



CATEGORY OF TENSION IN J.D. SALINGER'S WORKS

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ABSTRACT

The purpose of the article is to identify category of tension in J.D.Salinger's works. There are two main research trends of category of tension: category of tension of existence by A.F.Losev's philosophy; a linguistic nature of tension category by T.V.Yudina. The representational method let reveal a plan of content and expression of the stories. In «Uncle Wiggily in Connecticut» and «The Laughing Man» means of tense category representation are identified on different levels: lexical – slangs, vulgar words, author's words; syntactical – repetitions, short imperative sentences; stylistic – epithets; a sublime tone of the narration.

KEYWORDS

Category of tension, representation, conflict, state of irritation, dialogue, implication, slang, vulgar words, imperative sentence, epithet.

INTRODUCTION

The modern literary tradition is characterized by the development of various linguistic and cultural categories. Tension has become among the categories of modernity, the manifestation of which can be traced in various spheres of modern culture: literature, radio broadcasts, music, etc. All this actualizes the need to analyze the content of manifestations of tension. The relevance of this study is due to the low level of

knowledge of the category of “tension” in modern linguistics.

In this regard, the purpose of our study is formulated - to reveal the content of tension in the texts of Jerome Salinger's works and to identify the means of their representation. The representational approach in the study will help to present specific examples of manifestations of tension in linguistics.

Analysis of the research literature on the problem allows us to identify the following areas:

- the study of the category of tension of being in the philosophical understanding of A.F.Losev;
- the linguistic nature of tension was studied in the work of T.V.Yudina.
- The following trends in understanding the category of tension A.F.Losev:
- historical and philosophical in describing the genesis of the category of tension in the teachings of the Stoics (III century BC - II-III centuries AD);
- characteristics of ancient musical aesthetics;
- a description of his own philosophical and scientific-philosophical research on the ancient cosmos, the philosophy of language and the philosophy of music.

The key core of the category of tension of being is a single conceptual space, defined by dialectics [1].

In linguistics, the category of tension was carefully studied by T.V.Yudina, who proves that tension in a literary text is a consequence of the conflict depicted in it.

The characters of a literary work become participants in the artistic conflict. Their relationship and psychological state at the time of the development of the conflict is characterized by tension. T.V.Yudina rightly notes that the category of tension is realized in a literary text by a certain set of linguistic and extralinguistic means, determined by the author's intention, which create the reader's maximum concentration of attention and expectation of conflict resolution. Tension is created by means of the language of various levels: lexical, syntactic and stylistic. T.V.Yudina comes to the conclusion that the

category of tension is dynamic: in the text it goes through three stages of development: creation, intensification and resolution [2].

The empirical basis of the study was the works of the American writer Jerome David Salinger "Uncle Wiggily in Connecticut" and "The Laughing Man". These sources reveal aspects of the manifestation of tension, and also form the ideological foundations of the works. Let us turn to the plan of their content, and then the plan of expression. The novel "Uncle Wiggily in Connecticut" [3] is a vivid example of the expression of tension, the implication in the text. V.F.Panova notes that Salinger clearly has a Russoist thought: society spoils an initially beautiful person [4]. We find an interesting statement from M. Gaismar: the story describes how an unhappy woman in her family life, a former city dweller, seeks consolation in drinking, and her little daughter, left to herself, kills her imaginary comrade Jimmy Jimmirino [5]. As M. Tugusheva writes, the heroine betrayed the former world of naturalness, love and humanity by marrying a prosperous inhabitant. The moral degradation of Eloise - her petty tyranny, indifference, rudeness and callousness in dealing with her daughter and maid can be explained by a failed fate. Eloise destroys the "dream" of her little daughter Ramona, who at six is already so alone and unloved that she invents a boyfriend Jimmy Jimmirino, and then, when he "gets hit by a car", another Mickey Micchirino. Eloise is just as callous and cruel as the soulless, dream-hostile world to which she belongs: a world of external well-being, comfort and spiritual poverty [6].

M.F.Norova interprets the story as a description of the wretchedness of the spiritual life of society. The story depicts the poverty of the heroine's inner world, her

pride and cruelty. The selfless love of little Ramona is opposed to the selfish love of her mother [7].

The main compositional-speech form in the story is dialogue. Although we learn something of their past from the author's speech, the main characteristic of the characters is formed through dialogic speech, that is, in an indirect way. J. Salinger uses a Sanskrit rhetorical figure, which is called "subordinate manifest". The essence of this figure is as follows: what is expressed in the work should be more beautiful than what is shown, and the poetic mood inspired by the reader should recede into the background. So expressed in this story is the selfless love of the girl, and manifested - the selfish feeling of her mother. Indeed, this feeling of Eloise is conveyed in the text by the high frequency of vocabulary expressing the psychological state, character, namely irritability, disappointment.

For example, Eloise said cheerfully that the whole damn lunch was burned -sweet-breads, everything ... The use of the whole damn lunch vulgarism indicates that the heroine is upset, angry. Its repeated repetition in context:

1. I don't have one damn thing holy to wear.
2. I got the whole damn place surrounded.
3. There isn't one damn pillow in this house that I can stand. Who'd you see?
4. I hate this damn rug anyway ...
5. Let go of that damn glass
6. Not that damn little-boy sweet, either.
7. Because he's too damn unintelligent. [3]

creates a certain mood, a feeling of longing, loneliness.

An indirect way to characterize Eloise is slangisms (rough or purely colloquial words and expressions with a full range of connotations: emotional and evaluative) in the following sentences:

1. That dopey maid.
2. Honestly that dope. I did everything but get Lew to make love to her to get her to come out here with us.
3. She's sitting on her big, black butt reading "The Robe".

The slang terms dopey maid, dope, black butt express a strong degree of indignation and contempt for the maid Grace.

Thus, the study of the category of tension on the example of the works of J. Salinger led to the conclusion that the appeal to tension has become one of the developing trends in linguistics. To study the category of tension, the theory of tension of being by A.F. Losev and the concept of linguistic category T.Yu. Yudina. The representativeness of tension in the text at various levels has been established: lexical - slangisms, vulgarisms, words of the author; syntactic - repetitions, short imperative sentences; stylistic - epithets; lofty tone of narration, subtext, uncertainty, innuendo. The results of the study can serve as a basis for identifying and substantiating the suggestive foundations of J. Salinger's works.

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