

Tartu University

Faculty of Social Sciences

Narva College

Study Program „Languages in Multilingual School“

Marina Leštšenko

**WAR TRAUMA IN J.D. SALINGER’S STORIES “A
PERFECT DAY FOR BANANAFISH” AND “FOR ESME –
WITH LOVE AND SQUALOR” : LITERARY ANALYSIS OF
PLOTS AND CHARACTERS**

Bachelor’s thesis

Supervisor: N. Raud, PhD, lecturer

Narva 2024

Olen koostanud töö iseseisvalt. Kõik töö koostamisel kasutatud teiste autorite tööd, põhimõttelised seisukohad, kirjandusallikatest ja mujalt pärinevad andmed on viidatud.

Marina Leštšenko

Allikirjastatud digitaalselt, 20.05.2024

PREFACE

All of Salinger's literary works, one novel and three collections of short stories, have a cultural weight in modern literature (Shields & Salerno, 2013). The influence of World War II (WWII) and Post-Traumatic Stress Disorder (PTSD) on Salinger and his characters' depiction is widely acknowledged, but mostly neglected in modern research (Shields & Salerno, 2013). According to Myers and Welsh (2015), the disease of PTSD is caused by a lifetime moment – it could be a sexual abuse, violence, or a war experience. Salinger suffered from PTSD (Myers & Welsh, 2015). The research problem is to study the significance of the influence of post-war trauma on Salinger's stories' plots and characters. The aims of the study are to analyse the impact of World War II on Salinger's life, to examine and depict Salinger's ways of presenting war consequences through stories' plots and characters, and to compare the representation of PTSD in the characters and the plots of the stories "A Perfect Day for Bananafish" (1948) and "For Esme – with Love and Squalor" (1950).

The paper consists of the Introduction, Chapter I, Chapter II and the Conclusion. The Introduction gives an overview of J. D. Salinger's life, his writing style, World War II and its impact on Salinger's life and works. Chapter I "World War II Themes in Salinger's Literary Works" discusses World War II and Salinger's participation in it and its influence on Salinger's writing style. Chapter II "War Trauma in Plots and Characters of "A Perfect Day for Bananafish" (1948) and "For Esme – with Love and Squalor" (1950) analyses and compares the two stories in terms of how war trauma is depicted in their plots and characters. The Conclusion summarises the results of the study and comments on its hypothesis.

PREFACE	2
<i>Contents</i>	
INTRODUCTION	5
Salinger, World War II and Post-Traumatic Stress Disorder	5
Salinger’s Works to Reflect WWII and PTSD: Themes and Characters	6
Salinger’s Short Stories: Themes of “Nine Stories” (1953)	9
CHAPTER I DEPICTION OF PTSD IN LITERATURE: APPROACHES TO ITS ANALYSIS	12
1.1 PTSD in Literature and its Analysis	12
1.2 Comparative Analysis of Literary Works	13
1.2.1 Plot	14
1.2.2 Characters	14
1.3 Character-Based PTSD Literature Analysis	16
CHAPTER II WAR TRAUMA IN PLOTS AND CHARACTERS OF "A PERFECT DAY FOR BANANAFISH" AND "FOR ESME - WITH LOVE AND SQUALOR" 21	
1.1 Plot Comparison	21
1.2 Characters’ Analysis	24
CONCLUSION	32
SUMMARY IN ESTONIAN	33
REFERENCES	36

INTRODUCTION

Salinger, World War II and Post-Traumatic Stress Disorder

J. D. Salinger was an influential 20th-century writer, who changed the post-World War II American literature (LitPriest, 2023). World War II started in 1939 and came to the US with a bang at Pearl Harbour (FBI, n.d.). Salinger was drafted in the military in 1942, but he was involved in the war since 1937 (LitPriest, 2023). According to Seed (2020), Salinger witnessed several key events of the war but never participated in a battle. Salinger served through five campaigns of the European theatre during the war, he worked as a counterintelligence agent and interrogated prisoners and gathered information from civilians, the wounded, and traitors. Near the end of the war, he and other soldiers entered the auxiliary of a concentration camp and after witnessing Kaufering, checked himself into a hospital (Shields & Salerno, 2013). Salinger was young and privileged and thought that enlisting in the army would be a romantic journey and would build his character, but soon he realized, that it was a life-changing event (Myers & Welsh, 2015).

Salinger ignored Nazi and war topics in his works: the war and the Nazis were the reason why he suffered mentally from PTSD (post-traumatic stress disorder) and was searching for a spiritual cure (Shields & Salerno, 2013). Generally, PTSD disease could be caused by a moment of a violent or war experience. It changes the one's reaction to dangerous situations. PTSD symptoms could be traced within three months of a traumatic event. There are three groupings of symptoms, which include memories, seclusion, and numbness. These three groups also include such symptoms as flashbacks, trouble with sleep, hopelessness, and irritability. The symptoms may be different and caused by various events, but the main feature of PTSD diagnosis is the relevance of traumatic event experienced. The best way to treat PTSD is psychotherapy, which might be expensive for some people. For writers, writing might be a form of self-expression, hence a form of coping with the PTSD symptoms, if there are any. Creative writing can reflect aspects that trouble one, and for the victims of PTSD it is a trauma itself. While writing, trauma is explored through the mind of a victim. Reading of such writing can be of help in understanding the individual's daily life (Myers & Welsh, 2015).

Salinger's PTSD was not officially confirmed, but as he expressed himself through writing, there can be evidence of it in his works. Looking at Salinger's biography and

“Catcher in the Rye” (1951), it can be suggested that his writing could have been therapeutic for him. The only thing that was giving him strength to survive in the traumatic period was writing “The Catcher in the Rye” (1951) (Myers & Welsh, 2015). The first six chapters of his to-be novel “The Catcher in the Rye” (1951), were Salinger’s war talisman, which he carried with him through the battles and his post-war hospitalization. This can be understood as a disguised war novel (Shields & Salerno, 2013).

It is not a coincidence that Salinger was writing a book about an unstable teenager looking for meaning, while being in the army at war. His broken adolescence is portrayed creatively through a boy in the novel. The story was shaped by Salinger’s feelings, experiences, life, and the world around him. He understood himself better by embodying in persona of Holden, the main character of the novel. Holden is judging the people around him, which shows that Salinger has a connection with the character on a personal basis. This is a typical behaviour for one who is trying to avoid people, who does not understand his condition. Avoidance of people is a symptom of PTSD and Salinger wanted his character to be real and relatable (Myers & Welsh, 2015).

Salinger was not a public person and was very sensitive about sharing his personal information. As a reclusive person, Salinger never spoke to journalists nor researchers, he did not share his personal information in books or interviews. This is the reason for the information about Salinger being repetitive and sometimes untrustworthy: it is hard to define whether the statement is true or false even if a source is reliable. The information about his motives for writing is rather based on assumptions than facts. In the The New York Times interview in 1974, Salinger told that the meaning of his books should be more significant than his image as a loner in society (Chilton, 2019; Shields & Salerno, 2013).

Salinger’s career ended in 1965 with his publishing in the New Yorker magazine, after that and until his death, he published nothing. Before the war, he had published several stories in magazines, but after the war he refused to republish them. He also made sure that his existing works were printed with his comments and none of his older stories were published in anthologies (Graham, 2013; Shields & Salerno, 2013).

Salinger’s Works to Reflect WWII and PTSD: Themes and Characters

All of Salinger’s four books – “The Catcher in the Rye” (1951), “Nine Stories” (1953), “Franny and Zooey” (1961), “Raise High the Roof Beam, Carpenter and Seymour: An

Introduction” (1955) are significant works in modern literature (Shields & Salerno, 2013). Salinger’s literary works became popular between the 1950s and 1960s, when the rebellion of youth, which Salinger used as one of his topics for writing, became to be more spoken about. The topic can be attributed to Salinger’s desire to write with honesty and about what, according to him, was necessary (Stevenson, 2004).

“The Catcher in the Rye” (1951) is one of significant works published after World War II: it is one of the most popular novels of the 20th century according to the Modern Library, Time magazine, and National Public Radio and it has become a staple in the American education system. Instead of writing a combat novel, Salinger used the theme of post-war trauma. The novel shows disapproval of the post-war adult American world and prioritises morality and solitary experience over the waiting world. The type of a character that is presented in the novel was relatively new to the time following World War II. The novel considers death and loss of self in a conformist society and suggests that American society should be mired in self-serving superficiality and be hostile to anyone who is searching for a greater meaning; the main character reflects on events that led him to crisis. The book has become the Bible of alienation among disaffected teenagers (LitPriest, 2023; Chilton, 2019).

