

The Prose by Salinger and the Metaphysics of Gilles Deleuze

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Introduction. This article aims at analyzing the prose of Jerome D. Salinger ("Nine Stories" and "The Catcher in the Rye"). The main innovative element of this research is to study the prose by Salinger as an example of post-avant-garde American prose with the application of the philosophical concepts introduced by the French post-structuralist Gilles Deleuze. The benefit and importance of such research are determined by the fact that the prose developed by Salinger (especially in "Nine Stories") is characterized by a new type of narrative developed after the Second World War, similar to certain patterns observed not only in literature, but also in music and art.

Methodology and sources. The research method used is coined as structural-semantic analysis. Methodology also implies the use of the main principles of the metaphysics developed by Gilles Deleuze, which is reflected in his book "Difference and Repetition", and is analyzed in scientific works on the theory of post-avant-garde art and music.

Results and discussion. The fusion of the crystal-like, mirror-isomorphic structure of Salinger's prose ("Nine Stories") and fragments of the real experience rendered in his stories (such as feelings and sensations of the characters) do not even create their own "image", as I. Galinskaya writes, but manifest "a living, echoing shadow of the picture", which allows not only to interpret events, but create a special mood, sensation in the reader. In this sense, the remark of Hassan, a famous theoretician of postmodernism, is very accurate: in postmodern literature the place of "the Father God" (that is the "voice" of the reader) is occupied by the "the Holy Spirit" (that is the "voice" of the narrative beyond the actual wording). The meaning of the story (on a macro-level), as well as the pragmatic meaning of some of the statements and words (on a micro-level) lie somewhere beyond words and concepts, outside the storyline or composition, appears alongside with the pre-determined structure, as if against the will of the author. Deliberate simplicity, minimal lexical workload or density, and the absence of obvious cause-effect relationships create a feeling of "trance", which makes the reader address the story again and again in an attempt to find an accurate interpretation.

Conclusion. In one of Salinger's saddest cycle of stories (in this analysis *A Perfect Day for Bananafish*) about the fate of the post-war generation, the feeling of an otherworldly, different presence arises. A series of repetitions gives a feeling of "difference", allows for understanding how close attention to a situation gives new opportunities for decisions, actions and meanings.

Keywords: rhizome, difference and repetition, post-avant-garde art, post-war American literature.

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Проза Джерома Сэлинджера и метафизика Жюль Делеза

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Введение. Целью статьи является анализ прозы Джерома Сэлинджера (цикл «Девять рассказов» (1953), на примере рассказа «Хорошо ловится рыбка-бананка» (1948) и повести «Над пропастью во ржи» (1951). Новизна исследования заключается в использовании принципов, лежащих в основе метафизики французского пост-структуралиста Жюль Делеза (в частности, подытоженных в работе «Различие и повторение» (1968)). Подобный анализ позволяет определить основные тенденции развития нарратива пост-авангарда, отличия в концепциях, лежащих в основе создания музыки и художественных произведений послевоенной эпохи.

Методология и источники. Применяемый метод исследования обозначен как структурно-семантический анализ. В статье используются некоторые положения метафизики Жюль Делеза, нашедшие отражение в книге «Различие и повторение», в научных работах по теории искусства пост-авангарда. Данные положения позволяют выявить изоморфные связи, на которых строятся произведения Сэлинджера, определить структуру его произведений.

Результаты и обсуждение. Сращивание кристаллообразной, зеркально-изоморфной структуры рассказов и фрагментов реального опыта чувств и ощущений героев создают собственное даже не «изображение», как пишет исследовательница И. Галинская, а «живую, звуковую тень рисунка», что позволяет не трактовать события в произведениях Сэлинджера, а создает особое настроение, ощущение у читателя. В этом смысле забавно замечание известного теоретика постмодернизма Хассана в отношении того, что в постмодернистской литературе место «Бога-Отца» занимает «Дух-Святой», что во многом соответствует концепту «ризома» Делеза, положениях о ризоморфности причинно-следственных связей, «шизоанализе», а, следовательно, и специфике нового типа нарратива. Основные смыслы и значения в прозе Сэлинджера реализуются вне слов и понятий, вне сюжетной линии или композиции, проступают вместе с открытой, но достаточно стройной структурой, словно помимо воли автора. Нарочитая простота, минимальная лексическая загруженность, отсутствие явных причинно-следственных связей создают ощущение «транса», которое заставляет перечитывать рассказ вновь и вновь в попытке найти точную интерпретацию.

