

Download Free Seymour An Introduction By J D Salinger modernh.com

The Catcher in the Rye
The American Novel After Ideology, 1961–2000
Franny and Zooey
Salinger Writing Nature in Cold War America
Literature
Raise High the Roof Beam, Carpenter, and Seymour, Un Introduction
Die Seymour-Gestalt im Werk J. D. Salingers
Art Inspiring Transmutations of Life
J. D. Salinger Boxed Set
Die jungen Leute
Letters to J. D. Salinger
The Catcher in the Rye - J. D. Salinger
Salinger
Waren wir nicht glücklich
Raise High the Roof Beam, Carpenters; Seymour - an Introduction
J. D. Salinger, New Edition
An Explication of "Seymour, an Introduction" by J.D. Salinger
The Modes of Modern Writing
J. D. Salinger: The Last Interview
Nachtgewächs
Hebt an den Dachbalken, Zimmerleute und Seymour eine Einführung
In Defense of the "Ringding Mukta"
Dressez haut la poutre maitresse, charpentiers
Neun Erzählungen
Raise High the Roof Beam, Carpenters and Seymour
HSA Heritage Auctions Rare Books Auction Catalog #6030
Raise High the Roof Beam, Carpenters and Seymour
Sanftes Unheil
The Catcher in the Rye
Das verborgene Leben des J. D. Salinger
J.D. Salinger, Revisited
Raise High the Roof Beam, Carpenters and Seymour
Bloom's how to Write about J.D. Salinger
Verfall und Untergang
The Encyclopedia of Twentieth-Century Fiction
In Search of J. D. Salinger
J. Salinger
Zen - Einflüsse auf die amerikanische Literatur nach 1945; Ausgewählte Studien: J.D. Salinger: "Nine Stories", "Seymour: Introduction", "Franny and Zooey", "Raise High the Roof Beam, Carpenters", "The Catcher in the Rye" und J. Kerouac: "On the Road", "The Dharma Bums", "Desolation Angels"
J. D. Salinger
Lieber Mr. Salinger

[The Catcher in the Rye](#)

[The American Novel After Ideology, 1961–2000](#)

Claims of ideology's end are, on the one hand, performative denials of ideology's inability to end; while, on the other hand, paradoxically, they also reiterate an idea that 'ending' is simply what all ideologies eventually do. Situating her work around the intersecting publications of Daniel Bell's *The End of Ideology* (1960) and J.D. Salinger's *Franny and Zooey* (1961), Laurie Rodriguez argues that American novels express this paradox through nuanced applications of non-realist strategies, distorting realism in a manner similar to ideology's distortions of reality, history, and belief. Reflecting the astonishing cultural variety of this period, *The American Novel After Ideology, 1961 - 2000* examines *Franny and Zooey*, Carlene Hatcher Polite's *The Flagellants* (1967), Leslie Marmon Silko's *Almanac of the Dead* (1991), and Philip Roth's *The Human Stain* (2001) alongside the various discussions around ideology with which they intersect. Each novel's plotless narratives, dissolving subjectivities, and cultural codes organize the texts' peculiar relations.

post-ideological age, suggesting an aesthetic return of the repressed.

[Franny and Zooey](#)

Die Geschichte des Studenten Paul Pennyfeather, der einmal zur falschen Zeit am falschen Ort ist. Er fliegt völlig unverschuldet von der Uni, versucht sein Glück als Lehrer in einem dubiosen Internat, verliebt sich in die umwerfend charmante Mutter eines seiner Schüler und wird in die Machenschaften der besseren Gesellschaft verwickelt. Evelyn Waugh's Debüt ist eine rasante Satire auf den Bildungsroman und die englische High Society.

[Salinger](#)

A study of a key modernist form, its theory, practice and legacy.

[Writing Nature in Cold War American Literature](#)

Eines Nachts taucht Carl Hallman bei Detektiv Lew Archer auf: Er ist aus einer Irrenanstalt ausgebrochen und erklärt, er sei überhaupt nicht verrückt. Als Archer ihn überreden will, zunächst dorthin zurückzukehren, schlägt Hallman ihn nieder und verschwindet mit seinem Auto. Lew Archer geht der Geschichte nach und entdeckt allmählich mehr und mehr Ungereimtheiten in der Hallman-Far-

[Raise High the Roof Beam, Carpenter, and Seymour, Un Introduction](#)

A guide to writing about the fiction of J.D. Salinger offers instructions for composing different types of essays and contains literary criticism, analysis, and suggested essay topics for such works as "The Catcher in the Rye" and "Franny and Zooey."