In his works, Salinger explored the topics of alienation, enlightenment, spirituality, coming of age, and lack of meaningful relationships. According to Čović (2020), Salinger’s characters, especially in short stories, search for a meaning of their existence, even if these attempts seem to be unusual for people, who could not see beyond the superficial given. The outcomes of characters’ choices vary from minor to radical resolutions, some even reach a standstill point. The attempts to establish one’s meaning of existence is not an easy process, so it is not surprising that many of Salinger’s characters experience alienation with friends, family, and in government institutions. Salinger’s hero is a misfit in society because he refuses to adjust, and he is a misfit in the private world because he cannot pass through loneliness and existential doubt. In most cases, Salinger’s misfits commonly choose to be alienated from society, though this process is not always negative for a character development (Čović, 2020).

Some of Salinger’s stories feature genius children, when they understand freedom, while accepting the fact that adults would rather follow the spirit of seriousness, as a response, Salinger’s children are often shown as intellectually brilliant. Children show simplicity and

purity that people often lose. On the other hand, Salinger's adults are hypocritical and sometimes find children annoying, although the adults are the origin of seriousness in the world. Some of them prefer to stay in this world, denying any attempts to transcend their facticity. They can exercise their freedom like children, but only within the world that was built for them (Čović, 2020).

In the stories, characters are misfits of different age and personal background, with children often re-examining a misfit's personal history. The clear contrast between the adult world and the world of children and teenagers is the main point of most of the Salinger's writings. Salinger provides several outcomes of reconciling these two conflicting worlds but leaves the field for other possible interpretations, which could be understood from cryptic Zen koan, that is written at the beginning of the "Nine stories" (1953) book, "We know the sound of two hands clapping. But what is the sound of one hand clapping?" (Čović, 2020, p.4).

The disease of Salinger's misfits cannot be cured, and this is unnecessary, because their situations and attitudes are needed in the world of seriousness, which is often called by Salinger as "phony". As stated by Čović (2020), "misfits, existentialists, outcasts or however else one might call them, as Salinger's heroes, are important because they are at an advantage by understanding that individual projects can echo on a universal scale if one transcends the superficial given spirit of seriousness" (p.5).

Salinger created his own universe inhabited by characters that appear in different stories. Thus, "The Catcher in the Rye" (1951) was the last Salinger's novel about the Caulfield family, all of his other literary works ("Nine Stories" (1953), "Franny and Zooey" (1961), "Raise High the Roof Beam, Carpenter and Seymour: An Introduction" (1955)) are focused on the Glass family, especially on the brothers Seymour and Buddy, and their youngest siblings, Franny and Zooey.

Salinger uses a dialogue form of narration for the reader to understand the relationship between characters better (LitPriest, 2023; Shields & Salerno, 2013). As noticed by Wohlers (2015), Salinger's dialogue gives his characters each a unique attitude and an individual life. Some characters speak sharply, the others are distracted and tend to ramble. Smith (2003) also highlights the precision of Salinger's language and 'razor-sharp' dialogue. He repeats such phrases as 'I mean' and emphasizes the intonation in Italics.

There are typically minimum plot exposition and maximum dialogue. He does not comment on characters' thoughts in the stories but helps understanding them through descriptions of their acts and behaviour.

All of Salinger's literary works, that are mentioned above, share the same characters and techniques, but differ in humour, that borders from farce to philosophical debates (Graham, 2013, p.189).

Salinger's Short Stories: Themes of "Nine Stories" (1953)

"Nine Stories" (1953) is a collection of Salinger's short stories¹, which together consider the theme of PTSD from different perspectives. "Nine stories" (1953) deal with genius, spiritual integrity, moral corruption, and innocence, thematically being between hope and despair. One of the main themes in Salinger's stories is mental illness. The stories do not present the description of mental disease, but rather define the behaviour of certain character, for example, Seymour's actions in "A Perfect Day for Bananafish" (1948), might be interpreted as a form of mental disease. Many of Salinger's characters are war veterans and he describes their mental problems: in "For Esmé — with Love and Squalor" (1950) the main character starts to refer to himself as a Sergeant X, which is a personality shift. In "A Perfect Day for Bananafish" (1948) Seymour is described as a veteran, who is losing control, while "Uncle Wiggily in Connecticut" (1948) is about a woman losing her loved one in a battle (Pretzler, 2019; Stevenson, 2004; Smith, 2003).

According to Stevenson (2004), some of the stories' present aspects of the war that were relevant for the country in the 1950s. "For Esmé — with Love and Squalor" (1950) and "A Perfect Day for Bananafish" (1948) both consider these aspects, such as emotions and concerns of having fought in the war, while "Uncle Wiggily in Connecticut" (1948) depicts the theme of pointless deaths in the war. Most Americans did not understand veterans, as they were focused on materialism, as the majority of Americans in the 1950s. McMannus (2015) and Smith (2003) also highlight the themes of innocence and alienation in these stories.

¹ "A Perfect Day for Bananafish" (1948), "Uncle Wiggily in Connecticut" (1948), "Just Before the War with the Eskimos" (1948), "The Laughing Man" (1949), "Down at the Dinghy" (1949), "For Esme – with Love and Squalor" (1950), "Pretty Mouth and Green my Eyes" (1951), "De-Daumier-Smith's Blue Period" (1952), "Teddy" (1952).

One of the minor themes of Salinger's short stories is the life of the rich. His short stories often take place in rich families. The lifestyles of the poor are rarely described or compared to the rich in the stories. One more minor theme is the concept of random encounters, on which sometimes the plot of a story depends. It could also engage audience in the characters' story by asking questions about reasons for their meeting (Pretzler, 2019).

According to McManus (2015), „Just Before the War with the Eskimos” (1948) depicts several different themes, such as rejection, alienation, connection, and change. The main character, Franklin, was rejected from the army draft due to his heart disease. Franklin himself seems to reject society: when he is looking out of the window, he calls people ‘Goddam fools’. Smith (2003) claims that the story directly presents the theme of war and Salinger's personal experience, similarly to “For Esmé — with Love and Squalor” (1950) and in “A Perfect Day for Bananafish” (1948).

„The Laughing Man“(1949) presents such themes as innocence and coming of age. The theme of betrayal in this story contradicts with the narrator's memories from his childhood. The story „Pretty Mouth and Green My Eyes“(1951) focuses on the topic of love betrayal (McManus, 2015; Smith, 2003). McManus (2015) and Tearle (n.d.) both agree that the story “Down at the Dinghy” (1949) explores the theme of innocence and also considers the theme of racism. The story “Teddy” (1953) is devoted to spirituality, materialism, and acceptance. The boy Teddy is a genius and spiritually wise, unlike the childlike innocent Seymour in “A Perfect Day for Bananafish” (1948)” (McManus, 2015; Smith, 2003).

As stated by McManus (2015), “De Daumier-Smith's Blue Period” (1952) story themes are identity and loneliness. Russell (1963) agrees on the theme of identity, as the name Jean de Daumier-Smith reproduces Salinger's initials. He also reckons that Jean anticipates Teddy; he is rather prototype for Seymour than his opposite.

All things considered, Salinger's stories were mostly focused on the theme of mental illnesses, depicting war trauma and PTSD. He also used the themes of alienation and innocence to highlight the problems of war veterans in post-war America and children in materialistic world.

The present paper poses the hypothesis that the stories “The Perfect Day for Bananafish” (1948) and “For Esme – with Love and Squalor” (1950) from the collection “Nine Stories” (1953) differ in the depiction of World War II’s impact on characters by addressing different PTSD symptoms in their storylines.

CHAPTER I DEPICTION OF PTSD IN LITERATURE: APPROACHES TO ITS ANALYSIS

1.1 PTSD in Literature and its Analysis

A war trauma becomes a collective experience for a whole generation in the 20th century and, hence, the core of reflection for writers. The theme of war was explored in ancient literature, in the Middle Ages, during the Renaissance, Baroque and Enlightenment times until modernity (Tychinina & Paranyuk, 2023). The history of PTSD in literature starts 4000 years ago, in ancient times, and mostly related to war experience. The first documentation of war trauma was between 2027 and 2003 B.C. in cuneiform script, as a result of Sumerian and Elamite destruction of Ur city. In this script there are described such symptoms as troubled sleep and intrusive traumatic images. Such descriptions were also made in 1900 B.C., in Egypt, on the topic of soldiers experiencing trauma. Such trauma descriptions were also mentioned in Homer's "The Odyssey" and in "The Iliad" (8th century B.C.). The signs of PTSD are found in William Shakespeare's, and Johan Wolfgang Goethe's literary works. The first anti-war book "All Quiet on the Western Front", which depicts soldiers facing war meaninglessness, was published in 1929 by war veteran Erich Maria Remarque (Kucmin et al., 2016). Kucmin et al. (2016) and Miller (2019) claim that PTSD was not an official diagnosis until 1980. Miller (2019) highlights the topic of PTSD in modern young adult literature. Young adult novels depict the consequences of rape, teenage fights, facing deaths, suicide, and such. It usually takes whole books to process these traumas.

