

HOLDEN CAULFIELD'S MANHATTAN: ADOLESCENT LANDSCAPES

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THESIS ABSTARCT

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This is a project, in multiple parts, analyzing how landscapes and spaces are constructed in adolescence. This paper claims that literary landscapes, especially in adolescent literature, allow readers to understand adolescent interaction with physical and digital geography – even in literature published before the rise of digital social media. I use J.D. Salinger's 1951 *The Catcher in the Rye* to consider how the past and the present become obscured through narrative about place. The main piece of this project is an interactive, mobile, and social tour through Manhattan that takes its users to many places that Holden Caulfield visits in his story. This allows the users to learn how Holden's journey affects today's adolescents and their relationships with physical space and the social internet – and how those landscapes affect one another.

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Introduction

When my older brother, who is twelve years my senior, read J.D. Salinger's 1951 novel *The Catcher in the Rye* as a teen, it was supposedly a truly transformative moment. And although I am unsure how many books he has *actually* read, he still insists that it is his favorite book. It was strange, then, when I encountered the book as a high school junior and my classmates had a wildly different view of the book. Holden Caulfield was whiny, they said. He was privileged and hypocritical. This character that had been placed so vigorously in the canon of American fiction had apparently fallen out of fashion only about sixty years after its publication. Admittedly, I did not much get the hype around this book either. But there was something so alluring about Holden's voice – he seemed to think and say things that I had previously only kept to myself. After graduating high school and interacting with this book as an undergrad, I realized that my classmates from a few years before *were* Holden. They hated him because they saw themselves and all their flaws that older generations insisted on telling them about – they, too, were petulant, entitled, privileged, and quick to change their minds if it saved face. So, what annoys us about Holden is also what has drawn us to him for over half a century.

In this project, I will investigate how the past is always present. This research goal poses a paradox for analyzing J. D. Salinger's 1951 novel *The Catcher in the Rye*. On the one hand, Holden Caulfield is haunted by the death of his brother, his trauma ever-present with him. But he also believes that his childhood innocence is fleeting – that the past is escaping him and once he falls, he can no longer access his childhood self. This paradox of time will be analyzed through the way that narrative is tied to the urban spaces and places that Holden visits in Manhattan. Through use of the complementary piece of

this project, a Holden Caulfield tour of Manhattan, users will have the chance to experience the liminal space that a city allows, connecting the past to the present. Engaging with research on how children interact with landscapes, I will argue that the constant movement of the city makes it adolescent in its construction and purpose – cities are always meant to be changing, on the forefront of technology. And, of course, when *Catcher* was published, the city was changing due to systemic racism that caused housing segregation and white flight to suburbs. So, Holden's city is changing, becoming a place that people move through, but never stay. It cannot stay still like he wants it to. Holden Caulfield's persistence through the latter half of the twentieth century is most important for this project when the forces that drives him through the novel is considered. He wants everything to stay exactly the same way it is. He does not want to grow up. And if he must grow up, he wants to save the innocence of the children around him, so that *they* might stay children forever. He wants to catch them before their big fall into adulthood.

If this is to be just another paper about *The Catcher in the Rye*, then Holden's false hopes of nothing ever changing will come *true*. But this project, in its two parts, examines how narrative is present, as mentioned, and also how it is tied to location. Places and spaces become the stories that people tell about them. This is Holden's greatest fear throughout the novel – that the places from his childhood that he holds remembers so fondly are actually remembered by everyone differently. This would mean that the places discussed in the novel are certainly different to a reader almost seventy years on from the novel's publication. But it would also indicate that those spaces had varied meanings among the other people in *The Catcher in the Rye* – that there is not one single understanding of a landscape even among contemporaries. This is why no one can

give Holden an answer that satisfies him when he asks strangers where the ducks go during the winter. Due to differences in backgrounds, privileges, and identities, no one can offer him the same perspective on those ducks. Of course, Holden's perspective is still important. It is just not the *only* important perspective. This project will combine multiple narratives to create new understandings of spaces – something that Holden struggles with throughout the novel. The interactive tour allows readers of *Catcher* to understand this struggle while also standing outside of it and thinking about the relationship between geography and (their own) perspective.

There are three types of landscapes that will be synthesized through this project to understand how adolescents navigate the world around them. The literary landscape is where Holden exists, but also where decades of adolescent readers have existed for a short period of time. The physical landscape is where the literary points and is the most immediate way that, I propose, we experience Holden's journey. It is also the landscape where we typically imagine that our memories are linked. The digital landscape, though, is where many adolescents have been making memories and crafting stories for a few decades. With the rise of more and more locative and geographically-influenced technologies, it becomes necessary to analyze how digital social media are influencing and changing our interactions with physical spaces. I will argue that understanding these three *as* landscapes will emphasize the *placeness* of them. This will also help identify that they are all *places* that can be – and are – occupied. Landscape, of course, also implies that these are broad spaces that can be looked upon. This perspective that exists both inside and outside of these landscapes is crucial to this project. This paper portion will serve as an analysis of Salinger's *The Catcher in the Rye* through the lens of recent work

done studying adolescents' use and understanding of landscapes – particularly digital landscapes like social media. The construction of narratives tied to place I will parallel with the construction of the self during adolescence. This paper claims that literary landscapes, especially in adolescent literature, allow readers to understand adolescent interaction with physical and digital geography – even in literature published before the rise of digital social media. Importantly, too, by analyzing recent research on adolescent participation in social media landscapes and comparing it to the literary landscape and the physical landscape, this paper will be able to understand the intentions and motivations that adolescents have when they engage with *any* landscape.

The necessity for this research and this comparison between Holden and current adolescents stems from a complaint about social media – that it allows users to portray themselves falsely. Indeed, this paper will discuss how the selves that are constructed through digital social media are cultivated memories of reality. Digital social networking sites like Facebook and Instagram allow their users to be nostalgic about the present. This idea of present, though, is a performance of the self which is “being staged in digitally mediated networked social worlds that both build upon and depart from everyday social contexts” (Uimonen 122). This is a conscious decision to choose and control outward appearance and identity. While many scholars claim that this is a new problem that has arrived with the ubiquity of smartphones and the age of children raised on iPads, I will argue that, with any form of media, this has always been a common phenomenon.

Through reference to theories and ideas of gender construction, this paper will examine the ways in which the social internet magnifies this performance of identity – how social media constructs this construction.

Further, though, this paper is a proposal for my own pedagogical approach to using collaborative and geographically-tied narratives to teach and experience the landscape of literature – especially adolescent literature, which inherently ties together the placed elements of youth in space, networks of communication, and performed adolescence. As discussed, it is an approach that combines the literary with the geographic, the historical with the contemporary, and the static with the dynamic. Although this project will challenge some of Holden’s problematic ideals and the perspective that allows for those ideals, it is still a way for us to take a walk with Holden, imagining that we are experiencing the story with him. We are both with and *beyond* Holden as readers. We interact with Holden’s narrative even though he cannot communicate it to anyone else. His confessional acts just as social media does for today’s adolescents. It is a medium in which he can talk without *necessarily* requiring feedback. But because it is a *social* medium, it is created together. That is why taking a walk with Holden is meant quite literally here, as the complementary piece to this project is an interactive walking tour of Manhattan following some of Holden Caulfield’s stops in *The Catcher in the Rye*. This paper will act partly as justification and defense of the methods used to craft this tour which exists on the smartphone application geotourist. By weaving together Holden’s voice, my own perspective and narrative, and research findings about adolescent social media, this participatory and interactive tour also supports the claim of this paper that literary landscapes can give insight into how adolescents connect with the world around them – especially a world that is constantly moving and changing. In order to best exemplify how narrative shapes place, this tour asks that users provide their own reactions to the stops along the route. Participants can contribute their own stories and

memories about those spaces in order to create a more well-rounded view of that space. This piece of the project is heavily influenced by Adriana de Souza e Silva and Eric Gordon's concept of net locality which "implies a ubiquity of networked information – a cultural approach to the web of information as intimately aligned with the perceptual realities of everyday life" (2-3). Geography has become a crucial factor in how we access and interact with the social internet. Importantly, the influence of this information changes how we use, shape, and participate in geography. In this tour, I have tied specific information and narratives to various locations in the same way that online information has become attached to physical landscapes.

Adolescent Landscapes – Physical and Digital

Work in the field of children's geographies aims to understand the ways in which children affect and are affected by the space around them. Research that has been happening for the last few decades analyzes how these theories relate to cyberspace and if the social internet has changed this relationship between child and place or if it has re-theorized the idea of place. The conclusion that I draw from this research is that the social internet *is* adolescent in its function. Its dynamicity is what defines it. Sites and applications are updated regularly to keep up with the ever-changing landscape of social media. These media, of course, are defined by their users, but the tools through which those media are created are controlled by larger corporations. This relationship between users and tools they are given to create does not allow for stability. What is created out of this instability requires deft navigation and an understanding of the modes of communication. The navigability of digital social networking is scripted by the platforms and the companies that create and manage those platforms. But this literacy also allows adolescents a space for communication and creation in a digital social landscape.

Because the creation of social media comes from multiple layers of communication, the media landscape of producer and consumer can be queered. The social internet resists this "binary logic of the nature/culture and rural/urban divides" that has pervaded understandings of children's ecologies (Murnaghan and Shillington 1017). This queerness, though, has often been attacked throughout the existence of cyberspaces. Some claim that "sociable technology will always disappoint because it promises [...] friendship but can only deliver performances" (Turkle, *Alone Together* 101). This critique stems from another binary notion that there is the real, physical world and then

there is the fake, digital one. If this social internet, through its deliverance of performances instead of real friendships, disappoints its users, though, then those users are having *real* experiences through this purportedly false space. By dismissing connections that are made online, we ignore and erase real emotions. This is not to mention the missed opportunities for studying children and adolescent's interaction with the social internet. This delegitimization of experiences is nothing new for adolescents, of course. When it occurs surrounding the social internet, though, something unique happens because social media are created *by* its users through platforms controlled by media corporations and companies. This notion will be complicated through the rest of this paper, but the social internet allows spaces for adolescents that are the furthest away from adult intervention that they can possibly get. By understanding how adolescents interact with both digital and non-digital spaces, legitimizing those interactions as real, and comparing it to research on digital and non-digital social networks, we can begin to see how social media reinforce issues that we have with connectivity in our society – especially between adolescents and adults. But this lens also shows how social media can provide new opportunities for connection, collaboration, and narrative-building.

A central tension in studying how adolescents use the social internet is in the attempts to reconcile the performative nature of social media with the possibility that, as mentioned, what they experience in this performance is legitimate. Although throughout this project, I'm using terms social media, social internet, and digital social networking often interchangeably, it is important to distinguish that *social media* refers to the tools (like social networking sites) used to create media in a digital and collaborative environment as well as *what* is created. That *what* includes texts, images, videos, and

audio, but it also includes the user. When adolescents create social media, they have the agency to “construct [themselves] and [their] social world” (Uimonen 122-123).

