (1942).”<sup>3</sup> Salinger was struggling as a free-lance short story writer when the Imperial Japanese Navy attacked the United States naval base at Pearl

---

<sup>1</sup> Eberhard Alsen, *A Readers Guide to J.D. Salinger* (Westport: Greenwood, 2002), 1.

<sup>2</sup> Alsen, 1.

<sup>3</sup> Alsen, 4.



Harbor, Hawaii, on the morning of December 7, 1941. The surprise attack led directly to the American entry into World War II in both the Pacific and European theaters. Margaret Salinger writes in her memoir entitled *Dream Catcher*: “In the spring of 1942, Jerome David Salinger was drafted into the United States army. He, along with thousands of other young men from all over the country, reported for induction and began the metamorphosis from civilian to soldier.”<sup>4</sup>

The stories Salinger wrote during his basic training, before getting assigned to the Counter Intelligence Corps, dealt with people who were living on Army bases in the United States. Salinger came from an upper-middle class family, and as Alsen points out “his experiences in the military exposed him for the first time to members of the American working class. He seems to have been fascinated with the way the ‘other half’ lived and talked, and he made three fictional forays into that social territory. In the stories “Soft-Boiled Sergeant”, “Both Parties Concerned”, and “Elaine”, the central characters all belong to the lowest stratum of American society and speak very slangy, ungrammatical English.”<sup>5</sup>

Salinger was assigned to the Counter Intelligence Corps, where he continued to write and send stories to magazines about his experiences in World War II. In 1944 Salinger was attached to the 12<sup>th</sup> Infantry regiment of the 7<sup>th</sup> Army, which wound up fighting in the five major European campaigns of World War II. While serving in the army Salinger created his first alter-ego, Sergeant Frank “Babe” Gladweller, who also had the same Army identification tag number as Staff Sergeant Jerome Salinger. In the story “Last Day of the Last Furlough,” Gladweller expresses his ambivalence toward the war through his statement: “it’s the moral duty of all the men who have fought and will fight in this war to keep our mouth shut, once it’s over, never again to mention it in any way. It is time we let the dead die in vain.” “Babe” continues to argue, “all of us talking, writing, painting, making movies of heroism and cockroaches and foxholes and blood, then future generations will always be doomed to future Hitler’s. It’s never occurred to boys to have contempt for wars, to point to soldiers pictures in history books laughing at them.”<sup>6</sup> Although Gladweller is against all war, he also acknowledges that Hirohito and Hitler’s armies must be defeated.

---

<sup>4</sup> Margaret A. Salinger, *Dream Catcher: A Memoir* (New York: Washington Square Press, 2000), p.43.

<sup>5</sup> Alsen, 5.

<sup>6</sup> J.D. Salinger, “Last Day of the Last Furlough,” *Saturday Evening Post* (15 July 1944): 61-62 (As cited in Alsen, 11 )

In the story “A Boy in France,” Gladweller is in an abandoned German foxhole on the evening after a battle. He is trying to rest and maintain his sanity by reading, and rereading, a note sent from his sister. In an inner monologue, he imagines that he is back home in the United States and trying to bolt the door to his room behind him,

I’ll be home and I’ll bolt the door. I’ll put some coffee on the stove, some records on the phonograph, and I’ll bolt the door. I’ll read my books and I’ll drink the hot coffee and I’ll listen to the music, and I’ll bolt the door. I’ll open the window, I’ll let in a nice quiet girl - not Frances, not anyone I’ve ever known - and I’ll bolt the door. I’ll ask her to walk a little bit in the room by herself, and I’ll look at her American ankles, and I’ll bolt the door. I’ll ask her to read some Emily Dickinson to me - that one about being chartless - and I’ll ask her to read some William Blake to me - that one about the little lamb who mad thee - and I’ll bolt the door. She’ll have an American voice, and she won’t ask me if I have any chewing gum or bonbons, and I’ll bolt the door.<sup>7</sup>

The constant repetition of the phrase “and I’ll bolt the door” indicates that Babe Gladweller’s sanity has been compromised because of the war. As Eberhard Alsen argues: “This is his mind’s attempt to shut the bloody fighting of the day out of his memory. Like some of the infantrymen in Salinger’s regiment, Gladweller was close to what was then called ‘combat fatigue,’ that is, post-traumatic stress disorder.”<sup>8</sup> In his essay “Seventy-eight Bananas,” William Wiegand discusses the “Babe” Gladweller war time stories “Last Day of the Last Furlough”, “A Boy in France”, and “The Stranger”, and argues:

The Babe Gladweller stories .... foreshadow what is to become the chief concern in Salinger’s fiction, but they remain unfocused. The war is still an irrelevant part of them—irrelevant because it was too easy to blame the war for the hero’s state of mind when probably Babe Gladweller had an incipient case of banana fever. It took Salinger some years to define Babe Gladweller’s feelings as a disease, to recognize, in other words, that so-called normal people were not affected with these strange symptoms of chronic hypersensitivity and sense of loss.<sup>9</sup>

---

<sup>7</sup> J.D. Salinger, “A Boy in France,” *Saturday Evening Post* (31 March 1945): 21 (As cited in Alsen, 29)

<sup>8</sup> Alsen, 6.

<sup>9</sup> William Wiegand, “Seventy-eight Bananas,” p.8. Accessed 12 April 2012 <<http://www.jstor.org/stable/pdfplus/25293391.pdf>>

Salinger continued to write and publish stories from the day of the invasion of Europe to the day when Nazi Germany surrendered. Salinger was not a combat infantryman and his main job as a member of the Counter Intelligence Corps was to interview prisoners of war and civilians. During the last days of World War II, Salinger saw the gruesome concentration camps with his own eyes. If we examine the available biographical information on Salinger and compare it to the content of his work, it becomes evident as Alsen argues “that throughout his career Salinger has worked details from his life into his fiction.”<sup>10</sup> In the next chapter, I will explore Salinger’s experience in World War II and the psychological effects which are reflected in his second alter-ego, Sergeant X in “For Esmé - With Love and Squalor”, and of ex-sergeant Seymour Glass in “A Perfect Day for Bananafish.”