According to Mambrol (2018), there are several models of trauma analysis in literature. According to the traditional model, trauma prevents direct linguistic representation. The experience cannot be narrated, as it damages the psyche and destroys the mind's ability to linguistically code it. Balaev (2008) also highlights that the trauma is known only through flashbacks because the mind cannot represent it otherwise. Another, the pluralistic model of trauma, suggests that trauma uncovers new relationship between experience, language, and knowledge. Trauma alters identity and thus the new knowledge is formed. The adapted Freudian-Caruthian model emphasises the difference between once occurred event trauma and an ongoing event trauma. In this model traumatic experience is represented through strategies in literature that demonstrate "the ethical tension of portraying the oppression

from, and resistance to, hegemonic power in a representational order that attempts to silence the subject” (Mambrol, 2018, p. 2). The transhistorical theory suggests that trauma in fiction is conveyed through protagonist, which represents cultural figure. It can represent either individual or group traumatic experience. Literary works demonstrate how trauma disrupts the individual’s self-perception and connection with community, but the values attributed to that trauma are usually created within the story. Literary works could also depict the place of trauma, which helps exploring personal and cultural histories and thus defines the character’s identity and influences the meaning of trauma. After trauma, the world affords the protagonist to differentiate between contemporary reality and traumatic past (Balaev, 2008). Balaev (2008) claims that considering the variety of theories, it makes the claim that trauma is unspeakable to be reconsidered: traumatic literature offers its own theory which demonstrates that how the characters view themselves before and after the trauma depends upon the specificity of the event and the place of its occurrence. The trauma disrupts protagonist’s reality, and they must adapt to the new one, which may be successful, but mostly the trauma ‘shatters’ identity.

To conclude, the common trauma symptoms have been depicted in literature since ancient times. Some theories consider trauma as impossible to describe nor analyse, but other theories offer trauma analysis through plot and character changes. Trauma in literature might be expressed with language means and through character and plot description.

1.2 Comparative Analysis of Literary Works

According to Walk (1998), comparative analysis includes comparing and contrasting two similar texts that have either crucial differences or commonalities to make a particular conclusion. There are at least two ways of approaching the analysis: deductive and inductive. The deductive method raises the issue and draws the conclusions, i.e., it starts with the selection of text samples for analysis to make conclusions, while the inductive method starts with an argument and develops the variables, i.e., text examples to argue for or against the argument or hypothesis (Oden, n.d.; Walk, 1998).

Literary analysis is an argument, which expresses writer’s interpretation of the work and its purpose is to demonstrate the reason for author’s usage for specific idea, word choices and writing structures to convey the message (Germanica, 2009). As said by the experts in

Germanica (2009), literary analysis consists of plot, characters, setting, theme, dialogue, imagery, figures of speech, tone, rhythm and point of view analyses.

1.2.1 Plot

Barnet et al (2001) identify the plot as the happenings of the story. The setting is the locale, time, and social circumstances, the theme is the meaning or point of the story. As stated by Barnet et al (2001), the traditional plot structure consists of exposition (setting forth of the initial situation), conflict (a complication that moves to a climax), and denouement (the outcome of the conflict; the resolution). Clark (2001) depicts the plot structure as “the event which opens the process, the event which realizes the process, and the event which closes the process” (p.3). Hansen (2024) also mentions that the complex plot in short stories is usually omitted.

To analyse the plot, Barnet et al (2001) define, first, if the plot is led by characters or it depends on coincidence, second, if the plot is affected by surprise or foreshadowing, third, if the plot contains the conflict and is against the other character, against the setting, against society or within a single character, next, if the story is narrated chronologically, and, finally, if the arrangement of the plot is effective and if there are any repetitions in the plot. The experts in Bryan Writing Center (2023), on the other hand, analyse the plot by defining which action happened first, which - next and how the story is finalised. Pratama and Desnaranti (2022), in contrast with other methods of plot analyses, analyse the plot by identifying and depicting the rising action, the climax, the falling action, and ending.

1.2.2 Characters

Characters are generally defined as the participants of a story (Barnet et al, 2001). To analyse characters, Barnet et al (2001) suggest that it should be defined who major and minor characters are and how they are presented: through words, actions, dress, setting, narrative point of view, or how they act in different situations. Next, the analysis should study author's suggestions about the nature of characters in editorial comment or through character's dialogues; one should also consider the plausibility of character's behaviour, if they change throughout the story, and if they are flat or round. The last is the affection of the reader: how author makes characters sympathetic. Flaming (2018) states that the characters' personalities may be described by their thoughts and behaviours. Flaming (2018), on the other hand, starts the analysis with defining the type of character, and then

the role, with last being defined the changes of characters through a story. Lester (1984) claims that it is more effective to start character analysis with analysing values, as “a value analysis would make it possible for readers to examine a text more objective” (p.336). The steps of the value analysis are identification of explicit and implicit values, determination of the words and phrases presenting values, determination of implicit relationship among values, construction on value profiles for characters (Lester, 1982).

Fleming (2018) suggests five types of characters. A flat character has a few personality traits that do not change, this character can be either a major or a minor character. A round character has several personality traits that change during the story. A stock character is a stereotype, which is often found in fiction. Such characters are often flat. A static character never changes throughout the story and stays in the background. A dynamic character, compared to a static character, experiences changes and growth during the course of the story. Barnet et al (2001), on the contrary, distinguish only two types of characters: flat characters (one-dimensional figures) and round characters (complex figures).

According to Fleming (2018), when analysing characters, it is crucial to analyse their growth and changes. Most major characters experience growth as a result of a conflict. To reveal character’s growth moments, it is important to mark the scenes where the character’s opinion changes or when they experience something for the first time. As noted by experts in Bryan Writing Center (2023), it is more effective to focus on characterization rather than just characters. Characters in stories are constructs that resemble real people. Characterization is author’s presentation of the characters: usage of details, showing characters’ traits directly or indirectly, what valuations are implied and such.

Lester (1984) has developed a system of analysing characters’ values in literary text. A value in such system is identified as “a standard for guiding action, for developing and maintaining attitudes toward relevant objects and situations, for justifying one's own and other's actions and attitudes, for morally judging self and others, and for comparing self with others. Finally, a value is a standard employed to influence the values, attitudes, and actions of at least some others” (p.323). The types of values were established by valuating characters’ positive or negative attachment to a specific value. For example, the signals for a negative instance of the value were such words as ‘no’, ‘never’ and ‘none’. The positive valuation of a value is character having that value and negative valuation is character not distinguishing themselves as having this value. An analyst may perceive the words of

values differently as the author may imply the value while not mentioning it according to the system. The main instrument of the analysis is the list of words provided by the author, for example: independent, intellectual, loving, obedient, responsible, self-controlled, a world of peace (free of war and conflict), happiness, self-respect, social recognition, true friendship, wisdom and many more.

To summarise, characters can be major or minor, including flat, round, dynamic, and stock types of characters. To analyse the characters, the researcher shall focus on dialogues between characters, character changes and growth through a story, and their values and descriptions. Referring a character to a particular type of a character might help to conduct character analysis in a more detailed and precise way.

1.3 Character-Based PTSD Literature Analysis

According to Nenad et al (2012), “personality traits are traditionally conceptualized as dimensions of individual differences in tendencies to show consistent patterns of thoughts, feelings, and actions across developmental periods and contexts” (p.257). There are three steps in the psychotraumatization process: deficits in personality structure and functioning, exposure to traumatic events, and abnormal events. Hall-Wilson (2018) also mentions flashbacks at severe stage and coping mechanisms, which help characters with PTSD avoid stress, in particular – traumatic intruding memories, which brain cannot process (Jarvis, 2009). Hall-Wilson (2018) highlights such possible coping mechanisms as drugs or alcohol, anger or violence, suicidal acts and/or thoughts, workaholism, and eating disorders. Jarvis (2009), to compare, calls this coping mechanism a ‘tarp’, which may be a change in behaviour, i.e., sudden anger or fear, partial reliving of original trauma sensed (e.g., shivering, fear, strangling sensations etc.), and full flashbacks or reliving a full memory, dissociation with the present, which is usually rare to happen. Nenad et al (2012), however, describe the ‘vulnerability factor’, which may be interpersonal relationships, social or physical environments, that increases the negative outcomes and associates positively with PTSD in an individual.