Research into performing selfhood through images on Facebook shows that because this performance of identity is, quite literally, visible, revealing ourselves online also becomes a construction of identity. This blurs the binary even further between digital interaction and “tactile interactions” (Murnaghan and Shillington 1019). Because the images that adolescents share online can be carefully cultivated with editing software that is combined with the ubiquity of some sort of camera, these images present something about our personality, our attitude, and our selfhood. Snapchat filters allow for the very image of the self to be altered in a way that seems physical – someone can give themselves cartoon dog ears or change the pitch of their voice. Instagram editing presets present the world in a specific, *chosen* way. In doing this, as noted, adolescents are also contributing to a conversation – they are contributing to their social world even if those platforms have been scripted by larger social constructs and corporations. In these spaces, they shape the social media landscape as much as it shapes them. This reflexivity, then, leads to a feeling of a more fully-formed self and the feeling of belonging within a social network.

This performance of selfhood in the “protected environment” of cyberspace is a defense mechanism against the shame and social ridicule that has almost become a cliché in adolescent media (Peter and Valkenburg 4). This performance, though, also liberates adolescents from the “shyness and self-consciousness [that] are inherent to their developmental stage” (Peter and Valkenburg 2). This is due to the way that the self is constructed through social media – that it “is a question of ‘expansive realisation’ and

‘expansive potential’, allowing people to show who they think they really are as well as who they could be” (Uimonen 128). And because many physical social cues are left out of or altered through interactions on the social internet, adolescents communicating through the internet “become less concerned about how others perceive them and, thus, feel fewer inhibitions in disclosing intimate information” (Peter and Valkenburg 2). This leads to “the positive effects of the Internet on social connectedness and well-being [that] can be explained by enhanced online self-disclosure” – self-disclosure that is often “unusually intimate” and “hyperpersonal” (Peter and Valkenburg 2). This disclosure of intimate information is most often done in small communities that can be created across vast distances. This performance of the self – the playing of selfhood – allows adolescents to queer their spaces, creating environments where they can be intimate *without* physical interaction. This changes how adolescents view spaces and communities, but it also alters how everyone uses social media because what is being created within it comes from a queered, performative space. One of the most prominent problems in these digital landscapes comes from adult-intervention within them. Because although children are shaping their own spaces on the internet, their agency is being taken away when an adult-controlled internet attempts to protect children from the dangerous material there. Indeed, adolescents’ agencies are also negatively affected when there is harm done to them through the social internet. That is an incredibly serious issue, but risky spaces online are also created when the “discursive construction of children as [merely] innocent [informs] an understanding of cyberspace” (Holloway and Valentine 778), leaving the social internet another landscape where adolescents have little agency and power.

These notions of creation and performance point to scholarship done on why a sense of ownership, belonging, and creation is important in non-digital social networks.

According to Charles Kadushin, “A network is simply a set of relations between objects which could be people, organizations, nations, items found in a Google search, brain cells, or electrical transformers” (3-4). Social networks allow information and media to pass through them. The need for social networks comes from two places: the pain of loneliness and the understanding that *everything* in a society is a product of social interactions. Pain associated with loneliness is an evolutionary trait, meant to protect us from being alone for too long. This social pain developed because “[our] forebearers depended on social bonds for safety and for the successful replication of their genes” (Cacioppo and Patrick 7). Feelings of loneliness incite us to change our social behavior and to reach out to others. This pain, then, is useful to us, but it is not a pain that is easily soothed. Attempting to set down geographic roots and create “long-term relationships with friends and neighbors” is sometimes how people stave off loneliness (Cacioppo and Patrick 248-249). And although “they can help us to achieve what we could not achieve on our own”, social networks are not always positive as they “tend to magnify whatever they are seeded with” (Christakis and Fowler 31). This leads to a complex understanding of non-digital adolescent landscapes and social networks. Because their landscapes, like school and home, are often restrictive, adolescents seek out social networks where they can create their own meaning and narratives. This also includes negative experiences during adolescence as necessarily collaborative and socially constructed. One person’s warm memories of bonding in the gymnasium during high school could be hostile memories of being bullied at the hands of that bonding for another person. This, in

addition to the feelings of loneliness during adolescence even when surrounded by peers, suggests that it is not just the people that make up a social network, but spaces, objects, and social norms as well. This is why the urban landscape of communication in the novel fails Holden. He attempts to reach out to strangers on the street and call seemingly anyone that he can think of, but this is not reciprocated by the “phonies” around him. Holden helps us see the idea and need for social media as compensation for his alienation during adolescence.

Social networks and the social internet affect adolescents further than just their own emotions. Although there is little evidence that digital social media has caused a rise in Americans’ self-reported narcissism and self-esteem and a decrease in empathy, some scholars insist on arguing that the “weak [social] ties” that occur on social networking sites “should not be mistaken for the close friendship bonds that are more likely to support the development of people’s empathy” (Konrath 17). Research findings support the notion, though, that “adolescents who more frequently use social media, improved their ability to share and understand the feeling of others over time” (Valkenburg and Vossen 123). This is due to the limited “face-to-face interaction in online communication” that causes individuals to “imagine the emotional state of others” (Valkenburg and Vossen 123). The ability to imagine the world and others around them complexly is an advantage of social media for adolescents. Empathy, when used as tool for social connection, can relieve some of the pain of loneliness and create strong, intimate bonds. It can also help create a well-rounded narrative of a landscape because it gives its user the opportunity to understand the perspective and story of someone else.

Empathy, as a lens and framework for understanding, helps bring together these ideas about social connections, social landscapes, and social media.

How Holden Helps Us Analyze Current Adolescent Landscapes

Published in serial form in 1945-1946 and then as a novel in 1951, the action of *The Catcher in the Rye* takes place during the late 1940s after World War II. The changes in American life that occurred as a result of that war and of its ending present themselves as tension between Holden Caulfield and the world around him. By analyzing how he interacts with landscapes, the reader can see issues that are still present in the lives of today's adolescents. By comparing these findings to how adolescents interact with and use the social internet, how social media affects their wellbeing and interpersonal relationships, and how digital social networks alter their relationships with physical landscapes, *Catcher* acts as a literary landscape. Conceptualizing the narrative as a landscape – where someone can *be* – gives me the opportunity to map Holden's journey onto our Manhattan. This project, as mentioned, is both analytical and experimental. I am attempting, through this experiment, to craft a pedagogical approach to reading children's and adolescent literature that is informed by both research of children's geographies and our current social media landscape. The interactive walking tour through Manhattan, around which this paper is written, *is* my experiment. It is a test in which I attempt to analyze literature by creating opportunities for social engagement in digital spaces that are responses to *physical* locations.

Immediately, though, the issue of Holden's *current* landscape presents itself. That is, the location from which he is telling the story is a landscape that must be considered. At the beginning of the novel, Holden tells the listener that the story they are about to hear takes place “around last Christmas just before I got pretty run-down and had to come out here and take it easy” (3). Although the reader knows that Holden's older brother, D.B.,

lives in Hollywood, which “isn’t too far from this crumby place”, we do not ever learn exactly what or where that place is (3). After he tells of those few days in Manhattan, he mentions to the reader that in between the story’s Holden and the narrating Holden, he “got sick and all” and that he has been talking to “this one psychoanalyst guy they have here” (234). Presumably, the story that we are being told “about this madman stuff” is actually being told to someone in a psychiatric hospital (3). This identification that he is speaking rather than writing is supported by “Salinger’s style [that] seems to place us in the same room with Holden” and by “Holden’s vocabulary and grammar that reflect the typical teenage speech habits of his contemporaries” (Bell 128). Indeed, it was this authentic speech that caused the novel to be a success and has allowed it to continue to ring true to its readers. By placing seventeen-year-old Holden in a psychiatric hospital somewhere on the west coast, we can interpret everything that he *says* about the places that his sixteen-year-old self was with that knowledge. Whether he is talking to a medical professional, another patient, or just himself, *where* he is and the physical distance that has been placed between himself and New York City is crucial in our analysis.

Although Holden is not enjoying Central Park, he goes to the Central Park Mall because “that’s where [his younger sister] Phoebe usually goes when she’s in the park” and also where “[he] used to like to skate when [he] was a kid” (131). Although he is genuinely interested in seeing his sister, his behavior here and throughout the novel suggests a path of self-destruction. The pain of loneliness has gone past protecting him from being alone and is worrisome because it has “[settled] in long enough to create a persistent, self-reinforcing loop of negative thoughts, sensations, and behaviors” (Cacioppo and Patrick 7). This is why he bounces around from school to school. And this

is why he insists on visiting places that remind him of his childhood. For instance, he remembers how much he loved going to the American Museum of Natural History during his childhood, but when he has the chance to actually go inside that museum now, he tells his audience that “[he] wouldn’t have gone in for a million bucks” (136). The sight of museum and his memories of the Eskimo and “Indian” exhibits inside cause him to realize how much he has changed since he has been there. He argues, “Certain things should stay the way they are” and that, just like in the museum, “You ought to be able to stick them in one of those big glass cases and just leave them alone” (136). Although those memories about the museum are joyful ones, his recalling *of* the memories cause him pain and anguish. Although he admits that it is “impossible”, he wants the ability to freeze those moments in time. But those moments are also tied to a place – and those places trigger his anxiety-laden memories.

This, of course, is the irony of Holden’s desire to protect himself and others from adulthood by staying children forever: his childhood is plagued with trauma. After he runs out of Mr. Antolini’s apartment, he implies that others have sexually harassed or, possibly, sexually abused him before. He says to his reader, “That kind of stuff’s happened to me about twenty times since I was a kid” (213). In a novel that uses “hyperbole to heighten the dramatic effect of a situation” often in the form of an unrealistic number, this estimation seems much more reasonable than some of his other claims (Bell 133). This occurrence with Mr. Antolini is especially traumatic as this was one of the only adults that Holden trusts. He makes himself vulnerable, only for his teacher to take advantage of that vulnerability. His hesitation toward other adults and adulthood in general, then, comes from this *fear* of them. He sees himself as the only

person that can protect children from the abuse that comes from other adults – he is the only possible one that can “catch” them before their big fall into the adult world. He does this in an, admittedly, creepy way when he asks a young girl in Central Park if she would like to have hot chocolate with him – he is becoming the thing that he fears. As adolescents today attempt to navigate their relationships with adults and adult-controlled landscapes, social media help them create spaces where they can be intimate and expressive with one another. Holden, on the other hand, wanders around Manhattan for two days desperately searching for someone to talk to. He tries to connect with nuns, taxi drivers, a prostitute, women at clubs, peers from previous schools, and woman who is a stranger to him except for a phone number given to him by someone else. When Holden tries to be expressive, he is shunned or mocked by his peers.

At the Wicked Bar with Carl Luce, someone he knew at a previous school, he tries to act in a way that Luce will find endearing or, at least, funny. To be fair, he makes a complete ass of himself, but he tells us that he was only acting like Luce did when he knew him. When he tries to get Luce to tell sexual stories like he used to, Luce says to him, “Same old Caulfield. When are you going to grow up?” (159). This is not to say that creating connections has gotten *easier* for adolescents, but the social internet offers them a landscape that is *designed* for connection. This means that adolescents are not less connected to their physical world because of the presence of social media in their lives. Rather, digital social media developed and continue to develop in response to the lack of connection that adolescents could have with the physical landscapes around them. This absence of connection comes from the scarcity of opportunities for adolescents to create and control their own places. At the end of the text, Phoebe asks him to ride the carousel

with her, and he responds, “Maybe I will the next time. I’ll watch ya” (232). This is an acknowledgement that even though Phoebe thinks she is “too big” to ride the carousel, Holden is actually the one that is too old (231). And even when he is not buying a drink or trying to arrange a meeting with a prostitute, strangers ask him for his age, implying that he is too young to even be *out*. This liminal time of between childhood and adulthood *is* the city for Holden. It is, at once, both as old as the entire nation and brand new, with technology and media like the goddam movies changing the city rapidly during the 1940s. And it is the place where “fuck you” is written on walls seemingly indiscriminately in an attempt to take ownership over a space. In the same way, adolescence has become social media. It is a place through which one could connect with Carl Luce, but from a safe distance – a place for adolescents to create and share their own media with each other.

