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ISSN:2278-9529

GALAXY

International Multidisciplinary Research Journal

Vol. 3, Issue - V September 2014



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J.D. Salinger's *The Catcher in the Rye* and Bhalchandra Nemade's *Kosala*: Narratives of Alienation

Vinayak Tukaram Kute

Arts, Commerce & Science College
Narayangaon.

With the publication of *Kosala* (1963), his debut novel, Bhalchandra Nemade, the prominent Marathi novelist, poet and critic, began his great literary career. He champions nativism in his literary works insisting on developing literary forms and themes essentially drawn on his Indian and Marathi literary, social and cultural background. *Kosala* evoked a wave of criticism because of Nemade's experiments in the form, language and themes he dealt with. Pandurang Sangvikar, the Marathi youth, expresses his angst of the society in the novel. Some Marathi critics charged Nemade for plagiarism as they found *Kosala* having been influenced by J.D. Salinger's *The Catcher in the Rye* (1951) in which Holden Caulfield, the seventeen year old American youth, expresses his experiences of American society. For example, Shankar Sarda, the famous Marathi critic, says, "while reading *Kosala* Sterne's *Tristram Shandy* comes to mind and also J.D. Salinger's *The Catcher in the Rye* which overwhelmed the American youth. The schoolboy hero of the novel in *The Catcher in the Rye*, Holden Caulfield and Pandurang Sangvikar in *Kosala* have remarkable commonness. Holden calls those things which upset him as 'phony' while Pandurang calls such things 'bhankas'. Both Holden and Pandurang have the same attitude towards sex and girls. There are such similarities in these two different protagonists. However I find *Kosala* far superior to *the Catcher* because it reflects the thinking, emotions and faiths of the middle class Marathi youth" (Sarada in *Bhand* 1996: 25; translated). Another Marathi critic Mr. Kadam has mentioned that Nemade asked him to read *The Catcher in the Rye* when he had read *Kosala*. Kadam agrees: "*Kosala* is not an adaptation but it suggests some influence of *The Catcher in the Rye*. This does not mean that *Kosala* is less important" (Kadam in *Gavas* 2001: 482-483; translated). In the introduction to *The Cocoon*, Dr. Chandrashekhkar Jahagirdar refers to the stylistic peculiarities experimented in *Kosala* and *The Catcher in the Rye*. He points out that *Kosala* has a wide context as far as its theme is concerned. Raghunath A. Kadakane (2005) has made an attempt to study the possibilities of overlapping in both Salinger's *The Catcher in the Rye* and Nemade's *Kosala* in terms of theme, structure and style. This paper, however, is an attempt to examine the theme of alienation in the context of the protagonists of both the novels.

Obviously Holden and Pandurang both are untraditional in their non-conformist attitude and their repudiation of those norms which heavily suppress their individual aspirations. Both the novels have been narrated in the first person narration by presenting the protagonists as narrators. There is an important difference in terms of age; Holden is 17 years old when he tells in retrospect his predicament from a mental hospital. On the other hand Pandurang is twenty five years old telling about his life as an unsuccessful youth returned to his village Sangvi, with a sad adjustment with his life. Pandurang's circular journey is very much depressing as he wishes for squares with various options than a circular movement ending at the same spot from where he has begun. Both the protagonists cast a look back at their lives and reveal the map of their growth. Both of them detest phoniness, hypocrisy and double

standards in the society. However their experiences are part of the society and culture in which they grow up.

