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IMPLIED MEANINGS IN J.D.SALINGER 'S STORIES AND INVERTING

Inverting was first studied by Hegel, in his *Phenomenology of the Spirit*. Hegel argues that in its development, the Spirit makes a step-by-step ascension, evolving from the lower to higher forms. Inverting is one of the phases in its phenomenological development. This phase heralds a new form in the life of Man. It is the acme, the culminating point the Spirit can attain. Hegel regards inverting as a hallmark of the Spirit, rather than Man and the internal energy of his mind and soul.

In Humboldt's works inverting is associated with a possibility of change in language as with the development of ideas, an increased capacity for thinking and a much deeper penetrating power of perception. Time brings into Language something it never possessed previously. The same integument encompasses another sense, the same die and mold turn out something else and then, in keeping with the same laws of combination, transpires a flow of ideas but segmented somehow differently. [Humboldt, 1936, p. 100].

Inverting should not be confused with the trope which belongs to literary style and has a completed figurativeness of meaning. At its initial stage inverting may be defined as a unity of several meanings that can be inferred from the same text.

At present, problems posed by inverting and its history remain quite topical. Under the impact of an historical epoch inverting alters its structure.

While reading a text, the reader is often confronted with a situation, when he transcends the boundary of his experience and enters a totally new realm of knowledge. However, in such cases the situation is seen from the individual's own point of view, or, rather his worldview. A new meaning may be created by transferring a characteristic of one phenomenon to another. In *Sister Carrie* Dreiser describes his heroine against the backdrop of a new day thus accentuating the fact that a vista of future life was just ahead. In *The Titan* the 35-year-old Frank is portrayed against the background of an evening city.

Resurrection i.e. the desire to hold on to something consigned to near oblivion, to keep and reconstruct the past at least in the guise of similarities and images, is the main idea of Fitzgerald's *The Ice Palace*. Two worlds are juxtaposed in the story. The world of fond memories is tinged with a golden color, the color of eternity. This world is replete with life, emotion, power of reasoning and action, identified with immortality. Here, the man, who willingly gives his soul to the cause of the resurrection of his ancestors, unwittingly saves his soul. On the other hand, the ice palace symbolizes that mind boggling artificial edifice of civilization, the world characterized by lifelessness, alienation and strife.

That technological world with its artificial products of civilization (including the Ice Palace) are depicted in the story as forces of evil.

However, the above illustrations cannot be called inverting. They lack that principal and decisive role of the semiotic sign, they do not prescribe a procedure for bringing diverse meanings to a common 'objectness'. An object of cognition is invariably created and formulated by cognition itself.

Contemporary inverting acquires completely new features. Thus, in John Cheever's story *The Worm in the Apple* the story-teller penetrates the world he describes, even so his description covers only a minuscule part of that world. The worm in the apple is the story-teller himself, he sees his heroes in black tones. Foucault notes that from the beginning of the nineteenth century the sign has been showing manifestations of hostility, it has demonstrated an ambiguous and somewhat suspicious side: 'ill-wishing', 'evil intentions' [Foucault, 1994, p. 52].

There are two aspects of inverting: the first is the mechanism of inverting per se, it may be called 'formal' and, at its level of meaning, simple or, even, primitive. E.g., in Dreiser's *Sister Carrie* the mechanism of inverting is based on certain rules of text construction; each sentence in a paragraph unfolds itself and generally acts as an overture to the subsequent fate of the heroine. Inverting subdues and unites the disharmonious multi-colored nature of the text. A naturalistic meticulousness is contrasted to the aristocratic nature of generalization, to the display of complete beauty.

In Sh. Anderson's stories the mechanism of inverting is frequently based on polysemy. Inverting may be also based on the historical meaning of the word. Studies of its various aspects help reveal the motility of diverse elements within language.

The second aspect of inverting is linked to finding regularities in its development toward more complicated functional structures.

Interpreting may be deduced from one main source. Humboldt thinks that all expressed by language may be divided into the vastly different categories: objects per se or notions and general interrelations which are adjoined to the former. General

interrelations mostly belong to forms of thinking and present certain systems which can be deduced from a single main source [Humboldt, 1851, p. 21].

The Austrian biologist L. Bertalanfi claims that at the initial stage all systems (biological, neurological and psychological) are controlled by a dynamic interaction of their components. Adhering to Bertalanfi's view (i.e. that organic and non-organic systems have much in common) we find that Rip Van Winkle (written by the first truly American author W. Irving) is based on the contrast between the olden and the modern times and the main idea of the story stems from that contrast.

At a later stage systems with a dynamic interaction develop a stable mechanism that makes the system more effective. In Salinger's stories this mechanism may be reduced to a little embrionic "cell".

Bertalanfi asserts that this fixed mechanism gradually reduces and finally disposes of the equipotentiality previously inherent to the system, i.e. even when starting from unequal initial conditions and following diverse routes, the systems still retain the chance of arriving at the same destination [Lektorski, Sadovski, 1960]. In other words, attempts to understand the text without spotting that little "cell" may turn into an exercise in futility.

The following interpretations are pivoted on finding that most primitive genetic starting point which Hegel and, later Marx called the "cell" of the object under study.

It is well known that Hegel described the method of obtaining concrete knowledge about an object as an ascent from the abstract to the concrete [Mamardashvili, 1968, p. 6].

The second step in the study to disclose more regularities of how the "cell" develops into a text is made by subsequently erecting the second level or plane over the first one. It results in the emergence of a hierarchal system [G.P.Shchedrovitski].

So, what is that little "cell" which mirrors the whole in Salinger's stories?

It may be an overture as in Th.Dreiser's *Sister Carrie* where the first page gives a sketch of the three main characters Carrie will encounter later in the novel: Drouet, Hurstwood and Mr.Ames: "The city has its cunning wiles ,no less than the infinitely smaller and more human temper... The gleam of a thousand lights is often as effective as the persuasive light in a wooing and fascinating eye... Without a counsellor at hand to whisper cautious interpretations, what falsehoods may not these things breathe into the unguarded ear!" [Dreiser, 1958, p. 20].

In Salinger's case the "cell" is conceived by a few opening sentences where in one daub of color or, rather, a metaphoric image-symbol the reader is offered the key to the understanding of the text. E.g. in *Pretty Mouth and Green My Eyes*, hinged on a telephone conversation between two pals, one of them - Arthur (whose wife has not come home from a party) seeks support and sympathy from his friend. At the end of the story it turns out that his wife and Lee's girl-friend is one and the same person. "Pretty mouth and green my eyes" is a line from Arthur's poem dedicated to his wife. Eyes are a mirror of the soul. Thereby, the meaning of the story may be summed up by the following: it is easy to say whatever one pleases (so many kindly words issue from Lee's mouth) but what really matters is what you have in your soul, what your eyes are saying.

The end of the dialogue is of special interest: the mask of a credulous husband who suspects nothing occasionally slips from Arthur's face (it is confirmed by his remarks). That is why the dialogue shifts from one plane to another: from the plane of pretense to the plane of bitter reality, if only for a moment: "Yeah. She just barged in. About ten seconds after I spoke to you. I just thought I'd give you a ring while she's in the john. Listen, Thanks a million. See I mean it - YOU KNOW WHAT I MEAN. You weren't asleep, were ya?" "Yeah. What happened was, apparently Leona got stinking and then had a crying jag, and Bob wanted Joanie to go out and grab a drink with them somewhere and iron the thing out. I DON'T KNOW YOU KNOW. Very involved. Anyway, so she's home.[Salinger, 1982, p. 121].

The second interpretation is construed on the basis of a "cell" that encompasses the characteristics of the whole. The anecdote presents only the external shell of the story. At first sight Lee even suffers a moral defeat (in the reader's eye).

The first sentence of the story introduces the characters as one whole, together, without differentiation. The reader's attention is drawn to the word "deference" which sound so bizarre in mundane surroundings.

Salinger was under a strong influence of Zen-Buddhism which appeared in China at the turn of the fifth and the sixth centuries. According to the Chinese canonic standard of beauty, the woman's face should be subdivided vertically:the forehead, the mouth and the chin. However, here the heroine's face is shifted horizontally, it has numerous impulsive lines: "The girl heard him as if from a distance, and turned her face toward him, one eye - on the side of the light-closed tight, her open eye very, however disingenuously, large, and so blue as to appear almost violet" [Salinger, 1982, p. 110].

Then appears the third personage of the story: "A man's voice - stone dead, yet somehow rudely, almost obscenely for the

occasion - came through at the other end. "Lee? I woke you?"

Introduced for the first time, the meaning of the hero's assertive nature (by means of such adverbs as "rudely", "obscenely") will find its further development later in the story.

In the author's opinion, the real internal life of any man is sealed by a mystery. The moment when the emotions cease to be genuine is indicated by Arthur's claim that he had just talked to the Ellenbogens' baby-sitter: "We've had some scintillating conversations. We're close as hell. We're like two peas in a pod".

