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**The Catcher in the Rye as an Anti-existential Novel****A B S T R A C T**

This study delves into the anti-existentialism elements in Jerome David Salinger's *The Catcher in the Rye* (1951). While Salinger's novel shares similarities with existentialist notions, it also presents a distinct and often conflicting perspective on the human condition. Existentialists highlight individuals' capacity to exercise genuine choices in an indifferent world. Contrarily, Foucault directed his attention toward the concept of power, the impact of institutions on individuals, and knowledge acquisition. Sartre's theories served as the inspiration for existentialism. Sartre's existentialism espoused the concept of human free will while rejecting the presence of God. Sartre admired human freedom to such an extent that he proclaimed it total and limitless, asserting that nothing can impede man's freedom except for man himself. Following Sartre's contributions to existentialism in *Being and Nothingness* and his mistakes is the best way to learn about anti-existentialism. This paper will analyze the objections presented by numerous researchers about Sartre's idea of freedom. These objections correspond to specific modern novels. By examining specific incidents in the novels, the study presents counterarguments to existentialism. This study contributes to solve questions such as: Do the characters follow Sartrean existential principles? As Sartre claims, do the characters have free will to create meaning in a meaningless world? Do they possess the rebellious spirit that existentialists describe?

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الحارس في حقل الشوفان كرواية مناهضة للوجودية

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الخلاصة:

تتناول هذه الدراسة العناصر المناهضة للوجودية في رواية حارس في حقل الشوفان لجيروم ديفيد ساليانجر (١٩٥١). بينما رواية ساليانجر تتشارك مع الوجودية في بعض المفاهيم، إلا أنها تستعرض وجهة نظر متميزة ومتضاربة في كثير من الأحيان حول الحالة الإنسانية. ويلقي الوجوديين الضوء على إمكانيات الفرد في ممارسة الاختيارات الحقيقية في عالم لامبالي. وعلى العكس من ذلك، وجه فوكو اهتمامه نحو مفهوم السلطة، وتأثير المؤسسات على الأفراد، واكتساب المعرفة. كانت نظريات سارتر مصدر إلهام للوجودية. تبنت وجودية سارتر مفهوم الإرادة الحرة للإنسان بينما رفضت وجود الله. أقر سارتر بالحرية الإنسانية إلى مدى أنه أعلنها متكاملة لا حدود لها، مؤكداً أن لا شيء يستطيع أن يعيق حرية الإنسان سوى الإنسان نفسه. إن متابعة إسهامات سارتر في الوجودية في كتابه الوجود والعدم وأخطائه هي أفضل طريقة للتعرف على الوجودية المناهضة. وسوف تقوم هذه الدراسة بتحليل الاعتراضات التي قدمت بواسطة العديد من الباحثين حول رأي سارتر عن الحرية. وتتوافق هذه الاعتراضات مع روايات حديثة محددة. ومن خلال فحص حوادث محددة في الروايات، تقدم الدراسة حججاً مضادة للوجودية. تسهم هذه الدراسة في حل المسائل المتمثلة في: هل تتبع الشخصيات المبادئ الوجودية السارترية؟ كما يزعم سارتر، هل تتمتع الشخصيات بالإرادة الحرة لخلق المعنى في عالم بلا معنى؟ هل تمتلك الروح المتمردة التي يصفها الوجوديون؟

الكلمات المفتاحية: الوجودية، هولدن، سارتر، ألداد، الوجود لأجل الآخر

Introduction

Sartrean search for meaning in an indifferent world

Jean-Paul Sartre suggested the concept of freedom as a fundamental component of life: "Freedom is a unique and great topic in existentialism, in which each person must exist and do something independent with his unique personality as a miracle that God offers" (Dung, 2020, p.76). Sartre's idea of freedom fundamentally differs from the conventional comprehension of freedom since it carries an ontological significance. Someone referred to him as the "Pope of existentialism" (Dung, 2020, p.73). He was crowned "Pope" not because of pessimism but because of his enthusiasm and promotion of the banner of freedom. Sartre's book *Being and Nothingness* posits that Man is inherently burdened with freedom since he is held accountable for all his actions once he encounters the world. In other words, freedom is an inherent characteristic of human nature.