At thirteen years old, Holden must watch as his eleven-year-old brother, Allie, be killed by cancer. In a novel narrated by Holden in the past tense, he says about Allie, “He’s dead now” (43). This assertion that although “[Allie] got leukemia and died when [the Caulfield’s] were up in Maine on July 18, 1946”, he will *continue* to be dead suggests that this past trauma is constantly present with Holden. And this trauma has caused him to become “stuck in time”, having lost the ability to imagine a future without Allie (Corso 94). This is why, when thinking about Allie, Holden believes he is going to disappear while he crosses the street (217-218). But I am also arguing that he is stuck in place – his journey through Manhattan representing “the inescapable essence of his trauma” (Babae and Yahya 1827). Holden learns, though, that it is probably not the place that makes it inescapable, but himself. Here we see the difference between the

geographical locations that Holden visits and the landscapes in which the narrative exists – the literary, the social, the digital, and the physical. Allie died in Maine, not New York. *Anywhere* seems to be better than wherever he is at any moment, so he moves aimlessly. He rants to Sally on their date about wanting to get married and live on the road for as long as their money will hold them over. And he shouts plans of living as a simple manual laborer for the rest of his life. Similarly, in his note to Phoebe near the end of the novel, he writes to her that he will “probably hitch hike out west this afternoon” (220). This pastoral dream of moving away from city life comes from multiple places for Holden. He wants to move away from wherever he perceives or remembers trauma, but he also wants to be free to be himself. He wants to create an adolescent-friendly space. He does not do this, though. But he does end up “out west” in a psychiatric hospital, speaking a novel from a place of trauma, presaging the function of social media for youth.

Conclusion – Making Holden’s Tour

As mentioned, the main piece of this project is an interactive walking tour of Manhattan that features many of the locations that Holden Caulfield visits in *The Catcher in the Rye*. The free smartphone application *geotourist* is where I am housing this tour. This app allows me to create a tour, add stops, and attach media to those stops. Users can then access this published tour on their smartphones. Because of the accessibility issues created with a *walking* tour, it was crucial for me this application allow users to access the tour from anywhere they can get an internet connection. Experience of the landscapes is crucial, though, so this is not a perfect solution. At each of the fourteen stops, the user will first be prompted to listen to a short audio clip that I recorded with a brief history of that location as well as an explanation of the role that the location plays in Holden’s journey. *Role* here is chosen to describe the relationship between the user and the space because it is important that the user understands that both the physical and digital landscapes that they are interacting with are agents that control part of their tour experience. After listening to that introduction, users can explore the space through reading narrative surrounding it by clicking on a “Collaborative Landscapes” button. This is a link that directs to a WordPress account where I have created a page for each stop along the tour. This page is split up into three narrative sections. In these sections, I thought it necessary to include and emulate the aspects of performative identities that are present in both social media and *The Catcher in the Rye*.

In the first section, I take Holden’s voice by paraphrasing, quoting, and speaking through him. I considered doing this in the third-person and just explaining what he experiences at each location, but it became clear that because this project is about giving

adolescents a space of their own, I needed to allow Holden to express himself and not speak for them. For brevity's sake, though, I condensed his sentiments while attempting to retain his voice. In the next section, I included my own narrative and experience of that space. I love visiting Manhattan, and I have been there quite a few times recently with the explicit purpose of gathering photographs and information for *Catcher*-related projects. This section exemplifies a major finding of this project: when the literary landscape is placed into our physical and digital landscapes, we can use it as a model to understand our own experiences at places. Once those landscapes are placed onto one another, we can begin to make sense of the social identity that we have all created for that space together. At some of the stops, I respond to Holden's experiences, while at others I rant about the pride I have that I was able to find *such* a good picture opportunity spot. The third section incorporates studies and research on adolescent social media use in an attempt to link current adolescent landscapes to Holden's experiences. This sections also demonstrates that social media can be used to construct narrative. Indeed, the tour is a product of social media because once users read through this collaboratively-created landscape, they are prompted with tasks, questions, and suggestions to comment on the stop's webpage with their own experiences. This will add to the narrative attached to both that physical, digital, and literary landscape.

Choosing the locations and the order of those locations was a challenge that I did not foresee when I first was conceiving of this project. Just in Manhattan, I originally identified about twenty-five locations that could possibly be tour stops. Condensing his journey into just thirteen stops between Pennsylvania Station and the top of Central Park allows for an intense but feasible tour. There is a fourteenth "bonus" stop down in

Greenwich Village. This is included separately because Holden *does* leave Midtown, but it does not make much sense to have a stop that far away on a walking tour. Although in my narrative sections at Pennsylvania Station and the Central Park Carousel I include an introduction and conclusion to the tour, respectively, the stops are meant to be visited in any order and the tour is means to be completed in as many sessions as necessary. If Holden visits a stop on this tour more than once in the novel, his narrative is told from the perspective of his final visit, but also includes what has already happened in that space.

When creating this project, I wanted to capture the tension between the past and the present that Holden feels at the locations that I have identified along this tour. This tension is ideally also felt in the contrast between the physical landscape that surrounds users on this tour and the digital landscape that they are interacting with via their smartphone and an internet connection. Most work done about identity performance on the social internet imagines this performative expression as outward – toward and through others – but *Catcher* suggests that this type of performance can also be aimed at the self. Whether it is goofing around by putting his red hunting hat on backwards or manifesting his emotional trauma into physical pain by pretending that he has been shot in the stomach, Holden performs and acts even when others are not around. This is certainly done to entertain himself, but it is also a way to assure himself that he exists and can still perform – that he is not disappearing. The landscapes that surround us give us a medium onto which we can construct ourselves and perform our identities. This medium is not blank, though. It has been influenced by everyone who has constructed their identity through that landscape. This means that what we believe to be our own selves and our own memories have been socially and geographically constructed. This tour

allows contemporary readers of *The Catcher in the Rye* to learn how they construct identity performance in space and time. This means that a novel theorizing youth and the need for social media are both relevant and timely. Walking with Holden is still important.

Appendix A – Interactive Tour through Holden Caulfield’s Manhattan

1. Penn Station – 33rd St. and 8th Ave.

History/Intro to place:

The Penn Station that Holden Caulfield visits in J.D. Salinger’s 1951 *The Catcher in the Rye* doesn’t exist anymore. In 1963, after being in use for over fifty years, the above-ground Pennsylvania Station was demolished and replaced with Madison Square Garden. The Station was relegated underground where it exists to this day. On the occasion of the original Station’s demolition, art historian Vincent Scully said, “One entered the city like a god. One scuttles in now like a rat.” Indeed, this feeling is not helped by the fact that 430,000 people come through Penn Station every weekday – not to mention the more than 200,000 travelers that use Subway stops connected to the Station. So, enjoy your time exploring the busiest train station in the Western hemisphere.

Holden:

If you really want to hear about it... I feel like I just left this crumby place. The fencing team had this meet in New York. I’m the manager. Only, we didn’t have the meet. I left all the foils on the goddam subway. But I got this red hunting hat and the way I like to wear it is I turn the peak around to the back. It was all pretty funny, in a way, since I wasn’t going to be at Pencey for much longer.

I forgot to tell you about that. They kicked me out. I had already been kicked out of a thousand prep schools. But I was doing alright in English. I had to hear it from old Spencer. Christ, did that make me feel lousy. And that sonuvabitch Stradlater went on a date with Jane Gallagher. I had to leave early before break.

So I’ve been standing in this phone booth for twenty minutes. I wanted to give someone a buzz, but it is pretty late to call anybody up. And I can picture my mother hearing from

someone that I was in New York. What I'll do is I'll get my bags and go to that tunnel where the cabs are and get a cab.

Mason:

I'm here probably a half-dozen times a year. I can take an hour-and-a-half train ride to catch a show or sight-see. In the past couple years, many of my trips to Manhattan have been solely focused on finding Holden Caulfield. Understanding his journey through *The Catcher in the Rye* hasn't become an obsession, but it's a dull ache that I've tried to alleviate throughout graduate school. Of course, I'm not the first person to track his path both through the novel and through New York City. Others have created self-guided walking tours to see the places that Holden experiences. My goal – which I explain much more extensively in my thesis paper – is to examine the intersection of geography, literature, and social media through the lens of what I'm calling *adolescent landscapes*. Adolescent here refers to change and movement. It's the idea that the city itself is adolescent – that it is always moving and always changing no matter how much Holden doesn't want it to.

As I mentioned, I've been following Holden Caulfield for a few years. In December 2016, I created an Instagram account for Holden and uploaded 49 pictures and captions that reimagined what the novel looks like in a social media landscape. In that project, I began my research into how adolescents interact with the social internet. I've continued that research and again I've used *The Catcher in the Rye* to – you know, just read the thesis. I don't have the time to repeat myself. What I've learned, though, is that interaction and engagement are crucial elements of *social* media and social networking sites. So, in this guided tour, I want you to listen to some stories that are tied to location,

and I also want you to tell your story. I want to create a space for conversation, so my prompts at every stop are only meant to generate ideas. Don't be bound by them. Feel free to write about what you sense in the space around you.

Whenever I'm here, I'm always struck by the liminality of Penn Station. It is a place that people move through and rarely stay. It is a means of connection. Although it is the destination of many train rides, it's mainly the place you have to get to in order to go *somewhere else*. When I see a show on Broadway, I have to find my way through Penn after getting off my NJTransit train. But recently it's become a place that I actively visit. I allow myself some time to explore the station. I peer down staircases and along strange corridors. Because I usually walk everywhere that I go in Manhattan, I don't often connect to the subway, but the few times I have, it's been a nightmare. I understand how Holden absent-mindedly left those foils on the goddam subway. The map itself is dauntingly complicated – or, at least, it seems that way to a tourist. But my comfort lies in the familiarity of Penn Station. And that comfort extends to Manhattan, where I understand the grid system, unlike my home city of Philadelphia. And I'm most comforted by two public phones near the 8th Avenue and West 33rd Street exit that I've made a habit of walking past – mostly because it reminds me of Holden and makes me think about who would use a phone like that today.

Social media:

Throughout this tour, I'm going to push against some commonplace ideas about social media. Specifically, I hope to complicate some prevalent views about how adolescents use and are used by social media and social networking sites. This will be done while

comparing these notions to Holden's experience – an experience that is not affected by the social internet.