In the following passage of linguistic grotesque the pun is in the last two-syllable phrases (where the second component is "boy" and the first component - an alliterating combination of lev-liv; Elevator-Delivery) acquire the nature of a parody, drawing similarities between Arthur and Ulysses: "Every night I come home, I half expect to find a bunch of bastards hiding all over the place. Elevator boys. Delivery boys. Cops-".

Though the author and Lee express similar points of view, their opinions are by no means identical. This observation is confirmed by a scrupulous description of Lee's hairdo at the beginning of the story.

The turning point of the story or its climax is made up of the poetic lines that Arthur uses to describe Joanie. Before that moment Arthur's only response was irony turning into malevolence, rejecting authentic human warmth and fruitful understanding motivated by love.

Upon this climax, Lee's emotions are, for the first time, portrayed introspectively: "the gray-haired man cleared his throat" (p. 118), "he cleared his throat" (p. 121), "the gray-haired man bridged his left hand over his eyes, though the light was behind him (p. 121); the gray-haired man said, leaving his fingers bridged over his eyes", the gray-haired man didn't give an answer. His eyes, behind the bridge of his hand, were closed". (p. 121)

Arthur's last call leaves Lee so fluttered and bewildered that he develops a splitting headache. His attitude to Joan is tinged in romantic hues (Cf. His look during the conversation: "his eyes on the far dim end of the room") and is succinctly expressed in the words: "You are lucky, she's a wonderful kid. I mean it. You give that kid absolutely no credit for having any good taste - or brains, for Christ's sake" (p. 114).

And Arthur with his "weak" character scores an obvious victory over Lee, who is eager to help his friend only if it humanly possible.

Thus, we distinguish two different meanings in this love story. But what is the author's view? It is expressed in the first paragraph (the "cell" epitomizing the whole) in the words of Joan and Lee: "God, I don't know. I mean what do you think?" The gray-haired man said he didn't see that it make a lot of difference one way or the other".

In *The Laughing Man* Salinger is interested in the impact (oral presentation included) the story makes on the reader. Indeed, such a text can arouse both fear and admiration: "Actually I was not the only legitimate living descendant of the Laughing Man. There were twenty-five Comanches in the Club... And always waiting, waiting for a decent chance to strike terror and admiration in the nearest mediocre heart" (p. 71).

The closing lines describe the effect the story has produced on the boys: "The story ended there, of course. (Never to be revived). The Chief started up the bus. Across the aisle from me, Billy Walsh, who was the youngest of all the Comanches, burst into tears. None of us told him to shut up" (p. 80).

Finding a clear-cut pattern of iambic lines inadequate, Salinger adds cross rhymes: 1. The story ended there of course. Never to be revived. Across the aisle from me, Billy Walsh. /

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of course - Billy Walsh

revived -the aisle

The Chief started up the bus.

Up the bus - None of us

To convey the characters' emotions Salinger steers clear of the form that fits the structure of the feelings, he prefers just the opposite.

So, he artistically deepens profound humanistic aspirations.

The Chief's story really affects the spiritual world of the Comanches:

1) "I was not even my parents' son in 1928 but a devilishly smooth imposter, awaiting their slightest blunder as an excuse to

move in-preferably without violence, but not necessarily - to assert my true identity” (pp. 70 - 71).

2)“all of us circulating ominously, and incognito, throughout the city sizing up elevator operators as potential arch-enemies (p. 71).

In *The Laughing Man* the relations between the heroes are characterized by hate. They rejoice hearing the moans of the dying man, their cruel hearts throbbing with glee at the sight of the mademoiselle’s body teeming with worms, etc. However, if we look at the story through “a child’s tear”, or venture to check every idea by the yardstick of actual existence [Nazirov, 1994], the Chief’s position appears to be less defensible.

It is not fortuitous that in the second paragraph we are confronted by such antagonists as baby carriages “If we had straight athletics on our minds, we went to Van Cortlands, where the playing fields were regulation size and where the opposing team did not include a baby carriage or an irate old lady with a cane.

Evil is devoid of vitality.No wonder a tone of hopelessness can be distinctly heard in the following lines:

1)But nonetheless, I couldn’t have been more certain that Mary Hudson had permanently dropped out of the Comanche lineup (p. 77).

2)The story ended there , of course (Never to be revived) p. 80.

The end of the story is symbolic, it seems to the boy that the poppy-petal mask that once belonged to the Comanche hero is lying on the ground.

Meanings rip up the fine fabric of thought located in space. The same text may offer two distinctly separate procedures for identifying meaning. In Salinger’s stories inverting is characterized by bringing together words from different tongues exclusively due to the nature of their sounds. Salinger turns an attentive ear to the newly-emerged meaning. His inverting calls for two meanings in words belonging to different languages. It opens a new horizon in binding together unrelated phenomena and their gradual transformation and bonding.

Let us review a few lines from *Teddy*:“I guess, even before that, I’d get them to empty out everything their parents and everybody ever told them.. I mean even if their parents just told them an elephant’s big, I’d make them empty that out. An elephant’s only big when it is next to something else - a dog or a lady, for example”. [Salinger, 1982, p. 172].

The above extract, taken from the last but one page of the story is of special significance, it presents a functional structure, a monolithic object field, crystallizing the processes of inverting. Here, *Teddy* shares his ideas about education, and the observant reader will notice that the pronoun “that” is italicized. *Teddy* himself drops a subtle hint about italics:“I told them places, and times, when they should be very, very careful. And I told them certain things it might be a good idea for them to do”. It is well known that the main function of italics is to signal something important. Words singled out by italics carry a special load of ideas and meanings. This type of print is a traditional vehicle of the subtext. It is also used as a graphic imitation to emphasize speech peculiarities of the characters. However, Salinger’s approach to singled out words is very special. He may be regarded as a revolutionary in the phonetic composition of his prose, its morphemic and phonetic texture makes his writing truly poetic.

From the very start the reader is oriented toward the arrangement of the sounds. E.g., in the episode when *Teddy* converses with his father, Salinger brings together such words as “one” and “win” (they sound similar), the numeral “one” is promoted as an image, it is converted into a refrain, a compositional support which joins elements of meaning in the extract; the prevailing one being the father’s inquisitorial attitude to his son: “I’ll qualify you, buddy, if you don’t get the hell off that bag, Mr McArdle said. He had just lit a fresh cigarette. I’m going to count three. One, God damn it... Two... -...”“Someone just dumped a whole garbage can of orange peels out the window”.

“Out the window. Out the window”, Mr McArdle said sarcastically. “Out the porthole, buddy, out the porthole”. [Salinger, 1982, p. 152].

The story is interspersed with italics, tearing up deep layers of meaning. And the vertical meaning becomes even more poignant. Sharing M.Heidegger’s view, we can say that the more significant the works of thinkers are, the more they reveal of the unfathomable, i.e. it is the yet unfathomable that makes their thinking really great. Let us turn to the first line of *Teddy*:“I’ll exquisite day you if you don’t get down off that bag this minute”.

The italicized pronoun “you” is harmonious with the Bashkir word “ayey” (eye-you) which means “ a bear”. The Turkic stem may be a key to the pronoun “that” in the first paragraph of the story. “That” is phonetically similar to the Bashkir word

“3AT”, i.e. “mankind”, “generation”. Salinger marvels at the innermost root of the word and finds his way into new realities, far beyond the layer of visibility. Such intended polysemy is Salinger’s natural element, an environment that stimulates thinking and makes it more cogent. In the passage under consideration the transition from the first to the second plane does not occur gradually, it is brought about by sudden shifts. The area, where the planes are transformed into each other, appears to the reader as a fracture, bent or rupture. As Humboldt notes, words are sometimes separated in speech, but in the continuous flow of speech they can be separated correctly only by a linguistic genius; because at such points of separation languages display their merits and flaws most vividly [Humboldt, 1851, p. 13]. Salinger chooses the following words to characterize Teddy’s speech: “Each of his phrasings was rather like a little ancient island, inundated by a miniature sea of whiskey”.

Inner ties violently manifest themselves in the process of their development. The genuine and real mechanism of inverting, though not intrinsic, is, nevertheless, inherent to the conspicuous organization of activity. The main idea of the story centers on the divisive issue of what an ideal hero should be like and that people ought to treat each other with care and respect. And the words “I’d make them empty that out, i.e. “after my death mankind will be orphaned” acquire quite a prophetic undertone.

Thus, according to the above interpretation our attention is drawn to the particulars of Teddy’s life: unimitable and remarkable. Teddy is compared to other extraordinary personages.

However, the story offers another opinion of Teddy and it belongs to that “awful man” mentioned by Mrs. McArdle: “Where is Booper now? I don’t want her meandering all around the deck chairs, bothering people. If that awful man - (p. 153).