Sartre's philosophy states that existence precedes essence. Determining how we utilise our existence to create our inherent qualities and values is entirely under our control. Firstly, what is the specific definition of essence according to Sartre? The term "essence" originated in ancient Greek philosophy with thinkers such as Plato and Socrates. The essence of anything is often referred to as its purpose or usefulness. The fundamental purpose of a knife is to serve, and the essential purpose of a cup is to contain liquid. What is the significance of existence preceding essence? For all items listed before, their essence comes before their existence. These instruments were designed with a specific purpose; their

fundamental nature was established before their creation. In traditional Christianity, persons possess a preexisting essence before their existence since God intentionally creates them for a certain purpose. According to Sartre and other atheistic existential theories, humans' existence precedes their essence. As Sartre claims (2007): "we mean that man first exists: he materialises in the world, encounters himself, and only afterward defines himself" (p.22).

Sartre's description in *Being and Nothingness* presents consciousness as perpetually directed towards an object rather than existing as an abstract entity. Consciousness does not create sense by itself; it continuously perceives objects. It is limited to exist as consciousness about anything external, whether it be an individual, an item, a character, or an imagined entity. Hence, *consciousness* may be defined as an intentional act rather than an independent being or an entity that exists just for its own sake. It is associated with nothingness. Sartre posits that the concept of consciousness, as nothing, differentiates between two separate forms of being - the being of things perceived by consciousness (being-in-itself) and the being of consciousness itself (being-for-itself).

Being-in-itself refers to the condition of non-conscious objects in the outside world and the ambiguous existence of regular things. Being-in-itself, according to Sartre, is just existing. It can only be itself. Full of itself. It is comprehensive and positive. Sartre claims:

The in-itself is full of itself, and no more total plenitude can be imagined, no more perfect equivalence of content to container. There is not the slightest emptiness in being, not the tiniest crack through which nothingness might slip in. (Sartre, 1957, p.74)

According to Sartre, being-in-itself refers to something definite, complete and inherently positive. It is an unconscious being that does not have freedom. Being-in-itself is an entity characterized by its opacity, solidity, lack of activity or passivity, and absence of self-referentiality. A divine being does not create it, nor does it hold the ability to create itself. It is an entity that cannot be attributed to or derived from anything other than itself. Sartre explains: "Uncreated, without reason for being, without any connection with another being, being in itself is de trop for eternity." (Sartre, 1957, p. Ixvi).

Being-for-itself refers to the conscious subject and how consciousness exists. Paradoxically, it is described as "not being what it is and being what it is not." (Sartre, 1957, p.93). The Being-for-itself, which is related to the human human being, is the free entity that consistently "create its own existence" (Marcuse, 1948, p.312). Furthermore, the distinguishing feature of being for itself is its freedom. The consciousness of freedom empowers individuals to construct their own meaning in the world by employing their freedom of choice.

Freedom is not bestowed upon man, nor does it possess a fortuitous nature that is allocated to him. However, he embodies the concept of freedom. As Sartre (1948) argues, "Man is free, man is freedom,"(p.34) indicating that the two terms are overlapping. Man experiences it from the moment of his birth to the moment of his death.

The third part of *Being and Nothingness*, titled being-in-others, is often regarded as one of the most fascinating sections. According to him, the connection with the other person will be a relationship based on the essence of existence rather than a relationship based on mutual comprehension. Husserl made a mistake by evaluating existence solely through comprehension, while Hegel made a mistake by equating comprehension with being. On the contrary, Sartre aims to clarify the connection between my being and the being of others. The basis of the original relation to the other lies in the appearance of the other in my world. He appears to me, and a shock accompanies the presentation of the other in my world. The

foundation of the initial connection with the other individual is rooted in the mere presence of the other person in my personal sphere. I look at him, and when the other person in my world is presented, I'm shocked. The other profoundly impacts my universe in a distinctive, unparalleled, and indivisible way: he directs his look towards me. Every time, the other person gazes at me. Upon being conscious of the other person's presence, factors that make up my personal universe gradually fade away; my world undergoes dissolution and eventually collapses.