Although I go into much more depth in my paper, it is important to discuss what *social media* even are. Media refers to the ways in which communication happens – the *medium* of communication. Social media, then, refer to the tools that we have in place to communicate to one another. Social media are *means* of connection, just like Penn Station is. They allow us the chance to talk back to our media by “[employing] mobile and web-based technologies to create highly interactive platforms via which individuals and communities share, co-create, discuss, and modify user-generated content” (Hermkens et al. 241). Purportedly, this leads to what some see as obsession and idolization of the social internet. I'm going to propose that Holden isn't so much different – that this need for constant connection isn't something the internet created. Holden is obsessed with the phone and with “giving someone a buzz” throughout the whole novel. He even thinks of calling someone he doesn't like while here at Penn Station. It is possible, of course, that he actually likes Carl Luce and is too afraid to call. It might even be future Holden saying that he doesn't like him after what Carl says at the Seton Hotel. Whatever the reason, Holden has a need for connection that he's not fulfilling.

Tell your story:

React to your surroundings: What is your relationship to Penn Station? Do you come through it every day? Is it a part of your home? Do you only experience it when visiting New York City? Describe how you interact with Penn Station or any memory that you have of being here.

Respond to Holden's journey: At Penn Station, whenever Holden thinks of someone to call, he thinks of an excuse not to call them. Some are legitimate, of course. After all, it's the middle of the night. But he thinks of calling someone from an old prep school guy, Carl Luce, and decides against it because, "[he] didn't like him much" (67). Why would Holden think of calling someone he doesn't even like?

Analyze how social media affects place: Look around. How many people are using their phone? You can't know what those people are doing, but social media has become so ubiquitous that anyone on their phone is assumed to be on a social media platform. What kinds of social networks and social media do you engage with? How do you engage with it?

2. Edmont Hotel – 34th St. and 8th Ave.

History/Intro to place:

Although Holden stops at many places that existed during the 1940s – plenty of which still exist today – the Edmont Hotel, where he spends his first miserable night in Manhattan, is fictional. Because of its proximity to Penn Station, excessive Art Deco-inspired look, and expensive middle of Manhattan price, I felt the New Yorker was a good stand-in. According to its website, the New Yorker installed televisions at such a rate in 1948, after being open for almost twenty years, that it could boast that it was the hotel with "the greatest number of television sets under one roof."

Holden:

The girls I like the best are the ones I never feel much like kidding. These three pretty ugly girls in the Lavender Room – all they did was giggle like morons. I danced with them. They were pretty lousy dancers. But the one was a helluva dancer – the way her

butt twitched was so nice. It really was. But I couldn't get drunk since I'm a goddam minor. So, I amused myself dragging around one of the lousy dancers by telling her that I just saw Gary Cooper. She nearly broke her goddam neck looking around for him. Of course, she told the other two that *she* saw Gary Cooper. I felt bad about kidding her since she was so upset. I don't mind kidding that kind of girl.

I got old Jane on the brain and can't get her off, though. Even after giving Faith a buzz and trying to set something up – she's a burlesque stripper or something; she's not a whore, but she doesn't mind doing it. Even after coming back from old Ernie's and getting punched in stomach by Sunny's pimp, Maurice, for not paying her enough even though we didn't actually have sex. Even after all that, I couldn't stop thinking about old Jane. We never necked, Jane and I, but we came close once. You see, if you want to know the truth, I'm a virgin. I can think of some crumby stuff that would be a lot of fun, but I'm really a virgin. But I didn't think about that stuff with Jane. She was just nice to hold hands with. Her hand didn't die when you held it and she didn't squeeze too hard. But her mother was married to this lousy booze hound that yelled at her and made her cry. It was when she was crying once that we almost necked. I kissed her forehead and her neck all over, but she sort of wouldn't let me get to her neck.

I knew this place would be lousy with perverts.

Mason:

When I created Holden's Instagram a couple years ago, I also used the New Yorker Hotel to stand in for the fictional Edmont Hotel. I was able to go inside and sneak a few pictures without the staff noticing me. I considered that a victory in itself because I actually got kicked out of another hotel when I tried to take pictures of its lobby. Since I

don't have the Edmont Hotel to visit, I can only react my best approximation. And the New Yorker confuses me. Its Art Deco aesthetic was actually created between 1928 and 1930. When I look at those huge gold doors that always look like someone is dancing behind them, it seems to me that the New Yorker is a symbol of 1920s American excess that was conceived as that excessive culture came crashing down.

Social media:

Holden searches for connection in many ways in the Edmont Hotel. He indulges those three women in the club, he calls people he's never even met, and he hires a prostitute *just to talk to him*. As I implied at Penn Station, the narrative structure of *The Catcher and the Rye* allows Holden to be an unreliable narrator. The story takes place about a year before he tells it, so his descriptions of other characters could be influenced by what they do later or by how he feels about himself later. His actions, especially hiring a prostitute, are desperate. John T. Cacioppo and William Patrick help understand this behavior in their 2009 text *Loneliness: Human Nature and the Need for Social Connection*. They explain that the pain associated with loneliness “[protects an] individual from the danger of remaining isolated” (7) just as physical protects against physical harm. Humans are designed to understand physical threats which possibly means that Holden's loneliness and depression cause him to pretend to be shot in the stomach after dealing with Maurice. I write all of this to help explain the first part of social media – the *social*.

Tell your story:

React to your surroundings: Although this is only an approximation of Holden's fictional Edmont Hotel, the New Yorker Hotel seems to reach back to many different eras in American history. Go inside. Maybe look around for a bit. What do you notice?

Respond to Holden's journey: How does Holden view women in relation to where he is located? How does being in a hotel affect his thoughts on women and sex?

Analyze how social media affects place: How does social media protect against the pain of loneliness? Can it *add* to the feeling of loneliness?

3. "If a body catch a body coming through the rye" – 39th St. and Broadway

History/Intro to place:

Broadway cuts through Manhattan diagonally from 17th street and Park avenue all the way to 59th street and 8th avenue at the bottom of Central Park. It then continues north to 178th street in Washington Heights. But, of course, Broadway is also Manhattan's most prestigious theater district. It generally refers to the area surrounding Times Square. It is a hub for entertainment and shopping in the city. This is where Holden spends much of his time, despising the goddam movies. This centralization of entertainment is largely because of the strange way that Broadway lies diagonally across the grid of Manhattan. Times Square (which was originally Longacre Square before the New York Times tower was built at the turn of the twentieth century) sits at the intersection of 45th street, 7th avenue, and Broadway, and the amount of traffic that brings has created this unique phenomenon of Broadway.

Holden:

I always see phonies running to get to the goddam movies on Broadway. The movies can ruin you. They really can. But right now, I see a little boy walking in the street. He's singing, "If a body catch a body coming through the rye." His father looks sort of poor. He has one of those pearl-gray hats that poor guys wear when they want to look sharp. He and his wife are just walking along and not paying attention to their kid. But their kid is

swell. He has the prettiest little voice. He really does. He makes me feel not so depressed anymore. So I figured what I'd be is a catcher in the rye.

Earlier, in the hotel, I was thinking about my brother Allie. When I get very depressed, I talk to him sort of out loud and tell him to get his bike and meet me in front of Bobby Fallon's house. I didn't let him shoot BB guns with us and I wanted to change that. He was the nicest. He never got mad at anybody – even though he had very red hair. And he was terrifically intelligent. He used to write poems all over his baseball mitt in green ink so he'd have something to read during the game. That killed me. You'd have liked Allie. He's dead now. He got leukemia and died when we were up in Maine, on July 18, 1946.

Mason:

I love this intersection. There's extra sidewalk in front of the Capital One Bank that is a great place for taking selfies. Because there's more walking room than a normal New York sidewalk, you can stand in place and take a selfie with a loved one without impeding traffic. And because you're a few blocks away from Times Square, there is some typical Manhattan scenery that can be seen in the distance. A warning, though, for those of you looking for hidden photo spots: this corner does *not* work for getting someone else to take your picture. If the camera is too far away, it exposes too much of the boring and bland background behind you – after all, you *are* a few blocks away from Times Square, so there's not much to look at. Allowing your face to take up most of the frame leaves little room for anything else. This means you can manipulate the angle and positioning of your shot to get some of the neon signs that are pretty far away into the picture to make it seem like you're much closer to the hustle and bustle of Broadway than you actually are. I like keeping Broadway proper and Times Square at arms-length when

I visit Manhattan – save when I am seeing a show, of course. So, this intersection is perfect for me.

Social media:

I often find myself scrolling through Facebook even when I don't remember getting my phone from my pocket, unlocking my phone, or opening up the Facebook app.

Sometimes I'll exit the app, close it, and *immediately* open it again. I catch myself right when it happens most of the time, but every once in a while, I'll scroll and scroll until I think, "Wasn't I just doing this?"

Holden hates the goddam movies. He tells us that over and over throughout the whole novel, but when he's bored or lonely, he goes to Broadway and sees a movie. If his thoughts about the phoniness of actors or the gullibility of movie-goers are any indication, he also doesn't even enjoy the movies when he's seeing one. Similarly, I don't like the self-loathing that social media apps make me feel, and I don't particularly care for the other people using social media. Although they acknowledge loneliness can be helpful, Cacioppo and Patrick argue that – if left unattended to – loneliness can “create a persistent, self-reinforcing loop of negative thoughts, sensations, and behaviors” (7).

Holden is at this point in his loneliness. He voluntarily repeats actions and behaviors that make him even less happy.

Tell your story:

React to your surroundings: What's the best place to get a picture in this area? What are the aspects of a well-taken photograph on Broadway?

Respond to Holden's journey: Compare the landscape of a field of rye to the one that surrounds you as you explore Broadway.

Analyze how social media affects place: To relieve his feelings of loneliness, Holden goes to the movies or tries to talk to cabbies. Is this the same as using the social internet? Are the connections created with social media true ones? (Also, what the hell is a “true” connection?)

4. Seton Hotel (Wicked Bar) – 40th St. and 3rd Ave.

History/Intro to place:

Although the Wicked Bar where Holden gets sloppy drunk is fictional, the Seton Hotel where the bar is set *is* real. It’s difficult to find much history of this hotel, though. Some sources say that it was a Prohibition-era apartment building repurposed into a hotel.

Because it is located in Midtown East, the Seton Hotel’s website claims it “has adopted a style reflective of its address” and that it “has the ambiance of a boutique hotel” but “at a price that fits your budget.” This obsession with the *outward appearance* of upper-class culture makes this stop particularly interesting in comparison to Holden’s strange ramblings on class and his flagrant throwing around of money. Would he think this is phony? Or is actually expensive extravagance what’s phony?

Holden:

After this goddam movie where the phonier it got, the more this lady sitting next to me cried, I came here to meet old Carl Luce. I knew him at Whooten. He used to talk about really sexy stuff. He’s really a sonuvabitch, if you want to know. He didn’t tell any sexy stories and he told me to grow up when I asked about them. I didn’t even talk about sex that much. He’s a goddam sonuvabitch. He really is.

On my way here, I started thinking about the war and all. My brother D.B. was in the army for four goddam years. When we came home, he would just lay on his bed and not

do anything. He said the army has as many bastards as the Nazis do. But now I'm too drunk to think about anything. That bastard Luce told me to go to a psychoanalyst and all. I'm so drunk that I called Sally and told her I'm trim the tree with her on Christmas Eve. She hung up on me. I went to the bathroom and dunked my head in water. My head is soaking wet and freezing. The flitty-looking piano guy in the bathroom asked me how old I was and told me to go home.