The episode of Teddy’s conversation with Nicholson is narrated by the awful man. Apparently he is seated by their side and the train of his thoughts indicates that he is already advanced in years and, probably, belongs to the teaching profession. This is what he thinks of Teddy’s handwriting: “The handwriting itself was manuscript style, such as is currently being taught in American schools, instead of the old Palmer school”.

He treats Teddy without condescension: “His youngness and single-mindedness were obvious enough, but perhaps his general demeanor altogether lacked, or had too little of, that sort of cute solemnity that many adults speak up, or down, to”.

However, Teddy is well disposed toward Nicholson. That “awful man” thinks that Nicholson’s attitude to people is colored by a whole gamut of emotions, Nicholson is watching Teddy, talks to him “with what seemed to be unlimited cordiality”. The “awful man” describes Nicholson’s smile:

1. His smile was not unpersonable, but it was social, or conversational and related back, however indirectly, to his own ego. “The weather ever bother you out of all sensible proportion?” he asked, smiling (p. 163);
2. The young man laughed, letting his head go back (p. 163);
3. Nicholson nodded smiling, “How was Europe?” he asked conversationally. (p. 163).
4. Nicholson, smiling, reached into his jacket pocket and took out cigarettes and matches (p. 164).
5. He smiled, and gently raised the flats of his hands, in a sort of ironic benediction (p.166).

Nicholson believes that Teddy is indifferent to his interlocutor. In the middle of the dialogue: “Teddy looked at him directly for the first time”(p.164). Or, “Teddy apparently didn’t hear him, or wasn’t listening. He was looking abstractedly toward, or over, the twin smokestacks up on the sports Deck”(p. 164).

From the vantage point of that “awful man” Nicholson’s attitude to Teddy undergoes an abrupt change in the middle of their conversation, this change is reflected in his words:

- 1) “You’re just being logical”, Teddy said to him impassively”. “I’m just being what? Nicholson asked, with a little excess of politeness (p. 168).
- 2) “You know Adam? Teddy asked him
“Not personally”, he said dryly (p. 168).
- 3) “I follow you”, Nicholson said, rather shortly (p. 169).
- 4) “If you’d rather not discuss this, you don’t have to”, Nicholson said abruptly and rather brusquely (p. 169).
- 5) Nicholson didn’t say anything (p. 170).
- 6) Nicholson nodded (p. 171).

Teddy’s death at the end of the story has already been prophesied at the beginning. The theme is first intimated in the squabbling of his parents:

“You know what I’d like to do?” Mr. McArdle said. “I’d like to kick your goddamn head open”.

..”One of these days, you’re going to have a tragic, tragic heart attack,” Mrs. McArdle said, with a minimum of energy. .

..”There’ll be a small, tasteful funeral, and everybody’s going to ask who that attractive woman in the red dress is, sitting there in the first row, flirting with the organist and making a holy -”[Salinger, 1982, p. 151]

The theme is to reappear in the dialogue between Teddy and his mother, it sends forth almost tangible glimpses of doom: the conversation with Nicholson, the swimming lesson with Booper and the exact time of the tragedy; Nicholson's word are evoked as a reminiscence:

"He told Sven quite a bit about me, right while I was standing there. It was rather embarrassing".

..."What time is it?" Mrs McArdle suddenly asked the backs of Teddy's legs. Don't you and Booper have a swimming lesson at ten-thirty?"

"We have time", (Cf. p. 166 "You have time", Nicholson said without first looking at his wrist watch) Teddy said.

"Vloom!... "Someone just dumped a whole garbage can of orange peels out the window"(p. 153).

Such triple reiteration makes it possible to see the tragedy in its stark authenticity.

At the outset *For Esme -with Love and Squalor* explores two themes: cold calculation and carelessness. Her brother's comment point out at Esme's unfeeling, frigid nature (a terribly cold person), Esme can easily hurt anyone. It is hardly surprising that at the beginning of the story we read:"If my notes should cause the groom, whom I haven't met, an uneasy moment or two, so much the better. Nobody's aiming to please, here. More, really, edify, to instruct".[Salinger, 1982, p.90].

In contrast to his sister, Charles seems to be spontaneous and full of humor, so characteristic of Salinger's heroes (including Seymour).

After the author's warning that the second part of the story is going to be squalid, the reader really finds it so, with its studied emphasis on the appearance and behavior of the characters who can arouse only disgust: X's hair is dirty. "His hair needed cutting, and it was dirty"(p.103)."X threaded his fingers, once through his dirty hair" (p. 107). In another episode X vomits. But it does not seem so awful. The reality surrounding the heroes is permeated with banality: it is that letter from the older brother where he asks "to send the kids a couple of bayonettes or swastikas..."(p.104) or corporal Z who is going to marry Loretta but hates her brother, and Loretta who, in her carefree little world, makes a hasty conclusion about X's nervous disorder, insisting that it could not have been caused by the war, X must have had poor nerves since his childhood, and the story of the cat Z cruelly kills just for fun. Nevertheless, in this world of spiritual indifference Esme's letter to X sounds like a dissonance, it brings him back to life.

At the end of the story, the watch, which X has received as a gift, begins to tick right under his watchful eye. The tick-tack is demonstrated graphically by dashes joining the letters. The dashes symbolize the rhythm of the watch and X's recovery to normal life. Here an inanimate object is endowed with a life of its own. Salinger confers to it another (second) entity. The animation is intended to demonstrate the independence of that entity, its independence from X. The portrayal of an object as something self-sufficient has nothing in common with that crazy world of the absurd, but, on the contrary, it greets the world, as T.Eliot puts it, as "a good old friend", it makes the reader feel a genuine wholeness of life, no wonder, the story ends with the word "intact", i.e. undamaged, whole.

"It was a long time before X could set the note aside, let alone lift Esme's father's wristwatch out of the box. When he did finally lift it out, he saw that its crystal had been broken in transit. We wondered if the watch was otherwise undamaged but he hadn't the courage to wind it and find out. He just sat with it in hand for another long period. Then, suddenly , almost ecstatically, he felt sleepy.

You take a really sleepy man, Esm(, and he always stands a chance of again becoming a man with all his fac- with all his f-a-c-u-l-t-i-e-s intact"[Salinger, 1982, p. 110].

Therefore,the finale of the story, its final chords are composed of sounds, the sounds of a ticking watch.

Uncle Wiggily in *Connecticut* ends in a similar manner - Eloise is sobbing, Teddy is concluded with Booper's "all-piercing, sustained scream". These facts, can be explained by the philosophy of a prominent German dialectician Jacob B(hme (1575-1624) who teaches that spirituality basically consists of seven properties or qualities: aspiration, motion, sensibility, fire, light, sound and a synthesis of the above. [Marx K. Engels F., 1955, p. 87].B(hme recognizes only one mode of creation which, in his opinion, engenders both the material and the spiritual. The first three properties of the spiritual properties (aspiration, motion and sensibility) accounts for the negative aspect of the process of Creation or nature in the narrow sense of the word (all these properties or qualities are unraveled or unfolded as an endless chain.

Afterward the negative principle enters the forth stage and is thereby converted into its positive opposite.

We are interested in the sixth property. i.e. the sound. According to B(hme, it expresses something rational, understandable. It reveals the true meaning of actions involving objects.

In the introduction to De Daumier-Smith's Blue Period, i.e. in its little "cell", there is not a single harsh or strident note, everything is built with half-tones: "If it made any real sense - and it doesn't even begin to - I think I might be inclined to dedicate this account, for whatever it's worth, especially if it's the least bit ribald in parts, to the memory of my late, ribald stepfather, Robert Agadganian, Dr. Bobby - as everyone, even I, called him - died in 1947, surely with a few regrets, but without a single gripe, of thrombosis. He was an adventurous, extremely magnetic, and generous man. (After having spent so many years laboriously begrudging him those picaresque adjectives, I feel it's a matter of life and death to get them in here). [Salinger, 1982, p. 122].

Here the opening lines are : "if it made any real sense," but the words that follow bring the reader back to square one "and it doesn't even begin to -", the subjunctive mood "I might be inclined" and the specifying subordinate phrase "as everyone even I, the introductory word "surely", etc... they all create an atmosphere of quiet and harmony.

Compared to the first, the second sentence is short and laconic, in its turn, it is balanced by the next sentence given in brackets. An intricately interwoven combination of coordination and subordination, retrospection, anadiplosis, slips of the tongue, different shades of modality convey what is illusory and fragile. The paragraph is permeated with an atmosphere of good nature and mellowness. It delineates the dim outlines of reminiscences.

The story reaches its climax when the hero makes the following entry in his diary: "I am giving Sister Irma her freedom to follow her own destiny. Everybody is a nun".