Holden's failure to live according to Sartrean existential principles

Salinger's *The Catcher in the Rye* critiques the existentialist idea that people must create meaning in life. The phrase "existence precedes essence," coined by Sartre, encapsulates the fundamental core of existentialism. Existence can be understood as "self-making –in-a-situation" (Fackenheim, 1961, p.37). The essential contribution of existential thinking is that an individual's identity is not formed by their environment or society, as the act of "existing" itself is what forms this identity. In contrast, the main character, Holden Caulfield, grapples with emotions of isolation but eventually refuses the notion of discovering his purpose in life and instead pursues a conventional way of life.

Holden becomes trapped in a repetitive pattern of shallowness, incapable of discovering meaning in his life. The irony of postmodernism is in its recognition that it cannot lead to any unique ideas or concepts, which is why critics argue that it is a philosophy that ultimately undermines itself. Jameson contends that the postmodern quest for meaning, and creativity is merely a reiteration of previous occurrences: "In a world in which stylistic innovation is no longer possible, all that is left is to imitate dead styles" (Jameson, 1991, p.658). Holden's attempts to defy conventional adult norms ultimately lead him to conform to those standards he first rejected, revealing his self-defeating nature. The protagonist's journey is characterized by a circular and repeated nature, only influenced by the standards of meaning and definition set by others. Repetition, one of the postmodernist characteristics besides fragmentation, occurs not only in his own life experiences but also in his language usage. Repetition of specific words: "They are nice and all" (Salinger, 1961, p.6), "I was flunking four subjects and not applying myself and all" (Salinger, 1961, p.4), "Anyway, it was December and all" (Salinger, 1961, p.4).

His environment greatly influenced Holden Caulfield. He belongs to a "middle class family which is relatively rich" (Zhang, 2015, p.259) and is consistently immersed in the expanding mass media as well as popular culture that enforces its typical American norms upon him. This character can be perceived as highly sensitive, and, as a result, his environment deeply affects him. Jean-Paul Sartre asserts that individuals possess the inherent ability to exercise their freedom of choice, and regardless of the decisions they make, they bear the burden of responsibility or the resulting consequences. However, it seems that certain hereditary characteristics play a role in influencing the choices made by individuals. B. F. Skinner emphasized that human beings do not possess absolute freedom, which contrasts with Sartre's desire for us to acknowledge otherwise. He asserted that hereditary forces influence and dictate human acts due to their immutability. His argument is as follows:

There are two things that determine the actions of Man; that human behavior is governed by scientific laws of some kind; that is, our behavior are determined. And the second is that those laws state the causal connection between environmental factors and human behavior. (Odesanmi, 2008, p.87)

Environmental elements influence Holden Caulfield's behavior in *The Catcher in the Rye*. Environmental determinism posits that individuals' behaviors are influenced by their environment and external conditions rather than being exclusively determined by their own

free will. The Environmental factors surrounding Holden Caulfield have led to communication with others. There are instances in which Holden's engagement with his environmental factors may result in a certain level of conformity. In William Penn's book, which was published around 1700 (the precise publishing date is unknown), he explained the concept as follows: "Conformity is such a virtue for which the price is the loss of liberty" (Karikó, 2020, p.13).

Existentialism rejects conformity and objectification, opposing external impositions on one's existence. Human beings possess inherent freedom of choice and bear full responsibility for their acts. By exercising this capacity, individuals can live an authentic life free from indifference. Existentialists argue that due to the subjective nature of human existence, our understanding of ourselves can only be achieved from an "insider's perspective." Prior to attempting to theorize "who or what we are," it is necessary to gain an understanding of humanity "as it is lived within the context of our own situations" (Aho, 2014, xi). The existential rebel may desire to fight the influence of societal norms to the degree that it allows them to express their unique personalities. They may seek to convince society to view their alternative lifestyles as respectable. To achieve what they want, they may support the implementation of creative and adaptable standards that can effectively address their unique circumstances. Kierkegaard sets that perpetual struggle between the individual and society is inevitable. Therefore, according to his perspective, authenticity requires constant and ceaseless endeavor.