Pandurang, who is the part of patriarchal Hindu family, senses the dominance of his father. He is an example set by Nemade suggesting the suppression of a youth by a bullying father. Thus Nemade gives a voice to the generation of youth brought up under the pressures of a father. Not just women but young men also become victims of the patriarchal social system. From the very beginning the tense relation between Pandurang and his father is evident. Pandurang an adolescent youth seeking his own identity in such artistic activities as playing on flute and acting in drama in school becomes a subject of contempt of his father. His father looks at these artistic cravings of Pandurang as useless. This sets a psychological fight of Pandurang against his father. Pandurang notices his father's hypocrisy who tries to be a prestigious person by helping villagers in small ways like making the big mat available to them whenever necessary but sells them sulphate at higher rate than the market. He asks Pandurang to apply for the scholarship meant for the poor students in the school. Pandurang thinks this is quite in contrast to his father's regular worship of god in the village temple. Pandurang expresses his agony 'My whole childhood passed in awe of my father' (18). Pandurang's father represents the Hindu family governed by the patriarchal norms. Pandurang knows he is the only male heir as he has only sisters. The task of increasing the wealth of the family and its prestige falls on his shoulder. But when Pandurang fails in passing examinations and achieving something spectacular, he becomes a subject of contempt at home and in the village. His father thinks him as the wrecker of the family prestige. The case of Holden is not much different though he does not have to face the patriarchal pressures like Pandurang. He is brought up in an American family in which the member of the family is given freedom with the responsibility of making one's own life. He knows that he cannot tell about his yet another failure in the examination to his parents. His father's authority has been expressed in the consistent reminder of Phoebe to Holden, "Daddy'll kill you" (150).

Both Pandurang and Holden belong to wealthy families. Holden's father is a corporation lawyer. Holden is not very happy the way he makes money. Holden says, "My father's quite wealthy, though. I don't know how much he makes—he's never discussed that stuff with me—but I imagine quite a lot" (97). Both Pandurang and Holden show concern for their mothers. Pandurang admires his mother but Holden is reluctant to let his mother know about his expulsion from the school because, "she hasn't felt healthy since my brother Allie died. She's very nervous" (97). Pandurang's mother is distinctly drawn as she very subtly represents the neglect of a woman in the male-dominated Hindu family. She gets unhappy when she gives birth to yet another female child. The incident of Mani's death leaves the emotional scars on Pandurang's mind more than anyone else in the family. So is Holden constantly melancholic over the death of Allie. In the case of Holden this leads to loneliness as he was quite close emotionally with Allie.

If Pandurang is the victim of parental infiltration, Holden is the victim of parental absenteeism. The decision of his parents to admit him in boarding school takes Holden away from the homely warmth and security that is very much required in adolescent stage. As John S. Simmons says, "Certainly a theme of this novel that will resonate with young people of today is that of parental neglect and insensitivity to the true needs of their children. Seeing Holden as not meeting their expectations, his parents shunt him off the care of others. Caught up in their life as New York socialites, they enroll him in one expensive private boarding school after another and

then scold him when he fails to achieve at each of them....To them, Holden is the ugly duckling, incapable and unwilling to take advantage of the opportunities bestowed on him” (Simmons 2010: 27). Parental neglect leads to Holden’s alienation. The situation in which Pandurang finds himself is altogether different as he almost willingly decides to leave the village and go to Pune because the village is replete with dirt, untimely barking of dogs and boredom. Of course his parents want him to go to Pune to take higher education and earn some big job which will fetch a lot of money and prestige to the family. Though like Holden, Pandurang also gets financial support from his family, he too fails in the examination. This disappoints his parents. It is interesting to note here the socialite behavior of Pandurang’s father is restricted to the village Sangvi.

Some critics have tried to trace the reasons of feeling of alienation in Holden. Peter J. Seng in his essay “The Immature World of Holden Caulfield” thinks that Holden is sensitive and perceptive but still an adolescent and therefore immature to make judgment of the adult. Holden looks at adults as ‘phony’ and that is one of the reasons he keeps away from adults. Seng thinks Holden’s this attitude is limited and he fails to see his own faults while he is quick to pass severe judgments on others” (Seng in Belcher & Lee 1964: 63). Seng further says, “It might be said that Holden’s chief fault is his failure “to connect” (Ibid: 63). Seng notices that Holden is disturbed by adult values. Holden’s dream of going deaf-mute in the far west and the “catcher” are fantasies which are driven by his desire to escape from the adult world which he cannot cope with. Holden enormously admires Mr. Antolini but ignores his advice because he thinks Mr. Antolini is a phony like other adults. Seng looks at Holden as a tragic figure of modern society and his “...temporary mental defeat is brought about by a flaw in his own character; a naïve refusal to come to terms with the world in which he lives” (Ibid: 67).