[Die Seymour-Gestalt im Werk J. D. Salingers](#)

[Art Inspiring Transmutations of Life](#)

Although the creative impulse surges in revolt against everyday reality, breaking through its confines, it makes pacts with that essential laws and returns to it to modulate its sense. In fact, it is through praxis that imagination and artistic inventiveness touch the vital concerns of life, giving them human measure. But at the same time art's inspiration imbues life with aesthetic sense, human experience to the spiritual. Within these two perspectives art launches messages of specifically human inner propulsion, strivings, ideals, nostalgia, yearnings prosaic and poetic, profane and sacral, practical and ideal, while standing at the fragile border of everydayness and imaginative adventure. Art's creative perduring constructs are intentional marks of the aesthetic significance attributed to the flux of human life and reflect the human quest for repose. They mediate communication and participation in society, sustain the relative continuity of culture and history.

[J. D. Salinger Boxed Set](#)

'He was a great many things to a great many people while he lived, and virtually all things to his brothers and sisters in our so oversized family. Surely he was all real things to us: our blue-striped unicorn, our double-lensed burning glass, our consultant general, our portable conscience, our supercargo, and our one full poet' These two novellas, set seventeen years apart, are both concerned with Seymour Glass - the eldest son of J. D. Salinger's fictional Glass family - as recalled by his closest brother, Buddy. 'The Glasses' is the liveliest, funniest, most fully-realized families in all fiction' The New York Times

[Die jungen Leute](#)

"A biography of writer J.D. Salinger that describes his era, his major works--especially The catcher in the rye, his life, and the legacy of his writing"--Provided by publisher.

[Letters to J. D. Salinger](#)

Im Januar 2010 starb der für seine Abneigung gegen jede Art von Medienpräsenz berühmte Schriftsteller J. D. Salinger. Bis dahin hatte er seit 45 Jahren nichts mehr veröffentlicht, doch mit einem kleinen Roman, dem »Fänger im Roggen«, ist er für immer in der Literaturgeschichte eingegangen. Das Buch, das 1951 erschien, verkaufte sich mehr als 25 Millionen Mal und ist Pflichtlektüre in Schulen. Mehrere Biografen sind bereits an Salingers rabiater Vorstellung von Privatsphäre gescheitert. Er verhinderte, dass seine frühen Erzählungen nachgedruckt wurden, sorgte dafür, dass seine Korrespondenz vernichtet wurde und zog gegen jeden vor Gericht, der es wagte, ihm oder seiner Familie zu nahe zu treten. Slawenski ist es gelungen, in mühevoller Kleinarbeit die Überreste dieser

Selbstausschlöschung zusammenzutragen, ohne sich auf das Privatleben Salingers zu stürzen. Seine Spurensuche wirft, jenseits von und Tratsch, neues Licht auf Leben und Werk eines der größten amerikanischen Schriftsteller des letzten Jahrhunderts.

[The Catcher in the Rye - J. D. Salinger](#)

This Encyclopedia is an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors and over 1 million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars. Arranged in 3 volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field. Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S. Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ngũgĩ Wa Thiong'o) and their key works. Covers the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, sci fi, chick lit, the noir novel, and the avant-garde novel) as well as the major movements, developments, and rubrics within the field (censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, displacement, and exile).

[Salinger](#)

A boxed set comprising hardcover editions of four works of fiction by J. D. Salinger: *The Catcher in the Rye*, *Nine Stories*, *Franny and Zooey*, and *Raise High the Roof Beam, Carpenters and Seymour--An Introduction*.