Conversely, Holden does not exhibit an existential ceaseless struggle. According to Foucault (2006), the figure of the lunatic is the one who disrupts society's "fastidious conformity" and causes chaos and unrest. So, rather than being rational and self-aware, he is more of an unsocial component. Because of this, one might think of the madman. as someone whose values are at odds with those of society and who actively works to change things. Holden is not a madman but a perceptive observer of society. An essential element of social conformity in *The Catcher in the Rye* revolves around Holden's interactions with authority figures, such as parents and schoolteachers. Holden demonstrates tactfulness when it comes to his parents' sentiments. Contrary to rejecting all authority figures, Holden largely concurs with their evaluations. Holden does not oppose authority figures merely for the sake of it, even when he disagrees with them. Holden is unwilling to create problems or disappointment for his parents or other authoritative individuals during his life. An illustrative example occurs when Holden visits Mr. Spencer, his history teacher, for the final time before his expulsion. During this encounter, Spencer speaks adequately about Holden's parents. An illustrative example occurs when Holden visits Mr. Spencer, his history teacher, for the final time before his expulsion. During this encounter, Spencer speaks adequately about Holden's parents:

Then he said, "I had the privilege of meeting your mother and dad when they had their little chat with Dr. Thurmer some weeks ago. They're grand people.""Yes, they are. They're very nice."Grand. There's a word I really hate. It's a phony. I could puke every time I hear it. (Salinger, 1961, p.6)

Holden protests internally to Spencer's use of the term "grand", which is included in Holden's extensive list of things he deems "phony". Evidence opposing the notion that this protest reflects his perception of Mr. Spencer as an authoritative character. Holden expresses his strong aversion towards the word whenever his potential romantic interest, Sally Hayes, employs it: "If there's one word I hate, it's grand. It's so phony" (Salinger, 1961, p.53). Holden's opposition to the word used may lead casual readers to misinterpret his views towards his parents. However, Holden's genuine concern lies in Spencer's choice of words

and the perceived insincerity behind it, which he considers "phoney." Holden readily accepts that his parents are respectable individuals without any objection.

Holden is incapable of experiencing indifference towards the emotions of his parents or others. The main reason for his entire adventure is his desire to avoid confronting his parents' disappointment and exacerbating his mother's mental health problems, which originated from the death of his younger brother, Allie. He wants to prevent them from discovering that he has failed another school. Each of the following passages serves as evidence for this argument: "And how do you think they'll take the news?" "Well... they'll be pretty irritated about it," I said. "They really will. This is about the fourth school I've gone to." I shook my head" (Salinger, 1961, p.6). A strong sense of self-preservation undoubtedly influences Holden's intentions due to his parents' admonitions, but this is a natural human response rather than an act of rebellion.

According to Edwards (1977), Holden is not a symbol of resistance, and his rebellion is purely imaginary. However, Holden does visit him. Throughout their conversation, Mr Spencer consistently displays an undeniably unfriendly, nasty, and aloof demeanour. "He wasn't even listening. He hardly ever listened to you when you said something" (Salinger, 1961, p.10). During their interaction, Holden consistently demonstrates respect, referring to Mr Spencer as "sir" and trying to respond to all of his inquiries. In an attempt to humiliate Holden, Mr Spencer requests that Holden should bring him his exam paper. Holden reluctantly agrees, acknowledging it "was a very dirty trick, but I went over and brought it over to him—I didn't have any alternative or anything" (Salinger, 1961, p.7). However, it comes to his mind involuntarily that he could have chosen to either completely skip his visit to Mr. Spencer or depart instead of enduring Mr. Spencer's psychological mistreatment

Baron Holbach rejected the existence of freedom and free will in human beings. He suggested that exterior factors influence human thought, decisions, and actions. According to Holbach (1820,1821), human behaviour is influenced by internal and external factors associated with concepts of morality, desirability, and the experience of pain or pleasure. He cannot control the ideas that flow into his head involuntarily, so he must act on them. Regarding the matter of deliberation, when confronted with several choices, Holbach clarifies that:

When he does not act according to this impulse, it is because there comes some new cause, some new motive, some new idea, which modifies his brain in a different manner, gives him a new impulse, determines his will in another way, by which the action of the former impulse is suspended... This is the mode in which reflection, experience, reason, necessarily arrests or suspends the action of man's will; without this he would of necessity have followed the anterior impulse which carried him toward a then desirable object. (Ihejirika & Okpurhe, 2023, p.146)

Holden recognizes Mr Spencer's well-meaning intentions but reasonably considers the repeated notion of "life is a game," initially spoken by Dr Thurmer, the headmaster of Pencey, and mindlessly echoed by Mr Spencer, insignificant. Holden is not entirely unaware of the tradition, as he acknowledges the importance of social norms and social behaviour.