Holden’s typical transition phase and naïve refusal to come to terms with the adult world mentioned by Seng is evident in his some confessions. For example Holden says, ‘I was sixteen then, and now I’m seventeen now, and sometimes I act like I’m about thirteen....sometimes I act older than I am--I really do--but people never notice it’ (8). His dilemma is still continued at the end of the novel as he says, ‘I mean how do you know what you’re going to do till you *do* it? The answer is, you don’t’ (192). He confesses this conflict in his mind when a lot of people and the psychoanalyst question him if he is going to ‘apply’ himself. Comparatively, Pandurang Sangvikar is out of the transition phase and is mature enough to come out of all the traumatic experiences. Therefore even at the beginning of his narration he confesses what could be his mistake, ‘Honestly there’s only this thing worth telling you. Now, in this world twenty five years isn’t such a great space. Still, even after spending ten-twelve thousand rupees of my Father’s money, I’ve never really given examinations and such with seriousness’ (17). Thus his thinking is very transparent and therefore he takes the reader into confidence. Having exposed to dubious adult world and to the hypocrisy and fake standards in social and educational world, he rather unwillingly accepts the situation at the end of the novel. He expresses his helplessness, ‘For instance, no matter what happens, they are sure to bring me to the stake and tether me. It’d be better, then, to arrive and wait in anticipation. Or whatever I do, they are sure to take care of me. It’s no use saying “no” and such’ (333). His total adjustment with the outer world is evident in his readiness to act according to the prevalent social norms. However compared to Holden, he sees a clear way out of this temporary phase in his life: ‘There are of course all kinds of years before me, too....Each one’s future years without fail remain before one’ (333). Thus

Pandurang expresses hope about his aspirations even when he is exposed to pragmatic society.

Yet another critic, Levine Paul in his essay "J.D. Salinger: The Development of the Misfit Hero" looks at Holden's alienation as a result of "...a moral hero forced to compromise his integrity with a pragmatic society" (Levine in Belcher & Lee 1964: 107). Levine thinks that the being misfit of the characters like Holden in Salinger's literary work is due to his moral problem and not due to the bitter fruit of social injustice. According to Levine Salinger's other leading characters like Seymour, Vincent Caulfield in "This Sandwich" and Raymond Ford in "The Inverted Forest" are misfit heroes because they live in the society on their own terms. These misfit heroes, Levine comments "...can never be accepted by or accept society" (Ibid: 109). Charles H. Kegel in his essay "Incommunicability in Salinger's *The Catcher in the Rye*" points out Holden's alienation is due to his inability to communicate. Kegel says, "Like Stephen Dedalus of *A Portrait of the Artist as a Young Man*, Caulfield is in search of the word. His problem is one of communication: as a teen-ager, he simply cannot get through to the adult world which surrounds him; as a sensitive teen-ager, he cannot even get through to others of his own age" (Kegel in Belcher & Lee 1964: 17-18). Kegel suggests that Holden's inability to communicate originates in his hatred for phoniness. Holden detests phoniness not only among people but also in phony art like phony book, phony music, phony movies and phony plays. Holden in the novel encounters with people who fail to communicate ideas with him. Kegel comments: "Like Hamlet "a sad, screwed-up type guy"...Caulfield is bothered by words and word formulas which only "seem", which are "phony" (Ibid: 18). Kegel also notices that Holden is particularly very much distressed when he realizes that he must be phony if he wants to exist in the phony world. Holden's inability to communicate with others is symbolically represented in his uncompleted telephone calls and undelivered messages which is in ample in the novel. However as Kegel notices, Holden successfully establishes rapport with Phoebe. Kegel comments: "The Rosseaustic-Wordsworthian theme of childhood innocence and sincerity which Salinger had played upon so effectively in 'For Esme-With Love and Squalor' works its magic again" (Ibid: 19-20). According to Kegel, Phoebe plays a key role to resolve Holden's problem of alienation. It is evident, "...when he refuses to ride the carrousel with her and thus gives up his idealistic attempts "to grab for the gold ring" he has initiated his transition from adolescence to adulthood. He does not of course, capitulate to the phoniness of life, but he attains an attitude of tolerance, understanding, and love which will make it endurable" (Ibid: 19-20). Pandurang also has to live the dubious adult world against his will. Though he does not seek any escape from the phony adult world, he temporarily tries to be independent economically so that he will have no feelings of remorse that his father is his master. To achieve this freedom he goes to Mumbai to his friend Madhu in search of a job. However he ultimately comes back to his village to settle there permanently. He tries to establish rapport with the village folk and the other unemployed youths like him. He does not face the problem of incommunicability like Holden. Pandurang too faces the problem adjusting with the adult world. But none of the three protagonists of Bhalchandra Nemade, Pandurang Sangvikar, Changdev Patil and Khanderao Kundlik face the acute sense of alienation of Holden, Seymour, Raymond Ford and Vincent Caulfield who cannot accept the society or the society cannot accept them. Nemadian protagonists are not misfit to such an utmost level. They try to exist even in the adverse conditions and none of them commits suicide out of frustration.