The word "nun", which means "a woman who has devoted herself to religion", sums up the story about Sister Irma. However, the word has a second meaning - "a kind of pigeon with its head almost covered with a veil of feathers. To understand the meaning of the phrase "Everybody is a nun" is possible only through the prism of the following passage: "Just before I fell asleep, the morning sound again came through the wall from the Joshotos's bedroom. I pictured both Joshotos coming to me in the morning and asking me, begging me to hear their secret problem out, to the last, terrible detail. I saw exactly how it would be. I would sit down between them at the kitchen table and listen to each of them. I would listen, listen, with my head in my hands - till finally, unable to stand it any longer, I would reach down into Mme Joshoto's throat, take up her heart in my hand and warm it as I would a bird. Then, when all was put right, I would show Sister Irma's work to the Joshotos, and they would share my joy". [Salinger, 1982, p. 141].

The story recounts a mystical experience. A similar vision or insight was described by J.B(hme [Feierbach, 1974]. One day, sitting in his room, he suddenly saw a dazzling reflexion of the sun on a pewter jug. The beautiful sight not only fascinated him but was destined to play a symbolic role in his subsequent philosophy. For a split second he saw "that mysterious meaning of life". Afterward, he went for a walk, assuming that it had been only a transient subjective illusion, but then the verdure of the grass, God's entire creation had acquired a new look!

The concluding lines of the story are marked by an especial, rhythmical melodiousness:

"It seems altogether anticlimactic to mention it, but Les Amis Des Vieux Maitres closed down less than a week later, for being improperly licenced (for not being licenced at all, as a matter of fact). I packed up and joined Bobby, my

stepfather, in Rhode Island, where I spent the next six or eight weeks, till art school reopened, investigating that most interesting of all summer-active animals, the American Girl in Shorts.

Right or wrong, I never again got in touch with Sister Irma.

Occasionally, I still hear from Bambi Kramer, though, she'd branched over into designing her own Christmas cards. They'll be something to see, if she hasn't lost her touch". [Salinger, 1982. p. 149].

The second half of the first sentence is enlivened by the amphibrachys:

for being improperly licenced (- ((- ((- (
(for not being licenced at all) (- ((- ((-

However, a light-hearted tone of the narration is deceptive. A sentence about Sister Irma jars a discordant note, the sentence forms a separate paragraph quite at odds with its neighbors in terms of length and rhythmical pattern (the trochee is resounding this time): Right or wrong, I never again got in touch with Sister Irma.

Such a manner of forming phrases on the principle of contrast prevails at the beginning of the story where conclusions, are reinforced by the repetition of "threw me, threw me terribly", neutralize the meaning of the preceding synonymic row "cool, ice-cold, untraumatically", and imparts maximum intensity to the narration. It is used as a leit-motif which will recur afterward on numerous occasions:

“Being a cool, not to say an ice-cold, ten at the time, I took the big move, so far as I know, untraumatically. It was the move back to New York, nine years later, three months after my mother died, that threw me, and threw me terribly”. [Salinger, 1982, p. 123]

The “cell” of the story is found in the following lines: “I think I might be inclined to dedicate this account, for whatever it’s worth, especially if it’s the least bit ribald in parts, to the memory of my late, ribald stepfather”.

Disagreeing with the view held by A.S. Mulyarchik who thinks that there is nothing picaresque or unpretentious in the store, I believe that, nevertheless, it contains a jocular element.

Sister Irma’s picture leads us to suspect that its artist was Mme Yoshoto herself, She portrayed herself as a woman in the left foreground, facing the viewer. Her pose is eloquent, her right hand is raised as if waving desperately to someone- her child or, perhaps, her husband and saying: drop everything and hurry up here! Mme Yoshoto seems to be appealing to her son who has gone to British Columbia to work on a farm, and whom Mme Yoshoto and her husband miss very much.

Salinger’s stories show that their author was under a strong influence of Zen. Zen teaches that common logic cannot explain the inner essence of anything. Zen requires a special, metaphysical type of thinking, because only an image-symbol can lead to the intuitive perception of the truth. No less important is the idea that the truth comes in a flash, it can be established only by an insight.

The first sentence of *A Perfect Day for Bananafish* is long and voluminous. The story (it is about ninety-seven advertising men and a heroine placed in their midst) surreptitiously envelopes the reader with a feeling of weariness and desire to seek peace and a quiet retreat: “There were ninety-seven New York advertising men in the hotel, and, the way they were monopolizing the long-distance lines, the girl in 507 had to wait from noon till almost two-thirty to get her call through” [Salinger, 1982, p. 27].

The sentences are no by means even or smooth, they are punctuated by deep sighs-pauses. However, it soon becomes obvious that Muriel is not inclined to be often tired, a weary disposition is forced upon her from the outside; in the story, it characterizes something else, but not Muriel.

The constantly ringing telephone (at the beginning of the story) signals Muriel to wake up spiritually and take a closer look at Seymour’s inner life. The method of portraying the heroine is unconventional: we cannot see either her face or her eyes, instead, the reader’s attention is focused first on the fingernail of her little finger, then her hands, shoes, i.e. the image is shifted downward.

It is noteworthy that Zen’s art strictly differentiates between the line and the color: the line expresses the permanent, the eternal, it is an almost abstract symbol, outlining only the character of an object. In the “cell” of this story the emphasis is on the line of the moon of Muriel’s little finger.

Color, on the other hand, points only the transient, the ephemeral, it is the mouthpiece of perception. For example, Salinger’s story *Franny* explores the difficulties that people face in their attempts to understand each other, it begins with a description of a brilliant sun, then, the reader’s attention is called to Lane’s maroon cashmere muffler. Whereas Muriel is always embroiled in an incessant whirlwind of activity: “She used the time though. She read an article in a women’s pocket-size magazine, called “Sex is Fun - or Hell”. She washed her comb and brush. She took the spot out of the skirt of her beige suit. She moved the button on her Saks blouse. She tweezed out two freshly surfaced hairs in her mole” [Salinger, 1982, p. 27].

The heroine’s activeness is in sharp contrast to her spiritual torpidity. Seymour, the main character, remains sluggish during the whole narration.

The end of the story is characterized by an analogous sentence structure (syntactic parallelism, anaphoras), though Salinger is now describing Seymour, an almost kindred spirit (soul): “He took his room key out of his robe pocket. He got off at the fifth floor, walked down the hall, and let himself into 507.

He glanced at the girl lying asleep on one of the twin beds. Then he went over to one of the pieces of luggage, opened it, and from under a pile of shorts and undershirts he took out an Ortgies calibre 7.65 automatic. He released the magazine, looked at it, then reinserted it. He cocked the piece. Then he went over and sat down on the unoccupied twin bed, looked at the girl, aimed the pistol, and fired a bullet through his right temple.” [Salinger, 1982, p. 39].

Salinger underlines the mindless, almost automatic nature of Seymour’s suicide, he acts like the narrow-minded Muriel. Salinger metes out his condemnation of Seymour by transferring to him Muriel’s salient features.

However, it is obvious that Salinger feels deep sympathy for Seymour who has much in common with Teddy. Teddy’s

favorite lines are: "Along this road goes no one this autumn eve" (A Japanese poem) [Salinger, 1982, p. 164]. Compare them with the lines describing Seymour on his way to the hotel and out of this life: "He plodded alone through the soft, hot sand toward the hotel". (p. 38).

Cf. He plOdded alOne through the sOfT hOt sand towARd the hotEl.

AlOnG this rOad gOes nO one, this AUtumn Eve.

* O O O O E

O O O O O E

Though Seymour seems so close to Salinger, the latter clearly distances himself from his hero.

This may be proved by the episode where Seymour hurts the feelings of a woman in the elevator car (without any reason):

"I see you're looking at my feet", he said to her when the car was in motion.

"I beg your pardon?" said the woman.

"I said I see you're looking at my feet".

"I beg your pardon. I happened to be looking at the floor, said the woman, and faced the doors of the car.

"If you want to look at my feet, say so", said the young man. "But don't be a God-damned sneak about it".

"Let me out of here, please", the woman said quickly to the girl operating the car". [Salinger, 1982, p.38].

The lady's answers (like Muriel's behavior) are full of indifference and vacuity. They are functionally insignificant. Seymour's dialogue with the woman in the elevator car is a mirror image of the episode at the beginning of the story. The constantly ringing telephone is there to arouse Muriel, to urge her to look attentively at Seymour's internal life. The telephone keeps ringing but the apathetic Muriel does not bother to answer, she will take no action: "She was a girl who for a ringing phone dropped exactly nothing (p.27).

Salinger destroys the boundary between an object and its state. A thing is provided with a concrete, detailed description which brings it closer to its state. The telephone happens to be Seymour's appealing voice. His state becomes real, as concrete as any object.

In the dialogue between Seymour and the woman, the word "sneak" (coward) occurs twice. At first it is used in the dialogue with Sybil, where the word yellow is italicized:

"That's a fine bathing suit you have on. If there's one thing I like, it's a blue bathing suit".

Sybil stared at him, then looked down at her protruding stomach.

"This is a yellow", she said. "This is a yellow.

"It is? Come a litte closer".

Sybil took a step forward.