Заключение. В одном из самых грустных рассказов Сэлинджера о судьбе послевоенного поколения возникает ощущение потустороннего, иного присутствия. Серия «статических повторений» (сюжетных ходов, мотивов, техник, лексических единиц) дает ощущение «различия», понимания, также как пристальное внимание к ситуации дает новые возможности решений и действий.

Ключевые слова: ризома, различие и повторение, проза пост-авангарда, послевоенная американская литература.

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Introduction. The main aim of this article is to analyze the novel by Jerome David Salinger “The Catcher in the Rye”, and “Nine Stories” (the short story “A Perfect Day for Bananafish”). The innovative aspect of this research is in the focus on the main points of the metaphysics by Gilles Deleuze that are reflected in his book “Difference and Repetition” (1968) [1], analyzed in the works on the theory of post-avant-garde art [2, p. 54–70]. The innovative aspect of this research, therefore, lies in the fact that the metaphysics of Gilles Deleuze is for the first time applied to the analysis of post-avant-garde prose. The importance of this research and its actual benefit are in the fact that similar patterns of the prose development (subject and related to post-modern philosophy) can be found in the development of art and music patterns of the same period (coined as post-war, post-avant-garde, post-apocalyptic narrative).

Methodology and sources.

Difference and Repetition Concept as viewed by Gilles Deleuze. It is highly relevant for our analysis to consider the ideas of Gilles Deleuze, a famous theoretician of post-modernism and post-structuralism in relation to the opposition “difference – repetition”. “Difference-repetition” opposition (stated explicitly in the book “Difference and Repetition” (1968)) is the notion that challenges the traditional “representation” idea, the traditional philosophical knowledge, which is based on the presence of an object in question, which is not capable of getting the feeling of the world in the constant process of formation. The tasks set by Gilles Deleuze are to a) think and present beyond the ideas of representation, b) introduce the notion of “difference” without the traditional equation, opposition and contradiction notions, c) introduce a new positive notion of repetition as “the repetition of difference” [1]. Deleuze puts forward the idea of metaphysics whereby the “multiplicity” replaces “the substance”, “the event” replaces “the essence”, “the virtual” replaces “the actual”. Instead “the representation of knowledge” you get “the idea”, instead of “a solution” – “a problem”. Instead of “the human game” – “the Creator’s game”. Difference is actualized in a series of repetitions and is determined by them: the repetition is a change of series, not the repetition of the same entity ($x, x, x \dots$), yet a series of differences ($x', x'', x''' \dots$) [3]. Repetition for itself is the repetition, affirmation and the re-establishment of the difference, the return of a differentiating genetic condition in the situation of real experience. The repetition cannot be explained through representation, it is repetition for itself [4].

Such interpretation of difference-repetition is realized by Deleuze in other works as well. For instance, he pays attention to the idea of crystal (time as crystal) [5]. As pointed out by F. Zurabishvili [6, p. 95], the notion of crystal is the meeting point and the synthesis of all the notions of the philosophy developed by Deleuze. A crystal is a structure that is constituted through the image that consists of actual as well as virtual elements. “When the virtual image is becoming actual, then it is well seen, as if reflected in the mirror, it is transparent reminding us of a crystal. The actual image is becoming virtual, it is unseen, vague, gloomy as a crystal, as if has been dug up from the ground” [ibid.]. Crystal is similar to a mirror or an embryo image and a corresponding concept. “This is the same kind of round trip that takes you via the three figures of the actual and the virtual, the transparent and the non-transparent, the embryo and the environment. In reality, on the one hand, the embryo is a virtual image, that would crystalize the environment that is actually non-stable, on the other hand, the environment has to have the structure that is capable of crystallization, and for which the embryo is an actual image” [7, p. 100]. The image of membrane has a similar function that puts into question the bi-polar model of the “outer – inner” opposition, substitutes it by a topological equation in which every point of the technical and vital environment

corresponds to itself and to every other point of the environment. Membrane is the point of the separation of time and space in which the past and the future are separated [8].