## 2. Post-traumatic stress disorder and its affect on J. D. Salinger

What war does to our minds, is an old question. Homer wrote about it in his *Iliad* back in 800 B.C.<sup>11</sup> The protagonist Achilles is initially unwilling to fight. However, when his friend Patrokles is killed in war, he becomes seized by rage and carries out war atrocities so cruel that even the Greek gods tremble. As Lars Weisæth argues in *War Violence, Trauma and the Coping Process*, “The Iliad is a description of the soldier both as a victim and a perpetrator. Until the Bible took over, The Iliad and the Odyssey were the dominating textbooks on this subject for boys and young men in the Western world. On the one hand they glorified the virtues of the war hero. On the other hand the books may be read as anti-war stories, with a message to people in all times.”<sup>12</sup>

Francine Shapiro and Margot Silk Forrest trace back the history of PTSD as a result of combat. In their case studies and research book *EMDR (Eye Movement Desensitization & Reprocessing)*, they argue that: “The psychological impact of combat has been known to physicians for a long time. In 1871, Jacob Mendes Da Costa did a study of Civil War veterans who complained of heart pain yet showed no evidence of cardiac disease. He termed their condition *irritable heart*, but he could find no way to treat it successfully. After World War I,

---

<sup>10</sup> Alsen, 1.

<sup>11</sup> Homer. “The Iliad,” Accessed 11 April 2012. <<http://classics.mit.edu/Homer/iliad.1.i.html>>

<sup>12</sup> Libby T. Arcel, *War Violence, Trauma and the Coping Progress*. (Zagreb: Nakladništvo Lumin, 1998), p.25.

this clinical phenomenon was known as *soldier's heart* or *shell shock*, with the latter term coined to describe the psychological results of a concussion caused by artillery shells.”<sup>13</sup>

They continue by arguing that by World War II:

Psychiatrists had identified the long-term emotional distress seen in war veterans as *combat neurosis*. For many, the name reflected the Freudian belief that childhood events or physiological predisposition was the real cause of the client's suffering; war had merely brought it to light. Until the 1970s, many mental health experts continued to believe that a normal personality could undergo any amount or type of war stress without a problem. This line of thinking stigmatized any expression of the trauma. If veterans talked of their pain, they were regarded as weak or abnormal. Generations of warriors died with their psychological wounds unrevealed.

Some, however, could not remain silent. Their condition was more commonly known as *battle fatigue*, and by the end of World War II, thousands of psychologically damaged veterans were inpatients in VA hospitals. Even now, World War II and Korean War veterans are coming into the VA hospitals still in pain from remembered trauma.<sup>14</sup>

Shapiro and Forrest also agree that, “[r]etirement seems to trigger the same feelings of isolation and lack of control that they [veterans] experienced in combat, and with those feelings come to the haunting mental images of the battlefield.”<sup>15</sup>

In his book *Remembering Trauma*, Richard J. McNally, Professor at the Department of Psychology at Harvard University, writes: “PTSD was first recognized by the American Psychiatric Association in 1980 in the third edition of its Diagnostic and Statistical Manual of Mental Disorders (DMS-III).”<sup>16</sup> The DMS-III described three clusters of symptoms caused by exposure to trauma.

McNelly goes on to elaborate the details about each of the three clusters, starting with the first cluster, which consists of “re-experiencing symptoms, such as having recurrent intrusive recollection and dreams about the trauma and suddenly acting and feeling as if it

---

<sup>13</sup> Francine Shapiro and Margot S. Forrest, *EMDR: The Breakthrough Therapy for Overcoming Anxiety, Stress and Trauma* (New York: Basic Books, 1997), p. 31.

<sup>14</sup> Shapiro and Forrest, p. 31.

<sup>15</sup> Shapiro and Forrest, pp. 31-32.

<sup>16</sup> Richard J. McNally, *Remembering Trauma* (Cambridge, Harvard UP, 2003), p. 8.

were happening again ('flashbacks'). Rather than merely remembering the trauma, sufferers seemed to relive it again and again as if it were happening in the present."<sup>17</sup> These symptoms are evident in Salinger's life and likely influenced his writing significantly. In her memoir, *Dream Catcher*, Margret Salinger recalls her father having recurrent intrusive recollections many years after his time in the army. She writes:

I remember standing next to my father – I was about seven at the time – for what seemed like an eternity as he stared blankly at the strong backs of our construction crew of local boys, carpenters building the new addition to our house. Their T-shirts were off, their muscles glistening life and youth in the summer sun. After a long time, he finally came back to life again and spoke to me, or perhaps just out loud to no one in particular, "All those big strong boys" – he shook his head – "always on the front line, always the first to be killed, wave after wave of them," he said, his hand, palm out, pushing arc-like waves away from him.<sup>18</sup>

The American Psychiatric Association describes the second cluster as being comprised of "numbing symptoms, such as blunted emotion, feeling of estrangement from others, and loss of interest in formerly enjoyable activities."<sup>19</sup> Salinger's symptoms are also evident in his decision to become a recluse by moving to an old farmhouse deep in the woods outside Cornish, New Hampshire, where he grew increasingly wary of his privacy and alienation—eventually guarding them with a shotgun.<sup>20</sup>

McNelly describes the third and final cluster as being comprised of "miscellaneous symptoms, including hyper vigilance for threat, enhanced startle response, sleep disturbance, memory and concentration impairment, avoidance of distressing reminders of the trauma, and guilt about having survived when others did not. Post-traumatic stress disorder, then, was fundamentally a disorder of memory. Most important, terrifying events from the past were remembered all too well, producing emotional distress in the present."<sup>21</sup> Margaret Salinger also acknowledges that her father felt guilty about having survived the war when many others were not as lucky. She writes, "My father has, himself, on many occasions told me . . . that the

---

<sup>17</sup> McNally, 9.

<sup>18</sup> M. Salinger, 59.

<sup>19</sup> M. Salinger, 60.

<sup>20</sup> Alsen, 11.