Albert Fowler in his essay "Alien in the Rye" points out that Salinger in *The Catcher in the Rye* and *For Esme with Love and Squalor* suggests the influence of Rousseau and the disciples of naturalism that individual is born good and corrupted by his institutions. In both these works of Salinger there is trailing clouds of childhood in the leading characters and therefore they are odd with the adult world. Fowler says, "The argument that Salinger has inherited from a long tradition of writers is that nature is norm and ideal, civilization the alien and warping form imposed against the grain" (Fowler in Belcher & Lee 1964: 34). Fowler wonders whether the alienation of man from the society is a romantic notion as handed down by the naturalists or it is a result of a basic flaw in the making of the western society. Fowler next refers to Ernest Jones who does not frame Salinger in Freud's belief that man is being constrained almost to the breaking point by social code and convention and comments: "Ernest Jones does not place Salinger's novel in this frame of reference. His review of *The Catcher in the Rye* distinguishes between actual alienation and the sense of alienation he finds in Holden Caulfield, whose feeling of being cut off from his fellows, from parents, friends, school and society, Dr. Jones insists has been common to every sensitive adolescent for the past two hundred years. He considers it only a phase of growing up, only an intimation and intuition of his disaffection" (Ibid: 35). Fowler refers to Arthur Heiserman and James E Miller who in their *J.D. Salinger: Some Crazy Cliff* praise Salinger as a writer and place *The Catcher in the Rye* in the epic tradition of the Quest. They compare Holden with the great outcasts Stephen Dedalus, Hans Castrop, Huck Finn and Prince Myshkin. Fowler says, "The young man is pictured full of love and courage, innocent and good, a wise sheep forced into lone wolf's clothing. He pierces the shams and deceits and vulgarity of phony society which botches things so terribly that at last Holden has no escape except a mental institution" (Ibid: 35). Fowler points out that alienation is shown by Salinger in contrasting child with adult. He says, "Salinger expresses the alienation in another way by contrasting the child with the adult, early innocence and goodness with later cynicism and corruption, on the naturalistic theory that the farther one goes from the purity of the cradle the more tainted one becomes from contact with society" (Ibid: 37). Fowler attracts our attention at Heiserman and Miller's conclusion that Holden is in search of the inner peace which is achievable when one is free of civilization and untarnished by the society. The figure of Holden as a hunter personifies a man stripped to his essence with unnatural and convention left behind. Fowler is astonished at the reasons of Holden's alienation from the society. He wonders whether it is because of the unusual maturity of Holden or undisciplined nostalgia for the childhood. He also wonders whether the alienation is based on the wise appraisal of a society stricken beyond rescue or on an inherited assumption that society is evil. Fowler comments: "As one studies Heiserman's and Miller's evaluation of Salinger, his reverence for childhood, his canonization of the child's innocence and inability to do any wrong, make one wonder whether there is about him some bias against manhood, against the choices and conciliations the adult must make in everyday life. And one is moved to wonder further whether some of the disaffected refuse the challenge of their society partly because it necessitates the response of mature and educated emotions" (Ibid: 37-38).