The idea of membrane, crystal, mirror corresponds to the general view of rhizomorphic nature of an object, image or a text and is evident in the concept of repetition and difference, which challenges the traditional view of representation, direct cause effect links, linear time concept. The latter involves time and space subsystems and their distortions in the 20th century narrative. Boris Uspensky coins the concept of time as dependent on the point of view of the author, the character and the reader [9]. Ginnette looks at the phenomenon of breaking time order and sequence in the text in terms of the order, duration and frequency [10]. Lotman considers subsystems with different velocity of cycle movements, looks at “different structures that get into foreign spaces and restore themselves” in the text [11, c. 176–178]. Kolotov views the imagined space which possesses the qualities of time outside the text and views time as exophoric, thus stating that the category of time doesn’t exist in the 20th century narrative at all [12].

To sum up, the ideas that are incorporated in the concept of the difference and repetition expressed by Deleuze, isomorphic connections, the absence of outer-inner opposition, the concept of rhizome, the structure of crystal, the simultaneous co-existence of the actual and the virtual, the break of the tradition time and space notions, including the co-existence of different time and space subsystems, all serve to explain new tendencies in the development of post-avant-garde art and post-war literature, including works by Jerome D. Salinger.

Results and discussion.

“*A Perfect Day for Bananafish*” (1948) is one of the short stories in the cycle “Nine Stories” (1953) by Jerome Salinger that are organized according to the principle of distortion of the usual scheme of cause and consequence connections, very similar to the rhizome principle introduced by Gilles Deleuze. The famous analysis of short stories by Salinger carried out by the Russian scholar Galinskaya reveals similar patterns of non-traditional principles of narrative construction in the works by Salinger. The researcher focused on the religious aspect of Zen Buddhism. Since this research is quite famous and well-established for the Russian academic world, we are going to refer to it and compare it to the concept introduced by Gilles Deleuze.

Galinskaya states that the foundation of the book *Nine Stories* is the Zen Buddhist koan of “one hand clapping”, that, among other miraculous koans, has been carried out by Zen prophets with an aim to exercise in the disciples the intuition, to teach them how to change from formal and logical thinking into poetic and associative.

According to the opinion of the researcher Galinskaya, the fact of placing “Nine Stories” into one book, for Salinger was to re-create the emotional, psychic, spiritual way of an individual’s experience, reflecting the main spectrum of people’s sufferings, passions, that is comparing a piece of art with something that has organic nature (in terms of Ancient Indian philosophy) [13]. Some critics even see in this story “an account of despair”, “martyrdom of spiritual traps that contemporary American life is full of” [14, p. 299]. The Ancient Indian interpretation introduced by Galinskaya is far more productive as it points out, above all, at the structural characteristics of the prose by Salinger, the preference for mirror-isomorphic form, the combination of un-correlated events, comparing the literary work to natural laws that are not possible to understand to the full by a human being [13].

As Umberto Eco points out, “it is the Zen philosophy that is principally anti-intellectual, the one that accepts life in all its unexpected revelations, without any attempt to bring into it some explanations, that could have killed it without understanding or getting its free flow” [15, p. 241]. Zen Buddhist philosophy became interesting for Salinger after the war (and that is when the story was published). Post-war times are characterized by the loss of hope and strength in people’s minds. Salinger is writing a story not only to get the feeling of the times and render it. Zen philosophy is an attempt to get away from reality for the author himself, one of the ways to treat psychic disorder that he suffered from after having participated in armed conflicts. At the end of the war Salinger was in Normandy. In April 1945 he was among those who freed Kaufering, one of the divisions of the concentration camp Dachau. What he saw there, was the last straw for a person who had participated in five major operations already. After the capitulation of Germany, Salinger was taken to hospital and treated there as having a mental illness.

The story “A Perfect Day for Bananafish” consists of two scenes and an epilogue. Seymour and his wife Muriel are having a vacation in Florida. In the absence of her husband, Muriel is on the phone with her mother in New York. The conversation is about Seymour, whom the mother-in-law considers a person who is mentally unstable, and therefore is concerned about the fate of her daughter. During this conversation, Seymour is talking to a three-year-old girl, Sybil, on the beach near the hotel. He tells her a self-written story about a bananafish that swims into an underwater banana cave, eats bananas there, gets sick with banana fever and dies. After that, Seymour returns to his hotel and, after looking at his wife sleeping on the bed, pulls out a gun and shoots himself in the temple.

