Quest for Self-Identity and Construction of Adolescent Identity; Intertextual Study of A Portrait of The Artist as a Young Man and The Catcher in The Rye

Sajid Ur Rehman
BS English, University of Mianwali.

Hasnain Ahmed Khan
PGC, Mianwali.

Dr. Tariq Usman
University of Mianwali.

Abstract

The present study is a comparative analysis of A Portrait of the Artist as a Young Man (1916), by James Joyce and The Catcher in the rye (1951), by J.D. Salinger. This study attempts to establish thematic intertextuality between these two novels on the grounds of self-identity and adolescent identity. Julia Kristeva's concept of intertextuality as an analytical framework has been applied to draw parallels between the novels. The protagonists' familial dynamics and social, religious, and political milieu have been used to analyse the quest for self-identity and adolescent identity as they cast off all these constraints and shape their new identity. Throughout the novels, Stephen Dedalus and Holden Caulfield struggle to forge amicable bonds with people and places in their immediate surroundings. Their inherent romanticism makes it difficult to come to terms with the drab realities of life. The protagonists explore various escape routes to emancipate themselves from the constraints of mundane reality. They take refuge in the world of physical pleasure but find no solace. They further turn to religion but feel disillusioned by it. They try to find comfort in the family circle but feel even more isolated. Thus, the motifs of self-identity and adolescent identity are dominant in the chosen novels, analysed under the intertextual theory by Julia Kristeva.

INTRODUCTION

This paper examines the intertextual relevance between two novels, A Portrait of the Artist as A Young Man by James Augustine Aloysius Joyce and The Catcher in the Rye by Jerome David Salinger, and explores at what level of intertextuality these two novels stand. This study addresses the quest for self-identity and the construction of adolescent identity (Javaid et al.,

Quest for Self-Identity and Construction of Adolescent Identity; Intertextual Study of A Portrait of The Artist as a Young Man and The Catcher in The Rye

2024), studied under the intertextual frameworks proposed by Julia Kristeva, showing that these two novels are thematically corresponding. Thematic and accidental intertextual frameworks have been applied to the novels to investigate the intertextual links both the novels share because, The Catcher in the Rye, a postmodernist novel, shares similar themes as A Portrait of The Artist as A Young Man, a modernist novel. This paper examines the quest for self-identity and the formation of adolescent identity within the backdrop of various notions such as religion, family, politics, the phoniness of the adult world, and societal constraints, and by using these notions as a tool, draws intertextual parallels between both the novels because self-identity is a socially constructed phenomenon, but our protagonist rebel against the social codes to achieve artistic self.

Even though J.D. Salinger and James Joyce are from separate nations, their people have distinct traditions, cultures, and faiths. We think that authors and their works, especially these two autobiographical novels, share many similarities. Irish author James Joyce's debut book's hero, Stephen Dedalus, a young man growing up in Ireland at the end of the 19th century, is the subject of A Portrait of the Artist as a Young Man (1916), which chronicles his eventual decision to eschew all societal, familial, and religious limitations to devote his life to the craft of writing. Like this, teenagers frequently read J. D. Salinger's The Catcher in the Rye, which explores themes of alienation and anxiety as well as a critique of society's superficiality. Serialised between 1945 and 1946, and then published as a book in 1951. Holden Caulfield, the primary character, has emerged as a symbol of adolescent disobedience.