Fowler observes that Salinger's naturalism stems from the artificial division made between the good and the evil. The world of experience happens to be unique combination of the good and the evil and they are inseparable in an individual or in the society. If a novelist continues the separation of the falsification of hero endowed with good qualities and his society with bad ones, it charms the readers as long as it

can command belief. According to Fowler, Heiserman and Miller consider Holden Caulfield in a holy quest if Salinger follows Rousseau in concentrating the good in his adolescent hero Holden and concentrating the evil in the surrounding environment. Fowler cites Heiserman and Miller's opinion that the phoniness of society forces Holden Caulfield to leave it because Holden loves the world more than the world can bear. Fowler also refers to Henry Breit's view about *The Catcher in the Rye* as a failed novel because the seriousness of the novel is overwhelmed by the greater power of the comic element. Considering these critics, Fowler says, "In the light of their critical analysis Salinger appears to be presenting a tragedy without a catharsis. As they interpret his message it seems to be a counsel of despair...civilization pictured here as phony and beyond succor, the individual as casting loose from society and taking with him whoever he can rescue at the risk of his life. This dismay at the evil of the external worlds, this tendency to throw up one's hands in horror and withdraw from the body social in desperation at its depravity, seems to be the result of the Rousseau wedge driven between good and evil, confining the good in individual and the evil in institutions" (Ibid: 39).

These are the reasons traced out by critics regarding Holden's alienation. Like him Pandurang also feels quite alienated from the society. However there are various other reasons found out by the Marathi critics for his sense of alienation. Dr. Chandrashekhar Jahagirdar in his preface to *Cocoon* points out that Pandurang's alienation and disillusionment is the basic theme of *Kosala*. However he also focuses on an important aspect of Pandurang's alienation that it is neither Existentialism nor Absurdity that is at the root of Pandurang's estrangement from the society he is part of. Dr. Jahagirdar traces out two important reasons those are at the root of alienation in *Kosala* . He thinks that sociological and historical conditions cause Pandurang's feeling of alienation. Dr. Jahagirdar writes:

In Maharashtra, in the latter half of the nineteenth century, the impact of British liberalism created a middle-class generation which seriously believed that it had a responsible role to play in society. Gradually however the Maharashtrian middle-class lost this social conscience and instead cultivated values of material success, careerism, social status and prestige. *Kosla* captures this historical impasse and the contradictions of the colonial legacy in the post-Independence period (Jahagirdar in Nemade 2013: viii).

Dr. Jahagirdar looks at the orthodox patriarchal Hindu family as a micro reflection of the vaster social reality outside. The social authority like the family authority (represented by the father) expects obedience and conformation from its subject. Pandurang is disillusioned with the false standards like status, social prestige, and reacts against the vast patriarchal and overpowering powers suppressing individuality. This fact about Pandurang's alienation leads Dr. Jahagirdar to conclude, "Alienation in *Kosla* is thus not a product of metaphysical absurdity as in Camus's *The Outsider*, nor it is related to phenomenological angst as in Sartre's *Nausea*" (ibid; ix). According to Dr. Jahagirdar, *Kosla* shows similarity with J.D. Salinger's *The Catcher in the Rye* in terms of limited stylistic peculiarity like anti-climatic use of "etc." and "for example". However Nemade does not propose the alternative world of innocence and saints as in *The Catcher in the Rye*. Dr. Jahagirdar thinks that *Kosla* offers the wider context by moving from the primary institution of family to society and finally to the problems of history and time. In the light of these comments it is

perceptible that Pandurang's alienation is a reaction against the restricting powers in the Hindu society.