The story evoked the same reaction from all the interpreters of it: when asked whether this story is not a paradigm of its author's and narrator's own situation, they all answered affirmatively. For Western philosophical thinking, accustomed to precise logical definitions and Aristotelian categories, it is inconceivable that the same tradition simultaneously allows the existence of several points of view on a single phenomenon and that the unity of the teaching is not violated. When Seymour, teasing a little girl, tells her about a fabulous bananafish that swims into a cave where it eats a lot of bananas, but dies because it does not fit through the door, he actually means his marriage. However, death in Hinduism has two opposite interpretations: it is the greatest sorrow and the greatest happiness [13, p. 35–38].¹

¹ The interpreters of Salinger's story, who unanimously equated Seymour's suicide with the fate of a bananafish that had eaten too many bananas and died because of it, did not take into account the above-mentioned features of Indian religious and philosophical consciousness. All the more so because both of these collisions, in addition to the literal meaning, also have a manifest meaning. Namely, taking into account the author's philosophical and aesthetic attitudes, i. e. the worldview of Hinduism, it is quite acceptable to say that the banana fish – a weak person who craves for life's pleasures, and this is disastrous, because it leads to the continuation of existence, whereas for Seymour voluntary death is not death, but the path to salvation, Nirvana, i. e., to complete and final liberation from desires. Suicide is a perfectly legal and even necessary act if one is unable to resist the passions. The main “object of temptation” is considered to be a woman. It is she who usually prevents a man from fulfilling his life's purpose – to renounce desires. In such a situation, the decision to end one's life immediately gives one the right to Nirvana [13, p. 5–8]. Thus, in the story, as Galinskaya concludes, we find two layers of ideas about man: 1) as a weak being, overcome by the thirst for life and the desire for sensual pleasures, and 2) as an exceptional nature, able to overcome all the temptations of life, in order to merge forever with the divine substance. After all, the meaning of existence is in knowing intuitively that the multiplicity of the world is a deception, for there is only one Life, one Essence and one Goal. In the realization of this unity, Hindus see the greatest good, salvation, liberation, and the highest meaning. Life is eternal, boundless not by its duration, but by the knowledge of the universe in itself and of itself in everything [ibid.].

Philosophical points developed by Gilles Deleuze could serve to analyze the story by Salinger in a similar, yet even a more profound way. It is not only a shot that reveals information about the whole situation, it is the whole story and the way it is written, that is most revealing.

Firstly, the idea of repetition serves to provide a special mood in the story. It is not the mood only, it is actually the manifestation of life's hopelessness and the feeling of depression. If you consider the first episode (the telephone talk between the mother and daughter), you see that the main purpose of the talk is to maintain the conversation:

"Thank you," said the girl, and made room on the night table for the ashtray. A woman's voice came through. "*Muriel? Is that you?*" (Greeting, Question).

The girl turned the receiver slightly away from her ear. "*Yes, Mother. How are you?*" she said (Greeting, Question).

"I've been worried to death about you. *Why haven't you phoned? Are you all right?*" (Greeting, asking about health, Question).

"I tried to get you last night and the night before. The phone here's been--" (Answer, interrupted).

"*Are you all right, Muriel?*" (Asking about health, question).

The girl increased the angle between the receiver and her ear. "I'm fine. I'm hot. This is the hottest day they've had in Florida in --" (*Answer, small talk about weather*).

"Why haven't you called me? I've been worried to --" (*Question, expressing worries*).

"Mother, darling, don't yell at me. I can hear you beautifully," said the girl. "I called you twice last night. Once just after --" (*Complaint, apology, interrupted explanation*).

"I told your father you'd probably call last night. But, no, he had to--Are you all right, Muriel? Tell me the truth" (*Asking about health, question, insisting*).

"I'm fine. Stop asking me that, please" (*Answer, complaint*).

"When did you get there?" (*Question*).

"I don't know. Wednesday morning, early" (*Answer*).

"Who drove?" (*Question*).

"He did," said the girl. "And don't get excited. He drove very nicely. I was amazed" (*Answer, explanation*).

"He drove? Muriel, you gave me your word of --" (*Question, asking for clarification*).

"Mother," the girl interrupted, "I just told you. He drove very nicely. Under fifty the whole way, as a matter of fact" (*Answer, explanation*).

"Did he try any of that funny business with the trees?" (*Question*) [16].