1.1 Self-identity and adolescent identity

According to the self-identity theory, the self is a complex social construct that results from a person's behaviour and position in society rather than an independent psychological entity. (Ahmad et al., 2022; Stryker, S., & Serpe, R. T. 1994). Development in humans can happen accidentally or scientifically over time. Every person must go through the process of developing their personality, from infancy to adolescence (Akram et al., 2021), maturity, and old age. Every person will go through a distinct stage of personality development during these times (Khanam et al., 2022). Adolescence is the most critical stage in the development of personality since it is the time, (Akram et al., 2022), when people deal with identity crises. Instead of implying a dire threat, the term 'crisis' is used here in a developmental sense to refer to a turning point (Ramzan et al., 2023), a crucial period of increased potential and vulnerability, which is why it is the ontogenetic source of generational power (Andleeb et al., 2022). An adolescent will go through a lot in the process of finding his identity (Bhutto et al., 2019). It means maintaining one's integrity or self-sameness in the face of changing social norms, time, and roles (Chen & Ramzan, 2024). Identity is important for every individual in determining who he is, how, and what an individual wants to be during his life. Each adolescent goes through the phase of self-identity formation at a different processing time; some are fast, some are slow, and some even experience failure, also known as an identity crisis (Amjad et al., 2021; Ramzan et al., 2023). We are born with no identity and culture, but as we grow older, we are influenced by the people around us, especially our family members, and the environment in which we are living. Then gradually we start making our place in society. First, some institutions shape our identity.

In her autobiographical work "Silent Dancing," Judith Ortiz Cofer writes, "To a child, life is a

Quest for Self-Identity and Construction of Adolescent Identity; Intertextual Study of A Portrait of The Artist as a Young Man and The Catcher in The Rye

play directed by parents, teachers, and other adults who are forever giving directions, "Say this, don't say that, stand here." If we miss or ignore a cue, we are punished. The world, our audience, likes the well-made play, with everyone in their places and not too many bursts of brilliance or surprises." (Cofer, J. O. Silent Dancing, 1990, p. 101). Some of us live according to the values given to us, that is, we follow the same religion our parents do, we live according to the values given to us by society, and we remain in the same country. But some of us rebel against the codes of identity, and we try to shape our new identity, which we think is more appropriate. The same is the case in both novels, the protagonists, Stephen Dedalus and Holden Caulfied, rebel against identity codes set by their society, and in this way, Stephen shapes his identity as an artist. While there are no clear references in the novel from which we can say that Holden also shapes his identity as an artist, due to the autobiographical elements in the novel, we can claim that Holden Caulfield also shapes his identity as an artist because he is the alter ego of J.D. Salinger himself.

1.2   Intertextuality

Intertextuality is a broader term involving relationships between two or more texts, especially works of literature, these relations include allusions, quotations, parody, pastiche, and many other forms of relation that connect literary works. According to Julia Kristeva, "Intertextuality is a mosaic of quotations, any text is the absorption and transformation of another. (Kristeva, 1969, Séméiôtiké)". Philosopher, literary critic, semiotician, feminist, and novelist Julia Kristeva is of Bulgarian and French descent, her impact on the concept of intertextuality has been enormous. In (1966), she first used the term intertextuality, before her critics like Ferdinand Saussure, Mikhail Bakhtin, and Roland Barthes offered the foundation for intertextuality as a critical theory. In its broadest sense, intertextuality is a post-structuralist, deconstructionist, and postmodernist theory that alters the idea of a text by acknowledging that it is an intertext because of the relationships between texts and how texts absorb other texts. Kristeva treats literary and non-literary texts equally, according to her, any work of art is an intertext that engages with other texts by rewriting, transforming, or parodying them. Intertextuality suggests a wide range of connections between two texts, including direct quotations, allusions, imitations, references, parody, pastiche, literary conversations, structural parallelism, and a wide range of sources that are either intentionally or unintentionally reflected. In the realm of postmodern literature, intertextuality plays a significant role in shaping narratives, themes, and styles. This technique is highly embraced by postmodern writers to create complex and layered works that challenge traditional notions of originality and authorship. Keeping this intertextual approach in view, this paper tends to approach the intertextual relation the novels share.