Nenad et al (2012) state that character construct consists of self-concepts about the values and goals, which influences the significance of experience. They distinguish five personality models: Extraversion/Introversion, Neuroticism, Psychoticism, Agreeableness, Conscientiousness and Openness. Extraverted individuals are outgoing and high on

positive affect, Neurotic individuals strongly react to adverse events and are more sensitive to stress, Psychotic individuals are usually associated with anger, hostility, irresponsibility, and impulsiveness, Agreeable individuals tend to be pleasant in social situations, Conscientious individuals are mostly self-disciplined, careful, and need for achievement, Open individuals are rather interested in new ideas and new experiences (Nenad et al, 2012). Jarvis (2009), on the other hand, mentions that PTSD symptoms are often used in fiction to highlight the character as weak and opposed to a protagonist, while Hall-Wilson (2018) claims that the characters with PTSD symptoms will gain the sympathy of audience.

Jarvis (2009) distinguishes two different types of PTSD in fiction: the first one when after experiencing traumatizing events the character is recovered within a few hours, which is mostly used in fiction, and the second one occurs through flashbacks, which leads a character to unconscious physical attacks and is often used to portray war veterans. To contrast, Cortés (2023) distinguishes three different types of PTSD:

1. Direct traumatic experience, which is often occurs before the beginning of the story and is revealed throughout it to inform the reader about the character.
2. Generational trauma, which is used to portray the influence of traumatic experiences of ancestors to the later generations.
3. Vicarious trauma, which portrays the individual experience of a character after witnessing trauma of the other.

Hidayat and Indarujati (2020) depict the following symptoms of trauma that are usually mentioned in fiction: sleep disturbance, spontaneous crying, depressive symptoms, anxiety, irritability, anger, withdrawal from normal routine and relationship with people, difficulty making decisions, and feeling of distraction. In addition, Cortés (2023) also mentions flasbacks of the traumatic event, nightmares, sleep paralysis, avoiding situations relating to trauma, and irrationality. Mahmoudi et al (2020) and Marwaha and Mann (2023) present eight criteria for diagnosing PTSD:

1. Criterion A includes a person experiencing direct or indirect traumatic event or witnessing it.

2. Criterion B includes intrusion symptoms, such as intrusive thoughts or dreams about the traumatic event, flashbacks and psychological reactions to traumatic reminders.
3. Criterion C includes avoidance of distressing memories or traumatic reminders.
4. Criterion D includes inability to recall important aspects of the traumatic event, persistent negative beliefs and emotional state, diminished interest in activities and feeling of detachment from others.
5. Criterion E depicts worsened trauma-related alterations in reactivity, such as aggressive outbursts with little provocation, self-destructive behaviour, hypervigilance, exaggerated startle response, concentration problems and sleep disturbance.
6. Criterion F includes persistence of symptoms above for more than one month.
7. Criterion G includes the disturbance, which causes significant functional distress in various life areas.
8. Criterion H includes the disturbance, which is not attributable to the physiological effects of a substance or other medical conditions.

Table 1 “PTSD symptoms and their representation in plot and characters” lists eight PTSD symptoms as analysis criteria for plot and characters in the stories “A Perfect Day for Bananafish” (1948) and “For Esme – with Love and Squalor” (1950). The symptoms are provided by Hidayat and Indarujati (2020), Cortés (2023), Mahmoudi et al (2020) and Marwaha and Mann (2023). Hall-Wilson (2018) and Jarvis (2009) list some of the symptoms, such as anger or flashbacks, as coping mechanisms. Nenad et al (2012) mention anger as a part of the psychotic personality model. Jarvis (2009) depicts flashbacks as a reason for unconscious physical attacks used to portray a character. The table is created to establish and compare PTSD symptoms as plot elements and character depiction elements in the stories “A Perfect Day for Bananafish” (1948) and “For Esme – with Love and Squalor” (1950).

Table 1. PTSD symptoms and their representation in plot and characters.

Symptom	Plot element	Character depiction

a) Direct or indirect traumatic event or witnessing it	Exposition, setting, conflict	Dialogues (trauma related vocabulary, trauma witnessing topics), actions (changes in behaviour after witnessing traumatic event)
b) Avoidance of distressing memories or traumatic reminders	Exposition, conflict, throughout the plot	Avoidance of trauma-related memories in dialogues and character's thoughts
c) Inability to recall important aspects of the traumatic event, persistent negative beliefs and emotional state, diminished interest in activities and feeling of detachment from others	Throughout the plot	Dialogues (sharing emotional state and opinion), actions (avoidance of activities), character's thoughts and opinions (memory problems)
d) Intrusive thoughts or dreams about the traumatic event, flashbacks	Exposition, setting, throughout the plot	Dialogues and character's thoughts (trauma related vocabulary)
e) Worsened trauma-related alterations in reactivity: aggressive outbursts with little provocation, self-destructive behaviour, hypervigilance, exaggerated startle response, concentration problems and sleep disturbance	Exposition, conflict, throughout the plot	Actions (showing changed behaviour towards others), dialogues (usage of strong language, losing attention while speaking), character's thoughts (destructive, aggressive)
f) Persistence of symptoms above for more than one month	Exposition, throughout the plot	Changes in character's behaviour (worsened symptoms)
g) Disturbance, which causes significant functional distress in various life areas	Throughout the plot	Actions (showing problems in coping with everyday duties)

The PTSD symptoms and their description summarised in the table are used as a basis for analysis in Chapter II for establishing the presence of symptoms in the stories “A Perfect Day for Bananafish” (1948) and “For Esme – with Love and Squalor” (1950), to reveal in

which part of the plot each symptom is presented and how it is expressed through characters' depiction. The criteria (PTSD symptoms) are applied to compare the symptoms and their representation in the two stories to make a conclusion on how differently/ similarly the symptoms are presented to reveal war trauma in the main characters of the stories, and how it might be explained.

CHAPTER II WAR TRAUMA IN PLOTS AND CHARACTERS OF "A PERFECT DAY FOR BANANAFISH" AND "FOR ESME - WITH LOVE AND SQUALOR"

1.1 Plot Comparison

"A Perfect Day for Bananafish" (1948) starts with Muriel waiting for a call in a hotel room, the action takes place in the afternoon. After the phone call the scene changes to a beach, where little girl Sybil and her mother appear. After some time Sybil encounters Seymour, the main character of the story, and Muriel's husband. The story ends in the hotel room where it begins, with Seymour committing suicide by shooting himself.

Salinger does not use any foreshadowing nor the element of surprise, the plot is chronologically structured, it does not have any repetitions, and it includes characters' actions and dialogues. The exposition of the plot is Muriel's phone talk with her mother about Seymour's problems, which is the beginning of a conflict. The conflict moves to a climax in the scene where Seymour appears, plays with the girl and ends with his suicide as a denouement.

The themes of the story are alienation, as Seymour holds distance from his friends and relatives preferring to spend time with a child, he feels uncomfortable among people and his wife is worried about his uncommon behaviour, materialism, as Salinger highlights in the story that Muriel paints her nails and worries about a car, while talking to her mother about Seymour's health after returning from war: "I said he drove very nicely, Mother. Now, please. I asked him to stay close to the white line, and all, and he knew what I meant, and he did. He was even trying not to look at the trees-you could tell. Did Daddy get the car fixed, incidentally?"(Salinger, 1956, p. 3).