Another aspect that characterizes the work as anti-existential is Holden's opposition to one of the fundamental existential principles, specifically the concept that existence precedes essence, which numerous existential philosophers embrace. According to Sartre, Being reveals itself in its true form without the need for any mediator. Therefore, it can be described as a phenomenon, for a phenomenon is something that becomes manifest or observable. For Jean Paul Sartre, phenomenology is a significant accomplishment in modern philosophy as it refutes dualistic notions that posit the existence of a hidden nature (like Kant's noumenon).

Phenomenology has effectively eliminated "the illusion of worlds behind the scene" (Sartre, 1943, p.2). Sartre and other existentialists focused exclusively on human existence, asserting that all other entities must be but do not possess true existence. By doing so, they reject the existence of anything that lacks a physical form, such as spiritual entities. Sartre argues that due to the absence of inherent meaning in human life, individuals must actively ascribe meaning to their lives through their authentic and sincere existence.

To existentialists, human beings - through their consciousness create their own values and determine a meaning for their life because the human being does not possess any inherent identity or value. That identity or value must be created by the individual. By posing the acts that constitute him or her, they make their existence more significant. (Omd, 2020, p53)

In contrast with atheist existentialism, Holden maintains deep faith in the existence of God. Therefore, Salinger's character does not dismiss religion; instead, he serves as an example of faith due to his strong conviction in the otherworldly. Holden attempts to persuade the reader of his atheism: "I'm sort of an atheist. I like Jesus and all" (Salinger, 1961, p.49), yet "The use of the words sort of clearly indicates the uncertainty of this conviction" (Frangedis, 1988, n.d.). He even grudgingly confesses a belief at one point in the novel: "I know it's only [Allie's] body and all that's in the cemetery, and his soul's in Heaven" (Salinger, 1961, p74).

Kenneth Hamilton contends that Holden's ideology is fundamentally rooted in Christian principles: "Although Holden confesses to being 'a sort of atheist', the teaching of Jesus is never far away in this book (Bishop, 1976, p.28). Holden's hesitation positions him as a hopeful convert rather than a self-assured atheist. It seems that he wants a triggering event to prompt a religious conversion and transform himself into a passionate believer. This comment implies that Holden still holds a belief in God, indicating that his hate may be directed towards the organizational systems of religion rather than religion itself. This notion is additionally corroborated by Holden's viewpoint that "I like Jesus and all, but I don't care too much for most of the other stuff in the Bible" (Salinger, 1961, p.49). Holden holds strong opinions against the human elements of religion, such as church hierarchies and the behaviour of church officials. He asserts that priests are phonies,

if you want to know the truth, I can't even stand ministers. The ones they've had at every school I've gone to, they all have these Holy Joe voices when they start giving their sermons. God, I hate that. I don't see why the hell they can't talk in their natural voice. They sound so phony when they talk. (Salinger, 1961, p.50)

The church possessed both authority and territory, granting them unparalleled power equal to divinity. The social system is constrained by believing in the omniscient, omnipotent, and constantly present nature of the Supreme Being. The common people unknowingly adopted a method that greatly influenced their lives without realizing that it introduced a form of surveillance (fear) that controlled their behaviours. Foucault "expanded the idea of panopticon into a symbol of social control that extended into everyday life for all citizens, not just those in the prison system" (Machahary, 2022, p.892). The church exerted significant influence over its worshippers, who were revered as close to divinity. Those who believe are constantly conscious of God's watchful gaze; this inherent dread of damnation or punishment for transgressions compels the laity to monitor their own behaviour vigilantly. Holden is indifferent to the structural system of religion, as well as the actions of those who seek it dishonestly. Holden disapproves of this; instead, he emphasizes the ideal manifestation of religion that is characterized by plenty of love for others. He claims that:

I asked old Childs if he thought Judas, the one that betrayed Jesus and all went to Hell after he committed suicide. Childs said certainly. That's exactly where I disagreed with him. I said I'd bet a thousand bucks that Jesus never sent old Judas to Hell. I think any one of the Disciples would've sent him to hell and all-and fast too—but I'll bet anything Jesus didn't do it. (Salinger, 1961, p. 49-50)

Holden acknowledges the generous and merciful aspect of religion exemplified by Jesus' pardon of Judas. Love and forgiveness are the fundamental elements constituting religion in its most genuine form. According to Holden, "[p]urity is Holden's ideal, and the lack of it is what most saddens him" (Hamilton, 1964, p.245). He admits the pure nature of Jesus' forgiveness towards Judas yet expresses dissatisfaction with the corrupted manifestation of religion adhered to by many individuals.

Foucault argues that power permeates all aspects of society and is manifested through language, functioning as a system of controlling and defining what is considered truth. "Foucault recognizes that power is not just a negative, coercive or repressive thing that forces us to do things against our wishes, but can also be a necessary, productive and positive force in society"(Gaventa, 2003, p.2). Salinger utilizes the interaction with the nuns to promote adopting a religious system by demonstrating how a spiritual power in a frequently problematic and occasionally immoral teenager's life transforms him into a young man with admirable qualities. Holden contrasts the perspective of preachers when he encounters two nuns whom he regards with favour. He engages in amiable discussions with the two nuns and generously provides them with money to assist the less fortunate. This moment showcases Holden's most respectable attributes, as he displays dignity, friendliness, and generosity towards the nuns. However, these excellent qualities are not consistently evident in other parts of the story. These nuns symbolize religion as an institution.

Within the realm of existentialism, individuals are actively scheming to undermine and capture the freedom of people around them. Sartre espoused a profoundly gloomy perspective on the existence of human beings with others. Sartre posits that his subjective reality starts to erode and dissolve when he becomes conscious of the existence of another being. Sartre concluded that "Hell is the other person," suggesting that connections are rooted in a struggle for superiority and that one's fellow human is inherently a threat. Sartre posits that the realm of idealism is devoid of human presence. When considering Sartre's exploration of Being-for-others, particularly as presented in his work *Being and Nothingness*, it is important to remember a key point emphasized by Barne: "he seems to be putting the whole realm of human relations in bad faith, which cannot be true" (Barne, 1959, p. 113).

Clinton W. Trowbridge discusses Holden's postmodern situation, and he ultimately arrives at the conclusion that Holden eventually comes to the realization that it is impossible to reject others and society as a whole:

The important thing to realize is that these are the conditions of life and that (to put it back in terms of the catcher metaphor), rather than attempt the impossible (catch and hold something that by its very nature cannot be caught and held childhood, innocence), man should meet man, form a relationship of love and understanding with him, and in doing so help him towards his goal. (Trowbridge, 1966, p.693)

Holden's connection with his sister contradicts Sartre's philosophy of radical existential individualism. Caulfield is constantly driven by a strong desire to engage in communication with people, leading him to continuously seek out those with whom he may engage in conversation. Phoebe's role in the novel is quite significant. Despite her younger age, she possesses a greater sense of realism. She enables him to confide in her without feeling the need to shield her from the truth. Equally crucial is Phoebe's ability to reciprocate the honesty

she expects from others. Their mutual affection for each other is expressed in their first meeting, where Phoebe greets him with as much enthusiasm as she later scolds him: "Holden!" She said right away. She put her arms around my neck and all. She's very affectionate. . I sort of gave her a kiss, and she said, Whenja get home?" She was glad as hell to see me. You could tell" (Salinger, 1961, p77). John Seelye effectively conveys the atmosphere of the sections in which Phoebe and Holden find themselves alone at home: "Only in Phoebe's bedroom does he [Holden] find a temporary haven" (Ardic, 2008, p.18).