This is how the pragmatic functions are sequenced in the text: a greeting formed as a question, a greeting formed as a question, a greeting, a question about health, an answer, a question about health, a question, an answer, small talk about weather, a question, expressing worries; complaint, apology, interrupted explanation, a question about health, a question, an answer, a complaint, a question, an answer, etc. We could see by analyzing the above fragment that from a pragmatic point of view, the conversation continues as follows: the mother repeats the same question about

her daughter again and again, the daughter gives vague and interrupted responses. This repetition pattern serves to show that both speakers actually have little to say to each other, yet they continue their talk for a certain time. The effect created is in some way is similar to the one existent in the plays by Chekhov, that is the effect of “absence”, as in these plays there is very little action. The only action observed in the prose by Salinger occurs when the characters talk about everyday life, tell each other sad episodes from life, being in concealed opposition to each other. The conversation is self-sufficient, what is important is to maintain the conversation in which virtual images of the past events become actual, almost burning issues at the moment of speech.

The researcher Slavenky states that the little girl's name Sybil in the story is a reference to T. S. Eliot's poem *the Wasteland* and she herself has something of the “lamb” from a poem by William Blake. All the time he spends with her on the beach and at sea, Seymour weighs the balance of good and evil in human nature in the attempt of finding hope, or even relief from the heavy burden of experience [14, p. 35, 201]. The end of the story is a summing up of a series of repetitions that actualize the difference: the shot is the difference.

Secondly, the structure of the story is far more complicated and meaningful than it seems at first sight. The mirror like isomorphic nature of the story is the basis of it, this is not a compositional instrument only or an aesthetic means, this is an intrinsic component of the meaning that is made up by the author on all the possible levels.

Symbolism and the semantics of mirror have been studied carefully. For Bakhtin a mirror is a means of self-realization through your own reflection [17]. Other researchers consider the mirror to be the border between the opposition “mine – the other”, “alive-dead”, “inner-outer” [18]. Organization of the narrative developed by Nabokov, for example, is based on the idea of multiple worlds, in which the reflected worlds are contrasted [19]. The mirror, thus, in literary works denotes the image, the means, the symmetrical composition. If for some post-modern writers, for instance, for Nabokov, the principle of mirror or palindrome on the level of semantics and composition is more evident and frequent (that is the internal play of sounds and words that create the semantic seesaw principle, the simultaneous co-existence of many meanings, the co-existence of places and worlds) [20], for Salinger such isomorphic mirror like organization is less evident yet is also characteristic of his prose not only on the pragmatic level, but on the semantic and phonetic plain.

There is no dynamism as far as the relations between the characters are concerned apart from the scene with the last shot. What is there in the story then? Endless number of mirror like repetitions which create a crystal form that is pointing at the center. In the room house a meeting takes place, virtual and real worlds become actualized. It is observed on the semantic level in the example of a direct statement of “no difference”:

“Yes, dear. That doesn't make any difference,” said the girl, crossing her legs. “He said that the poems happen to be written by the only great poet of the century” [16].

Such repetitions also happen on the syntactic (action) or semantic (image) plane as in the example of:

“She was a girl who for a ringing phone dropped exactly nothing. She looked as if her phone had been ringing continually ever since she had reached puberty. With her little lacquer brush, while the phone was ringing, she went over the nail of her little finger, accentuating the line of the moon. She then replaced the cap on the bottle of lacquer and, standing up, passed her left--the wet--hand back and forth through the air” [16].

Here you get the image of roundness (expressed semantically: moon, nail) as well as the repeated action (expressed on the syntactic level: ringing phone, ringing continually, passed her left – the wet – hand – back and forth).

This is what Deleuze writes about repetition:

“To repeat is to behave in a certain manner, but in relation to something unique or singular which has no equal or equivalent. And perhaps this repetition at the level of external conduct echoes, for its own part, a more secret vibration which animates it, a more profound, internal repetition within the singular. This is the apparent paradox of festivals: they repeat an ‘unrepeatable’. They do not add a second and a third time to the first, but carry the first time to the ‘nth’ power” [21].

Repetitions, mirror like and echo like elements all make the “secret vibration” the core of the narrative, triggering the synergy effect of the narrative, providing special attention to the sound and hue of the narrative.