It is known at the beginning of the story that Seymour has returned from the war, as Muriel's mother tells her on the phone that Muriel "waited for that boy all through the war" (Salinger, 1956, p. 5), and it may be the source of his trauma (Muriel's mother also mentions that "it was a perfect crime the Army released him [Seymour] from the hospital" (Salinger, 1956, p. 4). The irritability and Seymour's aggressive outburst are seen in the scene where Seymour yells at a lady in the elevator, thinking she is watching his feet: "If you want to look at my feet, say so," said the young man. "But don't be a Goddamned sneak about it" (Salinger, 1956, p.9).The scene of aggressive outburst is presented in the

climax of the story. Seymour shows difficulties in coping with a normal routine throughout the story. Muriel mentions that “he won't take his bathrobe off” (Salinger, 1956, p.5) and that “he says he doesn't want a lot of fools looking at his tattoo” (Salinger, 1956, p.5), which, according to Muriel’s answer to her mother’s question, Seymour does not have. Her mother mentions “horrible things he [Seymour] said to Granny about her plans for passing away; what he did with all those lovely pictures from Bermuda” (Salinger, 1956, p. 4). Moreover, Seymour prefers spending the day on the beach with a little girl, playing with her in the sand and in the water, and talking to her about another little girl and telling her a story about bananafish, rather than enjoy the resort with his wife. It is not mentioned in the story whether Seymour had any suicidal attempts, but as a resolution of the conflict and as the end of the story itself, he ends his life with a suicide: “Then he went over and sat down on the unoccupied twin bed, looked at the girl, aimed the pistol, and fired a bullet through his right temple” (Salinger, 1956, p.9). Before the suicide he did not tell anyone anything about this plan. On the beach he tells Sybil a story about bananafish, “who 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” (Salinger, 1956, p. 8), then they “get banana fever” (Salinger, 1956, p. 8) and die. This story may be a Seymour’s interpretation of traumatized soldiers, as he says: “Why, I've known some bananafish to swim into a banana hole and eat as many as seventy-eight bananas” (Salinger, 1956, p. 8). After that Sybil says that she “just saw one [bananafish]” (Salinger, 1956, p. 8). Seymour plays with Sybil in the water, and she leaves. After that Seymour returns to the hotel, while in the elevator he has conflict with woman, who, according to him, is looking at his feet. He enters the room while his wife, Muriel, is sleeping, takes a gun from the pile of clothes and shoots himself. The story of bananafish may have influenced Seymour’s thoughts, as “bananafever” might be a soldier’s trauma and “a hole with bananas” is war and he associates the bananafish with himself, which means that he eventually dies. The conflict with a woman in the elevator might have triggered Seymour to this action.

“For Esme – with Love and Squalor” (1950) starts with the narrator describing the setting – England, April 1944. The action starts in a small town in England, where the narrator had specialized pre-invasion training course for D-Day landings. On the last day of training, he decides to go to a church in the town to listen to a choir practice. After the practice, the action moves to a tearoom, where the narrator meets 13-year-old girl Esme and her brother. They talk about various things, such as Esme’s interest in Americans, her family,

the Narrator's career, and letter exchange. Esme asks the Narrator to write her a story about squalor, as she is "extremely interested in squalor" (Salinger, 1956, p. 43). After Esme with her family leave, the action changes time and place to Bavaria on V-E Day, Sergeant X's (or the first narrator's) room, where he has a conversation with his partner about war, Sergeant X's mental problems and their families. The story ends with Sergeant X reading Esme's letter that she had written to him before the war (Salinger, 1956).

The story does not have any element of surprise, foreshadowing, nor any repetitions in the story, the plot is chronologically structured. The exposition starts with the first narrator's depiction of setting. It moves to the conflict when he starts his conversation with Esme. The story moves to its denouement when the narrator changes and Sergeant X (the first narrator) finds a package from Esme.

The themes of the story are alienation, as Sergeant X struggles in communication with his peers and prefers avoiding any activity that his partner suggested, for example refusing to "pick up Eisenhower jackets for the whole detachment" (Salinger, 1956, p. 46), listen to a "terrific show comin' on the radio" (Salinger, 1956, p. 46) and go to the dances (Salinger, 1956). The other theme of the story is materialism, as Sergeant X receives letters from his family asking him to buy various souvenirs, such as his mother-in-law, "asking send her some cashmere yarn" (Salinger, 1956, p. 39) and his older brother asking of "sending the kids a couple of bayonets or swastikas" (Salinger, 1956, p. 45). He does not answer such letters and he has even torn one of them apart (Salinger, 1956), the action suggests that he does not find these letters pleasing. The major theme in the story "For Esme – with Love and Squalor" (1950) is a problem of war veterans who cannot adjust to a normal life.

It is known at the beginning of the story that the Narrator or Sergeant X is a "specialized pre-Invasion training course" (Salinger, 1956, p. 38) participant and at the end of the story that "he was a young man who had not come through the war with all his faculties intact" (Salinger, 1956, p. 44). Sergeant X shows various nervous reactions in the exposition and in the denouement of the story, such as "trigger finger itching imperceptibly" (Salinger, 1956, p. 38) before the train to London for D Day assigning and hand tremor while writing on a typewriter or with a pen: "he couldn't insert his notepaper into the roller properly, his fingers were shaking so violently now" (Salinger, 1956, p. 47); "He started to write Dostoevski's name under the inscription, but saw--with fright that ran through his whole body--that what he had written was almost entirely illegible" (Salinger, 1956, p. 45). His

partner also mentions his tics in the denouement of the story: "Did you know the goddam side of your face is jumping all over the place?" (Salinger, 1956, p. 46). Sergeant X expresses an aggressive outburst when answering his partner's question about fixing his letter: "Yes. Leave me alone now, God damn it" (Salinger, 1956, p. 47) and about remembering his partner shooting a cat: "Yes--don't start that business with that cat again, Clay, God damn it. I don't want to hear about it" (Salinger, 1956, p. 46). Sergeant X feels distraction as he tries to write letters, but cannot concentrate: "He was aware that he ought to get the wastebasket out of the room, but instead of doing anything about it, he put his arms on the typewriter and rested his head again, closing his eyes" (Salinger, 1956, p. 47). Distraction is shown in the denouement of the story. The Sergeant expresses diminished interest in activities in the denouement of the story: the Sergeant avoids answering his letters and refuses his partner's invitation to listen to the radio or go to a dance (Salinger, 1956).

Both stories happen in different places, but both feature war veterans as protagonists. The chronological structure of the stories is similar, as well as themes, which are focused on war veterans and their health problems. "For Esme – with Love and Squalor" shows the character during the war and after the war, while "A Perfect Day for Bananafish" (1948) shows the character only after the war. The symptoms in both stories are shown either throughout the story, in the denouement or in the exposition. The soldiers in both stories are both known to be war veterans. Both characters show PTSD symptoms in the story. Sergeant X in "For Esme – with Love and Squalor" (1950) shows PTSD symptoms, such as difficulties in coping with routine, aggressive outbursts with little provocation and nervousness mostly in the denouement, while Seymour's symptoms in "A Perfect Day for Bananafish" (1948) are presented throughout the story: in the exposition, during the conflict and in the denouement.

1.2 Characters' Analysis

"A Perfect Day for Bananafish" (1948) has in total seven characters, of which major are Seymour, Muriel, Muriel's mother, and Sybil and the minor are operator, Sybil's mother, and a woman in the elevator. The characters are depicted mostly through dialogues, while Muriel is partly depicted through author's narrative and Seymour is depicted partly through actions.

Seymour is the main character of the story, as the plot is set on him. In the first part of the story Seymour is described through Muriel's and Muriel's mother's dialogue: they were discussing Seymour's abnormal behaviour, such as problems with driving, specifically "that funny business with the trees" (Salinger, 1956, p. 3), communication difficulties, for example his talk with a woman in the elevator, which resulted in Seymour's aggressive outburst: "If you want to look at my feet, say so, said the young man, but don't be a Goddamned sneak about it" (Salinger, 1956, p. 9) and questionable actions that Muriel's mother was worried about, such as Seymour calling Muriel "Miss Spiritual Tramp of 1948" (Salinger, 1956, p. 3), "business with the window" (Salinger, 1956, p. 4), "horrible things he said to Granny about her plans for passing away" (Salinger, 1956, p. 4) and "what he did with all those lovely pictures from Bermuda" (Salinger, 1956, p. 4). Through their dialogue Seymour is described as mentally ill, as Muriel's mother says that "it was a perfect crime the Army released him from the hospital" (Salinger, 1956, p. 4), and unreliable man, whose behaviour might be even dangerous, as Muriel's mother is worried about his behaviour in the car "How did he behave--in the car and all?" (Salinger, 1956, p. 3) and that "he might get--you know--funny or anything? Do something to you [Muriel]!" (Salinger, 1956, p. 5) Seymour can be described as both, round and dynamic character. He is described by other characters, through his dialogue with Sybil and through his actions towards people. It may be noticed that Seymour's character changes during his dialogue with Sybil when he tells her a story about Bananafish, who eat bananas and when they cannot escape the banana hole, they die. The story may be the reflection of Seymour: eating bananas may be a representation of war crimes or participation in war, the banana hole is a trauma, that Seymour cannot escape, and as he is not receiving any treatment nor his relatives' support, he dies. The story is the only expression of Seymour's thoughts in the story and key to understanding his intentions for suicide. The story's title is "A Perfect Day for Bananafish", and as Bananafish "lead a very tragic life" (Salinger, 1956, p. 8) and are meant to die, the title may suggest that it is a perfect day for Seymour to die. The story may have caused some changes in his mind, the character changes, which led him to suicide at the end of the story. It is impossible to evaluate what Seymour's values were before the trauma, but according to the story (after-war world) he might be described as impolite (speaks rudely: "If you want to look at my feet, say so" (Salinger, 1956, p. 9), ruins personal things of his family members: "what he did with all those lovely pictures from Bermuda" (Salinger, 1956, p. 4)), dangerous (one time he got in a car crash, as Muriel and her mother discuss car repair: "Seymour told Daddy that he'd pay for it [car]"

(Salinger, 1956, p. 3), comfortable with children (he compliments Sybil "That's a fine bathing suit you have on. If there's one thing I like, it's a blue bathing suit" (Salinger, 1956, p. 6), engages her in a talk "I'm Capricorn, what are you?" (Salinger, 1956, p. 7), and played with her in the water: "They waded out till the water was up to Sybil's waist" (Salinger, 1956, p. 8)), and imaginative, as he creates a story for Sybil when they enter the water: "You just keep your eyes open for any bananafish. This is a perfect day for bananafish" (Salinger, 1956, p. 8). Seymour does not tell Sybil that the story is not real, Sybil believes in bananafish: "I just saw one [bananafish]" (Salinger, 1956, p. 8)). He is unhappy, as he struggles to cope with his trauma and receives misunderstanding from his peers and other adults, which makes him end his life.