<sup>21</sup> McNally, 8-9.

only people he really respects are all dead”.<sup>22</sup> PTSD symptoms are also evident in another of her recollections, “Once when my mother asked him to join us on an overnight camping trip, he said, outraged, “For Christ sake, Claire, I spent most of the war in foxholes. I will never spend another night outdoors again if I can help it, I promise you.”<sup>23</sup>

Margaret Salinger was the first person to mention her father’s concentration camp experience. In her memoir, *Dream Catcher*, she quotes him saying, “You never really get the smell of burning flesh out of your nose entirely, no matter how long you live.” She also writes: “As a counter intelligence officer my father was one of the first soldiers to walk into a certain, just liberated, concentration camp. He told me the name, but I no longer remember.”<sup>24</sup> Eberhard Alsen argues that the camp Salinger walked into “must have been the camp near the village of Hurlach, Bavaria, seven miles north of the city of Landsberg... the Kaufering Camp.”<sup>25</sup> The day before the American troops liberated the prisoners the SS guards killed most of prisoners by closing the barracks and burning them alive before retreating, leaving only a handful of prisoners still alive.<sup>26</sup>

Although Salinger never wrote about what he witnessed at the camp, we do know that the experience had a tremendous effect on him and his writing. We also know about Salinger’s nervous collapse, which he suffered sometime in May of 1945, from a letter he wrote to Ernest Hemingway, whom he had met briefly in Paris after the city’s liberation in 1944. Hemingway was a war correspondent at the time and holding court at the Ritz Hotel. Salinger, being an admirer of his, sought out Hemingway and presented him with his short story “Last Day of the Last Furlough.” Hemingway responded positively to the story and is reported to have said about Salinger: “Jesus, he has a helluva talent.”<sup>27</sup> Their meeting was a “warm” one and the foundation for a friendly correspondence between the two writers.<sup>28</sup>

After examining the information in Salinger’s letter addressed to Ernest Hemingway Eberhard Alsen argues that “we know that he checked himself into ‘a General Hospital in Nurnberg’ because he had been in ‘an almost constant state of despondency’ ... In this letter – which can be examined in the Princeton University Library – Salinger worries that he may

---

<sup>22</sup> M. Salinger, 47.

<sup>23</sup> M. Salinger, 44.

<sup>24</sup> M. Salinger, 43.

<sup>25</sup> Alsen, 7.

<sup>26</sup> Anton Posset, “Die amerikanische Armee entdeckt den Holocaust.” *Themenshefte Landsberger Zeitgeschichte* 2 (1993): 41 (As cited in Alsen, p.11.)

<sup>27</sup> John Skow, “Sonny: An Introduction,” *Time* (15 September 1961) 86-90. (As cited in Alsen, 8)

<sup>28</sup> M. Salinger, 60.

receive a psychiatric discharge from the Army.”<sup>29</sup> Salinger was adamant about getting an honorable discharge as opposed to a psychiatric one and successfully managed to get the army doctors to send him back to his duties after only a few weeks at the hospital. Although his letter never described the horrifying sights he must have witnessed, he does illustrate the psychological after-effects of war both in the uncollected stories he wrote during the war and in his post-World War II stories. Salinger’s experience is “best reflected in his most autobiographical story”<sup>30</sup>. “For Esmé—with Love and Squalor”. The protagonist, Staff Sergeant X, is a member of the Counter Intelligence Corps who has recently been treated for a nervous breakdown at an Army hospital in Germany shortly after Victory day. Sergeant X is trying to write a letter to a young girl named Esmé, whom he had met briefly in England before being shipped to fight Hitler’s armies in France. We know that Sergeant X is mentally ill based on Salinger’s description of him: “Then, abruptly, familiarly, and, as usual, with no warning, he thought he felt his mind dislodge itself and teeter, like insecure luggage on an overhead rack,” as he struggles to handwrite a quote from novel *The Brothers Karamazov* by Fyodor Dostoyevsky, “What is hell? I maintain that it is the suffering of being unable to love.” But what he writes is “almost entirely illegible”,<sup>31</sup> because of his mental illness. The story was first published in the *New Yorker* on April 8, 1950 and some Salinger scholars like Frederick Gwynn and Joseph Blotner have said that it is “the high point of Salinger’s art”.<sup>32</sup> Dostoyevsky’s question and answer about love ultimately become substantial for the analysis of one of Salinger’s most memorable characters, the World War II veteran Seymour Glass in “A Perfect Day for Bananafish”. The next chapter will examine Seymour’s psyche in his last moments and focus on the three elements of Freud’s model of the psyche: the id, the superego, and the ego.

### **3. Psychoanalytic reading of Seymour Glass in “A Perfect Day for Bananafish”.**

Seymour Glass is the oldest of the Glass siblings and appears first in the short story “A Perfect Day for Bananafish” published in *The New Yorker* in 1948. He would later appear in the Glass family series *Raise High the Roof Beam Carpenters* and *Seymour: An Introduction* and *Franny and Zooey* and is the author of the letter that comprises “Hapworth 16, 1924”.

---

<sup>29</sup> Alsen, 8.

<sup>30</sup> Alsen, 8.

<sup>31</sup> J.D. Salinger, “For Esmé—with Love and Squalor,” in *Nine Stories* (New York: Little, Brown and Company, 2001), 105.

<sup>32</sup> Frederick L.Gwynn and Joseph L. Blotner, *The Fiction of J.D. Salinger* (Pittsburgh: U of Pittsburgh P, 1958.), 143. (As cited in Alsen, 94)

What we do know about Seymour is that he is born in 1917, the firstborn of the vaudeville performers Les Glass and Bessie Gallagher. We know that he was an incredibly gifted child because at the age of six he starts to frequent the New York Public Library and reads everything he can find. In 1936 he received his Ph.D. from Columbia University and two years later at the age of 23, became a professor of English. In 1941 he was drafted into the army and to begin basic training, and his time in the army seems to reveal the first evidence of his emotional collapse. The first indication that something might be wrong with Seymour is when he fails to show up for his own wedding, but then “elopes” with his bride Muriel later that day. Two years later he is shipped to the “European Theater of Operations”, experiencing an emotional breakdown soon after and receives psychological treatment at an Army hospital in Germany.<sup>33</sup> He mostly remains in the psychiatric wards of Army hospitals for the next three years. Returning to New York around March 12 in 1948. He spent the next days with his wife’s family, where it became apparent that his psychiatric treatment was unsuccessful. His rudeness to Muriel’s grandmother, calling Muriel names, and eventually wrecking his in-laws car in an apparent suicide attempt are signs that indicate his decline.

After this abnormal behavior, Seymour and Muriel travel to Florida on their second honeymoon and arrive at their hotel on March 17.<sup>34</sup> Their holiday resort becomes the setting of Salinger’s short story “A Perfect Day for Bananafish”, giving us a glimpse into Seymour’s psyche and why he decided to carry out the irredeemable act of firing a bullet through his right temple.<sup>35</sup> The story begins with Muriel in the hotel room reading a magazine article called “Sex Is Fun - or Hell”. She is interrupted by her worried mother, who rings to ask, “Are you all right, Muriel?”. The reason her mother is concerned about her well-being is because of Seymour’s mental state. “Muriel. Now listen to me ... Your father talked to Dr. Sivetski ... In the first place, he said it was a perfect *crime* the Army released him from hospital. ... He very *definitely* told your father there’s a chance – a very *great* chance, he said – that Seymour may *completely* lose control of himself.”<sup>36</sup> Muriel’s mother goes on to say that they are “worried” about her. We also read that Seymour’s illness is having a physical effect on his body, that he is looking “pale”, although he “lies there” on the beach, because he won’t take his bathrobe off. His reason for this is that “he doesn’t want a lot of fools looking at his tattoo”, even

---

<sup>33</sup> J.D. Salinger, *Nine Stories* (New York: Little, Brown and Company, 2001), 6.