James Joyce's autobiographical novel *A Portrait of The Artist as A You Man* (1916) explores Stephen Dedalus's journey of self-discovery and his personal growth. The dominant institutions present in the novel such as family, religion and politics, play an important role in Stephens' life, as he decides to cast off all these constraints, (Gifford, D. 1981) & (McKnight, J. 1977). Comparably, J.D. Salinger's 1951 coming-of-age work The Catcher in the Rye delves into the issue of identity quest. Literary theory has extensively examined the novel's exploration of identity quest, alienation, and loss of childhood experiences, (Ohmann, C., & Ohmann, R. 1976). The concept of self-identity and adolescent identity are dominant themes

Quest for Self-Identity and Construction of Adolescent Identity; Intertextual Study of A Portrait of The Artist as a Young Man and The Catcher in The Rye

in literature and psychology. The relationship between identity formation and the social and psychological factors argues that while two concepts are related, social and psychological factors help to shape the identity (Stryker & Serpe, 1994). The concept of intertextuality as discussed by (Haberer, A. 2007), highlights how a text influences other texts and provides insight into how authors engage themselves with the dominant discourses around the world. (Modir, L., Guan, L. C., & Aziz, S. B. A. 2014), this article explores the relationship between narrative theories and post-structuralism. Finally, Julia Kristeva's essay, (Kristeva, Séméiôtiké, 1969. Word, Dialogue and Novel), explores the relationship between literary theory and culture. By closely reading these two novels, this paper aims to explore the quest for self-identity and the construction of adolescent identity through an intertextual study of *A Portrait of The Artist as A Young Man* and *The Catcher in The Rye*, and how Joyce and Salinger represent self-identity and adolescent identity in their chosen novels.

1.3 Objectives
 This paper aims to:
•   Analyse their quest for self-identity and adolescent identity from the perspective of their ongoing journey within the sociocultural contexts, that is, familial, societal, political, and religious.
•   Investigate thematic intertextual relations between the novels.

1.4 Research questions
1. How do the familial dynamics, societal norms, political affiliations, phoniness of the adult world, and religious dogmas affect their journey toward self-identity and adolescent identity?
2. How are these two novels thematically relevant?

1.5 Significance
This research paper significantly contributes to the field of literary scholarship by offering an intertextual study of two twentieth-century novels, A Portrait of The Artist As A Young Man and The Catcher in the Rye. By exploring self-identity and adolescent problems faced by the protagonists, this research paper gives insight into the background of both novels, which led them to face these issues. In this way, this study offers new perspectives that can be applied to the current society of adolescents and the issues faced by them, including mental health issues, high societal expectations, religious issues, and their search for personal meaning in society. Moreover, this study demonstrates the importance of intertextuality in literature because it allows for the connection and exploration of multiple texts, ideas, and cultural references used in a text. Also, it allows writers to critically engage with existing literature.

2. RESEARCH METHODOLOGY
This paper is qualitative in approach, specifically focusing on themes of self-identity and adolescent identity in the novels. The primary data sources used for this paper are the texts of the novels, and scholarly articles, critical essays, and previous studies have been used as supplementary sources. Intertextuality as a main analytical framework has been used to draw thematic relevance between the novels. Key findings are interpreted in the light of

Quest for Self-Identity and Construction of Adolescent Identity; Intertextual Study of A Portrait of The Artist as a Young Man and The Catcher in The Rye

existing intertextual theory by Julia Kristeva. In this way, this methodology provides a structured approach while conducting an intertextual study between the novels, focusing on themes of self-identity and adolescent identity.

2.1 Theoretical framework

The identity theory tells that the self is a complex social construct that results from a person's behaviours and positions in society rather than an independent psychological entity (Stryker & Serpe, 1994). This theory has been used to analyse the quest for self-identity and the construction of adolescent identity within the novels and how protagonists' rebel against these identity codes set by their societies. On the other hand, intertextuality as a main analytical framework has been applied to draw thematic relevance between the novels. According to Julia Kristeva, "intertextuality is a mosaic of quotations; any text is the absorption and transformation of another. (Kristeva, Séméiôtiké, 1969). It is a post-structuralist, deconstructionist, and postmodernist theory that altered the idea of a text by acknowledging that it is an intertext because of the relationships between texts and how texts absorb other texts.