In Muriel's and her mother's dialogue it is introduced that Seymour is a war veteran and after his return he had mental health issues, as they mention him visiting a doctor: "he [the doctor] said it was a perfect crime the Army released him from the hospital" (Salinger, 1956, p. 4). The issues are presented through his dangerous actions and offensive speaking to others (Salinger, 1956). He is detached from his peers and prefers to spend his time with children (depicted through actions), as adults do not understand him. Seymour befriends a little girl, Sybil, whom he met at the hotel, and engages the child in the game of finding a bananafish, which takes attention of both of them. Seymour has a delightful and meaningful conversation with a little girl, which he cannot achieve with his wife, Muriel, or other adults, which are the "phonies" in this story. The metaphor of bananafish addresses the people, or the "phonies", who are preoccupied with short-lasting pleasures of life, but on the other hand, it is a reflection of Seymour, who cannot be the bananafish that society asks for (Čović, 2020). These symptoms are seen throughout the story and according to Muriel Seymour had been to a hospital after the war, but that treatment was not enough and the symptoms were persistent (Salinger, 1956). All these symptoms had resulted in Seymour's suicide: he could not cope with the difficulties he had faced after traumatizing events.

Muriel and her mother are major and static characters. They play an important role in the story making setting before Seymour's appearance, but never change throughout the plot. Muriel's mother is presented only through dialogue on the phone and is expressed as a worried and nervous person, whom Muriel tells not to worry about her multiple times through the dialogue (Salinger, 1956). Muriel is presented through dialogue, actions (her

painting nails) and Seymour's words (dying her hair or making dolls). The author highlights Muriel's value of materialism: she paints her nails while talking about Seymour's disease, mixing it with the talk about being sunburned (Salinger, 1956). The serious attitude that is seen in the story is Muriel's intention spend the holiday in Miami is above anything else, Muriel's mother taking doctor's words about Seymour's mental health as a fact and her telling Muriel to ask Seymour to remove his bathrobe on the beach (Čović, 2020). The individuals perform an act of double alienation: firstly, individual's alienation from consciousness of freedom, then secondly, alienating others, which makes a certain value an imperative (Čović, 2020).

Sybil Carpenter is a child character, the only one who communicates with Seymour and with whom he acts calmly. She is a major character, as she has impact on Seymour, and static character, as she does not change throughout the plot. She is described through her action as a child, who likes playing in the water, as she kept asking Seymour "Are you going in the water?" (Salinger, 1956, p. 6), asks several illogical questions, such as: "Did you read 'Little Black Sambo'?" (Salinger, 1956, p. 7), "Do you like wax?" (Salinger, 1956, p. 8) and "Do you like olives?" (Salinger, 1956, p. 8). She has a special connection with Seymour, as she shows jealousy towards him after he played with another little girl, by saying "Next time, push her off" (Salinger, 1956, p. 7). The other characters in the story are minor and static and do not have any particular significance.

"For Esme - with Love and Squalor" (1950) has six characters in it. The major are Narrator/Sergeant X, Esme, and Corporal Z. The minor characters are Esme's brother Charles, Esme's governess and choir coach. The characters are depicted through dialogues and narrator's depiction.

The main character is Sergeant X, as he is the narrator in the first part of the story (before the D Day) and the plot is still set on him in the second part of the story (after the war). He is a round, or dynamic, character, as he changes through the story. He is described through narration, dialogues and actions. Through narration he is described as a soldier, "who took a rather specialized pre-Invasion training course" (Salinger, 1956, p. 38), who prefers calming activities, such as "sitting in a dry place and reading a book" (Salinger, 1956, p. 38). He calls himself "security-minded" (Salinger, 1956, p. 40), while Esme highlights that he is "quite intelligent for an American" (Salinger, 1956, p. 40), as "most of the Americans I've [Esme] seen act like animals" (Salinger, 1956, p. 40). It is also known that before the

Army Sergeant X was a writer: "I'd only been out of college a year but that I like to think of myself as a professional short-story writer" (Salinger, 1956, p. 42). In the second part of the story Sergeant X is presented as mentally ill, as it is stated that he "had not come through the war with all his faculties intact" (Salinger, 1956, p. 44). At the beginning of the story Sergeant X has values for family connection, as he refused to visit his friend's wedding, but spent the time with his mother-in-law instead, as she was "looking forward to spending the last two weeks in April with us" (Salinger, 1956, p. 38), he is comfortable with children, as he enjoys to play with Esme's brother and compliments his riddle: "It's one of the best riddles I've heard, though" (Salinger, 1956, p. 42) and susceptible to other's ideas, as he changed his opinion, when he realised that for Esme her father's opinion was the most significant: "This was a statement of faith, not a contradiction, and I quickly switched horses. I nodded and said her father had probably taken the long view, while I was taking the short (whatever that meant)" (Salinger, 1956, p. 42).

Sergeant X shows different PTSD symptoms through character's thoughts, actions and dialogues. At the beginning of the story Sergeant X mentions "trigger finger itching imperceptibly" (Salinger, 1956, p. 38), which may be a nervous symptom, which have worsened after the war and is presented through various tics, such as "side of his face jumping all over the place" (Salinger, 1956, p. 46) and "fingers shaking" (Salinger, 1956, p. 47). Due to this, he struggles with writing letters (Salinger, 1956). The nervous tics are shown through actions and dialogues. Sergeant X's aggressive outbursts are shown through dialogues, as he answers his partner's questions using the word 'goddamn' and sarcasm, when commenting on his partner's girlfriends' psychology studies: "Loretta's insight into things was always a joy" (Salinger, 1956, p. 46). It is also marked in the narration, that Sergeant X "regarded him hostilely" (Salinger, 1956, p. 46). His partner claims that, according to his girlfriend, "nobody gets a nervous breakdown just from the war and all" (Salinger, 1956, p. 46) and that Sergeant X "probably was unstable like, his whole goddam life" (Salinger, 1956, p. 46). Sergeant X does not seem to agree with this, as he answers sarcastically. Sergeant X feels misunderstood and rejects all of his partner's activity offers, e.g., "No, thanks.... I may practice a few steps in the room" (Salinger, 1956, p. 47), as they do not seem to interest him anymore. Sergeant X's detachment from others is seen in his actions.

Esme is 13-year-old girl, whom Sergeant X saw in the church choir and met in a tearoom (Salinger, 1956). Esme is a flat character, as her personality does not change in the story. She is depicted through narrators' words, dialogues, and action. Sergeant X describes her as girl "with straight ash-blond hair of ear-lobe length, an exquisite forehead, and blase eyes that, I thought, might very possibly have counted the house" (Salinger, 1956, p. 39). He notices that her voice "had the best upper register, the sweetest-sounding, the surest, and it automatically led the way" (Salinger, 1956, p. 39) and that she is very elegant: "I saw her yawn. It was a ladylike yawn, a closed-mouth yawn" (Salinger, 1956, p. 39). Esme is showing her intelligence through dialogue, by using such words as 'gregarious', 'candid', 'exceedingly', 'penetrating', 'intransically', 'squalor', and 'propensity' (Salinger, 1956). She adds the phrase 'for a person my age' while talking about her skills to highlight that she is more intelligent than her peers (Salinger, 1956). Esme may be characterized as polite and self-respectful. She shows her politeness while asking "am I being too personal?" (Salinger, 1956, p. 41). and saying such phrases as "I'm dreadfully sorry about my hair" (Salinger, 1956, p. 43). and "No, thank you" (Salinger, 1956, p. 40). Her self-respect is shown through her thoughts about her future: "I'm going to sing jazz on the radio and make heaps of money. Then, when I'm thirty, I shall retire and live on a ranch in Ohio" (Salinger, 1956, p. 40).