Sartre constructed his entire philosophical framework of Being-for-others fundamentally flawed assumption that the presence and existence of other individuals pose a menacing danger to human beings. For him, while the other person is a necessary requirement for my existence, their very presence disrupts my universe, isolates me from my potential, and creates a conflict of transcendence between me and him. Sartre's universe of absurdity, characterized by darkness, pessimism, murkiness, and menace, utterly disregards the potential for meaningful friendship, passion, and familial love in human relationships. Sartre argues that the presence of others is revealed through "the look," which poses a danger to my individuality and triggers feelings of fear and guilt: "the nonreflective experience which reveals the Other to us and which affects us in our being through an internal negation is the gaze or look of the Other as experienced in pride or shame" (Olson, 2012, pp.259-260). For Sartre, the look is deeply connected to shame. He claims that "[s]hame reveals to me that I am this being" that the others see (Sartre, 2003, p. 286); shame is "the apprehension of myself as a nature" (Sartre, 2003, p.286). Sartre reveals: "Thus the Other has not only revealed to me what I was; he has established me in a new type of being... I need the Other in order to realize fully all the on structures of my being" (Sartre,2003, p.246). According to Sartre, this observation undermines the centrality of his universe and generates a sense of insecurity within him.

In contrast with Sartre's philosophy, Holden perceives his sister as both innocent and charming. During times of melancholy, he seeks pleasure in the company of his younger siblings a means to detach from his surroundings and withdraw from the external world. They attend the carousel together, and despite being drenched by the rain, he remains looking at Phoebe and gets a sense of satisfaction. Concerning his imaginary realm, Holden "wears a red hunting hat. Its colour bears a resemblance to his dead brother and his sister 's hair. He wears it not only to be unique and separated from others, but also for sensing his sibling by his side" (Mohammadi, 2020, n.d.) Therefore, due to Sartre's incorrect understanding of the fundamental aspects of human interactions, his beliefs about how individuals respond to the presence of others, which he simplifies as fear, humiliation, pride, and alienation, are unrealistic.

Sartre's significant individualism sharply contrasts with Holden's daily experience of cooperating fraternally with his sister to attain certain aims. Phoebe plays a significant role in Holden's life. Holden considers it significant that Phoebe is a diligent listener as he remarks: "She always listens when you tell her something and the funny part is she knows half the time, what the hell you're talking about" (Salinger, 1961, p.80). Regarding the occasions when she fails to comprehend, he is not bothered since "If somebody at least listens, it's not too bad"(Salinger, 1961, p.83). Phoebe demonstrates her love by attentively listening to Holden. The author assigns the name "Phoebe" to the character, which signifies brightness and shine. Whenever she is addressed, his remarks take on an adoring tone, revealing a generally hidden side of Holden to the readers: "I sort of looked at her for a while...I felt swell, for a change. I didn't even feel like I was getting pneumonia or anything anymore. I just felt good, for a change" (Salinger, 2008, p.76).Phoebe positively influences him by introducing joy into his life at times of pessimism. Phoebe is the one who changes Caulfield and helps him realize the impracticality of his dreams. Holden saves himself with the love he

has for his ten-year-old sister Phoebe. She develops into his "redemptive grace" (Baumbach, 1964, p.471). Phoebe makes him see that redemption may not be what children truly need. Phoebe's comments on the "The Doctor" occurrence expose her opinion on the hazardous nature of life:

He feels sorry for it, the doctor. That's why he sticks this blanket over her face and everything and makes her suffocate. Then they make him go to jail for life imprisonment, but his child that he stuck the blanket over its head comes to visit him all the time and thanks him for what he did. He was a mercy killer. Only, he knows he deserves to go to jail because a doctor isn't supposed to take things away from God. (Salinger, 2008, p.78)

While she believes the child would express gratitude to the doctor for relieving his suffering, she also has a sense of satisfaction in seeing him imprisoned as a consequence of usurping the role of God in ending a life. However, it is imperative to acknowledge that no mortal redeemer can be embraced, as no individual possesses the authority to assume the position of a being of God. A youngster like Phoebe is willing to acknowledge the risks in their life, as evidenced by her correcting Caulfield's interpretation of Burns's poetry.

You know that song 'if a body catch a body comin' through the rye? I'd like 'It's If a body meet a body coming through the rye!' old Phoebe said. "It's poem by Robert Burns." "Know it's a poem by Robert Burns." She was right, though. It is "If a body meet a body coming through the rye." I didn't know it then, though. (Salinger, 2008, p.409)

Phoebe's perspective towards life is shown by her emphasis on the word "meet" rather than "catch." this suggests that she believes in equal encounters in the field of rye rather than relying on someone else to save her, which is symbolized by the human savior. The protection that he is enthusiastically determined to offer ultimately proves to be needless to them, resulting in Caulfield's realization that his concept of being the catcher in the rye is irrational.