Maybe I'll go see what the ducks are doing.

Mason:

I've been to the exterior of the Seton Hotel quite a few times, but I still have trouble finding it. I like that it is hidden in a relatively quiet part of town, but it underwhelms me. The vacant house next door, though. That's a place worthy of a story because it makes absolutely no sense. The buildings surrounding that tiny little house look like your standard hotels and offices (including the Seton), but that little guy looks like a face. It's got two eyes open to its attic and its mouth is in constant disgust with the state of things. It looks like the kind of place that a group of lovable, if sexually-frustrated, pre-teens sneak into and find an old witch that will transport them to a magical land – with the house and all. But the Seton Hotel looks just alright, I guess.

Social media:

Sometimes on Instagram, I'm on the receiving end of unwanted conversations or annoying comments. I'm not talking about the harassment that some people – especially people within marginalized groups – receive on a daily basis. The messages I'm talking about are the harmless ones from people I don't really care to talk to. It could be that I just don't want to have a conversation at that moment. Or it could be that I know if I

engage in that conversation, it will be some time before it ends. I feel guilty admitting that – that I just ignore people. But I also feel ashamed to admit that I have more than likely been that person to someone else – like Holden is to Carl Luce. This availability to start a conversation with the protection of a screen between communicants can be positive, though. Because communication online “is typically characterized by reduced visual, auditory, and contextual cues,” adolescents can be “less concerned about how others perceive them and, this, feel fewer inhibitions in disclosing intimate information” (Valkenburg and Jochen 2). This can liberate a shy and self-conscious teen, allowing them closer connections among their peers. And they can do this without needing to get drunk.

Tell your story:

React to your surroundings: Are there certain types of buildings in cities that you like over others? If so, what is it about the ones you like that makes them better than others?

Respond to Holden’s journey: When Holden is in a bar with a male peer, how and why does his demeanor change?

Analyze how social media affects place: Compare your use of social media as an adolescent to your use now. If you are in adolescence, how do you think your social media use will change as you get older?

5. Grand Central Terminal – 42nd St. and Park Ave.

History/Intro to place:

Histories of New York City tend to describe its growth and prosperity as a cycle. When more people entered the city during the early nineteenth century for business opportunities, the city prospered, and that led to more growth. And at the center of this

simplified and idealized narrative is the railroad. Through the nineteenth century, rail companies competed for space and for patronage. But these small companies would gradually combine through the twentieth century to form a few national rail companies. This was aided, in part, by the creation of the Grand Central Terminal in 1913. This huge station gives Holden a place to sleep and eat. Not only did this massive building help solidify which companies would be successful, it also changed the landscape of the city. This area of Manhattan is Midtown, but before the Grand Central Terminal, this would've been uptown. It allowed access and opportunity to more parts of the city that, in some ways, *grew* the city.

Holden:

I was here before. Right after I checked out of that lousy Edmont. I checked my bags. It was here that I called Sally to make plans. I thought about calling Jane, but I called Sally. I should've just stayed here. I swear to god. I should've just gone with those nuns after I met them at breakfast. They were nice.

I'm here now because Mr. Antolini was being perverty with me, so I ran out his place. I didn't even look for my tie. He told me *I* was acting strange. Strange, my ass. I'll sleep on a bench before I go back to his place. I woke up because I felt him petting my hair. He still had a highball in his other hand. He was already being mad before I went to sleep. He kept telling me how I was heading for some terrible fall. And then he started being flitty and all. I had to get the hell out of there. I am still shaking like a madman. I'm sweating, too. When something perverty like that happens, I start sweating like a bastard. I know more damn perverts, at schools and all, than anybody you ever met, and they're

always being perverted when *I'm* around. That kind of stuff's happened to me about twenty times since I was a kid. I can't stand it.

Mason:

Confession time. On Holden's Instagram, I posted a picture of the elevator that he met Maurice in. I didn't really take that picture in a hotel's elevator, though. I actually found these incredible Art Deco-inspired elevators in Grand Central Station. (Is it Station or Terminal? I'm sure a New Yorker will let me know.) I felt that project come together in the moment that I happened upon those perfect elevators. But when I went back more recently to gather updated images that I needed to finalize this project, I couldn't find those elevators. I kept getting turned around and my memory didn't seem to store that vital information. I wasted about an hour in Grand Central only to realize that I didn't actually need those kinds of images for this project. I was creating a tour of the places Holden goes in New York City, not a "let's go see an elevator in Grand Central Terminal that might look like one in a fictional hotel" tour. And then once I realized that, I found the elevators. I'm a goddam moron sometimes. I swear I am.

I love the audacity of Grand Central Terminal. I don't think it's the size of it that impresses me. Although, it is always bigger than I remember it being – both inside and out. But there are skyscrapers in New York City. It's really not that big. But there *is* a floating road wrapping around the exterior of the building that's connected to a bridge going over 42nd street. I love that there's an entire market and multiple restaurants inside. I get so lost in there. But it's fun, in a way.

Social media:

A common complaint about the internet avatars, accounts, and profiles that represent individuals is that they are often façades and that they are somehow not “real.” But for teens struggling in their developmental stages, the social internet allows themselves to be a less anxious version of themselves. This could be seen as a performance of the self, but research shows that “[internet-enhanced] self-disclosure accounts for the positive effect of online communication on the quality of friendships” (Valkenburg and Jochen 3).

Lower inhibition leads to vulnerability. And that leads to authenticity. Even though Holden doesn’t have this medium through which he can be vulnerable with his peers, he still attempts to be vulnerable. This vulnerability is often met with ignorance and sometimes even trauma. Indeed, the only adult he trusts, Mr. Antolini, violates that trust.

Tell your story:

React to your surroundings: How are you getting around the city?

Respond to Holden’s journey: How does trauma affect location? Think both about personal trauma and societal trauma.

Analyze how social media affects place: Head inside the terminal. Why do you think it’s so popular to take your picture in here?

6. Rockefeller Center – 49th St. and 5th/6th Ave.

History/Intro to place:

Construction of Rockefeller Center started during the harshest years of the Great Depression. It is claimed that over 40,000 people were employed during the building of this huge project – a project that John D. Rockefeller Jr. described as a “city within a city.” His own city, of course – with his name attached to it. Rockefeller Center is the ice-skating rink, the shops, the art, and the residential buildings that surround it. It would

prosper through the commercialization of the twentieth century because it was created *to* be commercially prosperous. It was meant to be a place that people considered to be, on its own, a city. And it was meant to make money. Possibly fed up with this commercialization, this is where Holden first excitedly explains his plan to leave everything and move out West.

Holden:

Sally kept asking if I'm coming to her house to trim the tree on Christmas Eve. She's a goddam phony. She gives me a pain in the ass, but she's quite pretty, if you want to know the truth. She's a terrific bore just like this play we went to see, *I Know My Love*. It had the Lunts and all. God, I hate actors. The problem is they never act like people. Then we came here to skate. But she got all snotty on account of her ankles hurting when she was skating. Even when we sat down to eat, she was still snotty.

I told Sally that if it wasn't for her, I'd be somewhere else. She's the only reason I'm around, practically. That's what I told her. I'm a madman. I swear I am. I even asked her to come West and start a new life with me. I don't know why I scared her with any of that. I didn't really want her to go with me, of course. But the terrible part is that I meant it when I said it. I took it too far with kidding her. She's not good to kid with. So, I told her she is a royal pain in my ass and I left the skating rink. Maybe I'll give old Jane a buzz.

Mason:

The strangest things happen to me at Rockefeller Center. I wrote in my previous project about watching a corny, commercially-indulgent Christmas light show being projected onto the Saks 5th Avenue building near Rockefeller Center. Someone standing in front of

me – his mouth gaping wide open, his gaze drawn to the lights like a mosquito – dropped his heavy-as-hell metal tripod onto my foot. Even after I yelled in pain, he didn't say anything. I don't even think he noticed. He just picked his tripod up and moved along to wherever his capitalist overlords told him to go next. Presumably. That was my first run in with phonies. Well, it was probably the first time I realized it.

Don't get me wrong. I love buying shit. Buying a Swatch in Times Square is one of my favorite purchases. And I can remember going to the enormous Toys'R'Us in Manhattan with my parents when I was about ten. They bought me the coolest Nerf gun. God, I loved that thing. I still have it somewhere. And I always have to take a walk through the Lego Store and the Swiss Army Knife shop when I get to Rockefeller Center. And I can't get enough of the Christmas decorations. Admittedly, I think the Rockefeller Christmas tree is a little overrated. But taking a picture with the human toy soldiers in front of the newly-located F.A.O. Schwartz this past holiday season made me more than a little uncomfortable. First, they mocked my red hunting hat. I know it's a dorky thing to do, but I was there for a purpose and I wanted to fully commit. And then they saw me holding my map with Holden stops marked on it that I needed to go to, and they mocked me for that. It was like dealing with the irritable and creepy Santa in *A Christmas Story*.

Social media:

While at Rockefeller Center, I tried to get to the railing around the ice-skating rink to take a picture with the statue and Christmas tree in it. I had to wait quite a while, though, as person after person got their picture taken with the tree in the background. The worst part was that there was no line, so the quickest person or the person who could shove the hardest jumped into an open spot on the railing. Once I had an open view of the tree, I

took my chance and snapped a picture. This confused people around me, I think, as I turned around and pushed my way out of the crowd without getting a picture of *myself*. I watched as individuals, couples, and families used the same template and technique for their pictures, with the Christmas tree hovering over them. With the widespread availability of cameras, we're allowed to create our own media, but we're also influenced by what others are doing. According to research on visual representations of the self on Facebook, this is also how identity is created on the social internet (Uimonen 122-123). We can create our identities while also creating our social worlds. And by doing that, the media (that we've created) can set a precedent that we begin to follow.

Tell your story:

React to your surroundings: What is the point of visiting Rockefeller Center? Like, why even go there?

Respond to Holden's journey: What does the fantasy of moving out West do for Holden?

Analyze how social media affects place: Taking pictures at landmarks in New York City certainly isn't new. But how do social media change this phenomenon? How does the sharing of tourist pictures online affect the types of connections made online?

7. Mr. Antolini's apartment (Sutton Place) – 57th St. and Sutton Place

History/Intro to place:

When Holden says that Mr. Antolini lives in a swanky apartment, he's not kidding.

Although the first few decades of this neighborhood, Sutton Place, didn't look too great as poverty struck the area at the beginning of the twentieth century. In the 1920s, wealthy socialites began making it fashionable to live in Sutton Place. Women like Anne Harriman-Vanderbilt, who married into many wealthy families including the railroad

titan Vanderbilts, and Anne Morgan, a well-known philanthropist of the day, are credited for this wave. Other notable residents of Sutton Place since then are Kenneth Cole, Sigourney Weaver, and Marilyn Monroe.

Holden:

I'm trying this place since I'm not staying at that goddam Edmont Hotel anymore. Mr. Antolini was one of my teachers at Elkton Hills. He had liked to check in with me sometimes. He used to come over for dinner before he got married. His wife is about sixty years older than him, but they're always kissing each other a lot in public. I used to play tennis with them. He's a witty guy and very intelligent. He lives in this swanky place that is nice to stay in.