<sup>34</sup> Alsen, 237.

<sup>35</sup> J.D. Salinger, 18.

<sup>36</sup> J.D. Salinger, 6.



though he doesn't have any tattoos. As we continue reading it becomes more obvious that Seymour is suffering from a severe mental illness. He is alone and feels estrangement from others, even his wife, whom he calls a "spiritual tramp". Sybil Carpenter and Sharon Lipshutz, two very young girls that are also staying at the resort, seem to be the only people Seymour feels he is able to connect with.

After the phone conversation between Muriel and her mother ends, we are introduced to Sybil Carpenter, a young girl who is also a resident at the hotel. She asks her mother "did you see more Glass?" Her disinterested mother tells her to stop saying that and instructs her to "run and play, pussy" while she has a drink at the hotel. Sybil runs straight to the beach where Seymour is lying and he tells her that "I was waiting for you." He "puts his hand on Sybil's ankle" and compliments her bathing suit by saying "If there is one thing I like, it's a blue bathing suit." Sybil corrects him and tells him that it's "yellow." Seymour then asks her to "come a little closer." He realizes his mistake and tells her that she is right. Seymour puts his hands on Sybil's ankles for the second time and compliments her again "you are looking fine." They discuss another little girl named Sharon Lipshutz who is also staying at the hotel. We read that Seymour has let Sharon sit on the piano seat with him at the hotel. Sybil is jealous of her rival and remarks that he could have "pushed her off." Seymour tells her "I pretended that she was you." She tells him that next time he should "push her off."

After this disturbing conversation between the adult Seymour and young Sybil, they decide to go into the water. Seymour takes his robe off and leads Sybil into the ocean waves where he tells her the story about imaginary bananafish. He tells her that they "lead a very tragic life." And that they "swim into a hole where there's a lot of bananas.... They're very ordinary – looking fish when they swim in. But once they get in, they behave like pigs." Seymour continues, "Naturally, after that they're so fat they can't get out of the hole again. Can't fit through the door...." And, "They die." Sybil asks why and Seymours answers, "Well, they get banana fever. It's a terrible disease." Sybil plays along with Seymour's story, telling him "I just saw one." Suddenly Seymour picks up one of Sybil's feet and kisses it. "Hey", Sybil says; "Hey, yourself," Seymour replies and tells her that they had enough and must go in now. Sybil says "Goodbye" and "runs without regret back to the hotel." Seymour then puts his robe on, walks back to the hotel and meets a woman in the elevator. He accuses her of looking at his feet and remarks: "I have two normal feet and I can't see the slightest God-damn reason why anybody should stare at them." He then returns back to his room, where

Muriel is a sleep in the bed, sits down on the unoccupied twin-bed, and fires a bullet through his right temple.<sup>37</sup>

The powerful ending leaves the reader with an obvious question: Why did Seymour decide to take his life? To delve into Seymour's psyche we can examine Sigmund Freud's fundamental structural theory related to the analysis of the character and the author.

According to his psychoanalytic theory, the personality is composed of three elements id, the ego and the super-ego which work together to create complex human behaviors.<sup>38</sup> The id, is driven by the pleasure principle and strives for immediate gratification of all desires, wants, and needs. If these needs are not satisfied immediately, the result is a state of anxiety or tension. The ego, operates on the reality principle, which strives to satisfy the id's desires in realistic and socially appropriate ways. The ego weighs the costs and benefits of an action before deciding to act upon or abandon impulses.<sup>39</sup> The last component of the mind is the superego. The superego is the aspect of personality that holds all of our internalized moral standards and ideals that we acquire from both parents and society – our sense of right and wrong. The superego provides guidelines for making judgments. According to Freud, the key to a mentally healthy mind is keeping the right balance between the id, the ego, and the superego.<sup>40</sup>

While many aspects of Freud's theory have been discounted by contemporary psychologists, the fundamental ideas he expressed have withstood the test of time.<sup>41</sup> To simplify his complex theory we can look at Ernest Hemingway's Iceberg Theory, also known as the theory of omission. The facts float above water; but, the supporting structure and symbolism operate out of sight.<sup>42</sup> I will explain Hemingway's theory and influence on Salinger's writing in greater detail in the next chapter. The pictures below map the human mind as "The Mental Iceberg" and might provide some help in understanding the theory.

---

<sup>37</sup> J.D. Salinger, 18

<sup>38</sup> Kendra Cherry. "The Id, Ego and Superego: The Structural Model of Personality". Accessed 10 April 2012. <<http://psychology.about.com/od/theoriesofpersonality/a/personalityelem.htm>>

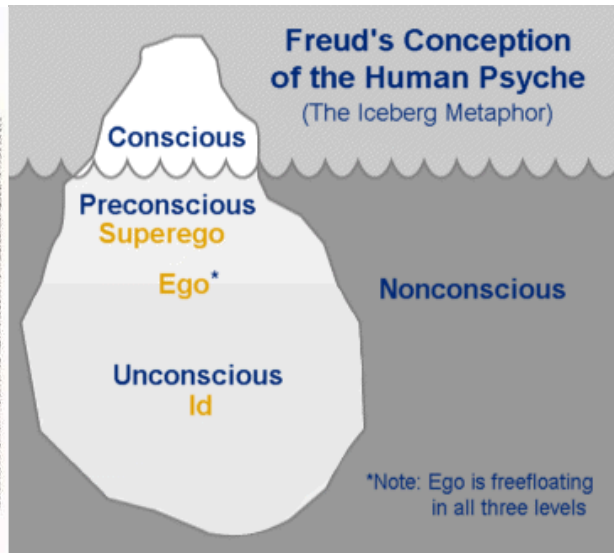
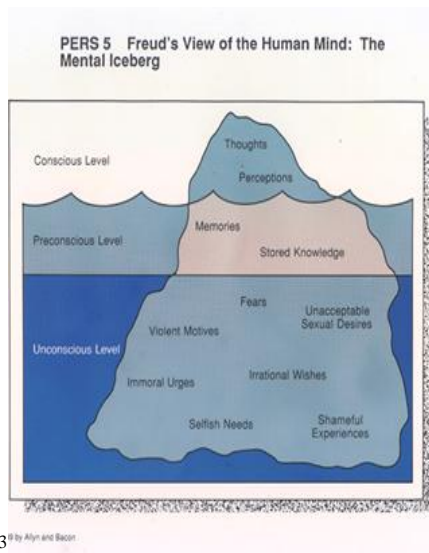
<sup>39</sup> Cherry., internet

<sup>40</sup> Cherry., internet.