Holden experiences profound joy and insight while observing his sister riding the carousel in the pouring rain. To this, he can only respond: "It was just that she looked so damn nice, the way she kept going around and around in her blue coat and all. God, I wish you could've been there." (Salinger, 1961, p.102). Donald Barr describes this as a "mystical glimpsing of God behind the identifier of the world" (Han, 2014, p.2386) in Salinger's work. Once again, this demonstrates his affirmation of the presence of God in opposition to atheist existentialism.

By the conclusion of the novel, Holden has reached a state of acceptance regarding the necessity of change, particularly about the growth and maturation of children. He has concluded that this transformation does not necessarily have negative implications. With that epiphany, he can finally allow himself to return home, a desire he had hidden during his entire journey. While Holden's future remains uncertain as he is left at a mental institution, it is worth noting that there is no "No universal resolution to phoniness . . . found" (Ardic, 2008, p.19). However, there is a glimmer of hope in the sense of duty he demonstrates towards his sister. The reader observes the essential affection between family members. Holden does not have absolute freedom (opposition to Sartre's beliefs); his freedom is limited, so he is prevented from being dangerous to the existence of others (Phoebe). Sartre's supposition that two subjectivities cannot coexist in the same reality and that one must be transformed into objectivity to be understood by the other is incorrect.

Conclusion

Existentialism is an approach to philosophy of thought that focuses on exploring one's existence and the search for the meaning of life by emphasizing the importance of free will, individual choice, and personal accountability. An existentialist asserts that individuals should be compelled to make choices and assume responsibility without relying on legal laws cultural or social norms. In opposition, Anti-existentialism is a philosophical stance that criticizes existentialism. Anti-existentialists typically strongly reject Sartre's philosophies in his book *Being and Nothingness*, which is considered the bible of existentialism. Some anti-existentialist ideas are to disagree with the existentialist focus on extreme individual freedom and liberty. Some may contend that human behavior is greatly influenced or determined by external causes.

The Catcher in the Rye by Jerome David Salinger is sometimes considered anti-existential work. The postmodernist protagonist's path through *The Catcher in the Rye* exemplifies how he opposes Sartre's essential ideas of finding meaning in an indifferent world: existence pressed essence, absolute free will, and the relationship between people (Being-for-others). Sartre holds the belief that the presence of a supernatural entity or God is unnecessary for the existence of human beings. Sartre prioritizes the stability of human beings above all else in this universe. Within his philosophy of existentialism, he sought to substantiate Nietzsche's renowned statement, "God is dead," and endeavored to demonstrate atheism by emphasizing the existence of humans.

On the other hand, Holden does not completely adopt this atheistic position. Holden's sporadic inclination towards spiritual or religious concepts contrasts with the existentialist concept of a universe devoid of a higher power. Holden's references to his brother Allie and his prayer-like actions conflict with the idea of a world without a god. He regards faith as a means of coping with sorrow, similar to how Holden handles the loss of his brother Allie and views religious individuals as commendable examples to follow. Holden may despise religious organizations rather than religion. The church greatly impacted its worshippers, who were considered divine. Following Foucault's panopticism, believers are continuously aware of God's watchful gaze.

Existentialists often do not place much importance on social cohesion founded on shared interests, and they do not consider the "spirit of cooperativeness" highly valuable. The fundamental tenet of existentialism is that attaining harmony and security in human relationships is impossible to achieve and that the only suitable way to interact with people is to admit this reality openly. In contrast, Holden's cooperation with his sister helps him to see the truth of his dreams. Phoebe is the one who carries Caulfield out of this ideal atmosphere and out into the actual world, where he is confronted with his comprehension of the real world. Holden experiences joy simply from seeing his sister, as their connection is founded on sincerity. In opposition to Sartre's assertion that inter-subjective connections between two individuals are categorically unattainable is incorrect. He claims that it is impossible for humans to understand each other's subjective experiences fully. The individual discovers the resolution within the "conflict of transcendence" concept either they surpass the other person by treating them like an object, or they treat themselves as an object and allow the other person to surpass them.

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