DISCUSSION

Human society is the embodiment of changeless laws that the whimsicalities and circumstances of men and women involve and overwrap. The realm of literature is the realm of those accidental manners and humour, a spacious realm, and the true literary artist concerns himself mainly with them (Joyce, 1959, p. 42).

The presence of recurring themes in the writings of several authors is not a conscious strategy motivated by a lack of creativity, but rather a natural consequence that is usually fuelled by the wide range of experiences that people share in their day-to-day interactions. The writers capture human emotions that transcend national or cultural borders. In essence, all great writers capture human emotions and ideas and inspire readers to act, regardless of their age, language, culture, or religion. There are occasions when two writers from different cultures appear to have similar ideas. Based on this remarkable achievement, comparative analyses reveal agreement among writers from different languages or societies that have similar qualities. Comparative studies assess them and find that they agree.

Among other things, you'll find that you're not the first person who was ever confused and frightened and even sickened by human behaviour. You're by no means alone on that score, you'll be excited and stimulated to know. Many, many men have been just as troubled morally and spiritually as you are right now. Happily, some of them kept records of their troubles. You'll learn from them if you want to. Just as someday, if you have something to offer, someone will learn something from you. It's a beautiful reciprocal arrangement. And it isn't education. It's history. It's poetry (Salinger, 1951, p. 246).

This applies to and is connectable with the writers of universal distinction. They transcend the borders of their individuals. They undoubtedly enjoy international renown and grandeur. James Joyce and J.D. Salinger are two examples of such writers. In this way, intertextuality establishes a network of diverse literary texts written by various authors from various nations, cultures, and historical periods. The term intertextuality, first used in (1966) by post-structuralist Julia Kristeva, has become increasingly popular in contemporary literary debate.

Quest for Self-Identity and Construction of Adolescent Identity; Intertextual Study of A Portrait of The Artist as a Young Man and The Catcher in The Rye

For any work, the concept of intertextuality is required. A dialogical relationship between the text and subsequent text generations as well as the text that came before it is the definition of intertextuality. It is then a powerful phenomenon that produces global literature. Intertextuality refers to the multifaceted process of integrating one text into another.

Quotations, allusions, memories, mythologies and myths, migration themes, plagiarism and motifs, and other literary devices are used in the text to portray intertextuality. It is paradigmatic, it enshrouds a text in world literature and civilization. By quoting other texts, intertextuality serves a semantic purpose of text development. Intertextuality is a prevalent text category and a fundamental tenet of contemporary postmodern culture. However, its analysis has not been rigorous or consistent up until now. The theory behind this phenomenon involves examining the text and the various ways in which its intertextual relations are expressed. The central claim of the theory of intertextuality is that every text is in some way related to every other text because of its signifying nature, these intertextual connections become actualized at the point of comprehension. This research article aims to dissect these dominant themes, offering a lens through which the novels not only reflect the societal contours of their time but also speak to the timeless struggle of transitioning from the innocence of childhood to the complexities of adult identity.

In A Portrait of the Artist as a Young Man, Stephen Dedalus, an Irish lad growing up at the end of the 19th century, eventually resolves to give up all social, familial, and religious restrictions in order to devote his life to the craft of writing. Because of the novel's stream-of-consciousness composition, the reader can follow the plot directly through the thoughts and remarks of Stephen Dedalus, the main character. Dedalus's omniscient narrative perspective allows us to see the world through his eyes, which helps the novel achieve its objective of presenting a young man's portrayal of the artist. Joyce can now portray Stephen's development from a more nuanced angle and the reader can make connections between the changing circumstances in his life.