"You're absolutely right. What a fool I am".

Without an ontological analysis which "flattens" the multy-plane structure of the text into one image (Shchedrovitsky, 1993) this dialogue may be incomprehensible. For clarification let us reread Holden's words from *The Catcher in the Rye*:

"It is no fun to be yellow. Maybe I'm not all yellow. I don't know... What you should be is not yellow at all. If you're supposed to sock somebody in the jaw, and sort of feel like doing it, you should do it. I'm just no good at it, though... It's a funny kind of yellowness, when you come to think of it, but it's yellowness, all right. I'm not kidding myself" [Salinger, 1979, p. 104].

The conversation with Sybil makes it clear that Salinger intends to express his opinion of Seymour's act only at the end of the story.

Mary Jane, the heroine of *Uncle Wiggily in Connecticut* has a poor memory (she does not remember the way to her friend's house, though she had been there twice already and "she was looking upset, even foul"). These two features, i.e., a poor memory and untidiness are predominant in her character.

At the beginning of the story Eloise is introduced with her collar raised and her back to the wind. Nevertheless, the "cell" presents a whole person. It is underlined that Eloise is kindly disposed toward her friend, always willing to take Mary Jane into her confidence, she says merrily that "the whole damn lunch was burned - sweet breads, everything"), her attitude to her friend may be called even maternal, she refers to Mary Jane as a "lady", and scolds her lovingly for forgetting the way, though she had been there twice.

The introductory part of the story, its "cell" is presented in black-and-white tones (Mary Jane's napkin, dirty snow). It is quite in accord with Zen, because Tao (Absolute Self and the Law of Life) teaches to conceal true colors, to flee from one's own and other people's brilliance. The Eternal is one vast "colorlessness" and only it can raise the poet to Heaven. A famous Chinese landscape painter Huan Ye (Alekseev, 1978) thinks that a poet-painter ought to disdain bright gaudy colors. The artist soars up to the skies exclusively on his unpainted fantasy. His picture stands in no need of a gorgeous palette.

The end of the story makes an even sharper contrast when Eloise brings back to memory that brown-and-yellow dress.

The story is really all about Eloise's unhappy life. Eloise now lives on memories of a happy past irrevocably gone by. She is indifferent to her daughter (she cannot answer the question about Ramona's eyesight), and her influence on Ramona is negative. (following her mother's example, she fancies she has boy-friends, first Jimmy then Mickey). Despite her foibles, Salinger obviously sympathizes with Eloise. He subtly reveals his attitude when he describes Eloise's friend Mary Jane. When Mary Jane passes by the tightly stocked book-cases she does not bother even to look at the titles, the heroines' poses are likewise eloquent: Mary Jane is lying on her stomach on the couch, her chin on the armrest, facing Eloise. "Eloise...lying on her back on the floor." "Eloise looked up at the ceiling again".

The story is optimistic: Ramona has inherited her mother's main asset - the ability to create an inner world of her own, it helps her bear the hardships of her life. However, the world portrayed by Salinger does not turn into a dump object or a mere illustration of an idea.

The dialogue of the heroines suggests that Mary Jane has an inward affinity with Eloise's inner voice [Bakhtin, 1979,p. 186].

Mary Jane's rejoinders tend to provoke or coincide with the cues of Eloise's inner dialogue:

"I mean you didn't really know Walt", said Eloise at a quarter of five, lying on her back on the floor, a drink balanced upright on her small-breasted chest. He was the only boy I ever knew that could make me laugh. I mean really laugh". ... Well he could make me laugh that way", Eloise said. "He could do it when he talked to me. He could do it over the phone. He could even do it in a letter. And the best thing about it was that he didn't even try to be funny".

Doesn't Lew have a sense of humor? Mary Jane said.

"What?"

"Doesn't Lew have a sense of humor?"

"Oh, God! Who knows? Yes, I guess so. He laughs at cartoons and stuff". [Salinger, 1982, p.46].

Mary Jane's alter ego is in the mood for reconciliation. Her place in Eloise's life is determined by her ties with Eloise's inner voice. Eloise hears from Mary Jane her own words, when she says them, they sound like a mockery. In fact, there are not two voices arguing here (Eloise's voice is split in two). Mary Jane is replying to Eloise's concealed remarks. Mary Jane's words are needed by Eloise as the voice of her alter ego. This observation is confirmed by the end of the story: "Mary Jane. Listen. Please". Eloise said sobbing. "You remember our freshman year, and I had that brown-and-yellow dress I bought in Boise, and Miriam Ball told me, nobody wore those kind of dresses in New York, and I cried all night?" Eloise shook Mary Jane's arm. I was a nice girl", she pleaded, "wasn't I?" [Salinger, 1982, p.53].

Another story Down at the Dinghy begins with a dialogue between Mrs Snell and Sandra. Sandra, the maid is complaining about her employers' kid "who goes pussyfootin' all around the house" (p.81). Then comes Boo-Boo, the lady of the house. Her attitude to the two women is totally devoid of warmth and understanding. Her casual remarks only convincingly testify to that.

The next scene is Boo-Boo's conversation with her son, she shares her thoughts with him: I'm so lonesome for you. I miss you so much. I've been all alone in the house all day without anybody to talk to". When asked why he is always trying to run away from home, the boy evades a straightforward answer. He just repeats a short phrase: "Nobody can come in". He must have borrowed the phrase from Sandra, who complains (maybe for the umpteenth time) that to stay there till October is pointless, if none of the family even approaches the water: "She don't go in, he don't go in, the kid don't go in. Nobody goes in now".

In the story the conversation between Sandra, the cook and Mrs Snell sounds almost like a carbon copy of Boo-Boo's conversation with her son. It begins with a sketch of the location:

It was a little after She stood on the slight four o'clock on an Indian downgrade of her front lawn,

Summer afternoon (p.80) with the low, glaring, late afternoon sun at her back.(p.84)

It was October, and the pier boards no longer

could hit her in the face

with reflwected heat.(p. 84).

It is followed by a description of Mrs Snell's hat, the Hattie Carnegie label is still inside it, and so is the label inside her worn leather bag. Salinger offers a parallel description of Lionel's clothes. The dialogues reproduce even trivial details: Mrs Snell: "Reach me my bag, dear" (p. 80) or Lionel: "Throw it?" he said "Please?"

Salinger portrays Sandra's look: "She looked over at Sandra, who was staring, oppressedly, in the general direction of the

copper sauce-pans lined against the wall”(p. 81).”Sandra stared rancorously at the opposite wall” (p. 82).

Boo-Boo’s look also merits attention:”She gazed out at the petty horizon of the lake for a moment”. “She again fixed the sextant of her eye on the horizon” (p.86).

It is evident that Boo-Boo’s social position cannot be compared to Sandra’s, everyone is aware of the responsibility lying with Lionel’s mother. It is clear that Lionel expects from his mother a wise solution to his problem but not a hastily bungled up makeshift. Upon her failure the boy sends his mother to talk with Sandra.

In Sandra’s dialogue with Mrs Snell Salinger demonstrates his mastery of refined style. Sandra’s irksome echoing of Mrs Snell’s words about hot tea (she repeats the phrase five times) builds up a grotesque situation. The “cell” of the story reveals a method of indirect or eccentric lyrics, i.e. the lyrical is conveyed via a concealed, disguised manner, hiding humaneness under a grotesque mask of the picaresque. Sandra’s words carry a melancholy note: “I’ll be so glad to get back to the city. I’m not foolin’. I hate this crazy place. She gave Mrs Snell a hostile glance. “It’s all right for you, you live here all year round. You got your social life here and all. You don’t care”. [Salinger, 1982, p.82].

The same theme is pursued in Boo-Boo’s case, she is melancholy because she misses her son’s company: “I’d just love to come down in your boat. I’m so lonesome for you. I miss you so much. I’ve been all alone in the house all day without anybody to talk to” [Salinger, 1982, p. 87].

After comparing the two dialogues we begin to discern that the real motion and activity are shifted to what at first sight seems only a background to the main event of the story, i.e. Sandra’s conversation with Mrs Snell.

Boo Boo’s abortive attempt to play the role of an admiral, thus descending from the status of an adult to that of a child, proves to be needless, but the description of Mrs Snell and Sandra is permeated with a touching, compassionate tenderness, because, here, Salinger depicts people with an ordinary fate.

In the “cell” of *Just before the War with the Eskimos* we are engulfed in a torrent of the heroine’s changing moods and feelings. It should be noted that such a multitude of subtle shades of feeling and emotion cannot be found in any other “cell” of Salinger’s stories. It is not the flow of consciousness of Gertrude Stein, the mentor of Sh. Anderson and E.Hemingway. Gertrude Stein’s flow of consciousness is purely schematic, built on repetition and anadyploses, it only intensifies some specific type of emotion. M.Heidegger, however, thinks that in terms of their position in space, events are not determined by the efforts of this or that particular type of sensibility.