[Waren wir nicht glücklich](#)

"Raise High The Roof Beam, Carpenters and Seymour: An Introduction" is a single volume featuring two novellas by J. D. Salinger which were previously published in *The New Yorker*. Anthologized together, they were the third bestselling novel in the United States in 1963 according to *Publishers Weekly*. Like many of the other Glass family stories, "Raise High The Roof Beam, Carpenters" is narrated by Buddy Glass, the second of the Glass brothers. It describes Buddy's visit on Army leave (during World War II, in 1942) to attend the wedding of his brother Seymour to Muriel and tells of the events that follow the wedding's non-occurrence. The events that occur in this story set the stage for Seymour's suicide in 1948. "Seymour: An Introduction" represents an attempt by Buddy Glass to introduce the reader to his brother Seymour, who had committed suicide in 1948. Buddy reminisces from his secluded home. This stream of

consciousness narrative, like others concerning the Glass family, touches upon Zen Buddhism, haiku, and the Hindu philosophy of Vedanta. Einstein Books' edition of "Raise High The Roof Beam, Carpenters and Seymour: An Introduction" contains supplemental texts: * "This Sandwich Has No Mayonnaise", a short story by J. D. Salinger. * "Go See Eddie", a short story by J. D. Salinger. * A selected quotes of J. D. Salinger.

[Raise High the Roof Beam, Carpenters; Seymour - an Introduction](#)

J.D. Salinger's continued silence strengthens the enigma of his life and fuels a growing appetite for answers to the many questions about his fiction and persona. Letters to J.D. Salinger provides a unique opportunity for the many frustrated writers, editors, critics, journalists, scholars and other luminaries who have longed to address the author and pose specific questions about his literary work and craft. These imaginary letters offer fresh reflections of Salinger's work. Some consider the way his work touched their own lives and reflect on how he influenced society and craft of fiction; still others offer a fresh perspective on Salinger's life. Taken together, J.D. Salinger both provides a new forum for articulate and thoughtful people who long wished to have an opportunity to speak with a reclusive and reticent author and facilitates a fresh and open dialogue and exchange of ideas on Salinger's contribution to modern American life and letters.

[J. D. Salinger, New Edition](#)

[An Explication of "Seymour, an Introduction" by J.D. Salinger](#)

My thesis explores the later work of author J.D. Salinger, including two narratives featured in Nine Stories, "A Perfect Day for Bananafish," and "Teddy," and Franny and Zooey, "Raise High the Roof Beam, Carpenters," and "Seymour: an Introduction." Through my analysis I argue that the religious nature of Salinger's fiction has been cast aside far too quickly, and the lack of discussion concerning his later work is a devastating oversight. My defense is simple: the religious elements are in fact key to understanding and appreciating these stories -- to overlook the spiritual (albeit complicated) essence of his work, is to miss the whole thing -- no Catcher would work without it. Moreover, I venture to display and further analyze the evolution of Salinger's spiritual quest, and in doing so I argue for the centrality of religion in the construction and development of Salinger's art. The role of the spiritual inheritance in Salinger's story-telling is also used to lead us to what I argue is one of Salinger's greatest, yet most dismissed, works, "Seymour: an Introduction." Therefore, my defense is not only of the author and his work, but also of the author's most infamous creation: Seymour Glass.

Glass. I believe that my exploration of Salinger's later fiction emphasizes that the very aspects of Salinger's fiction that people with, are in fact the qualities that make it noteworthy.

[The Modes of Modern Writing](#)

[J. D. Salinger: The Last Interview](#)

[Nachtgewächs](#)

'If you really want to hear about it, the first thing you'll probably want to know is where I was born and 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.' The first of J. D. Salinger's four books to be published, *The Catcher in the Rye* is one of the most widely read and beloved of all contemporary American novels. 'The handbook of the adolescent heart' *The New Yorker*

[Hebt an den Dachbalken, Zimmerleute und Seymour eine Einführung](#)

„Eine Liebeserklärung an die Zeit kurz vor der digitalen Revolution und an die immerwährende Kraft der Literatur.“ *The Chicago Tribune* Von ihnen gibt es Hunderte: blitzgescheite junge Frauen, frisch von der Uni und mit dem festen Vorsatz, in der Welt der Bücher Fuß zu fassen. Joanna Rakoff war eine von ihnen. 1996 kommt sie nach New York, um die literarische Szene zu erobern. Zunächst landet sie in einer Agentur für Autoren und wird mit einem Büroalltag konfrontiert, der sie in eine längst vergangene Zeit katapultiert. Joanna lernt erst das Staunen kennen, dann einen kauzigen Kultautor – und schließlich sich selber.