Salinger's The Catcher in the Rye holds a position of respect and unwavering investigation in the canon of American literature because of its unabashed examination of adolescence—a theme that is still incredibly relevant to people throughout the globe. The obstacles that young adults have been known to face as they transition from adolescence to adulthood include the demand for status and authority in decision-making, elevated expectations from parents and schools, and the pursuit of self-discovery and identity. Even the slightest degree of unfavourable experiences might obstruct young adults' overall emotional development because of the major shifts in social, emotional, and relational domains that come with puberty. Holden's maladjustment and continuous search for identity would also be influenced by the numerous forms of mistreatment he experienced at the boarding schools he attended, the upper class's pretences, and his lack of security and assurance at home.

The wide playgrounds were swarming with boys. All were shouting, and the prefects urged them on with strong cries. The evening air was pale and chilly, and after every charge and thud of the footballers, the greasy leather orb flew like a heavy bird through the grey light. He kept on the fringe of his line, out of sight of his prefect, out of the reach of the rude feet, feigning to run now and then. He felt his body small and weak amid the throng of the players, and his eyes were weak and watery (Joyce, 1916, p. 3).

Nevertheless, he still feels the need to fit in and is amazed by those who are stronger than

him. Stephen tries to fit in and is the class leader for York, so he tries to gain acceptance from his peers. Stephen feels alone and alienated after his first encounter with his school friends, unable to participate in outdoor activities like other guys.

If you want to hear about it, the first thing you'll probably want to know is where I was born, what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it if you want to know the truth. In the first place, that stuff bores me, and in the second place, my parents would have about two haemorrhages apiece if I told anything pretty personal about them. They are quite touchy about anything like that, especially my father. They are nice and all; I am not saying that, but they are also touchy as hell (Salinger, 1951, p. 3).

The starting lines of the book present Holden's voice to the reader. The reader can tell immediately that Holden is a bright, well-read guy. His reference to Charles Dickens' David Copperfield is especially notable in this instance. David Copperfield is a novel about coming of age that is comparable to The Catcher in the Rye in that it is told in the first-person narration by the main character. But Holden's criticism of Dickens' work as garbage implies that Holden's role as narrator will not adhere to the traditions of the traditional coming-of-age story.

"Stephen Dedalus,
Class of Elements
Clongowes Wood College
Sallins County Kildare
Ireland Europe
The World
The Universe." (Joyce, 1916, p. 12)

The novel under study contains the terms "young man" and "artist," which highlight this significant aspect of Stephen's identity development. However, as the story goes on, it's clear that the book is a picture of a particular artist, James Joyce, with Stephen Dedalus's experiences problematic ting various phases of this development unusual name of the main character, Dedalus, both highlight the problem of self-identification and brings to mind Stephen, the first Christian martyr slain by stoning for having revealed his vision to the Jaru Salamvii people. So, the reader is set for a story in which the protagonist, like Dedalus, will break free from prison by learning to fly—in this case, on the artist's wings—while Stephen Dedalus, like Stephen the martyr, will stay by himself and his vision will go unheard by those around him. The title and the name of the protagonist, Joyce's boyhood nickname, thereby making it clear that the Baby Tuckoo of the novel's initial chapters will meet the same end as Stephen the Martyr and Dedalus the Artificer. When Stephen, in his early school years, wrote in his geography book, "I don't know where I fit in this big universe" (Joyce, 1916, p. 11), it clearly illustrates his interest in these issues and his search for his own identity.

He used to be just a regular writer when he was home. He wrote this terrific book of short stories, The Secret Goldfish, in case you never heard of him. The best one in it was "The Secret Goldfish." It was about this little kid who wouldn't let anybody look at his goldfish because he'd bought it with his own money. It killed me. Now he's out in Hollywood, D.B., being a prostitute. If there's one thing I hate, it's the movies. Don't even mention them to me. (Salinger, 1951, p. 4).

Quest for Self-Identity and Construction of Adolescent Identity; Intertextual Study of A Portrait of The Artist as a Young Man and The Catcher in The Rye

Holden calls his brother a prostitute, rejecting the grownup role, since he works in Hollywood and isn't the creator of the children's novels he used to love. The fact that he is disappointed that his brother is moving on from his early years highlights the aspects of his identity issue, which cause him to reject the roles that are presented to him—in this case, being an adult.