Throughout the story the heroine’s sense of superiority is constantly fluctuating (in her opinion, Selena is a “drip”), element of condescension give way to tolerance only to be ousted by ridicule (Ginnie speaks of her friend’s family in grotesque tones) and switched over into exasperation. As a second voice joins Selena’s play of emotions, her feeling of tranquillity transforms itself into gratitude, (she is thankful for a good turn) then into amazement, to be followed by hurt feelings, alienation and coldness.

“Ginnie openly considered Selena the biggest drip at Miss Basehoar’s - a school ostensibly abounding with fair-sized drips - but at the same time she had never known anyone like Sandra for bringing fresh cans of tennis balls... But this business of dropping Selena off at her house... After all, taking the taxi home from the courts had been Selena’s idea. On the fifth Saturday however” [Salinger, 1982, p.54].

The principal load of “cell” is borne by the seemingly insignificant conjunction “but” and its synonyms “after all” and “however”. They are accentuated and placed at the beginning of sentences. If the least important circumstance in the story is preceded by a “but”, it evolves into a major event.

At the beginning of the story Salinger stresses Ginnie’s rough straightforwardness. She is categorical in her utterances and thoughts, e.g. in Selena’s room her imagination rearranges furniture, throws out table lamps and artificial flowers because she finds the room “cheesy” (tasteless).

Then she meets Selena’s brother Franklin, who characterizes his sister in oxymoronic similes:”She is the queen. Queen the goddam snobs”(p.57).”If she was half as good-looking as she thinks she is, she’d be goddam lucky”.

In this manner Salinger puts in relief Franklin’s equivocal attitude to people, the world around him, in every phenomenon he finds not only the evil but also the good, such an attitude is not due to indifference, it is stimulated by his genuine interest and concern.

Franklin's influence on Ginnie is so great that now she begins to look at Eric with altogether new eyes: "He might have been on the staff, or trying to get on the staff, of a news magazine. He might have just been in a play that closed in Philadelphia. He might have been with a law firm". [Salinger, 1982, p. 63].

So, Eric's monologue comes as an even greater contrast to Ginnie's changed worldview. It sounds so negative toward his friend-writer (it reflects, like a mirror, the negative characteristics ascribed earlier to Selena). Ginnie is no longer interested in his critical remarks, it is not fortuitous that her answers are a monosyllabic "No".

The story is appropriately concluded by a veiled appeal to refrain from a one-dimensional approach to the manifestations of this multi-faceted world. In Salinger's view intolerance is far from harmless, it can easily create problems of global proportions.

In the "cell" of *Raise High the Roof Beam, Carpenters* (its first paragraph) there are two key statements: 1) Franny is crying in the room which is shared by Seymour and Buddy, 2) Seymour turns on the flashlight in the dark. So unlike each other, the scenes have a common denominator: a feeling of pain. Pain may be a likely reason for crying, and the light of the flashlight in the pitch dark room can cause an acute visual discomfort.

The narrative style is likewise acute and sharp, there is no vagueness about it: "Lay in a still, neutral position for a few minutes, listening to the racket, till I heard, or felt, Seymour stir in the bed next mine. In those days, we kept a flashlight on the night table between us, for emergencies that, as far as I remember, never arose". [Salinger, 1982, p. 305].

The theme of pain becomes recurrent, its symptoms are: the hero's coughing and Buddy's poor physical condition. Incidentally, the theme of pain suggests a second meaning: it is excruciating to live among individuals like Seymour, they can turn anybody's life into anguish. The author's voice is distinctly heard in the words of the Matron of Honor: "I mean it", the Matron of Honor said. "YOU CAN'T JUST BARGE THROUGH LIFE HURTING PEOPLE'S FEELINGS WHENEVER YOU FEEL LIKE IT".

In this story we overhear the author whispering into the ear of the Matron of Honor, whispering her own words albeit with a shifted accent, the two consciousnesses meet each other at a crossroads and merge into one [Bakhtin, 1979, p. 186].

The syntactical composition of the Matron's of Honor speech may be defined as a collision cum alternation of different accents within one syntactical whole. Buddy compares her speech to "the spuriously patient tone of voice that a teacher might take with a child who is not only retarded but whose nose is forever running unattractively.

The monologue of the Matron of Honor enumerates and records her minutest move, shows her every action, every gesture: "The Matron of Honor dragged of her cigarette, and glanced over-just perceptibly - at me. "Well, that happens to be a partial paralysis of some kind", she said exhaling a little gust of smoke with each word. And do you know how she got it? This normal Seymour person apparently hit her, and she had nine stitches taken in her face". She reached over (in lieu, possibly, of a better stage direction) and flicked her ashes again". [Salinger, 1982, p. 328].

Her speech also abounds in repetitions: Does that sound like a normal person - a normal person - to you? Or does it sound like...

Now let us take a sample of the author's speech: "Nobody's met him", the Matron of Honor said, rather explosively. "I haven't even met him. We had two rehearsals, and both times Muriel's poor father had to take his place, just because his crazy plane couldn't take off. He was supposed to get a hop here last Tuesday night in some crazy Army plane, but it was snowing or something crazy in Colorado, or Arizona, or one of those crazy places. and he didn't get in till one o'clock in the morning, last night. Then - at that insane hour - he calls Muriel on the phone from way out in Long Island or someplace and asks her to meet him in the lobby of some horrible hotel so they can talk". The Matron of Honor shuddered eloquently. "And you know Muriel. She's just darling enough to let anybody and his brother push her around. That's what gripes me. IT'S ALWAYS THOSE KIND OF PEOPLE THAT GET HURT IN THE END... Anyway, so she gets dressed and gets in a cab and sits in some horrible lobby talking with him till quarter to five in the morning". The Matron of Honor released her grip on her gardenia bouquet long enough to raise two clenched fists above her lap. [Salinger, 1982, p. 317].

The first sentence of the above extract characterizes the exasperated voice of the heroine, i.e. "said, rather explosively"; the second sentence has an epithet - "his crazy plane", the third is emotionally colored (expressed syntactically) and full of repetitions: "some crazy Army plane", it was snowing or something crazy in Colorado, or Arizona, or one of those crazy places", the fourth contains "cynical" epithets: "some horrible hotel, that insane hour", the next sentence portrays the heroine's gesture: "The Matron of the house shuddered eloquently". Eventually, the author's words creep into the heroine's speech in the sentence with a pause marked by suspension points. The author's speech is smooth, its tone is quiet: "It's always those kind of people that get hurt in the end..." The sentence testifies to the author's ironic attitude to Muriel.

The protagonist of the story is the Matron of Honor. She resembles Satan from *Paradise Lost* by Milton, she is an embodiment of Evil. Salinger's view on good and evil are similar to the ideas expounded by Jacob Bohme. Like St. Augustine before him, Bohme was motivated in his philosophic quest by the problem of good and evil. According to Bohme, good can be brought about only by evil means. Without a contest good would never become good. The fiercer the battle against evil, the brighter will shine good. One lives in the other, creates it but is never identical with it. (Bohme. *Von der Geburt und Bezeichnung aller Wesen*, cap 4 §5).

In the story the Matron of Honor leads "a rather forbiddingly integrated party" (p.334). She is Seymour's foe. The monologues are very impressive and full of wounded pride.

The Matron of Honor is very smart, she makes an attack on Charlotte's nine scars and is victorious if only for a short time. Nevertheless, the Matron of Honor cannot be regarded as an embodiment of vice. She is full of contradictions. In some episodes she acts as a champion of justice, sincerely believing that she is the sole protector of Muriel and her family.

Her soul harbors not only hatred and despair but other feelings that she hides: "She had eyes for no one." "I finally got them", she said. Her voice sounded strangely levelled off, stripped of even the ghost of italics. "After about an hour, her face looked tense and overheated to the bursting point" [Salinger, 1982, p. 355].

The appearance of the Matron of Honor impresses by its grandeur: "She was a hefty girl of about twenty-four or -five, in a pink satin dress, with a circlet of artificial forget-me-nots in her hair. There was a distinctly athletic ethos about her, as if, a year or two earlier, she might have majored in physical education in college. In her lap she was holding a bouquet of gardenias rather as though it were a deflated volley-ball". [Salinger, 1982, p.313].

Salinger speaks about the eyes of his demon using a simile which is unfolded into an intricately elaborate image that our memory retains for ever: "The Matron of Honor stared at me, openly, for a moment - and not really rudely, for a change, unless children's stares are rude" (p.336).

Her face is not a mask, it is changing, it expresses not only intimidation ("There was something distinctly intimidating about her stare" (p.317), but disapprobation and inquisitiveness ("the Matron of Honor then looked over, with mixed curiosity and disapproval, at her seatmate" (p.323), and despair as well: "What" we do? she asked, rather frantically for her"

When describing the heroine's voice, Salinger evokes (by way of comparison) a self-sufficient image: "Look", she said, in the spuriously patient tone of voice that a teacher might take with a child who is not only retarded, but whose nose is forever running unattractively. [Salinger, 1982, p.327].