Corporal Z is Sergeant X's "jeep partner and constant companion from D Day straight through five campaigns of the war" (Salinger, 1956, p. 45). He is major and flat character, as he does not change through the story. He is described in the narration and through dialogue with Sergeant X. In the story he is depicted as "huge, photogenic young man of twenty-four" (Salinger, 1956, p. 45). According to his dialogues with other characters, he can be described as emotional, as he tends to use such phrases as 'I goddam near fainted', 'the son of a bitch', 'listen, ya bastard' repeatedly to show his anger (Salinger, 1956). These aggressive outbursts might be symptom of PTSD, but as his pre-war personality is not known, it cannot be confirmed. He is socially active, as he invites Sergeant X to "pick up Eisenhower jackets for the whole detachment" (Salinger, 1956, p. 46), "listen to Hope on the radio" (Salinger, 1956, p. 47) and go the dances (Salinger, 1956). It is also can be noticed that Corporal Z is devoted to his fiancée, as he defences her opinion about Sergeant X's breakdown: "'Listen, ya bastard, she knows a goddam sight more psychology than you do" (Salinger, 1956, p. 46).

Charles is Esme's little brother, he is a minor and flat character, depicted through action, dialogues and the narrator's words. The narrator depicts him as a "small boy, who was about five" (Salinger, 1956, p. 39). He likes riddles, as he asks Sergeant X "What did one wall say to the other wall?" (Salinger, 1956, p. 42). Esme also mentions that "he misses our father very much" (Salinger, 1956, p. 41). The other minor characters are Esme's governess and choir coach, both depicted in narration. The narrator describes the choir coach as an "enormous woman in tweeds" (Salinger, 1956, p. 38) and Esme's governess as an "efficient-looking woman in a limp felt hat" (Salinger, 1956, p. 39).

The stories have three to four major characters and three minor characters. The main characters, Seymour Glass and Sergeant X, both show PTSD symptoms. They are both described through their actions towards other people and dialogues with children. Seymour's abnormal behaviour is shown through other characters' dialogues, his aggressive outburst is shown in the dialogue with a woman and his actions towards her and his detachment from others is seen in them. Sergeant X's nervousness is shown through actions and dialogues, his detachment from others is revealed through action and aggressive outbursts through dialogues. Both characters demonstrate aggressive outbursts through dialogues and detachment from others through action through action, but each avoid contact with peers differently: Seymour spends his time with children, while Sergeant X prefers spending time alone. Seymour does not show any nervous symptoms, while Sergeant X does not show any abnormal behaviour.

The author's message in the story "A Perfect Day for Bananafish" (1948) is the problem of suicide among traumatized war veterans. The conflict can be seen from two different perspectives: as a materialistic post-war American society against traumatized war veteran Seymour, who suffers from aggressive outbursts and misunderstanding from his family members, who do not accept him, or as Seymour with his abnormal behaviour, which scares his people around him, against the norms of a post-war society, where people do not understand war veterans' problems. The major theme of the story "For Esme – with Love and Squalor" (1950) is the consequences of war for soldiers, as throughout the story Sergeant X struggles from different health problems, such as hand tremor, pain throughout his body, nervous tics, nausea, and struggling with communication with peers (Salinger, 1956). The conflict in the story may be Sergeant X against people around him, as they do not understand his condition or do not accept that he is traumatized due to the war, or

Sergeant X's inner conflict, as he cannot keep up with normal life after the war and cannot accept his disease.

The story "A Perfect Day for Bananafish" (1948) demonstrates such PTSD symptoms as aggressive outbursts, difficulties in coping with a normal routine and detachment, the consequences of these being suicide. The story "For Esme – with Love and Squalor" (1950) presents nervous reactions, distraction, aggressive outbursts and diminished interest in activities as PTSD symptoms. The characters are different, an exception being aggressive outburst, which both characters show through dialogues with other people. Both characters also demonstrate signs of detachment from others: Seymour Glass prefers to spend time with little children, while Sergeant X would rather stay alone in his room. Seymour Glass cannot cope with normal routine, as he struggles in communication with peers and family members, demonstrates abnormal behaviour, which makes his family consider him dangerous, while Sergeant X only suffers from nervous tics, which prevent him from writing letters. Sergeant X also shows distraction, as he will not participate in any activities and tries to avoid any further dialogue with his partner, while Seymour does not seem to be distracted by his thoughts. Both characters demonstrate different reactions to outside world triggers, behave differently with other people and prefer to spend their time in different places.

CONCLUSION

Jerome David Salinger was a 20th Century writer and World War II veteran. His most popular novel is “The Catcher in the Rye” (1951) and a short story collection “Nine Stories” (1950). In his works he explores such themes as alienation, materialism, coming of age and spirituality. Many of his characters are war veterans, who suffer from different PTSD symptoms, however people around them do not accept nor understand their conditions. The writing might have been a therapy for Salinger, as he himself showed signs of PTSD.

The principles of literary and comparative analyses, the plot structure and different approaches to characters’ analysis: analysing characters’ types, depictions and values (Barnet et al, 2001; Fleming, 2018; Lester, 1982) are used as a framework to conduct comparative analysis of “A Perfect Day for Bananafish” (1948) and “For Esme – with Love and Squalor” (1950) by J. D. Salinger. Representation of PTSD symptoms, such as witnessing traumatic event, avoidance of distressing memories, negative emotional state, inability to recall traumatic moments, feeling of detachment, flashbacks, aggressive outbursts, worsened symptoms for more than one month, functional distress in life (Mahmoudi, 2020; Marwaha & Mann, 2023; Cortés, 2023) to define war trauma in literature and approaches to its analysis through characters and plots (Balaev, 2008; Hall-Wilson, 2018; Mambrol, 2018; Nenad et al, 2012) were summarised and applied in the analysis.

The analysis of PTSD symptoms in plots and characters of the stories “A Perfect Day for Bananafish” (1948) and “For Esme – with Love and Squalor” (1950) focuses on plot analysis and character analysis. Plot analysis includes the structures of both plots, which symptoms and in what plot parts they are presented. Character analysis consists of character type analysis, methods of their depictions, analysis of PTSD symptoms of the main characters and their forms of representation. Most of the PTSD symptoms that are presented through characters are different, an aggressive outburst being one symptom that is shown the same through dialogues. The symptom of detachment from others also is noticed in both characters but is presented in different reactions. Both characters show different symptoms or different reactions.

The stories “The Perfect Day for Bananafish” (1948) and “For Esme – with Love and Squalor” (1950) from the collection “Nine Stories” (1953) differ in the depiction of World War II’s impact on characters by addressing different PTSD symptoms or their representation in the storylines.

Resümee

Käesoleva lõputöö pealkiri on “Sõjatrauma J.D. Salingeri juttudes “Parim päev banaanikala püügiks” ja “Esméle – armastuses ja riivatuses”: süžeede ja tegelaste kirjanduslik analüüs”. Kirjanik Jerome David Salinger on suur kirjanduslik panus 20. Sajandi Maailma kirjandusele, kirjutas Teise maailmasõja ja sellejärgse posttraumaatilise stressihäire (PTSH) mõjust tema tegelastel, keda tihti ignoreeritakse. Uurimisprobleem on selles, et uurida sõjajärgse trauma mõju Salingeri juttude süžeedele ja tegelastele olulisusest. Töö eesmärgiks on analüüsida Teise maailmasõja mõju Salingeri elule, toetades materjalidele tema teostest. Sekundaarne eesmärk on uurida ja kujundada Salingeri sõja tagajärgede esitlemise viise, juttude süžeede ning tegelaste kaudu. Lisaks on töös võetud eesmärgiks on võrrelda PTSH esitust tegelaste ja süžeede juttudes “Parim päev banaanikala püügiks” ja “Esméle – armastuses ja riivatuses”. Uurimuse hüpoteesiks on, et lood “Parim päev banaanikala püügiks” (1948) ja “Esméle – armastuses ja riivatuses” (1950) kogumikust "Üheksa juttu" (1953) erinevad juttudest, mis on Teise maailmasõja mõjul kujutatud teose tegelaste poolt, esitades erinevaid PTSH sümptomeid.

Esimeses peatükis on uuritud kirjandusliku ja võrdleva analüüsi põhimõtteid, süžee struktuuri ja erinevaid lähenemisi tegelaste analüüsile: tegelaste liikide, kirjelduste ja väärtusi. Peatükk hõlmab ka detailset uuringut PTSH esitusest kirjanduses ja erinevaid viise selle analüüsiks raamatutegelaste kaudu. Väljatoodud sai meetod tabeli kujuga erinevate allikate järgi, mis koosneb PTSH sümptomite nimekirjast, nende võimalikest esitustest tegelaste ja süžee osa kaudu.