He wanted to meet in the real world the insubstantial image which his soul so constantly beheld. He did not know where to seek it or how, but a premonition that led him on told him that this image would, without any overt act of his, encounter him (Joyce, 1916, p. 71).

From the beginning of the novel, Stephen is aware that he is searching for something, but he is unsure of how to go about finding it. The construction of identity and reality are described as inner vs exterior throughout the entire book. The conflict at Christmas gives Stephen a view into the difficulties and faults of politics, and via Father Conmee's appeal, he learns that he is in control of his social influences. The first chapter focuses on the external social forces impacting identity formation. The underlying drive of sexuality is the focus of the second chapter. When Stephen looks to someone else for a feeling of self, even if his sexuality is the source of his inner peace, he finds himself in conflict. Subsequently, he embraces faith. Religion also fails him. He is impeded in his quest for self-discovery by religion since it makes him feel guilty and inadequate.

Life is a game, boy. Life is a game that one plays according to the rules." Yes, sir. I know it is. I know it." Game, my ass. Some games. If you get on the side where all the hotshots are, then it's a game, all right—I'll admit that. But if you get on the other side, where there aren't any hotshots, then what's a game about it? Nothing. No game (Salinger, 1951, p. 12).

The quote demonstrates Holden's identity crisis, in which he lacks confidence and thinks poorly of himself. The saying, Life is a game, is only suitable, in his opinion, for those who are gifted and accomplished in what they do. On the other hand, he believes that he belongs to the group of people he refers to as hotshots and that he is not skilled. People who lack a distinct sense of who they are could develop depression and low self-esteem, become stuck in the diffusion position, or adopt a negative identity that makes them appear like delinquents, rebellions, or losers. By the book's end, this acceptance of an established framework of institutional norms and authority is completely rejected in favour of bodily and spiritual independence. While Stephen has happy recollections of his family from his early school years, this relationship starts to fade after the Christmas dinner scene and is replaced with awe and doubt. By the time he and his father take off for Cork, his emotional alienation from his family has nearly reached its peak: "He listened without sympathy to his father's evocation of Cork and scenes of his youth." (Joyce, 1916, p. 97). He goes through two more separations with his mother following the separation from his father; these happen after the second chapter and once more at the end of the book. Because of this, early in the narrative, family relationships provide a solid emotional foundation before being rejected, which is vital for Stephen's identity development. In a manner, the family micro-institution also stands for everything that Stephen would despise in the end, including the world, the Church, and Ireland. His interactions with his pals, which result in a comparable rejection (signifying social rejection), likewise go through comparable phases.

All of a sudden, I decided what I'd do—I'd get the hell out of Pencey right that same night and all. I mean, do not wait till Wednesday or anything. I just didn't want to hang around anymore. It made me too sad and lonely. So what I decided to do was take a room in a hotel in New

York—some very inexpensive hotel and all—and just take it easy till Wednesday. Then, on Wednesday, I'd go home all rested up and feeling swell. I figured my parents probably wouldn't get old Thurmer's letter saying I'd been given the axe till maybe Tuesday or Wednesday. I didn't want to go home or anything till they got it and thoroughly digested it and all. I didn't want to be around when they first got it. My mother gets very hysterical. She's not too bad after she gets something thoroughly digested, though. Besides, I sort of needed a little vacation. My nerves were shot. They were (Salinger, 1951, p. 66).

Holden prefers to run away from problems rather than face them, as seen by the preceding expression. Holden is melancholy because he is at battle with himself, as evidenced by his failure to work out his problems with his family, roommates, and even himself. When Holden's parents learn that he has been expelled from school once more, their misunderstanding about what he wants makes him want to flee. Despite receiving a failing grade that resulted in his expulsion from school, Holden appears to be free of any learning disabilities. On the other hand, Holden comes across as being incredibly quick and astute in addressing problems throughout the entire book. Holden faces countless obstacles in his quest to fulfil his identity. The idiocy and self-obsession he encounters in people disgusts him the most. Holden either tells falsehoods or uses offensive language to derail the discourse. Holden frequently reaches out to the wrong individuals in his quest for someone who can relate to him, and he also struggles to fit in with his surroundings.