Thus, for full understanding of the short story by Salinger it is crucial to take into account the susceptibility of the author to the sound, to its different hues and transformations. The sound wave is an important metaphor in every story. In the first story of the cycle, called “A Perfect Day for Bananafish” – it is a shot: fired a bullet through his right temple which allows the reader to hear the shot, to feel the final moment. In the last short story the final phrase is the description of the echo which accompanies the girl’s shout or scream, in the text actualized as: he heard an all-piercing, sustained scream--clearly coming from a small, female child. It was highly acoustical, as though it were reverberating within four tiled walls [16]².

Considering the shot scene, it is worth mentioning what Gilles Deleuze means by death:

“Death has nothing to do with a material model. On the contrary, the death instinct may be understood in relation to masks and costumes. Repetition is truly that which disguises itself in constituting itself, that it which constitutes itself only by disguising itself” [20].

The shot and the death of the main character in the story make the impact of its very fact more powerful and less “material”, referring to transcendence not by stating it directly, but by hinting at it and “disguising it”.

There are numerous forms of sound realizations in the text that are especially noticeable against the silence of the main characters. The opposition of a) the silence and b) speech are also very characteristic of post-modern narrative and are derived from ideas expressed by post-structuralists, in general, and G. Deleuze, in particular, who wrote about the equation of the form and the emptiness or silence [2]. In the story “A Perfect day for Bananafish” there is an occurrence of the young girl’s silence followed by her strange remark that has nothing to do with the previous conversation. The sudden change of the topic continues:

Sybil was silent.

“I like to chew candles“, she said finally.

“Who doesn’t?” said the young man, getting his feet wet. “Wow! It’s cold.” He dropped the rubber float on its back. “No, wait just a second, Sybil. Wait’ll we get out a little bit.” [16].

² In the story "Just Before the War with the Eskimos" it is the unheard sound of tennis ball hitting the ground, that creates a certain sound phantom, virtual "bounce" that increases the illusion of the sound, gives it more volume.

This sort of contrast between sound (realized in the text by the phrase "I like to chew candles") and silence (Sybil was silent) creates a special sound space, in which voices of the characters are heard against the background of silence. It's important to note that Salinger was very subtle to sound and noise. In one of his letters to Oona O'Neill he mentioned a number of times those horrors that he not only saw but also heard at war, and which he saw or heard traces of on return home [21, p. 242–254].

Thirdly, another special feature of the story is the realization of different forms of perception seen as repeated, including a) by touch: Mrs. Carpenter was putting sun-tan oil on Sybil's shoulders, spreading it down over the delicate, winglike blades of her back, soft part of the beach, he picked up the slimy wet, cumbersome float, putting his hand on Sybil's ankle [16]; b) by smell: The room smelled of new calfskin luggage and nail-lacquer remover [ibid.]; c) by sound: "It sounds darling," Mrs. Carpenter agreed. "Sybil, hold still, pussy", d) by sight: they look as if they drove down in a truck [ibid.].

All in all, the story has got a very rigid structure which is at the same time open, it allows to accommodate fragments of real human experience and perception as if they are implanted into the text. Repetition in the sense that Deleuze means it is manifested in the story by means of pragmatic, syntactic, phonetic repetitions, echo-elements, mirror-like elements, as well as special attention to sound qualities of the language and diverse nature of human perception.

"*The Catcher in the Rye*" (1951). Next we are going to look at how a new type of narrative is implemented in Salinger's novel "The Catcher in the Rye". Poetry of the early 20th century is a limitless expansion of intonation patterns of speech, yet the prose (for example, the late Salinger), in turn, is characterized by the creation of a new type of the narrative – the most sensitive in respect of the register, written speech turned into the oral. If the narrators of the past times (the traditional narrative which was conducted in the first or third person) actually "wrote" books, Salinger's character and the narrator is simply telling it. In the very first line of "The Catcher in the Rye", the main character Holden addresses the reader: "If you really want to hear this story...": to hear, not to read. In addition, Salinger's characters, in particular Holden, are not shy in their expressions. British publishers at the time were afraid that in their country "The Catcher in the Rye" with its obscene language will get very poor reviews, through the use of obscene language actually makes the novel innovative, encrypted, as close as possible to the everyday life of an American teenager [22]. Salinger changes the parameters of sensitivity, hides and reveals new meanings, describing simple stories from the life of New York, combining the natural course of events with the colossal literary layer of modern America and Great Britain.

