Rex Smith

Engelbert Pd. 4

English 11 AMA

04 September 20XX

The Trials and Tribulations of Growing Up: An Analysis of J.D. Salinger’s *Catcher in the Rye*

Write a paragraph here about growing up and having to deal with things you don’t want to. Talk about how we can try to stop it, but we either do it by choice or we are forced to do it.

As one self grows he accompanies with him memories, experiences, and adventures that will make up the identity of his adulthood. These memories, whether positive or negative, transition ones rites of passage from childhood to adulthood. This transition can be fairly difficult based upon ones childhood challenges or unforgettable memories. At one point, a child’s biggest problem is choosing between Panda Express and Rubio’s. In contrast, becoming an adult requires more intellectual thought and the facing of more difficult problems. This metaphorical yet unfathomable maze comes with many obstacles; as an individual grows he slowly learns to overcome these challenges. As one slowly learns to get out of the maze, he grows out of childhood idealism and starts to digest the complicacy of the phony adult world. Based upon ones ability to change it is a hard process to endure. Yet, at times one sits and watches the sunset while reminiscing of his disappearing innocence. As adolescence slowly drains away, the human brain starts to reach abstract ideas, think about reality and the future, and convert one’s childhood mishaps into maturity and experience. Soon one starts to realize his true identity.

PHONINESS

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan.

ALIENATION AND MELTDOWN

*Subsection heading.* Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

WOMEN AND SEX

To escape his loneliness, Holden has agreed to “a throw” with a prostitute courtesy of the bellhop of the Edmont Hotel named Maurice. When the prostitute shows up, Holden declines to engage in sexual activity.

CHILDHOOD AND GROWING UP

Holden assumes Phoebe will be roller skating in the park on Sunday, but she isn’t, so he decides to saunter over to the Museum of Natural History anyway. Holden delights in visiting the museum for many reasons: “The best thing, though, in that museum was that everything always stayed right where it was. Nobody’d move. You could go there a hundred times., and that Eskimo would still be just finished catching those two fish, the birds would still be on their way south…and that squaw with the naked bosom would still be weaving that same same blanket. Nobody’d be different. The only thing that would be different is you” (Salinger 135). Holden finds comfort in the familiar, the people, events, and places that stay the same the world around him is changing. Holden reminisces to times when he would go on field trips with his class to the museum, which reminds him of a safe and simpler time before his problems began. He doesn’t want to grow up. He wants to hide behind the walls of his childhood when everything was predictable; he wishes he could put his life behind a big glass case and protect if from the evils of the world, particularly “growing up” and dealing with Allie’s death.

MADNESS, DEPRESSION, AND SUICIDE

The story opens with Holden retelling his life to an unknown listener within a mental hospital, which proves off the bat that something is “off” with Holden’s mental state. The reader learns that his depression and resistance to get close to people stems from the death of his brother Allie. Stradlater asks him to write a composition for him, “Anger, depression, sadness, and the idea that there is no one who truly understands drive him to spill this angst out on paper” (Privitera 204).

“This fall you’re riding for—it’s a special kind of fall, a horrible kind. The man falling isn’t permitted to feel or hear himself hit the bottom. He just keeps falling and falling. The whole arrangement’s designed for men who, at some time or another in their lives, were looking for someone or something their own environment couldn’t supply them with…So they gave up looking” (207).

# CONCLUSION

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

Nam liber tempor cum soluta nobis eleifend option congue nihil imperdiet doming id quod mazim placerat facer possim assum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere me lius quod ii legunt saepius. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan.

# Works Cited

Privitera, Lisa. "Holden's Irony In Salinger's The Catcher In The RYE." *Explicator* 66.4

(2008): 203-206. *Academic Search Premier*. Web. 9 Mar. 2016.

Salinger, J.D. *The Catcher in the Rye*. Hachette Book Group. New York, New York: 2014. Print.