[In Defense of the "Ringding Mukta"](#)

[Dressez haut la poutre maitresse, charpentiers](#)

[Neun Erzählungen](#)

[Raise High the Roof Beam, Carpenters and Seymour](#)

The classic 1951 novel by J.D. Salinger is analyzed.

[HSA Heritage Auctions Rare Books Auction Catalog #6030](#)

The last book-length work of fiction by J. D. Salinger published in his lifetime collects two novellas about "one of the liveliest, most fully realized families in all fiction" (New York Times). These two novellas, set seventeen years apart, are both concerned with Seymour Glass--the eldest son of J. D. Salinger's fictional Glass family--as recalled by his closest brother, Buddy. "He was a great many things to a great many people while he lived, and virtually all things to his brothers and sisters in our somewhat outsized family; he was all real things to us: our blue-striped unicorn, our double-lensed burning glass, our consultant genius, our portable consolation, our supercargo, and our one full poet"

[Raise High the Roof Beam, Carpenters and Seymour](#)

Draws on extensive research and exclusive interviews to share previously undisclosed aspects of the enigmatic writer's life, from private relationships and service in World War II to his legal concerns and innermost secrets.

[Sanftes Unheil](#)

The Modes of Modern Writing tackles some of the fundamental questions we all encounter when studying or reading literature: what is literature? What is realism? What is the relationship between form and content? And what dictates the shifts in literary tastes? In answering these questions, the book examines texts by a wide range of modern novelists and poets, including James T.S.Eliot, Ernest Hemingway, George Orwell, Virginia Woolf, Samuel Beckett and Philip Larkin, and draws on the work of literary theorists from Roman Jakobson to Roland Barthes. Written in Lodge's typically accessible style this is essential reading for students and lovers of literature at any level. The Bloomsbury Revelations edition includes a new Foreword/Afterword by the author.

[The Catcher in the Rye](#)

[Das verborgene Leben des J. D. Salinger](#)

Ian Hamilton wrote two books on J. D. Salinger. Only one, this one, was published. The first, called J. D. Salinger: A Writing Life, despite undergoing many changes to accommodate Salinger was still victim of a legal ban. Salinger objected to the use of his life at the end to any use of them. The first book had to be shelved. With great enterprise and determination however, Ian Hamilton still wrote this book which is more, much more, than an emasculated version of the first. For someone whose guarding of his privacy is so fanatical it is perhaps surprising how much Ian Hamilton was able to disinter about his earlier life. Until Salinger retreated completely into his bolt-hole outside Cornish in New Hampshire many aspects of his life, though it required assiduousness on the biographer's part, could be pieced together. A surprising portrait emerges; although there were early signs of renunciation, there were moments when his behaviour could almost be described as gregarious. The trail Hamilton follows is fascinating, and the story a blend of the lineaments of a detective mystery with the denouement suitably being played out in Court. 'As highly readable and as literate an account of Salinger's work from a biographical perspective as we are likely to receive' The Listener 'A sophisticated exploration of Salinger's life and writing and a sustained debate about the nature of literary biography, its ethical legitimacy, its aesthetic relevance' serious reading of a writer's books' Jonathan Raban, Observer 'Hamilton's book is as devious, as compelling, and in a covert way as violent, as a story by Chandler' Victoria Glendinning, The Times

[J.D. Salinger, Revisited](#)

Am 22. Juli dieses Jahres veröffentlichte ein kleiner Verlag aus Memphis den Erzählungsband "Die jungen Leute" von J.D. Salinger, die erste Publikation des amerikanischen Kultautors seit fünfzig Jahren. Diese ersten Erzählungen eines der größten und unergründlichsten Schriftsteller unserer Zeit sind ein seltenes literarisches Ereignis. Am 22. Juli 2014 brachte ein kleiner Verlag aus Memphis »Die jungen Leute« heraus, die erste Veröffentlichung des amerikanischen Kultautors J.D. Salinger seit fünfzig Jahren. Es sind seine ersten Erzählungen, und sie lassen bei aller Knappheit ungewöhnliches schriftstellerisches Talent und feines psychologisches Gespür erkennen. Salinger erzählt darin mit wenigen Worten und doch mit vielen Zwischentönen von Sehnsüchten und Eitelkeiten, Schwäche und Ohnmacht in sehr ungleichen Beziehungen, sei es zwischen jungen Eheleuten, Geschwistern oder zwei Partygängern, die unverheiratet auf Partnersuche sind. Eine literarische Entdeckung, die einen neuen Blick auf das schmale Werk des großen Autors ermöglicht.