<sup>41</sup> "Critical Psychological Analysis Of Literature". Accessed 11 April 2012.

<<http://www.essortment.com/critical-psychological-analysis-literature-61188.html>>

<sup>42</sup> Paul Smith, "Hemingway's Early Manuscripts: The Theory and Practice of Omission," Accessed 22 April 2012 < <http://www.jstor.org/stable/3831126?seq=1>>



Freud called the largest part of the mind, the id, the pleasure-principle or the unconscious level because it remains hidden from public view. This is where the individual stores his fears, unacceptable sexual desires, immoral urges, selfish needs, shameful experiences, and violent motives. Sometimes the id pokes through the “waterline”, but in most psychologically well-adjusted people, this is balanced by the two other elements. This is not the case in Seymour’s psyche in “A Perfect Day for Bananafish.” As Alsen points out there are basically two types of interpretations of the story. One relies on “psychological interpretations and are based exclusively on close readings of the short story”; the other one on “philosophical or religious ones that consider information about Seymour Glass from later stories. One type of interpretation tends to see Seymour Glass as a psychotic, the other as a victim or even a saint”.<sup>45</sup>

First we have critics that see Seymour as a negative character and focus on the sexual theme at the story’s beginning with Muriel reading the article “Sex Is Fun - or Hell”, bringing to mind Dostoevsky’s quote mentioned in “For Esmé - With Love and Squalor”: “What is hell? I maintain that it is the suffering of being unable to love.” Fredrick Gwynn and Joseph Blotner, the authors of *The Fiction of J.D. Salinger*, see Seymour as a negative character and they argue that, “Seymour is destroyed by his own hypersensitivity pathetically heightened by lack of love.” By love they mean sexual love, for they identify “Seymour’s sexual inadequacy” as

<sup>43</sup> “Freud’s View of the Human Mind: The Mental Iceberg.” Accessed 11 April 2012. <[http://24.media.tumblr.com/tumblr\\_1yy8tmCtQR1rp1j4do1\\_400.jpg](http://24.media.tumblr.com/tumblr_1yy8tmCtQR1rp1j4do1_400.jpg)>

<sup>44</sup> “Freud’s Conception of the Human Psyche.” Accessed 11 April 2012 <<http://allpsych.com/images/iceberg.gif>>

<sup>45</sup> Alsen, 94

the story's "underlying motif."<sup>46</sup> Dostoevsky would argue that Seymour is experiencing hell because of his inability to love.

Frank Metcalf also explains Seymour's suicide by pointing to his sexual problems, arguing that the bananafish represents the young Sybil Carpenter because she is wearing a yellow bathing suit; he maintains that Seymour's suicide is the result of his guilt because of his "sublimated pedophilic desires." Metcalf concludes: "The nearly conscious desires expressed in his bananafish story and his erotic pretense with the girl are made fully conscious to him by Sybil's innocent responses to his story and to the kiss on her foot. The only solution ... is suicide."<sup>47</sup> Metcalf does have a point. Seymour only disrobes in front of her, something he will not even do in front of his wife, repeatedly puts his hands on Sybil's ankles, asks her to come closer, creates the story about bananafish swimming into a "banana hole" which are disturbingly phallic, and finally he kisses her feet.

Seymour's desire to connect with Sybil is evident, but not all are convinced that he is a pedophile and or that his id has some unacceptable sexual desires towards Sybil. He does tell her that she has enough fun and instructs her to return to the hotel. Although hand-kissing can mean romance or humility, kissing another person's feet is a considered to be only an act of humility. It also has a biblical reference, as Luke writes about the sinful woman that kissed the feet of Jesus to show her subordination and her desperate attempt to be saved.<sup>48</sup> Based on this logic Sybil can be viewed as Seymour's savior; but, when she brings him back to reality with a simple "Hey", he realizes that he is beyond salvation and repair.

There are also some critics that maintain that feet represent the soul, as they serve to support the entire body and keep it upright.<sup>49</sup> The reason for Seymour's affection for Sybil could be because he believes her soul to be innocent and that he wants to connect with it; she is also alienated and does not seem to connect with her disinterested mother. She does not judge or realize that Seymour is ill, keeps an open mind, and is willing to participate in Seymour's imaginary story. This could also be the reason for his attraction to Sharon as he

---

<sup>46</sup> Frederick L. Gwynn, and Joseph L. Blotner, *The Fiction of J.D. Salinger* (Pittsburg:U of Pittsburgh, 1958.), 19-20 (as cited in Alsen, 94).

<sup>47</sup> Frank Metcalf, "The Suicide of Salinger's Seymour Glass," *Studies in Short Fiction* 9 (Summer 1972): 246 (as cited in Alsen, 94)

<sup>48</sup> King James Bible Online. Accessed 13 April 2012. <<http://www.kingjamesbibleonline.org/Luke-7-38/>>

<sup>49</sup> Wor. H. Meij. "Barefoot". Accessed 10 April 2012. <<http://cointrade.awardspace.com/MasonicKnowledge/Barefoot.html>>

explains to Sybil: “She’s never mean or unkind. That’s why I like her so much.”<sup>50</sup> Seymour mistakes the color of Sybil’s bathing suit, “If there’s one thing I like, it’s a blue bathing suit.” The color blue is often associated with the Virgin Mary, who is often depicted in paintings as wearing blue, and with girls who have similar pure qualities. In addition, it is the color that usually indicates life and, purity, just as water does.<sup>51</sup> Seymour himself is wearing “royal blue” trunks when they go into the water, perhaps a reference to his desperate attempt to regain his innocence after the war.