I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland, or my church, and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use—silence, exile, and cunning (Joyce, 1916, p. 291).

Stephen's family is the first chain he needs to escape. The opening few pages of the book are confusing for Stephen because of his insatiable curiosity about everything and everyone around him. These are simple stories about a child's attempts to make sense of the world. Stephen was exposed to the harsh realities of the world and a set of moral standards—or, as some would say, to the idea of sin and punishment—during this same process when he had the innocent notion to marry Eileen when he grew up. Dante responds to his mother, "Oh, Stephen will apologise," by saying, "If not, the Eagles will pull out his eyes'' (Joyce, 1916, p. 2).

I felt like praying or something when I was in bed, but I couldn't do it. I can't always pray when I feel like it. In the first place, I'm sort of an atheist. I like Jesus and all, but I don't care too much for most of the other stuff in the Bible (Salinger, 1951, p. 130).

Holden makes no mention of religion being a big part of his family's life, so it's unlikely that this was a regular practice for him growing up, but if he feels like praying, religion has probably had some impact on him. Even though his parents followed various religions, he claims that all of them are atheists. However, it's amusing to see where Holden's thoughts wander when he is moved to pray. He thinks about how annoying he finds the disciples to be. He likes Jesus even if he believes the twelve apostles failed him down during his lifetime.

3.   CONCLUSION

This study employs Julia Kristeva's intertextual approach to draw a comparative intertextual analysis between two literary giants: American writer J.D. Salinger and his autobiographical

Quest for Self-Identity and Construction of Adolescent Identity; Intertextual Study of A Portrait of The Artist as a Young Man and The Catcher in The Rye

novel The Catcher in the Rye, and Irish writer James Joyce and his autobiographical novel A Portrait of the Artist as a Young Man. Through this comparative analysis, we can determine that, despite the numerous distinctions between the two chosen writers, such as the disparities in their respective cultures, languages, religions, and locations, it appears that the writers' main concerns in the chosen autobiographies are similar. Thus, the desire for identity motif is a topic that Joyce and Salinger have both addressed. This study addresses the motif of the quest for self-identity and adolescent identity by the two main characters, Holden Caulfield and Stephen Dedalus, fighting for acceptance. The character of Stephen Dedalus in Joyce's book thus seems to have adopted the social and political conventions that are supported by the Anglo/Irish traditions. But as he matures, he displays limitations imposed by his culture, forging his identity as an artist in the process of rejecting political engagement, religious commitment, and familial constriction. Similarly, the protagonist of The Catcher in the Rye, Holden Caulfield, is often described as the stereotypical angsty teenager due to his carelessness, fixation on his problems, and unreasonable rage at the fakes he encounters in everyone, including his friends, family, and teachers. He alternates between putting his problems out of his mind and shoving people down when he feels they shouldn't. In this way, he struggles in a quest for self-identity and place in the world. By closely examining the novels, we concluded that the motives of self-identity and adolescent identity are dominant in the novels, and the novels share similar themes analysed under the intertextual frameworks proposed by Julia Kristeva.