[Raise High the Roof Beam, Carpenters and Seymour](#)

Presents a collection of critical essays on Salinger and his works as well as a chronology of events in the author's life.

[Bloom's how to Write about J.D. Salinger](#)

From the moment J. D. Salinger published *The Catcher in the Rye* in 1951, he was stalked by besotted fans, would-be biographers, and pushy journalists. In this collection of rare and revealing encounters with the elusive literary giant, Salinger discusses—sometimes willingly, sometimes grudgingly—what that onslaught was like, the autobiographical origins of his art, and his advice to writers. With his final, surprising interview, and with an insightful introduction by New York Times journalist David Streitfeld, these enlightening, provocative, and even amusing conversations reveal a writer fiercely resistant to the spotlight but powerless to escape its glare.

[Verfall und Untergang](#)

'Everything everybody does is so - I don't know - not wrong, or even mean, or even stupid necessarily. But just so tiny and meagre and - sad-making. And the worst part is, if you go bohemian or something crazy like that, you're conforming just as much only in a different way.' First published in the *New Yorker* as two sequential stories, 'Franny' and 'Zooney' offer a dual portrait of the two youngest members of J. D. Salinger's fictional Glass family. 'Salinger's masterpiece' *Guardian*

[The Encyclopedia of Twentieth-Century Fiction](#)

NATIONAL BESTSELLER • The inspiration for the major motion picture *Rebel in the Rye* One of the most popular and mysterious figures in American literary history, the author of the classic *Catcher in the Rye*, J. D. Salinger eluded fans and journalists for most of his life. Now he is the subject of this definitive biography, which is filled with new information and revelations garnered from countless interviews, letters, and public records. Kenneth Slawenski explores Salinger's privileged youth, long obscured by misrepresentation and rumor, revealing the brilliant, sarcastic, vulnerable son of a disapproving father and doting mother. Here too are accounts of Salinger's first broken heart—after Eugene O'Neill's daughter, Oona, left him—and the devastating World War II service that haunted him. *J. D. Salinger* features this author's dramatic encounters with luminaries from Ernest Hemingway to Elia Kazan, his office intrigues with famous *New Yorker* editors and writers, and the stunning triumph of *The Catcher in the Rye*, which would both make him famous and hasten his retreat into the hills of New Hampshire. *J. D. Salinger* is this unique author's unforgettable story in full—

no lover of literature can afford to miss. Praise for J. D. Salinger: A Life "Startling . . . insightful . . . [a] terrific literary biography."—USA Today "It is unlikely that any author will do a better job than Mr. Slawenski capturing the glory of Salinger's life."—The Wall Street Journal "Slawenski fills in a great deal and connects the dots assiduously; it's unlikely that any future work will uncover much more about Salinger than he has done."—Boston Sunday Globe "Offers perhaps the best chance we have to get past the myth and find the man."—Newsday "[Slawenski has] greatly fleshed out and pinned down an elusive story with precision and grace."—Chicago Sun-Times "Earnest, sympathetic and perceptive . . . [Slawenski] does an evocative job of tracing the evolution of Salinger's work and thinking."—The New York Times

[In Search of J. D. Salinger](#)