Mr. Antolini kept going on about me dying nobly for an unworthy cause and about living humbly. He was talking about my maturity. If you want to know, I'm not paying much attention to what Mr. Antolini means as I fall asleep on his couch.

Mason:

I absolutely hate having to walking this far East when I'm in Manhattan. What do you even do over here? I guess the Queensboro Bridge is cool looking, but this is too far to walk to see a slightly above-average bridge. I can walk up and down Manhattan all day – from the Strand Bookstore on 12th street all the way to the top of the Park. But as soon as I walk past 5th avenue, my legs betray me. It's like they're dragging me back West and trying to tell me, "Hey, idiot! The interesting stuff is the other way!"

Of course, I mean no disrespect to this section of the city. I think I just can't help but feel influenced by what happens to Holden once he gets here. I see all of these nice buildings

and I think about the abuse underlying the whole of *The Catcher in the Rye*. And I can't separate those two things.

Social media:

Mr. Antolini is one of the only adults that seems to listen to Holden. As discussed, that makes Holden despair even more after he runs out of his teacher's apartment. His strongest connections keep breaking down. Sara Konrath discusses the "weak ties" that make up social connection with the proliferation of social media (17). Although she argues that this has caused a diminished amount of empathy in adolescents, I will argue that it is used to mitigate any close relationships so that they don't have to worry about being hurt later. Of course, this is not the healthiest solution, but, in contrast, Holden spends two unsupervised days in Manhattan calling people phonies to protect *his* ego.

Tell your story:

React to your surroundings: If you walked here, do you hate it as much as I do? Why?

Why not?

Respond to Holden's journey: By now, we've seen Holden move from place to place quite a few times. Why can't he stay in one place for a significant amount of time?

Analyze how social media affects place: What kind of vulnerability do you see on the social internet that is maybe unique to social media?

8. Central Park South – The Pond – about 61st St. in Central Park

History/Intro to place:

According to the Central Park Conservancy, ducks can survive a Central Park winter provided that the water in the Pond isn't frozen over. Open water allows them to eat plants under the water. While it's uncommon that water bodies will completely freeze

over today, if it does, the ducks will migrate south – presumably further than Central Park South where you are. This entrance to Central Park is the most used one, with millions of people walking by this pond each year. Carefully planned and executed by Frederick Law Olmsted and Calvert Vaux in the mid nineteenth century, Central Park was designed to be a stark divergence from city life, and the immediacy of this pond – the way it hits you as soon as you enter the Park – is evidence of that.

Holden:

I've lived in New York all my life, but tonight I had the most terrible time trying to find the lagoon. I knew right where it is in Central Park South. I guess I'm drunker than I realized. I was distracted, too, since I dropped the "Little Shirley Beans" record that I got for Phoebe and it broke into about fifty pieces. She would've loved that Estelle Fletcher version. Christ, can she sing. It wasn't corny. When it broke, I damn near cried, but I put all the pieces in my coat pocket. I didn't just want to throw them away. It kept getting darker and darker and spookier and spookier as I was walking, but I finally found the lagoon.

And there's not a single duck here. I walked around the whole goddam lake. It's partly frozen and partly not frozen. I've been trying to find out where the ducks go when this lagoon gets all icy and frozen over in the winter. When I'm talking to people, I start thinking about what happens to the ducks all of a sudden. I asked a couple cabbies. They didn't know.

My hair is still wet from the Wicked Bar, so I feel chunks of ice in it since it's cold as a witch's teat out here. I figure I'll get pneumonia and die. There will be a million jerks at my funeral. It makes me feel bad thinking about my mother having to figure what to do

with my suits and my athletic equipment and all. She still isn't over my brother Allie. What would she do with my skates that I didn't even want?

Mason:

There are so many ice rescue ladders around the lagoon and all within such close proximity to one another. I never really noticed them before, but this past winter, they were all I could pay attention to. I got a couple really great pictures of the bridge and even some ducks swimming in the lake, but I kept going back to those ladders. I had other places to visit and it was beginning of January cold, so I was trying to get everything done with. But with each ladder I walked past, I read the sign associated with it. They all started the same way: "Ice Rescue Ladder Station – In case of an emergency, call 911 and give the below location." Then it listed the Ice Ladder number and the nearest cross streets. I'm not sure if they're there year-round. What happens to the ice ladders in the Springtime? Where do they go?

Social media:

The entire concept behind this project is to examine how information relates to place, specifically through narrative and story tied to space. Central Park South is of some particular interest in this regard because of Holden's interest in *only* the ducks in this pond. In many ways social media has allowed for the expansion of worldview and perspective. In sometimes harsher, more dangerous ways, the social internet has created louder echo chambers. This isn't to say that the echo chambers (the worry over only the immediate ducks) was created by digital social media, but it makes those chambers much more crowded. Holden recognizes this. He sees how those around him agree with things

because it's all they know and it causes him to obsess over his ducks – obsess over himself.

Tell your story:

React to your surroundings: Does Central Park South feel *natural* to you? Does it feel like it should be there?

Respond to Holden's journey: Why does it matter to Holden *where* the ducks are?

Analyze how social media affects place: When walking around the Park, the other people doing the same thing are close in proximity to you. How does proximity work online?

Does physical location ever affect your experience?

9. Central Park Mall – about 67th St. in Central Park

History/Intro to place:

Although seen today as a haven for artists to perfect and profit from their craft, the original intention of the Mall in Central Park was to be a place where wealthy aristocrats and business people could socialize and amble through the Park. Indeed, the carriage rides offered around Central Park today recall that era. This contrasts Holden being so lonely whenever he is in the Park. It is possibly not *that* shocking that a walking area that was created to be used by socialites is the “only straight path in Central Park.” It is within nature, but free from any of those annoying hills and that unnecessary dirt. Also, The Literary Walk at the south end of the Mall includes statues of four writers and, inexplicably, Christopher Columbus.

Holden:

I'm excited as hell that I got this Estelle Fletcher record for Phoebe. It's “Little Shirley Beans” and old Estelle Fletcher sings it very Dixieland and whorehouse. If a white girl

was singing it, she'd make it sound *cute* as hell. But Estelle Fletcher knew what the hell she was doing and didn't make it mushy at all. I came to the Mall because that's Phoebe's favorite place in the Park. She skates around here. It's where I used to skate when I was a kid, too.

I also got tickets for Sally and I to see *I Know My Love* with the Lunts and all in it. Sally likes shows that are supposed to be dry and sophisticated. If you want to know the truth, I don't like any shows very much. They're not as bad as movies, but they're nothing to rave about.

I just struck up a conversation with a little girl because I thought she might know where Phoebe is. This little girl just about killed me. She was sitting on a bench tightening her skates and she had on about twenty sweaters that her mother obviously made because they were very lumpy. She told me that Phoebe was probably at the museum where the Indians – the Museum of Natural History. I loved that damn museum. I asked the little girl if she wanted to get a hot chocolate or something with me, but she said she had to meet her friend, so I'll walk across the Park to the museum. Kids always have to meet their friend. That kills me.

Mason:

One of the main appeals of Central Park is, of course, that it can hold so many identities at once. It's a place to get exercise, a place to take a carriage ride, a lawn to sit and play guitar on, a picnic area. It is different things to different people. And the Mall is a special section of Central Park because I think it's where they film every "jog through the park in the middle of the city" scene in romantic comedies. I've only ever gone to the Mall because Holden goes there. It's so crowded and obviously fake. It's called "the only

straight path in Central Park.” That’s not something to brag about. The nice part of walking through Central Park is that the trails bend and move *around* nature. And I know it’s a nature that was actually meticulously planned by humans, but I like that artifice. At least try to be a park.

There was someone rocking on a drum set made out of plastic buckets the last time I was on the Mall, though. He was nice to watch for a while before taking a rest on a bench a little further down the literary walk. And then I saw two people on roller skating down the Mall. Just like Holden used to. And just like Phoebe does now.

Social media:

In their 2009 text, *Connected: The Surprising Power of Our Social Networks and How They Shape Our Lives*, Nicholas A. Christakis and James H. Fowler claim, “If we do not understand social networks, we cannot hope to fully understand either ourselves or the world we inhabit” (32). In their argument, they propose that connections to other people are the most important aspects of anyone’s life. The networks that they are referring to are the ones that exist outside of the internet. But if everything is mediated through social interaction, then we must assume that using social media apps are as well. At this point in his journey, Holden asks a little girl to get a hot chocolate with him – which is, like, *creepy* – and she refuses his offer. He is attempting to create a place for himself into a social network because *everything* in our lives require connection. There is no way to escape these connections, but Holden feels left out of them. And this is why small, strong communities are created online. Now we have the technology to find others who *will* listen.

Tell your story:

React to your surroundings: What do you see as the current purpose of the Central Park Mall to you and to others?

Respond to Holden's journey: At this stop, we hear the outlines of some memories that Holden has attached to places. He tells us about skating at the Mall when he was a kid and gives an indication that the American Museum of Natural History is special to him. Do you have places that bring vivid memories of childhood?

Analyze how social media affects place: Where are the places (physical and digital) that you the most disconnected/connected to others? Does being in digital landscapes in public places (like now) disconnect you from the physical landscape around you?

10. The Upper East Side – The Caulfield's Apartment – 71st St. and 5th Ave.

History/Intro to place:

This is one of the most expensive neighborhoods in the United States and it's home to the Caulfields. The Upper East Side stretches from 59th street to 96th street along the edge of Central Park. This designation moved around through the nineteenth century until the opening of the Queensboro Bridge in 1909. Three historic areas have their roots here. At one point, some of the land was actually seen as undesirable because of its hills, which is why one of those areas is called Lenox Hill. Many of the residents in Yorkville were Germans. Carnegie Hill was so unpopular that it was just filled with manufacturing buildings.

Holden:

I took it very easy when I snuck past my parent's door when I got to our apartment to see old Phoebe. My mother is nervous as hell and barely sleeps. She's usually up all night

smoking cigarettes. And she has ears like a goddam bloodhound. Of course, my parents aren't even home. Once I woke Phoebe up, she told me.

She was so damn happy to see me. She's quite affectionate. She really is. Sometimes too affectionate. But then she got real sore when she realized that I was home too early so I must've gotten kicked out. She's damn quick. She kept yelling at me that Daddy is going to kill me. She told me that I didn't like anything. That I wasn't interested in anything. I told her that I liked talking to her right then, but she said that that wasn't anything *really*. At least she was listening to me. If somebody at least listens, it's not too bad.

I told her about wanting to be a catcher in the rye. I keep picturing all these little kids playing some game in this big field of rye. And I'm the only one around to save the kids that start to fall off the edge of this cliff around the field. If they aren't looking where they're going, it's my job to catch them if they go over the edge of the cliff. Phoebe didn't say anything about that. I gave her my red hunting hat and she lent me some of her Christmas dough. Christ, she probably slept in that thing.

Mason:

I remember seeing a few of teenagers walking through the Upper East Side a couple years ago. They were holding bags from designer stores whose names my American accent doesn't allow me to pronounce correctly. If I'm honest, I probably can't afford anything from those stores, either. I wrote about this in my last project. But now I don't feel comfortable assuming anything about that experience. All I know is that I feel *weird* walking along this side of the Park. I feel like I don't belong here. Every eye turns to me as I walk up 5th avenue. I *know* that's now true, but I still don't believe it.