In another passage the heroine's voice sounds metallic, no matter what standard that metal may be: "I will not take it easy", she said - and again, contrary to my every conscious inclination, I felt a little pinch of something close to admiration for her metal, solid brass or no" (p.330), or highly explosive: "The Matron of Honor's answer came with toxic volume" (p.316). [Salinger, 1982, p.316].

Nevertheless, such abusive and peremptory words tend to downgrade the artistic value of the personage. A metonymic description of her appearance serves the same ends:

"Her head, crowned in a now lopsided circlet of flowers, suddenly popped into view. As though disembodied, it perched on the catwalk of the back of the couch, facing the Lieutenant and me... The Head then turned just enough to glare over at the Lieutenant". [Salinger, 1982, p. 329].

Buddy's speech is based on concrete realities (here we find everything definitely visual and material).

In every scene Buddy's similes invoke ghosts from his childhood. It is either "an exceedingly homely child wearing a paper hat, that crushes down one or both ears" at a children's party: "We're not gonna be able to get a cab for love or money," the Lieutenant said pessimistically. He was looking the worse for wear, too. His "hot pilot's" cap appeared almost cruelly incongruous on his pale, dripping, deeply untroubled-looking face, and I remember having an impulse to whisk it off his head, or at least to straighten it somewhat, to adjust it into a less cocked position - the same impulse, in general motive, that one might feel at a children's party, where there is invariably one small, exceedingly homely child wearing a paper hat that crushes down one or both ears". [Salinger, 1982, p.335], or an unhappy runaway girl, clumsily rouged and powdered: "I don't, either", Mrs. Silsburn said. She seemed very close to tears. At both her forehead and her upper lip, perspiration has seeped through even her heavy pancake makeup. A black patent-leather handbag was under her left arm. She held it as though it were a favorite doll, and she herself an experimentally rouged and powdered, and very unhappy, runaway child". [Salinger, 1982, p.334-335], or a tiny elderly man expecting a basket with goodies: "The elderly man's immediate reaction was just short of glorious. He looked first at the Matron of Honor, then at the rest of us, and then grinned. It was a grin that was no less resplendent for the fact that it made no sense whatever. Nor for the fact that his teeth were obviously, beautifully, transcendently false. He looked at the Matron of Honor inquisitively for just an instant, his grin wonderfully intact. Or, rather, he looked to

her - as if, I thought, he believed the Matron of Honor, or one of us, had lovely plans to pass a picnic basket his way".[Salinger, 1982,p.332].

The unhurried intonation is matched by a rich vocabulary: a motley of epithets "old and valued friends of mine (p.319),"an experimentally rouged and powdered, and very unhappy, runaway child"(p.335); "small, exceedingly small child"(p.335).

Even Buddy's pronouncements have a philosophic bent: the description of the tiny elderly man brings out a likeness between childhood and old age, both are vulnerable and defenseless.

"And then there was a silence. For the first time in several minutes, I glanced around at the tiny elderly man with the unlighted cigar. The delay didn't seem to affect him. His standard of comportment for sitting in the rear seat of cars - cars in motion, cars stationary or even, one could'n help imagining, cars that were driven off bridges into rivers - seemed to be fixed. It was wonderfully simple. You just sat very erect, maintaining a clearance of four or five inches between your top hat and the roof, and you stared ferociously ahead at the wind shield. If Death - who was out there all the time, possibly sitting on the hood - if Death stepped miraculously through the glass and came in after you, in all probability, you just got up and went along with him, ferociously but quietly. Chances were, you could take your cigar with you, if it was a clear Havana".[Salinger, 1982,p.322-323].

The first sentence of Franny resumes the theme of failure, failure to get what one wants - one of the main motifs of classical Chinese poetry:"Though brilliantly sunny, Saturday morning was overcoat weather again, not just top coat weather, as it had been all week and as everyone had hoped it would stay for the big weekend - the weekend for the Yale game".[Salinger,1982,p.172].

The "cell" introduces Lane Coutell. He is standing on the cold open platform, while most other people are waiting for the train inside the heated waiting room. He is portrayed as a contrast to the other students. He is once again rereading a crumpled letter from Franny. In the introduction Lane is a man with a tender, pure heart though later in the story he evolves into a different person. He practises psychoanalysis but fails to understand anything about Franny. The "cell" helps us draw a conclusion about Lane, no matter what is being said about him - anyway, it is all affected and superficial.

Lane's feeling are examined through the prism of concrete objects:"She was wearing a sheared-racoon coat, and Lane, walking toward her quickly but with a slow pace, reasoned to himself, with suppressed excitement, that he was the only one on the platform who really knew Franny's coat. He remembered that once, in a borrowed car, after kissing Franny for half an hour or so he had kissed her coat lapel, as though it were a perfectly desirable, organic extension of the person herself".[Salinger, 1982, p. 180].

In the above extract alliteration acts as a center of gravity or grouping with the word "kiss" (used twice in the alliterating row) acquiring a special semantic role.

The first sense group of the paragraph and its end are rhymed (here, the metric foot is the anapest):

She was wearing a sheared-racoon coat...	((-(((---(-	
-He -remembered that once in a borrowed car	((-(((---(-	
after kissing Franny for half an hour or so	((-(((---(-	
he had kissed her coat lapel, as though	((-(((---(-	it were a perfectly desirable,
organic extension	((-(((---(-	
of the person herself		

The finale contains an assonance:
extension of the person herself

Let us review the second passage describing Lane's emotions and analyse it through the prism of the object: "He looked over at the sheared-racoon coat, which lay somewhat askew over the back of Franny's vacant chair - the same coat that had excited him at the station, by virtue of his singular familiarity with it - and he examined it now with all but unqualified disaffection. The wrinkles in the silk lining seemed, for some reason, to annoy him. He stopped looking at it and began to stare at the stem of his Martini glass, looking worried and vaguely, unfairly conspired against. One thing was sure. The weekend was certainly getting off to a goddam peculiar start".[Salinger, 1982,p. 188]

The passage is characterized by an accentuated rhythmical musicality. The rhythm is easily traced at the ends of the sentences. At first Lane remembers that Franny's coat (at the beginning of the story) once affected him with something poignantly familiar, then come the words about disaffection but the rhythm remains the same.

In the passage the first and the third sense groups have identical ends: coat that had excited him at the station by virtue of his singular familiarity with it but unqualified disaffection.

Salinger rhymes the lines:

excited him at the station (-(---(- unqualified disaffection (-
 (---(-

The theme of Lane's trepidations at the station (rhythmically expressed by the anapest), finds its further development in the last two lines. There is no sense of superiority, his personality is not ascribed even a hint of special significance. Lane forgets about himself and appears to be authentic and genuine. The rhythmical pattern of the anapest suggests that his love for Franny has not abated:

...Looking worried and vaguely, unfairly conspired against

The weekend was certainly getting to a goddam peculiar start.

((-?((-?((-?((- -((-
 ((-?(-(((--((-

Salinger brings an object into being by demonstrating contrasting: affection and disaffection, love and hate. This approach can be traced back to Bohme's philosophy: an object dwells in the two opposite states of "yes" and "no". "No" is the opposite of "yes", albeit it would be wrong to assert that "yes" ever takes leave of "no", or that they are two separate entities. On the contrary, they happen to be one indivisible object, based on two foundations.

Any object can come into being only on one precondition: the existence of bonds that link its two states, i.e. its past and present. An author's attitude to an object can be realized through its motility or motion. Bohme argues that the creation of matter is based on an intricate process of formation. According to Bohme, God exists only as a result of Nature's creative processes.

In fact, the identification of an object with its state goes back to the philosophic system of Anaximandras: his primordial substance transforms itself into all types of substance familiar to us, they change and are transformed into each other.

Aemepedocles taught that the primary substances were Love and Hate, as well as clay, air, fire and water, some epochs were prevailed by Love, others by Hate. Th conjunction produced Change.

K.Marx argued that the driving force was not spirit but Matter. However, his connotation of the word "matter" was drastically different from that of the atomists. According to Marx, the driving force was the mode of production the relationship of man and matter. Under the influence of Hegel he called his materialism dialectical.

In the philosophical system of Bertrand Russell, an English logician and philosopher, the underlying base of the universe is not matter but some neutral material that removes the boundary between the material and the spiritual. Though Russell concedes that there may be a certain difference between them, the said difference pertains to their relations but not to the substratum itself. (Russell, 1954, p.7). According to Russell, sometimes the "neutral" material (or its compounds) forms matter or creates consciousness. Therefore, matter should not be regarded only as a mode bringing events into one whole, but not as part of the material world.

Some separate events belong exclusively to the material group, others to both groups, since they retain both material and spiritual properties.