The new type of prose corresponds to the views developed by Deleuze that are very revealing for understanding the humour of Salinger, his attempt to construct internal irony in the text is very characteristic of post-avangarde prose. This is what Deleuze writes in "Difference and Repetition" regarding law and overturning its principles:

"The first way of overturning the law is ironic, where irony appears as an art of principles, of ascent towards the principles and of overturning principles. The second is humour, which is an art of consequences and descents, of suspensions and falls. Must we understand that repetition appears in both this suspense and this ascent, as though existence

recommenced and 'reiterated' itself once it is no longer constrained by laws? Repetition belongs to humour and irony; it is by nature transgression or exception, always revealing a singularity opposed to the particulars subsumed under laws, a universal opposed to the generalities which give rise to laws" [23].

Irony and humour is a way of dealing with the old cultural heritage. "Overturning principles" as viewed by Deleuze is not meant in the sense of "overturning" the morale but signifies the attempt to become transgressional, that is "feeling" and "capturing" the reality every moment anew.

The interaction of "old" – "new", "familiar" – "unfamiliar", "public" – "personal" in the novel by Salinger create a special tone of the narrative, in which the author's observations and verbal interpretation of events by the hero merge with the horizon of a well-known cultural and historical context. In this regard, the new form of the narrative contrasts with the previous literary and cultural context: on closer examination, Holden turns out to be a very educated, almost "Dickensian" character, the contours of the image of the author himself, an educated writer, who emerges through, at first glance, the features of a naive and immature teenager:

"I wouldn't mind calling this *Isak Dinesen* up. And *Ring Lardner*, except that D. B. told me he's dead. You take that book *Of Human Bondage*, by *Somerset Maugham*, though. I read it last summer. It's a pretty good book and all, but I wouldn't want to call Somerset Maugham up. I don't know, He just isn't the kind of guy I'd want to call up, that's all. I'd rather call old *Thomas Hardy* up. I like that *Eustacia Vye*" [23, p. 8].

Holden's literary tastes are largely determined by the sincerity of his perception. Holden is saying good-bye to his childhood in the face of English classical literature which is mentioned in this passage, including "Of Human Bondage" by S. Maugham, a contemporary of Salinger, a famous English writer and playwright. Holden does not like his works at all. But the novel "Out of Africa" by Isaac Dinesen suddenly becomes interesting for him. The novel "Out of Africa" was first published in 1937, is written by a woman and describes the impressions of the writer (who writes under the pseudonym of Isaac Dinesen), who lived for a long time on a coffee plantation in Kenya, one of the most famous and picturesque British colonies. The novel is written with nostalgia and tenderness for Africa and its indigenous population, recreating the problems that arose in the post-colonial era in the British Empire.

The most surprising part of this passage is Holden's statement about Thomas Hardy: "I would rather call the late Thomas Hardy. I like his *Eustacia Vye*" [23]. Holden's choice in favor of Thomas Hardy is notable for the fact that he likes "his *Eustacia Vye*" rather than the novel itself. In this sincerity, there is a clear irony inherent in the author. After all, Holden likes the romantic heroine as a girl! Imagine that a Russian writer in the middle of the 20th century would put the words into the mouth of a young hero: "I would rather call the late Leo Tolstoy! I like his *Anna Karenina*"!

Another important point that draws attention to the author's play with historical and cultural realities relates to the issue of religion (thus demonstrating the difference-repetition opposition). It was not only for Salinger that it was impossible to talk about God and quote the Bible in the war and postwar times. The world had just seen the atrocities of fascism, and the entire ethical and aesthetic value system had actually been turned upside down. The inner search for harmony and light is reflected in completely new aesthetic means of transmitting thoughts. The episode

with the nuns in “The Catcher in the Rye” is considered by many critics to be a “turning point” for Holden [24]. And although the hero is biased against religious people: “to be honest, I just can't stand priests”, he quickly realizes that his stereotypes are wrong. Nuns behave like ordinary women, even like passionate literary heroines from classic novels. However, most of all, Holden is struck by the fact that they are cute and kind.

The “game” with a well-known plot is used by Salinger in the following passage, in which the story from the book of the Old Testament is played out. Holden seems to be blaspheming by saying “...**the guy I like best in the Bible, next to Jesus, was that lunatic and all**, *that lived in the tombs and kept cutting himself with stones*” Nevertheless, it is natural that Holden admires (though very deliberately, but sincerely!) this “eccentric” – Job-the main character of the biblical book of Job, one of the books of the Old Testament, who was stricken with a terrible leprosy, but, having passed the test, was rewarded for patience:

“...You want to know the truth, *the guy I like best in the Bible, next to Jesus, was that lunatic and all*, that lived in the tombs and kept cutting himself with stones. I like him ten times as much as the Disciples, that poor bastard” [23, p. 43].