It is also fitting that he tells Sybil the story about bananafish that are living under the “waterline”, away from public view, or, as Freud would explain, in the id. There are some critics, among them Kenneth Hamilton, Alfred Kazin, and Eberhard Alsen, “that identify the bananafish (prural) of the title as the materialistic people who surround Seymour and their banana fever as the materialism which kills their soul”.<sup>52</sup> Although their argument does have some foundation, the strongest argument is provided by William Wiegand who examines the central symbol of the bananafish in his essay entitled “Seventy-eight Bananas.” Many critics agree with his argument that Seymour himself is the bananafish because “he has become so glutted with sensation that he cannot swim out into society again. It is his own banana fever”<sup>53</sup>; Wiegand continues to argue that “banana fever” is caused by “the weight of his experience” and by “a psychological conflict between the desire to participate in and the need to withdraw from society.”<sup>54</sup> The second cluster of post-traumatic stress disorder symptoms comes to mind when we read about “banana fever” and symptoms such as feeling estrangement from others, which clearly shows itself in Seymour’s relationships with his wife, her family, and other hotel guests.

Seymour’s experiences in the war have made him a person who may “completely lose control of himself”. The “banana hole” could symbolize the foxholes Seymour fought in during the war, or simply war in wider context, and “eating a banana” could symbolize killing a person. Seymour gives us another look inside his troubled mind when he mixes “memory

---

<sup>50</sup> J.D. Salinger, 15

<sup>51</sup> Michael Thomas, “Symbolism: Colors,” Accessed 12 April 2012. <<http://www.three-musketeers.net/mike/colors.html>>

<sup>52</sup> Alsen, p. 94

<sup>53</sup> William Wiegand, “Seventy-eight Bananas,” p.6. Accessed 12 April 2012 <<http://www.jstor.org/stable/25293391?seq=6>> (Also cited in Alsen, 94)

<sup>54</sup> Wiegand, 12-13.

with desire,”<sup>55</sup> the preconscious level, or super-ego with the unconscious level, the id. He is mixing shameful experiences and irrational wishes with stored knowledge and memories. At this point in the story he is experiencing an extreme case of post-traumatic stress and depression, or as Sigmund Freud argues in *The Ego and the Id*:

The fear of death in melancholia only admits of one explanation: that the ego gives itself up because it feels itself hated and persecuted by the super-ego, therefore, living means the same as being loved- being loved by the super-ego, which here again appear as the representative of the id. The super-ego fulfills the same function of protecting and saving that was fulfilled in earlier days by the father and later by Providence or Destiny. But, when the ego finds itself in an excessive real danger which it believes itself unable to overcome by its own strength, it is bound to draw the same conclusion. It sees itself deserted by all protecting forces and lets itself die.... The great significance which the sense of guilt has in the neuroses makes it conceivable that common neurotic anxiety is reinforced in severe cases by the generating of anxiety between the ego and the super-ego (fear of castration, of conscience, of death).<sup>56</sup>

Seymour's ego has let itself die and he feels unable to continue living a life where the id, which contains his shameful experiences, fears and violent motives, has taken control of his thoughts and perceptions. He finds himself living in Dostoevsky's hell: unable to love his wife or even his own ego. His preconscious level, or super-ego, which stores his knowledge and his traumatizing memories, and the id have taken over. As Freud explains in greater detail:

The id, to which we finally come back, has no means of showing the ego either love or hate. It cannot say what it wants... Eros, [Greek God of love] and the death instinct struggle within it .....It would be possible to picture the id as under the domination of the mute but powerful death instincts, which desire to be at peace and (prompted by the pleasure principle) to put Eros, the mischiefmaker, to rest; but perhaps that might be to undervalue the part played by Eros.<sup>57</sup>

Essentially Seymour desires to be at peace and avoid the war which is going on in his mind. He is so haunted by guilt and terrifying experiences from the past that his desperate

---

<sup>55</sup> J.D. Salinger, 13

<sup>56</sup> Sigmund Freud, *The Ego and the Id*, standard edition (New York: W. W. Norton, 1990), 61.

<sup>57</sup> Freud, 62.

attempts to regain his sanity and balance in post-war society are useless. He is showing symptoms of PTSD and has “completely lost control of himself”. As Wiegand and Seymour himself conclude “the ‘perfect day’ is the day when the bananafish is able to end all his suffering by killing himself.”<sup>58</sup> His creator attempted to find another way out of the “banana-hole” and the next chapter will focus on J.D. Salinger’s influences and writing style.

#### **4. Influences on J.D. Salinger’s writing and style**

Unsurprisingly, examining Salinger’s early works brings to light his fondness of his friend Ernest Hemingway’s style of writing, using few words for a “less is more” approach type to writing. Hemingway believed the true meaning of a piece of writing should not be evident from the surface story because the crux of the story lies below the surface. In *Death in the Afternoon* he elaborates,

If a writer of prose knows enough about what he is writing about, he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water.<sup>59</sup>

Their short stories also have two similar themes, bad marriages in which there are no meeting of minds between couples, and most notably, the psychological effects of war: Salinger in “For Esmé with Love” and “A Perfect day for Bananafish”, and Hemingway in his short stories “Now I Lay Me”, “In Another Country”, and “A Way You’ll Never Be”.

When comparing Salinger’s “A Perfect Day for Bananafish” to other works of literature it also becomes evident that he studied F. Scott Fitzgerald. In 1920 Fitzgerald published the novelette “May Day”, where the ending describes the “irrevocably married” main character Gordon Sterret taking a revolver to his hotel room and firing a shot “just behind the temple.”<sup>60</sup> The ending is strikingly similar to the style and ending of “A Perfect Day for Bananafish.”

In the mid-1940s Salinger started to develop the whimsical style, meaning spontaneous writing, that eventually found full expression in his work after the publication of

---

<sup>58</sup> Wiegand, 7.

<sup>59</sup> Ernest Hemingway, *Death in the Afternoon* (London: Grafton Books, 1986),170-171.

<sup>60</sup> F. Scott Fitzgerald, “May Day,” Accessed 11 April 2012.  
<<http://www.sc.edu/fitzgerald/mayday/mayday.html>>

his most successful and famous novel, *The Catcher in The Rye*; and, in his alter ego Buddy Glass, a recluse and a writer and the narrator of the Glass family series, whom Salinger credits as the author of most of his work including “A Perfect Day for Bananafish”, and *The Catcher in the Rye*. In 1953, after the success of his novel, Salinger decided to retire from society and move into an un-winterized farmhouse deep in the woods of upstate New York, not far from the Canadian border.<sup>61</sup> This move would ultimately lead to Salinger’s mental decline, which is echoed in Shapiro and Forrest statement that “retirement seems to trigger the same feelings of isolation and lack of control that they [veterans] experienced in combat, and with those feelings come to the haunting mental images of the battlefield.”<sup>62</sup>

Sadly the farmhouse became Salinger’s “banana hole” and his “banana fever” symptoms progressed. Salinger started experimenting with health regimens, such as drinking urine or sitting in an orgone box.<sup>63</sup> He also became preoccupied with religious ideas derived from Vedanta Hinduism, Taoism, and Zen Buddhism which show up in his Glass family novellas “Zooey” (1957), “Seymour - An Introduction” (1959), and “Hapsworth” (1965).