Pandurang's non-conformist attitude is evident in his views about the people including his own, social institutions like school and college, money-oriented attitude that has devoured the spirit of human beings. Gangadhar Patil in his essay 'Kosala ani Paratmabhav' (*Kosala* and the Feeling of Alienation) points out that Pandurang experiences alienation at the different levels. The corrupted middle class society in Sangvi, Pune and Mumbai and the so-called prestigious institutions of education and marriage turn out to be spiritless for Pandurang. This creates an impression that Pandurang is an anti-hero due to the social atmosphere after independence in India. According to Patil, the failure of socialism and democracy caused the sense of frustration among the intellectuals which made them create anti-heroes in their fiction. The anti-hero rebelled against the pseudo-idealism that was in vogue. Patil says, "Behind the rebellion and negative attitude in the contemporary novel there was the understanding of painful sense of alienation" (Patil in Bhand 1996: 61; translated). Patil thinks that Pandurang realizes the failure of the society leading to the rise of the sense of alienation and therefore he gets estranged from the society. Pandurang witnesses the hollowness leading to faithless existence in which he must exist. He lacks the strength to bring the drastic change in the society. That results to his inaction. He is conscious of his inability and he experiences alienation and then self-alienation. This according to Patil is the special outlook given by Nemade to his protagonist to expose the academic, social and literary world. Patil points out that behind Pandurang's eccentric attitude is the novelist's sincere but comical outlook towards life. Patil thinks that Pandurang's and Suresh's efforts to give historical account of the 20th century by imagining themselves as the historians of the 9th millennium, is an example of the alienated view of their own time. This helps them look at the false concepts of nationalism, politicians and the failure of peace in the world ironically. Patil comments: "This historical retrospective investigation is not mere play of imagination but a satirical comment on the alienation of the twentieth century man" (Ibid: 66; translated). Patil further says, "It could be said that *Kosala* is the first Marathi novel which has created a 'myth' of sense of alienation and anti-hero in Marathi literature" (Ibid: 70; translated).

Sharad Patil looks at the alienation in *Kosala* as the crisis of the caste or the group of castes which are neither lower nor upper castes as the base of his argument in the critical essay 'Kosala: Bhartiya Paratmatecha Paramotarksha' (*Kosala* an Extreme Example of Indian Alienation). Patil takes a brief review of Indian situation showing how the labour class of slaves and untouchables was transformed into the labour class. But the newly formed labour class was not totally independent. The caste system of the Hindu society received a jolt by the class system introduced by the British rule. The labour class became the farmer class. Mahatma Phule first started agitation against the caste system in his book *Gulamgiri*. The farmer castes called by Sharad Patil as medium castes (neither shudra nor savarna) took the charge of administration. This created a sort of alienation in this class. The farmer families became the semi-capitalists and the established people in this class made a selfish use of their caste for their own advantages. Patil observes: "Pandurang Sangivakar and Changdev Patil these medium caste youths are part of the hollowness created by the medium castes and their experiences form the peak of Indian alienation" (Patil in Bhand 1996: 186; translated).

Another Marathi critic M.S. Patil in his article 'Kosala: ek Pratikadambari' (*Kosala*: an anti-novel) suggests that Pandurang rebels against the society because he

is unfit in the society given to the thoughtless existence. Patil claims that some Marathi critics refer to *Kosala* as an example of existentialism.

Thus, Pandurang as a protagonist puts all critics in some confusion. It is difficult to classify him. He first grows and then shrinks. This growing and shrinking is important. His experience of rootlessness and meaninglessness causes a sense of failure in him. He tries to cope up with the reality around him. When the objects, persons and institutions around him fail to encourage him, he loses his sensitivity. Patil concludes that, "Therefore even at the age of twenty-five years he dissolves his existential urge and becomes a common ordinary person by forgetting his existence. This is his tragedy" (Patil in Bhand 1996: 99-100; translated).