REFERENCE

1. Ahmad, N., Akram, H., & Ranra, B. (2022). In quest of Language and National Identity: A Case of Urdu language in Pakistan. *Journal of Business and Management Sciences, 3*(2), 48-66.
2. Akram, H., Al-Adwan, A. S., Aslam, S., & Khan, M. I. (2021). Pedagogical practices and challenges in cultivating moral values: A qualitative study of primary school teachers in Pakistan. *Education 3-13*, 1-13.
3. Akram, H., Bhutto, M. H., & Chughtai, M. S. (2022). An analysis of business students' stressors and their coping strategies in the post-pandemic era. *Decision*, *49*(2), 239-252.
4. Amjad, M., Hussain, R., & Akram, H. (2021). STRUCTURAL AND FUNCTIONAL TAXONOMIES OF LEXICAL BUNDLES: AN OVERVIEW. Harf o Sukhan, 5(4).
5. Andleeb, N., Kamran, M., & Akram, H. (2022). Examination of the Demographic Variables in Promoting Creativity in Pakistan: A Follow-Up Study. *International Journal of Business and Management Sciences*, *3*(2), 35-47.
6. Bhutto, M., Bhayo, N. H., Dong, J., Umar, M., & Akram, H. (2019). Understanding Students' Psychological Stress: A Case of Sukkur Iba University. *British Journal of Education, 7*(6), 38-52.
7. Cofer, J. O. (1991). Silent Dancing: A partial remembrance of a Puerto Rican childhood. Arte Publico Press.
8. Demler, E. A. (2001). The modern identity quest: Five alienated heroes of J.D Salinger [Master's thesis, California State University, Dominguez Hills].
9. Gifford, D. (1981). Joyce annotated: Notes for Dubliners and A Portrait of the Artist as a Young Man. University of California Press.
10. Haberer, A. (2007). Intertextuality in theory and practice. Literatura, 49(5), 54-67.
11. Joyce, J. (1916). A Portrait of the Artist as a Young Man. B. W. Huebsch.
12. Khanam, L., Akram, H., & Kamran, M. (2022). Parental Expectations and Students' Academic Interests: A Case Study of the Islamia University of Bahawalpur, Pakistan. *Pakistan Journal of Social*

Quest for Self-Identity and Construction of Adolescent Identity; Intertextual Study of A Portrait of The Artist as a Young Man and The Catcher in The Rye

Sciences, *42*(1), 61-70.

13. Kristeva, J., Rey-Debove, J., & Umiker, D. (Eds.). (2010). Essays in semiotics/Essais de sémiotique (Vol. 4). Walter de Gruyter.

14. McKnight, J. (1977). Unlocking the word-hoard: Madness, identity, and creativity in James Joyce. James Joyce Quarterly, 14(4), 420-435.

15. Modir, L., Guan, L. C., & Aziz, S. B. A. (2014). Text, hypertext, and hyperfiction: A convergence between poststructuralism and narrative theories. SAGE Open, 4(1). https://doi.org/10.1177/2158244014528915

16. Ohmann, C., & Ohmann, R. (1976). Reviewers, critics, and The Catcher in the Rye. Critical Inquiry, 3(1), 15-37.

17. Orr, M. (2010). Intertextuality. In The encyclopedia of literary and cultural theory. Wiley-Blackwell.

18. Javaid, Z. K., Chen, Z., & Ramzan, M. (2024). Assessing stress causing factors and language related challenges among first year students in higher institutions in Pakistan. *Acta Psychologica*, *248*, 104356.

19. Ramzan, M., Javaid, Z. K., Kareem, A., & Mobeen, S. (2023). Amplifying Classroom Enjoyment and Cultivating Positive Learning Attitudes among ESL Learners. *Pakistan Journal of Humanities and Social Sciences*, *11*(2), 2298-2308.

20. Ramzan, M., Mushtaq, A., & Ashraf, Z. (2023). Evacuation of Difficulties and Challenges for Academic Writing in ESL Learning. *University of Chitral Journal of Linguistics and Literature*, *7*(I), 42-49.

21. Chen, Z., & Ramzan, M. (2024). Analyzing the role of Facebook-based e-portfolio on motivation and performance in English as a second language learning. *International Journal of English Language and Literature Studies*, *13*(2), 123-138.

22. Salinger, J. D. (1951). The Catcher in the Rye. Little, Brown and Company.

23. Stryker, S., & Serpe, R. T. (1994). Identity salience and psychological centrality: Equivalent, overlapping, or complementary concepts? Social Psychology Quarterly, 57(1), 16-35.