The novellas all received more negative than positive reviews and although Stanley Edgar Hyman stated that “Salinger is the most talented fiction writer in America,” he also acknowledged that the decline of Salinger’s fiction from “one of the finest short stories in our time, ‘A Perfect Day for Bananafish,’ to one of the most boring ever written, ‘Seymour - An Introduction,’ is appalling.”<sup>64</sup>

This radical change in style and increasing eccentricity become apparent in the Seymour Glass stories “A Perfect Day for Bananafish” (1948) and the last story he ever published “Hapsworth 16, 1924” (1965). As Alsen explains: “The style of the story [‘A Perfect Day for Bananafish,’] adds to its compactness, for it has a Flaubertian polish that reveals painstaking craftsmanship and innumerable revision. Every word is *le mot juste*, and there is virtually not a sentence in the whole story that can be omitted without changing the overall meaning. By contrast, the form of Hapsworth 16, 1924 is in every respect the opposite.”<sup>65</sup>

---

<sup>61</sup> Alsen, 11

<sup>62</sup> Shapiro and Forrest, pp. 31-32.

<sup>63</sup> M. Salinger, 194

<sup>64</sup> Alsen, 166

<sup>65</sup> Alsen, 242



Salinger died at the age of 91, on 27 January 2010. His literary representative, Harold Ober Associates, announced the death, saying it was of natural causes. “Despite having broken his hip in May,” the agency said, “his health had been excellent until a rather sudden decline after the new year. He was not in any pain before or at the time of his death.”<sup>66</sup>

From examining the sources available and knowing that Salinger was living as a recluse until his death, we can conclude that he did not receive cognitive-behavioral therapy or group therapy (which are generally felt to be a more promising treatment for PTSD); and, that he indeed suffered from post-traumatic stress disorder, the lingering effects of which are well depicted in the veterans Sergeant X and Seymour Glass in “For Esmé - with Love and Squalor” and “A Perfect Day for Bananfish.” Sadly, the evidence points to the fact that the mental health of this great craftsman had not been excellent until the year 2010 when he again became “a man with all his fac – with all his f-a-c-u-l-t-i-e-s intact.”<sup>67</sup>

## Conclusion

Although post-traumatic stress disorder is widely acknowledged to be a severe type of anxiety disorder and very much a real disease, there still are skeptics. Among them is Derek Summerfield, a psychiatrist who has flatly denied that PTSD exists and argues that the PTSD is infact invented.<sup>68</sup> The historian Ben Shephard also draws the same conclusion in his book *A War of Nerves: Soldiers and Psychiatrists*,<sup>69</sup> on the basis of his studies of the conceptual development of the diagnosis of trauma. Although there are skeptics who deny the existence of PTSD, they remain few and far between and fail to make a convincing argument.

The fact that PTSD is both officially recognized and widespread, however, does not mean that it is fully understood and the question of how to best treat it is guaranteed to raise hackles in the world of psychotherapy.<sup>70</sup> What the experts do agree on is that it is very difficult to cure. According to a study conducted in 2008 by RAND Corporation, nearly 20% of military service members who have returned from Iraq and Afghanistan — 300,000 in all

---

<sup>66</sup> Charles McGrath, “J. D. Salinger, Literary Recluse, Dies at 91,” Accessed 11 April 2012. <[http://www.nytimes.com/2010/01/29/books/29salinger.html?\\_r=1](http://www.nytimes.com/2010/01/29/books/29salinger.html?_r=1)>

<sup>67</sup> J.D. Salinger, 114.

<sup>68</sup> Derek Summerfield, “The invention of Post-Traumatic Stress Disorder and the social usefulness of a psychiatric category,” *British Medical Journal* 322 (2001), 94-95 (as cited in Jolande Withuis, “Does PTSD Really Exist? On Trauma, Trauma Culture, and Trauma Abuse”). Accessed 12 April 2012. <<http://www.niod.knaw.nl/documents/publicaties/NIODWithuisPTSD.pdf>>

<sup>69</sup> Ben Shephard, *A War of Nerves. Soldiers and Psychiatrists 1914-1994* (London: Jonathan Cape, 2000). (As cited in Withuis)

<sup>70</sup> Shapiro and Forrest, 32

— report symptoms of post-traumatic stress disorder or major depression, yet only slightly more than half have sought treatment.<sup>71</sup> We still hear and read horrifying stories in the news about service men and ex-service men that suffer from PTSD and do not get the appropriate treatment, e.g. the recent the case of Staff Sgt. Robert Bales, who is believed to have slaughtered 17 Afghan civilians on the night of March 11, 2012. Dr. Harry Croft, former Army doctor and psychiatrist, who has evaluated more than 7,000 veterans for PTSD, says the rampage in Afghanistan means it is time for the military to take a closer look at the impact of soldiers serving multiple tours of duty.<sup>72</sup> Salinger’s stories of his troubled war veterans Seymour Glass and Sgt. X are relevant for they show us how the characters’ experience war and its aftermath. They are just as relevant as Homer’s *Iliad*, Hemingway’s short stories and Virginia Wolf’s *Mrs Dalloway*, and can all be read as anti-war stories, with a strong, timeless message.