Mr. Vasudev Sawant in his critical book *Udharnarth Kosala* (*Kosala* as an Example) has made a valuable study of the theme of alienation in *Kosala*. According to him, the reasons for the feeling of alienation in Pandurang can be traced to his typical psychological attitude in addition to the external realities. In fact the external world which is in contrast with the self of Pandurang causes him to react differently than the common people who are generally made to adjust with the things which are not in accordance with their own mental constitution. Sawant thinks that a sensitive youth like Pandurang cannot accept the monotonous, routine adjustment with life and therefore he feels alienated in his own situation. As he is very sensitive he responds to reality around in a very sensible manner. Innocence is another aspect of his nature. Therefore he is shocked by those things which shake his innocence. For example, when the baby hares have been ruthlessly killed by the ugly rats, Pandurang experiences cruelty very deeply. He tries to kill as many rats as possible. The purity of the sky appeals to him than the dirt under his feet in his village. Sawant says, "...thus innocence and purity on the one hand and the reality which destroys innocence on the other is the source of the conflict in his mind. All through the novel Pandurang gets suffocated experiencing the outer reality and ugliness and meaninglessness" (Sawant 1999: 77; translated). Another reason Sawant refers to is that Pandurang is quite aware about his self and therefore he does not like having been neglected by the adults who consider him mere 'a boy'. When he goes to Pune his aunt and uncle does not allow him to sleep regarding his future course of life. Pandurang hates people if they decide about his life. This makes one to remember the meeting between Holden and Mr. Spencer to whom Holden dislikes for having been advising a lot. Sawant comments on Pandurang's attitude as he says, "when Pandurang ignores the decisions taken by others, he becomes unsuccessful in their eyes. This self-awareness of Pandurang causes his alienation" (Ibid: 78; translated). Sawant thinks that as Pandurang drifts from the society he lives like a cocoon. His self-awareness makes him different from the masses. As a cocoon, Pandurang is in the habit of reflecting over the reality around. He looks at the reality with the naked eyes. According to Sawant, his introvert nature also strengthens his alienation. Sawant observes: "for understanding alienation in *Kosala* it is essential to understand sensitivity, innocence, self-awareness, the objective view and attraction of going beyond reality, the meditative nature of Pandurang. The protagonist made of such a unique combination in a typical situation gets alienated. *Kosala* reflects this fact very effectively" (Ibid: 78-79; translated). According to Sawant, Pandurang is disappointed by the ambivalence in Pune where he came after matriculation with a lot of hopes about his life. Sawant thinks the college life devoid of any real liveliness disappoints Pandurang and he gets alienated from the unpleasant reality. This initiates his feeling of alienation. Pandurang feels having been victimized in the incidents of hostel mess bills and cultural functions. Sawant further comments: "The disappointment about the

college life, the charge of corruption of money in the gathering and mess, the death of Mani kills the innocence in Pandurang's mind. He starts reflecting over the outer reality and human existence. He is like a man found in a trap" (Ibid: 83; translated). Sawant notices that Pandurang is a common individual and he cannot become Buddha though he has experienced sorrow in the early stage of life. His melancholy makes an appeal to the common reader because of his commonness.

The above analysis regarding the alienation of both Pandurang and Holden belonging to two different cultures and literatures reveals that their positions in their families and in their own societies along with their own individual peculiar standpoints are responsible their sense of alienation. *The Catcher in the Rye* gives a rather concentrated and rapid sense of Holden's sense of estrangement from the society because the action of the novel has been narrated over the brief span of only three days. Pandurang's experiences have been spread in time over twenty five years and in space from his village Sangvi to Pune and to his brief stay in Mumbai and then back to his village once again. Both these protagonists represent the sensitive, nonconformist youth of two different cultures. They drift away from the familiar social surrounding because of their exceptional sensitivity which makes them avoid a casual attitude to life. However, their causes of alienation are not alike and are rooted variously in their different socio-cultural experiences and their positions in their diverse societies.

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