Inhaltsangabe: Einleitung: Salingers 53-jährige Schaffensperiode präsentiert sich mit dreißig Kurzgeschichten, fünf Novelettes und einem Roman in einem relativ bescheidenen Gesamtwerk. Sein Debut gab Salinger 1940 mit einer Kurzgeschichte in Whit and Harry Burnett's Magazin Story; bis 1948 erschienen achtzehn weitere Kurzgeschichten in verschiedenen Zeitungen und Magazinen. Mit dem Perfect Day for Bananafish gelang Salinger der erste größere Erfolg, in dessen Kielwasser er sich beim The New Yorker in der Welt etablieren konnte, als daß bis auf den Roman The Catcher in the Rye und zwei Kurzgeschichten alle weiteren Erstveröffentlichungen dieser Zeitschrift erfolgten. Seine frühen Kurzgeschichten belegte Salinger mit einem Verbot zur Wiederveröffentlichung, seitdem öffentliches und wissenschaftliches Interesse an ihnen herausgebildet hatte. Nur jene, in den bekanntesten Magazinen veröffentlichten stories sind heute noch zugänglich, während die in den weniger bedeutenden slicks erschienenen Kurzgeschichten kaum archiviert wurden und als antiquarische Raritäten selbst in den USA kaum noch auffindbar sind. Mit Ausnahme des 'jüngsten' Werkes, Hapgood, 1961, liegen die weiteren Veröffentlichungen jedoch in Buchform vor: der Kurzgeschichtenband Nine Stories, Franny and Zooey, Raise High the Roof Beam, Carpenters, and Seymour: An Introduction. Auf diesem relativ schmalen Primärwerk aufbauend, türmt sich ein kaum mehr übersehbarer Berg von Sekundärliteratur. Mehrere Kritik-Anthologien, Zeitschriften-Sondernummern und ausführliche Bibliographien zu Salinger und seinem Werk liegen vor; sie illustrieren auf eindrucksvolle Weise, daß hier eine ergiebige und bedeutungsstarke Primärliteratur vorliegt, und sie spiegeln Ausmaß und Vielfalt der Rezeption. Leicht läßt hier eine schnelle Sichtung schon erahnen, was die direkte Lektüre dann faktisch auch bestätigt: die starke innere Verwobenheit der Sekundärliteratur, die ihren Betrachtungsgegenstand mit einem unentwirrbaren Netz von Thesen, Deutungen und Schlußfolgerungen umspannt - zu Ungunsten des Werkes selbst, das seine ursprüngliche Wirkung dann kaum noch ausstrahlen kann. Mit gleichlautenden Befürchtungen beschloß schon 1962 Grunwald das Vorwort zu seiner Salinger-Anthologie: This great variety of meaning the critics find in Salinger illustrates his power to compel our imagination, but it also means that we may idolize him to death. The peril is just as great a possibility that we []

[J.D. Salinger](#)

Examines the career of the American novelist and analyzes his works

[Zen - Einflüsse auf die amerikanische Literatur nach 1945; Ausgewählte Studien: J.D. Salinger: "Nine Stories", "Seymour: An Introduction", "Franny and Zooey", "Raise High the Roof Beam, Carpenters", "The Catcher in the Rye" und J. Kerouac: "On the Road", "The Dharma Bums", "Desolation Angels"](#)

Commonly mislabeled the worst of the Glass family saga, and of J.D. Salinger's work in general, Raise High the Roofbeam Carpenters and Seymour, an Introduction, deserves much praise. Salinger takes a lot of care and thought in writing these two short stories. Raise High the Roofbeam, Carpenters features Buddy Glass attending his brother, Seymour's wedding. Seymour never physically appears in this story, but Buddy narrates so much about him that he is very much a main character. Seymour, an Introduction is a more difficult read. What at first appears incessant ramblings of a grief stricken sibling, at second glance becomes a well crafted work of genius.

[J. D. Salinger](#)

In an effort to escape the hypocrisies of life at his boarding school, sixteen-year-old Holden Caulfield seeks refuge in New York City.

[Lieber Mr. Salinger](#)

Sohn polnisch-jüdisch-irischer Eltern, Soldat im 2. Weltkrieg, gefeierter Autor, besessener schreibender Eremit – wer war J. D. Salinger? Warum flüchtete er aus der Öffentlichkeit und publizierte ab 1965 kein Wort mehr? David Shields und Shane Salerno haben in einer neunjährigen Recherche über 200 Zeitzeugen, Freunde, Kameraden aus dem Krieg und heimliche Geliebte Salingers befragt und unbekanntes Fotos, Tagebucheinträge sowie verschollene Briefe zusammengetragen. Ihre Biografie ist eine vielstimmige Collage, die die Ikone der amerikanischen Literatur wiederaufleben lässt.

Copyright code [896b3cac24bf651ba1d36363439ae008](#)