Teine peatükk esitab PTSH sümptomite analüüsi tegelastes ja süžees juttudest “Parim päev banaanikala püügiks” (1948) ja “Esméle – armastuses ja riivatuses” (1950) kasutades andmeid Tabelist 1. Analüüs koosneb kahest erinevast peatükkidest: süžee analüüs ja tegelaste analüüs. Süžee analüüs sisaldab mõlemate juttude struktuuri, millised sümptomid millises süžee osas need on esitatud. Tegelaste analüüs koosneb tegelaste liikide analüüsist, nende kujundamise meetoditest, peategelaste PTSH sümptomite analüüsist ning nende esitamise vormidest.

Uurimuses püstitatud eesmärgid on täidetud ja hüpotees leidis kinnitust. Lood “Parim päev banaanikala püügiks” (1948) ja “Esméle – armastuses ja riivatuses” (1950) kogumikust

"Üheksa juttu" (1953) erinevad juttudest, mis on Teise maailmasõja mõjul kujutatud teose tegelaste poolt, esitades erinevaid PTSH sümptomeid.

REFERENCES

- Balaev, M. (2008). Trends in literary trauma theory. *Mosaic: An Interdisciplinary Critical Journal*, 41(2),149-166. <https://www.jstor.org/stable/44029500>
- Baldwin, E. (2020). *J.D. Salinger's Writing Style*. BookAnalysis. <https://bookanalysis.com/>
- Barnet, S., Berman, M., Burto, W., & Cain, W. E. (2001). *An introduction to literature*. Longman.
- Bryan Writing Center. (2023). *Short Story Analysis*. Blinn College. <https://www.blinn.edu/>
- Chilton, M. (2019, January 1). *The odd life of Catcher in the Rye author JD Salinger*. Independent. <https://www.independent.co.uk/>
- Clark, M. (2001). The concept of plot and the plot of the 'Iliad.' *Phoenix*, 55(1/2), 1-8. <https://doi.org/10.2307/1089021>
- Cortés, N. (2023). *The Ghost Behind: Writing Psychological Trauma*. Novlr. <https://www.novlr.org/>
- Čović, I. (2020). *Existentialist Notions Portrayed in the Collection of Jerome David Salinger's Short Stories*. [Master's thesis, University of Zadar.] Digitalni repozitorij Sveučilišta u Zadru.
- FBI. (n.d.). *World War, Cold War, 1939-1953*. Federal Bureau of Investigation. <https://www.fbi.gov/>
- Fleming, G. (2018). *How to Write a Character Analysis*. ThoughtCo. <https://www.thoughtco.com/>
- The Academic Center for Excellence. (2009). *Writing a Literary Analysis Paper*. Germanna. <https://www.germannna.edu>
- Graham, S. (2013). J. D. Salinger. In T. Parrish, *American Novelists* (pp. 189-202). Cambridge University.
- Hall-Wilson, L. (2018). *How To Write About PTSD In Deep Point Of View*. Lisa Hall-Wilson. <https://lisahallwilson.com/>

- Hansen, A. (2024). *Short story*. Encyclopedia Britannica. <https://www.britannica.com/>
- Hidayat, A., & Indarujati, I. (2020). An analysis of trauma of the main character in roommovie. *Bulan: Jurnal Bahasa Asing*.
- Jarvis, A. (2009). *Post-Traumatic Stress Disorder in Fiction, Part 1*. Tor. <https://www.tor.com/>
- Kucmin, T., Kucmin, A., Nogalski, A., Sojczuk, S., & Jojczuk, M. (2016). History of trauma and posttraumatic disorders. *Psychiatria Polska, 1*(50), 269-281. <https://doi.org/10.12740/PP/43039>
- Lester, N. (1982). A System for analyzing characters' values in literary texts. *Research in the Teaching of English, 16*(4), 321-338. <https://www.jstor.org/stable/40170946>
- LitPriest. (2023). *J. D. SALINGER*. LitPriest. <https://litpriest.com/>
- Mahmoudi, M., Pourasghar, M., & Alaedini, K. (2020). *Literature and Medicine: Clinical Symptoms of Post-Traumatic Stress Disorder in Contemporary Iranian Fictions*. Brieflands. <https://brieflands.com/>
- Mambrol, N. (2018). *Trauma Studies*. Literary Theory and Criticism. <https://literariness.org/>
- Marwaha, R., & Mann, S. K. (2023). *Posttraumatic stress disorder*. National Library of Medicine. <https://www.ncbi.nlm.nih.gov/>
- McManus, D. (2015, March 23). *De Daumier-Smith's Blue Period by J.D. Salinger*. The Sitting Bee. <http://sittingbee.com/>
- McManus, D. (2015, March 17). *Down at the Dinghy by J.D. Salinger*. The Sitting Bee. <http://sittingbee.com/>
- McManus, D. (2015, March 12). *Just Before the War with the Eskimos by J.D. Salinger*. The Sitting Bee. <http://sittingbee.com/>
- McManus, D. (2015, March 21). *Pretty Mouth and Green My Eyes by J.D. Salinger*. The Sitting Bee. <http://sittingbee.com/>

- McManus, D. (2015, March 14). *The Laughing Man by J.D. Salinger*. The Sitting Bee. <http://sittingbee.com/>
- Myers, A., & Welsh, M. (2015). *Salinger and PTSD*. CABRINI COLLEGE SALINGER PROJECT. <https://ccsalinger.wordpress.com/>
- Nenad, J., Ena, I., Lovorka, B., Radmila, T., & Miro, J. (2012). The role of personality traits in Posttraumatic stress disorder (PTSD). *Psychiatria Danubina*, 24(3), 256-266. <https://pubmed.ncbi.nlm.nih.gov/23013628/>
- Oden, C. (n.d.). *A Step-by-Step Guide to Writing a Comparative Analysis*. ProjectTopic. <https://www.projecttopics.com/>
- Pratama, F., & Desnaranti, L. (2022). LITERATUS. *Obsessed: a plot analysis*, 4(1), 363-371. <https://doi.org/10.37010/lit.v4i1.802>
- Pretzler, R. (2019, May 20). *J.D. Salinger: Short Stories Themes*. GradeSaver. <https://www.gradesaver.com/>
- Russell, J. (1963). Salinger, from Daumier to Smith. *Wisconsin Studies in Contemporary Literature*, 4(1), 70-87. <https://doi.org/10.2307/1207186>
- Salinger, J. D. (1956). *Nine Stories*.
- Shields, D., & Salerno, S. (2013). *Salinger*. Simon & Schuster.
- Smith, D. (2003). Salinger's Nine Stories:. *The antioch review*, 61(4), 639-649. <https://doi.org/10.2307/4614550>
- Stevenson, J. (2004). *J.D. Salinger: The influence of an author and his writings on 1950s America*. The Beat Begins: America in the 1950s. <http://www.plosin.com/>
- Tearle, O. (n.d.). *A Summary and Analysis of J. D. Salinger's 'Down at the Dinghy'*. InterestingLiterature. <https://interestingliterature.com/>
- Tychinina, A., & Paranyuk, D. (2023). Post-traumatic existentiells in a literary text: the example of one short story by J. D. Salinger. *Мовознавство. Літературознавство*, 2(64), 232-238. <https://doi.org/10.24919/2308-4863/64-2-37>

Walk, K. (1998). *How to Write a Comparative Analysis*. Writing Center at Harvard University.

Wohlers, N. (2015, October 12). *Literary Breakdown: J. D. Salinger's Dialogue*. The Emory Wheel. <https://emorywheel.com/>

Non-exclusive licence to reproduce thesis and make thesis public

I, Marina Leštšenko (21.02.2002),

herewith grant the University of Tartu a free permit (non-exclusive licence) to:

1.1. reproduce, for the purpose of preservation and making available to the public, including for addition to the DSpace digital archives until expiry of the term of validity of the copyright, and

1.2. make available to the public via the web environment of the University of Tartu, including via the DSpace digital archives until expiry of the term of validity of the copyright,

WAR TRAUMA IN J.D. SALINGER'S STORIES "A PERFECT DAY FOR BANANAFISH" AND "FOR ESME – WITH LOVE AND SQUALOR": LITERARY ANALYSIS OF PLOTS AND CHARACTERS

supervised by Lect. Nina Raud PhD,

2. I am aware of the fact that the author retains these rights.

3. I certify that granting the non-exclusive licence does not infringe the intellectual property rights or rights arising from the Personal Data Protection Act.

Narva 20.05.2024