Also, the Upper East Side goes on way too long when you're walking up it. I'm not sure who I have to talk to about this problem.

Social media:

Instead of discussing digital media at this stop, I want to talk about social networks more generally. Most of the reason that Holden wants to leave New York and go out West to his Romantic, idyllic countryside is because he can't find himself in Manhattan. I don't mean to say that he is doing some sort of soul search. I mean that he is looking for other people similar to him without any luck. Some of this, naturally, is on Holden for not being able to imagine the lives and interiorities of others complexly. And much of it has to do with his categorizing everyone he meets into a couple broad categories. Through Holden's perspective those around him are all alike because they are phonies. But they are also phonies because they are all alike. This connects to a social networking paradox laid out by Charles Kadushin: "People become more similar when they hang out together; but they hang out together in the first place because they are similar" (26). So does Holden not like *how* these city of people are the same or just that they are all the same?

Tell your story:

React to your surroundings: Just explore the Upper East Side for a bit. Draw your own conclusions about it. Or don't. I shouldn't advocate for conclusion-making based on little knowledge, empathy, and nuance.

Respond to Holden's journey: What is Holden's relationship with his home?

Analyze how social media affects place: Is your life outside of the web influenced by your participation in social media? Is it even correct to imagine a life completely *outside* of the social internet?

11. The Metropolitan Museum of Art – 87th St. and 5th Ave.

History/Intro to place:

The Metropolitan Museum of Art claims that the initial idea for their museum stems from an agreement made by a group of Americans in Paris in 1866. The agreement was to create a “national institution and gallery of art” that would “bring art and art education to the American people.” The Union League Club, led by John Jay, gathered members of the upper class to achieve this goal. Through the twentieth century, the Met had secured itself one of the largest collections of Egyptian art and objects in the world, so it’s no wonder that Holden spends his time near the mummies.

Holden:

Every time I get to the end of a block and start walking across the street, I’m afraid I won’t get to the other side. I have this feeling that I’ll disappear before I get there. I’m talking to Allie: “Allie, don’t let me disappear.” And then I’d thank him when I made it across.

I have decided that I’m never going home again and I’m never going to another school again. I’m going to see Phoebe and give her back her Christmas dough that she lent me and sort of say good-bye to her and all. I’m going to go way out West and get any job. I’ll pretend I’m one of those deaf-mutes. No one will know me and I won’t know anyone. They’d leave me alone. I already wrote Phoebe a note and gave it to her school so she’d know to come meet me and say good-bye and all.

When I was at her school, I say “Fuck you” written on the wall. I rubbed it out because it drove me crazy thinking about somebody doing that and then thinking about some kid telling Phoebe what it meant. There was another “Fuck you” in a staircase, but this one

was scratched on, with a knife or something. I couldn't rub it off. It's hopeless, anyway. I saw another one written on the glass case around the mummies in the museum. If you had million years to do it, you couldn't rub out even *half* the "Fuck you" signs in the world. It's impossible.

The museum is right near Phoebe's school, so I know she can meet me here.

Mason:

This museum is pay-what-you-want for residents of New York State and students from New York, New Jersey, and Connecticut. I paid five dollars to look at the mummies that Holden talks about. Looking back, I almost feel bad because I pushed my way through some crowds to get a good picture of the exhibit. And then I left. I'm sure I posted a Snapchat story about it. I was there just long enough to prove that I was. Just like how Penn Station is a place that people move *through* without staying, that how I see Manhattan. Millions of people live there, but it's a place to tour. There are so many things to see that I can't spend too long on just one. I can't slow down. I have to constantly be moving. That's why I see New York City as an adolescent landscape. It's the city that never sleeps. People come in and out all the time. And the instability that comes from that is what Holden is fighting against. He lives in a city that moves and changes all the time. And I guess if I'm viewing his home as a tourist attraction, that means I'm part of that problem.

Social media:

Holden sees the maturation of children as the corruption of them. He assumes that if he is able to erase the "Fuck yous" in the world then children won't know what that phrase means. There's a similar problem in handling children's access to the social internet (and,

to be fair, the internet in general). Parents now have ways to lock their children out of certain applications and programs. They can control at what time the wi-fi access is automatically disabled. In *The Social Media Reader*, a common theme is the necessity of user participation and creation in social media. The content is generated *by* the user instead of merely consumed. The fear of children being on the web is a similar one to Holden's here, but with social media, children have a voice like never before. And even if it's just a voice for themselves, they are given the space to express themselves.

Tell your story:

React to your surroundings: What is your relationship to Manhattan? If you weren't on this tour, what would be your connection to a place like the Metropolitan Museum of Art?

Respond to Holden's journey: Why does Holden feel like he's disappearing only in the street?

Analyze how social media affects place: If you went through adolescence while being a user of social media, how do you think it affected your maturation? If you didn't, how do you see it affecting others?

12. The American Museum of Natural History – 79th St. and Central Park West

History/Intro to place:

In 2006, the movie *Night at the Museum* premiered. It is set in the American Museum of Natural History where, once the museum is closed and no one is around, the exhibits come to life. Of course, shenanigans ensue and a monkey steals Ben Stiller's keys. I often think what Holden would have to say about that movie. Obviously, he would have his typical response to the goddam movies. But how would he feel about the exhibits coming

to life – exhibits that he believes never change? Would he just resent that even museums have become commercialized?

Holden:

When I was Phoebe's age, I would come to this museum all the time with my class. Miss Aigletinger took us here damn near every Saturday. We looked at the animals and all the stud the Indians made and we watched this movie about Columbus having one helluva time getting old Ferdinand and Isabella to support him. We didn't really care about the movie, but there was candy and gum and it always smelled like it was raining outside even when it wasn't and like you were in the only nice, dry, cosy place in the world. You had to go through the Indian Room to get to the Columbus movie. I was always partnered with Gertrude Levine and she always wanted to hold your hand even though her hand was always sticky or sweaty or something. There was this long Indian war canoe in one case with about twenty Indians in it. Our teacher would tell us not to touch anything, especially when we saw the squaw bent over, weaving her blanket, so you could see her bosom and all. We all used to sneak a good look at it, even the girls, because they were only little kids and they didn't have any more bosom than *we* did. The Eskimo fishing in the icy lake would always have two fish already caught. The birds were always flying south for the winter. Nothing ever changed. Nobody'd be different. The only thing that would be different would be *you*.

Now I keep thinking about old Phoebe going to this museum every Saturday like I used to and how *she'd* be different every time. That doesn't feel good to think about. Certain things they should stay the way they are. Just stick it in a big glass case. Now that I'm here, all of a sudden I won't go inside for a million bucks.

Mason:

I don't have the kind of dough that Holden does and getting to New York is expensive enough, so I didn't go into the Natural History Museum on any of my Holden trips. I'm sure I went here as a kid, but recently I've only seen it from the outside. I could lie and tell you that I don't go inside because I'm trying to have an *authentic* Holden Caulfield experience and that I want to stop right before walking in, like he does. But it honestly would be nice to see the museum through his eyes – imagining how much I'm changing and how the objects in the cases won't change (unless they, you know, *change the exhibits*).

But now that I've written this, there is a small part of me that doesn't want to ever go inside for a million bucks. I think I'm afraid I'll break some vow that I've now made with Holden.

Social media:

Every day, I get a Facebook notification that my “Memories” are ready to view. When I open the notification, it shows me my posts from that day in the previous years that I've been on Facebook, along with posts that my friends have tagged me in or posted on my wall/timeline. Without divulging the contents of my early Facebook statuses, I'm content to admit that I've grown and changed quite a bit since I first created my profile. I get to see how much I've changed, but each of those memories is a moment in time that won't change. It is an exhibit in the museum that will always look the same no matter how much I change. Social media – even Snapchat that allows the user to save things into their Memories – has become a way to archive yourself *and* your interactions with one another. What I like looking back on in those memories is not the cringy Dane Cook

punchline that I was posting on Facebook, but the strange and hilarious things that my friends and I would discuss *on the internet where there are other people*. What the hell was wrong with us?

Tell your story:

React to your surroundings: Will you go inside? What about for a million bucks?

Respond to Holden's journey: Compare Holden's voyage to that of Christopher Columbus.

Analyze how social media affects place: Do you still have access to the earliest social media that you participated in? Why or why not? How does that affect the current construction of your identity?

13. Central Park Carousel – about 65th St. in Central Park

History/Intro to place:

This carousel is not the one that Phoebe would've ridden on at the end of Salinger's novel. It is actually the fourth iteration of the Central Park Carousel. The first carousels, opening in 1871, were actually powered by a horse and a mule attached to a central pole in the basement that turned the amusement ride. By 1924, electricity powered this spinning. The current carousel has been in place since 1950. The others were destroyed in fires, including the version that had the brass ring that Holden sees the children reaching for. The original carousel was a part of a project to add more attractions for children in Central Park, attempting to create a "children's district" for them.

Holden:

Phoebe was sore that I said I was going out West. She was even worse when I told her that she couldn't come with me. She wouldn't talk to me. Even after I told her I wouldn't

go. She chuckled my red hunting hat in my face. She walked the whole way to the Zoo from the Art Museum on the other side of the goddam street. We looked at some animals. She didn't laugh at the brown bear in his cave with his rear end sticking out. You know kids when they're sore at you. They won't laugh or anything.

When she felt a little better, I told her to take a ride on the carousel, even though she said she was too big. As the kids went around and around, they were trying to grab for a gold ring. I was sort of afraid Phoebe would fall off the goddam horse. The thing with kids is, if they want to grab for the gold ring, you have to let them do it, and not say anything. If they fall off, they fall off, but it's bad if you say anything to them.

After her first ride, she told me she wasn't mad at me anymore and gave me a kiss. It started to rain before she got on her second ride. Then what she did – it damn near killed me – she reached in my coat pocket and took out my red hunting hat and put it on my head. I watched her on the carousel again as it began to rain like a bastard. I got soaked even though my hat gave me quite a lot of protection, in a way. I felt so damn happy all of a sudden, the way old Phoebe kept going around and around. I was damn near bawling, I felt so damn happy, if you want to know the truth. God, I wish you could've been there.

Mason:

Until recently, every time I've tried to see the carousel, it's been closed. That's usually because I save it until last and get there too late. But this past January, I got there early and saw the gates pulled up and the animals going around and around. I really did feel so damn happy. It was like everything that I've been working toward has been to see that carousel running. I know that I created the tour to be able to be done in any order, so no

matter where you are in the journey with Holden Caulfield, allow me to thank you. It means so much to me that you would take the time to come along with us as we try to make sense of the landscapes that surround us. I hope you get to take something special away from this experience about how we interact with our digital media, our literature, and our physical spaces. And I truly hope that you'll contribute to this narrative because *your voice matters*. Unless you're one of my friends or family members that I'm forcing to do this tour, we've never met. But I already miss you. "Don't ever tell anybody anything. If you do, you start missing everybody."