Trauma can be caused by numerous experiences, ranging from something you feel powerless to prevent, someone being intentionally cruel, or something that happened in childhood.<sup>73</sup> This means that we should take a wider perspective of Salinger’s stories because they can also provide the reader with help in dealing with trauma and depression, or as Salinger’s daughter expresses so eloquently in *Dream Catcher*:

The ways in which my father sought to reattach himself and characters to their moorings, before I was, the ways he found to save them and himself from hell—“the suffering of being unable to love”—is a central interest to me, as his daughter and as a person who also has experienced her own mind “suddenly lurch and teeter like insecure luggage on the overhead rack.” When and how my father and his character reached out in a moment of personal crisis and re-established connection, or instead, did the reverse and bolted the door.<sup>74</sup>

Regrettably, Salinger did both. He made his own “banana-hole”, consumed just about every religion and pseudo-science health regimens on offer, as a desperate attempt to fight off

---

<sup>71</sup> Terri Tanielian and Lisa H. Jaycox, “Invisible Wounds of War Psychological and Cognitive Injuries, Their Consequences, and Services to Assist Recovery,” Accessed 12 April 2012  
<[http://www.rand.org/content/dam/rand/pubs/monographs/2008/RAND\\_MG720.pdf](http://www.rand.org/content/dam/rand/pubs/monographs/2008/RAND_MG720.pdf)>

<sup>72</sup> Suzanne Kianpour and David Willis, “Afghan rampage prompts PTSD debate in US military town,” Accessed 11 April 2012. <<http://www.bbc.co.uk/news/world-us-canada-17440473>>

<sup>73</sup> Lawrence Robinson, Melinda Smith, and Jeanne Segal, “Healing Emotional and Psychological Trauma :Symptoms, Treatment, and Recovery,” Accessed 11 April 2012.  
<[http://www.helpguide.org/mental/emotional\\_psychological\\_trauma.htm](http://www.helpguide.org/mental/emotional_psychological_trauma.htm)>

<sup>74</sup> M. Salinger, 70-71.

his “banana fever” and regain his former health. In the end he “bolted the door” leaving behind his faithful readers, supporters, and more importantly, the ones who truly counted on, admired and loved him, most notably his daughter Margaret.

## Bibliography

Alsen, Eberhard. *A Readers Guide to J.D. Salinger*. Westport: Greenwood, 2002.

Arcel, T. Libby. *War violence, Trauma and the Coping Progress*. Zagreb: Nakladništvo Lumin, 1998.

Cherry, Kendra "The Id, Ego and Superego: The Structural Model of Personality." 10 April 2012. <<http://psychology.about.com/od/theoriesofpersonality/a/personalityelem.htm>>

"Critical Psychological Analysis Of Literature." 11 April 2012. <<http://www.essortment.com/critical-psychological-analysis-literature-61188.html>>

Fitzgerald, F. Scott. "May Day." 11 April 2012. <<http://www.sc.edu/fitzgerald/mayday/mayday.html>>

Freud, Sigmund. *The Ego and the Id*. Standard edition. New York: W. W. Norton, 1990.

"Freud's Conception of the Human Psyche." 11 April 2012 <<http://allpsych.com/images/iceberg.gif>>

"Freud's View of the Human Mind: The Mental Iceberg." 11 April 2012. <[http://24.media.tumblr.com/tumblr\\_lyy8tmCtQR1rp1j4do1\\_400.jpg](http://24.media.tumblr.com/tumblr_lyy8tmCtQR1rp1j4do1_400.jpg)>

Gwynn, Fredrick L. and Blotner Joseph L. *The Fiction of J..D Salinger*. Pittsburgh: U of Pittsburgh P, 1958.

Hemingway, Ernest. *Death in the Afternoon*. London: Grafton Books, 1986.

Homer. "The Iliad." 11 April 2012. <<http://classics.mit.edu/Homer/iliad.1.i.html>>

Kianpour, Suzanne and Willis, David. "Afghan rampage prompts PTSD debate in US military town." 11 April 2012. <<http://www.bbc.co.uk/news/world-us-canada-17440473>>

"King James Bible Online", 13 April 2012. <<http://www.kingjamesbibleonline.org/Luke-7-38/>>

McGrath, Charles. "J. D. Salinger, Literary Recluse, Dies at 91." 11 April 2012. <[http://www.nytimes.com/2010/01/29/books/29salinger.html?\\_r=1](http://www.nytimes.com/2010/01/29/books/29salinger.html?_r=1)>

McNally, Richard J. *Remembering Trauma*. Cambridge: Harvard UP, 2003.

Meij, Wor. H. "Barefoot." 10 April 2012. <<http://cointrade.awardspace.com/MasonicKnowledge/Barefoot.html>>

Metcalf, Frank. "The Suicide of Salinger's Seymour Glass." *Studies in Short Fiction* 9 (Summer 1972): 246. 243-246.

Posset, Anton. "Die amerikanische Armee entdeckt den Holocaust." *Themenshefte Landsberger Zeitgeschichte* 2 (1993): 41

Robinson, Lawrence, and Melinda Smith, and Jeanne Segal. "Healing Emotional and Psychological Trauma: Symptoms, Treatment, and Recovery." 11 April 2012. <[http://www.helpguide.org/mental/emotional\\_psychological\\_trauma.htm](http://www.helpguide.org/mental/emotional_psychological_trauma.htm)>

Salinger, J.D. "A Boy in France," *Saturday Evening Post* (31 March 1945): 21

———. "Last Day of the Last Furlough," *Saturday Evening Post* (15 July 1944): 61-62

———. *Nine Stories*. New York: Little, Brown and Company, 2001

Shapiro, Francine, and Margot S. Forrest. *EMDR: The breakthrough therapy for overcoming anxiety, stress and trauma*. New York: Basic Books 1997.

Shephard, Ben. *A War of Nerves. Soldiers and Psychiatrists 1914-1994*. London: Jonathan Cape, 2000.

Smith, Paul. "Hemingway's Early Manuscripts: The Theory and Practice of Omission," 22 April 2012 <<http://www.jstor.org/stable/3831126?seq=1>>

Skow, John. "Sonny: An Introduction." *Time* (15 September 1961): 86-90

Summerfield, Derek. "The invention of Post-Traumatic Stress Disorder and the social usefulness of a psychiatric category." *British Medical Journal* 322 (2001): 94-95 (As cited in Jolande Withuis. "Does PTSD Really Exist? On Trauma, Trauma Culture, and Trauma Abuse." 12 April 2012.

<<http://www.niod.knaw.nl/documents/publicaties/NIODWithuisPTSD.pdf>>)

Tanielian, Terri, and Lisa H. Jaycox. "Invisible Wounds of War Psychological and Cognitive Injuries, Their Consequences, and Services to Assist Recovery." 12 April 2012

<[http://www.rand.org/content/dam/rand/pubs/monographs/2008/RAND\\_MG720.pdf](http://www.rand.org/content/dam/rand/pubs/monographs/2008/RAND_MG720.pdf)>

Thomas, Michael. "Symbolism: Colors." 12 April 2012. <<http://www.three-musketeers.net/mike/colors.html>>

Wiegand, William. "Seventy-eight Bananas." 12 April 2012 <<http://www.jstor.org/stable/pdfplus/25293391.pdf>>