In Salinger's works a character is generally seen through the prism of objects. The whole may belong to Muriel's narrow-minded, materialistic consumer-dominated world or to the universe of Holden's childhood epitomized in a baseball mitt.

Salinger does not set great store by the colorful beauty of objects, he does not identify the object with the protagonist. His thought is more sophisticated: only the unity of its diverse states and conditions determines the presentation of an object (this type of vision is one of the two equally indispensable foundations, together with the ideal and the artistic in Salinger's world).

In *The Catcher in the Rye*, in that alien world of indifferent adults, Allie's baseball mitt and the memories it evokes is Holden's mainstay in life, the only human object in his surroundings. The stirrings of the soul are conjugated with the subject of human life and are reflected in it as a complete whole.

One of the more important ingredients of the extract about the mitt, its source of throbbing suspense, a means of creating a sharp contrast while unfolding a poetic piece is pairing of sentences that do not have any tangible connection with each other. These sentences are not related in any way, however, intrinsically, or internally, they are connected via the emotions that keep the narration together: "God, he was a nice kid, though. He used to laugh so hard at something he thought of at the

dinner table that he just about fell off his chair. I was only thirteen, and they were going to have me psychoanalysed and all, because I broke all the windows in the garage, I don't blame them. I really don't. I slept in the garage the night he died, and broke all the windows with my fist, just for the hell of it". [Salinger, 1979,p. 60].

Allie's mitt represents and symbolizes that very fragile and brittle essence of life. It is the interface between life and death.

Let us turn back to Franny and Zooey because they stand apart for their ideas. Here is a situation where the idea is first analysed by one hero, then another, and, finally, the third. Their reasoning seems to be equally plausible, alas, the truth is elusive and none of them is able to grasp it. The truth does not tally with any of their reasoning. Thus, comparing an idea to the knowledge about it alienates and separates them, they become opposites.

Major concepts about creative art, acting, one's place in life, love and the true meaning of reality are all aired in the dialogue between Franny and Lane. Later, the same ideas are further explored, their numerous facets coming to light in Buddy's letter and the dialogue between Bessie and Zooey. As a result, each idea appears before us four times, each time in connection with the hero's stance in life.

Let us dwell on the idea related to Zen. Franny contrasts her view on life to the conventional ones: "I'm not afraid to compete. It's just the opposite. Don't you see that? I'm afraid, I will compete - that's what scares me...I'm sick of not having the courage to be an absolute nobody. I'm sick of myself and everybody else that wants to make some kind of a splash". [Salinger, 1982,p.194]

On another occasion the same idea is expressed by Seymour in *Raise High the Roof Beam, Carpenters*: "She (Mrs.Fedder) asked me at dinner last week what I intended to do I got out of the Army... I answered that... I would like to be a dead cat... I told Muriel tonight that in Zen Buddhism a master was once asked what was the most valuable thing in the world, and the master answered that a dead cat, because no one could put a price on it". [Salinger, 1982,p.346].

The idea that the quintessence of reality can be divined by ceaseless prayer (mentioned by the starets and masters of Buddhism) gets hold of Franny and acquires a particular coloring. This method of repetition in Franny's letter to Lane, where the leitmotif is not the Lord's Prayer, but the words "I love you". Let us quote the corresponding excerpts from her letter. In the fifth sentence Salinger deliberately avoids punctuation marks:

1. "I love you to pieces, distraction".
2. "I've been going i.e. crazy lately. I absolutely adore your letter.
3. Do you love me? You didn't say once in your horrible letter.
4. Anyway I love you.
5. I love you I love you I love you
6. All my love, Franny.
7. I love you.

Franny admits it was such a strain to write that letter.

Unlike W.Irving or Sh. Anderson, Salinger does not use aphoristic sayings like the following one from *Rip Van Winkle*: "A tart temper never mellows with age, and a sharp tongue is the only edged tool that grows keener with constant use". [Irving, 1982,p.35].

In S.Anderson's *Death in the Woods* the episode where the heroine is freezing to death in the woods is followed by the words: "She wouldn't be very cold now, just drowsy. Life hangs on a long time. Perhaps, the old woman was out of her head. She may have dreamed of her girlhood, at the German's, and before that, when she was a child and before her mother lit out and left her" [Anderson, 1981,p.287].

The underlined words should be singled out in this context. Indeed, it is impossible to agree with them: human life is known for its brevity.

Like Dostoevsky, Salinger thinks that the answer to all ideological quests can be found in Jesus Christ. The main idea of the *Catcher in the Rye* is: Holden belongs to general forms of universal human existence. The novel abounds in biblical allusions. Immersion into the deep is effected by delving into the context of the past.

Let us quote the passage with the word "catch" singled out by italics. "Anyway, I keep picturing all these little kids playing some game in this big field of rye at all. Thousands of little kids, and nobody's around - nobody big, I mean - except me. And

I'm standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over to cliff - I mean if they're running and they don't look where they're going. I have to come out from somewhere and catch them. That's all I'd do all day. I'd just be the catcher in the rye and all. I know it's crazy, but that's the only thing I'd really like to be. I know it's crazy". [Salinger, 1979,p.177].

The italicized words make an allusion to an episode from the Gospel (Matthew 4.18 -20).

18. And Jesus, walking by the sea of Galilee, saw two brethren, Simon called Peter, and Andrew his brother, casting a net into the sea: for they were fishers.

19. And he saith unto them, Follow me, and I will make you fishers of men.

20. And they straight way left their nets, and followed Him.

[The New Testament, 1969,p. 10].

The very title of the novel suggests that roaming about New York, Holden follows the way of Jesus Christ. The events of contemporary life are seen as a sequel to the Gospel in an elevated, ethical sense of the word.

There is yet another form of allusion: when addressing Holden, everyone invariably begins with the words "Jesus Christ". Even the slips of the tongue that Holden constantly makes are by no means accidental:

1) People always think something's all true.(p. 34).

2) Sometimes I act a lot older than I am - I really do - but people never notice it. People never notice anything. (p.34).

3) People never believe you.(p.58).

4) People are always running things for you.(p.102).

The description of old Ossenberger who went to Pencey and later gave it "a pile of dough" in a demonstration of his generosity and virtue is parallel to an extract from the Bible, when Jesus saw people putting money into the treasury of the temple: ostentatious offerings of the rich and almost surreptitious mites of the poor.

At the end of the novel Holden visits the school again, and his thoughts about the obscene words on the walls once again remind us of Jesus Christ, who at the end of His last week visits the house devoted to Himself and seeing its condition (which other believed to be normal) finds it to be outrageous. If even the temple could be "a den of thieves", what would be the rest of that secular, mundane life?

"But while I was sitting down, I saw something that drove me crazy. I kept wanting to kill whoever'd written it. I figured, it was some perverty bum that'd sneaked in the school late at night to take a leak or something and then wrote it on the wall. I kept picturing myself catching him at it, and now I'd smash his head on the stone steps till he was good and goddam dead and bloody. But I knew too, I wouldn't have the guts to di it. I knew that. That made me even more depressed. I hardly even had the guts to rub it off the wall with my hand, if you want to know the truth. I was afraid, some teacher would catch me rubbing it off and would think I'd written it. But I rubbed it out anyway, finally, then I went on up to the principal's office." [Salinger, 1979,p.201-202].

CONCLUSION

Salinger's prose is characterized by a cult of ,what may be called, "objectness", i.e. the interconnections between the word and the object are neither declarations nor abstractions. With Salinger, the object is tantamount to the "supreme meaning". And only the "supreme meaning" reveals the idea of his literary works.

In Salinger's works existential potentialities of the object are realized through the introduction of contrasting relationships: affection and disaffection, love and hate. Only a unity of diverse states (or hypostases) can determine a whole picture of the object. This vision of reality can be traced back to the philosophy of Jacob B(hme).

Variety is a hallmark of Salinger's style. A broken style symbolizes a world that is chaotic and falling to pieces, it contrasts the tightly knit narration of the story For Esme with Love and Squalor; ambivalent forms are a contrast to words with an incomplete or loosely defined meaning (A Perfect Day for Banana Fish).

Another important device for influencing the reader is polyphony (see our analysis of the stories Pretty mouth and Green My Eyes and Raise High the Roof Beam, Carpenters).

Salinger attaches special significance to the superimposing of rows belonging to different planes of narration and portrayal, achieved by means of text construction and having only a loose connection with the narration proper (De Daumier - Smith's Blue Period).

Salinger builds up the polysemy of his text with an almost complete lack of metaphoric expression, his text does not rely on a connection between the form of expression and its subject, whereas a second sense is conveyed by elements of the external structure of the text, having, however, only an indirect tie with its profound meaning (allusions to Jesus in *The Catcher in the Rye*, or to Satan in *Raise High the Roof Beam, Carpenters*).

In Salinger's works the method of an "emotional splash" comes to the fore and assumes paramount importance, particularly at the beginning of his stories (i.e. in their embryonic "cells", which contain the whole).

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