Social media:

I know it's an unpopular opinion, but I don't buy into that whole "put away your phone and be present in the moment" ideology. One of my main assertions in this project in this is that digital technology and social media can *enhance* to the experience of a space. By working between those two landscapes – the physical and the digital – new ideas can be formed and new perspectives made available. And then when we introduce the literary – the narrative landscape – we see how personal stories become ties to both physical and digital space. Even though you've presumably been on your phone during the stops of this tour, hopefully allowing creative space to respond to your surroundings has given you a deeper connection to the places you've visited. Alison Bechdel argues the best strategy for being in the moment is "by writing... by stepping back a bit from the real thing to look at it, that we are the most present" (242). This project has been immensely helpful for me to learn about my relationships with the social internet, the space that I inhabit, and the landscapes surrounding me. So, thank you, at least, for indulging me.

Tell your story:

React to your surroundings: How does it feel ending your Holden Caulfield journey at the Central Park Carousel? What emotions are evoked from this still functional artifact?

Respond to Holden's journey: Do you ever get the urge to change your landscape? Why does Holden decide against that in the end?

Analyze how social media affects place: Discuss the process of *memory-making* with and without the use or intervention of social media?

BONUS

14. Ernie's Nightclub – about 11th St. and 7th Ave.

History/Intro to place (to be recorded):

Ernie's Nightclub is another fictional location in *The Catcher in the Rye*, but based on Holden's clue that he walked "forty-one gorgeous blocks" from Ernie's to the Edmont Hotel, I'm using Max Gordon's Village Vanguard to represent this location. This Greenwich Village staple opened in 1935 and is still dedicated to showcasing great jazz acts today. In 1946, J.D. Salinger went on a blind date here, wearing a black Hamburg hat, black and yellow polka-dot tie and a charcoal suit. His date, who it's speculated Salinger wrote about in his short story "Pretty Mouth and Green My Eyes," has written about the details of their one and only date. Of the insights she has, this one is my favorite. She said in an interview about Salinger, "There was a mystery about him."

Holden:

My brother D.B. used to come to this nightclub, Ernie's, down in Greenwich Village before he prostituted himself in Hollywood. He would take me here to see Ernie play the piano. He's so goddam good it's almost corny. The club is packed with prep school jerks and college jerks tonight. It's supposed to be holy or something when Ernie plays, so it's

so quiet. Until he stops playing. Then they go mad, for Chrissake. I would hate being a piano player or actor or something and have dopes like that thinking I was terrific and clapping their heads off. Like the goddam drunk couple necking while talking about someone almost committing suicide. Or this girl that my brother D.B. used to go around with, Lillian Simmons. Strictly a phony. She was with this Navy guy who is the kind of guy that thinks they're being a pansy when they break around forty of your fingers when they shake your hand. I didn't want to be with them, so I said I had to leave, so I'm leaving. People are always ruining things for you.

On the way here, I asked the cabbie, Horowitz, if he knew where the ducks in the Central Park lagoon go during the wintertime and all. He didn't care about the ducks. He said that Mother Nature would take care of the fish in the lagoon. But what about the ice? They can't just *ignore* the ice. He got pretty sore about it all, so I asked him out to have a drink. He asked me how old I was.

Mason:

I'm pretty sure Holden Caulfield would think I'm a phony. I love jazz. It was an important part of my musical education playing trumpet. But I've only ever been to like two jazz clubs and neither of them were anything like how Holden describes old Ernie's. None of them match the intensity of Kerouac's clubs, either. Both Holden and Sal Paradise (*On the Road*) use racial stereotypes to make themselves seem more social conscious and accepting. They self-identify as #woke in eras long before hashtags were a thing. Holden over-emphasizes Ernie's race to an uncomfortable degree. And when he explains why Estelle Fletcher's version of "Little Shirley Beans" is so incredible, he

compares it to a “white girl” singing it and making it too cutesy. The white guilt is palpable. And that’s honest, which I appreciate, but it’s ultimately not that helpful.

Social media:

Paul Uimonen argues that the pictures that we post on social media represent something more than just what we look like. They are meant to present something about our personality, our attitude, and our selfhood. When we reveal ourselves online, we are actually constructing our own identity. But the construction of one’s identity is not unique to social media. Holden is careful to pick places to go in Manhattan with what he claims is particularly good music because he wants others to know that he likes *real* jazz. But once he sees that *his* unique identity has been adopted by the people that he sees as conformist phonies, he leaves Ernie’s, like he’s abandoning that part of himself there.

Tell your story:

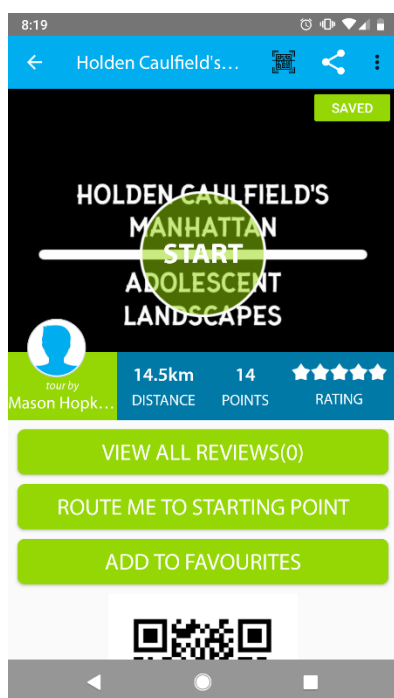
React to your surroundings: Do places in the city feel more *authentic* than others? Do others feel *phony*?

Respond to Holden’s journey: Phony people “ruin” this place for Holden. Has someone else ever ruin a place for you?

Analyze how social media affects place: Is there an image or persona that you try to construct through social media?

Appendix B: Screenshot Examples of Tour

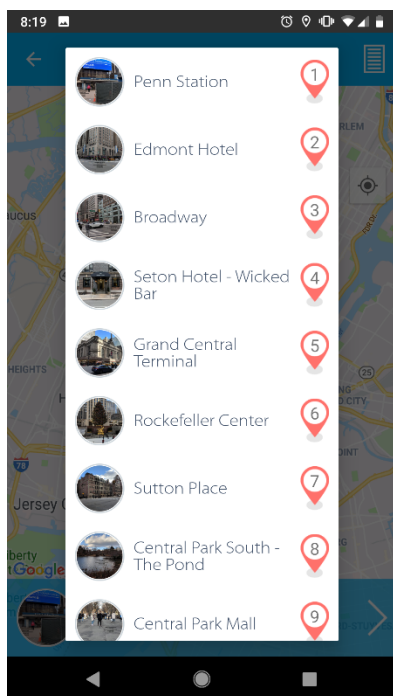
Homepage of tour



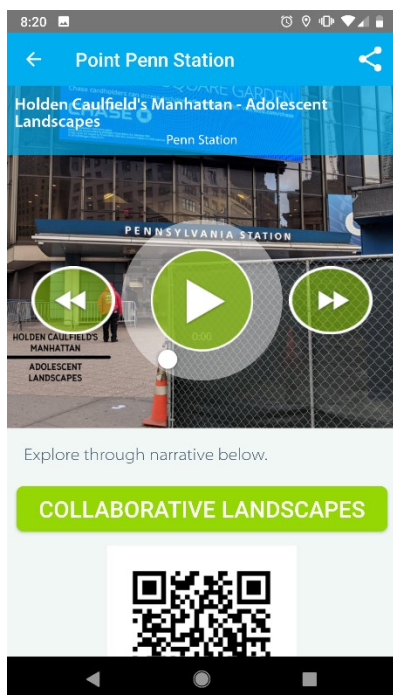
Tour stops on map



List of tour stops



Pennsylvania Station home screen with audio introduction



Pennsylvania Station “Collaborative Landscapes” 1

8:20



PENN STATION

HOLDEN

If you really want to hear about it... I feel like I just left this crumby place. The fencing team had this meet in New York. I'm the manager. Only, we didn't have the meet. I left all the foils on the goddam subway. But I got this red hunting hat and the way I like to wear it is I turn the peak around to the back. It was all pretty funny, in a way, since I wasn't going to be at Pencey for much longer.



NYC Department of Records & Information Services - DOF:
Manhattan 1940s Tax Photos

I forgot to tell you about that. They kicked me



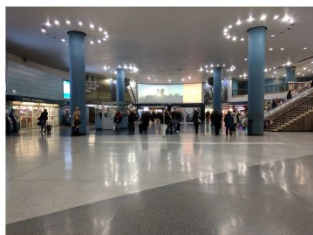
Pennsylvania Station “Collaborative Landscapes” 2

8:20



MASON

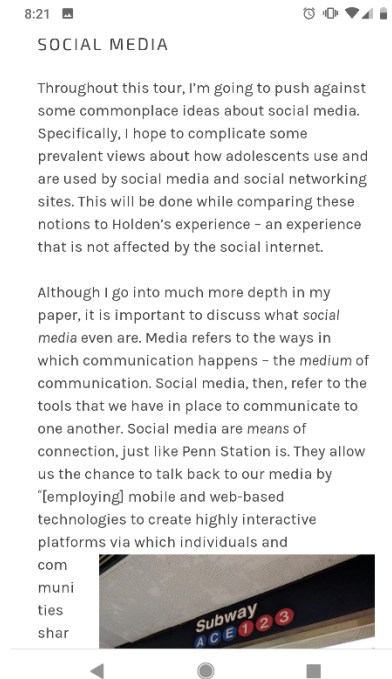
I'm here probably a half-dozen times a year. I can take an hour-and-a-half train ride to catch a show or sight-see. In the past couple years, many of my trips to Manhattan have been solely focused on finding Holden Caulfield. Understanding his journey through *The Catcher in the Rye* hasn't become an obsession, but it's a dull ache that I've tried to alleviate throughout



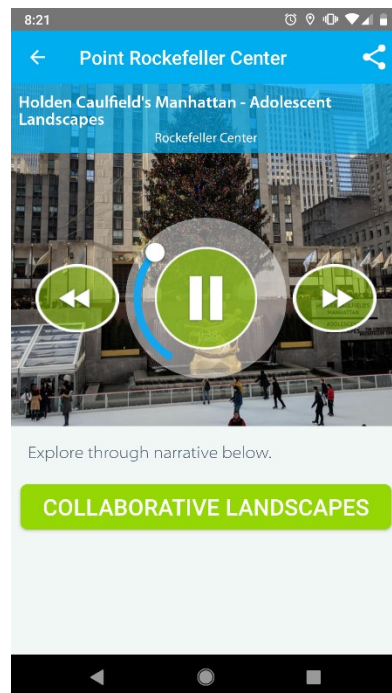
graduate school. Of course, I'm not the first person to track his path both through the novel and through New York City. Others have created self-guided walking tours to see the places that Holden experiences. My goal - which I explain much more extensively in my thesis paper - is



Pennsylvania Station “Collaborative Landscapes” 3



Rockefeller Center home screen with audio introduction



Rockefeller Center “Collaborative Landscapes”

8:22



ROCKEFELLER CENTER

HOLDEN

Sally kept asking if I'm coming to her house to trim the tree on Christmas Eve. She's a goddam phony. She gives me a pain in the ass, but she's quite pretty, if you want to know the truth. She's a terrific bore just like this play we went to see, *I Know My Love*. It had



*The New York Public Library - The Miriam and Ira D. Wallach
Division of Art, Prints and Photographs: Photography Collection*

the Lunts and all. God, I hate actors. The problem is they never act like people. Then we came here to skate. But she got all snotty on account of her ankles hurting when she was skating. Even



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