Holden talks about Job, on the one hand, almost blaspheming (in the text that poor bastard, lunatic, the guy). On the other hand, the reader's surprise and sympathy for Holden, the author's simultaneous irony, his reflection on accepted norms in a particular historical and religious context, force the reader to re-think the laws of life. This is very similar to the rhizome idea, or the difference-repetition idea, introduced by Deleuze as it serves the possibility of reviving certain images by means of portraying them in a similar (repetitive) yet completely different reality (the content of the story about Job and reference to it is not changed, it is the unusual wording that makes the difference).

Another example from the novel is Holden's comment on Catholics:

“... Catholics in general always try to find out whether you are a Catholic or not...” [23, p. 44].

The first European settlers in the New World were Spanish Catholics. Much later, the German and British colonists, and later their descendants, were Protestants who were hostile to Catholicism. In the middle of the XIX century, during the mass emigration from Ireland, such opposition intensified, which affected even a hundred years later. For example, during John F. Kennedy's first campaign, many Protestant preachers urged their congregation not to vote for him precisely because he was a Catholic. In response, Catholics took a defensive stance, which led to strong internal denominational support and a tendency to divide people into “friend-foe” on a religious basis ... Holden explains that due to the fact that he has an Irish surname, many consider him a Catholic. The fact is that an American boy from a good family who goes to a prestigious school often has parents or relatives of Irish origin, and the majority of Irish people who come from Great Britain are Catholics. Such a reference and implied idea reveals a whole layer of history for the reader of that time. And Holden, as always, stands up for the truth in vain. First, Catholics are famous for the strictness of their rites, adherence to traditions, long prohibitions on divorce and, in most cases, special rules of obedience for Catholic priests who do not have property, take a vow of celibacy, and in everything that happens in their lives, strictly adhere to the dogmas of the Church. Secondly, the relentless criticism of the Catholic Church has

become more active in the middle of the twentieth century, especially after the Second World War, and with new enthusiasm in recent times. A huge number of violations in men's and women's monasteries were revealed. Salinger did not experience such pressure from his Irish side, but other Irish writers, James Joyce, Oscar Wilde, and Iris Murdoch, have protested very critically against the foundations of this religion, in their literary works, or their own life experiences.

Thus, the tension created by Salinger between the unpretentious voice of the “young hero” and the whole layer of the literary world creates an infinite number of additional connotations, gives birth to new meanings. Such intertextual references and allusions are very typical for the literature and art of the 20th century. A striking example is Picasso's painting *Breakfast on the Grass*, made in the style of Cubism, actually imitates the famous canvas by E. Manet, made in a more traditional technique. The new interpretation brings a new content to a well-known story, without changing the original structure and form of expression. This accounts for the repetition technique that is a way of ironic and reflective view of a well-known plot or subject.

Conclusion. The ideas expressed by Gilles Deleuze in his work “Difference and Repetition” could be well traced in the new type of the narrative developed by authors of the 20th century. The rhizome and repetition idea correspond to the repetitive patterns in the narrative: on the micro-level, it is the plot, on the macro-level, it is the repetition of the sentence or an utterance. Salinger’s works have got an open structure which at the same time is well determined and rigid. The connection of the crystal-like, mirror-isomorphic structure of the story and the fragments of real life experience and feelings of the main characters create a “vital shadow of a draft”, which allows to treat events and create a special feeling in the reader. In this sense what Hassan coins as the tendency of post-modern literature to find “the Holy Spirit” in the text rather than “observe” the power of the writer (“the God Father”) is well observed [25]. The main meaning is not manifested or realized directly in the text, represented, or stated explicitly, it could even be absent. It is seen beyond the composition as if forming itself without the author’s will. Simplicity, minimal lexical density, absence of cause-effect connections, all create the feeling of trance, that makes the reader come back to the story again in the attempt to find new interpretations. One of the saddest stories by Salinger about the fate of the post-war generation and the famous novel “*The Catcher in the Rye*” create the atmosphere of transcendental presence. A series of repetitions gives the feeling for the difference, understanding, as a focus on any situation provides new opportunities for actions.

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