
CHAPTER IV - CONCLUSION

The foregoing study is an attempt to present a stylistic analysis of J.D. Salinger's later two short story collections -- Franny and Zooey and False High the Roof Beam, Carpenters and Seymour: An Introduction. Salinger is considered a significant creative writer in American Literature because of his unique style. His talent lies in exploiting the resources of language for formal experimentation. Most of the stylistic studies of Salinger are concerned with his early phase as seen in Nine Stories and The Catcher in the Rye. This is one of the reasons why the later stories are selected here for the purpose of stylistic analysis.

The attempt is to study the special kind of form and style in the later stories which are quite different from those in his Nine Stories and The Catcher in the Rye. While commenting on Salinger's highly original language and form of these later two stories, Ihab Hasan as we have already seen, says:

Salinger's concern is with certain peculiarities of form in these stories, a form that is so asymmetrical, so tolerant of chance and digression as to warrant the name of anti-form.... There is in Salinger's later stories derangement of conventions.... language and reality are

reflected in a thousand mirrors so that language and reality may appear for what they are in Salinger's estimate: something whole, holy and perhaps as ineffable as silence. ¹

A stylistic study of a literary work can be taken up at the level of lexis, syntax, phonology etc. The study here, however, is made not in terms of the theories such as deviation theory or choice theory etc. The major focus is on the categories of metaphor and metonymy as formulated by Roman Jakobson and further discussed by David Lodge in his The Modes of Modern Writing.

Stylistics is one of the interdisciplinary subjects which relates itself to language and literature. It provides methods and procedures for the use of language in literature and ultimately helps to understand the nature and function of literary language. Discussion of style and stylistic approaches fall into two parts: classical and the modern linguistic approaches. After discussing the definitions based on the classical approaches, the term style has been considered from several points of view in the modern linguistic context.

As the main focus of this study is to analyse the style of Salinger in terms of the metaphoric and metonymic

strategies; Roman Jakobson's theory of selection and combination is discussed in detail.

In Chapter II a stylistic analysis of Franny and Zooey is provided. And wherever necessary the relevant references are made to Salinger's earlier works. So as to provide a point of transition a discussion of The Catcher in the Rye is offered compared to the later fiction. The Catcher in the Rye is closed to mimetic satirical perspective achieved through humour of comedy. One can see that from Franny and Seymour: An Introduction, there is a gradual stylistic transition from the metonymic to the metaphoric; from syntagm to paradigm. In the very beginning of Franny though there are no overtly metonymic tropes, it remains metonymic in structure because of its principle of contiguity. In order to show the difference between the worlds of Lane Coutell and Franny Glass, Salinger uses different kinds of style for them. Lane's style is like a section man but Franny's style has highly individual qualities. Further, Salinger uses a series of contrastive stylistic procedures to differentiate the characters and worlds of Lane Cautell and Franny Glass. As these difference are related to the basic theme of the story Salinger makes Franny to move towards symbolism. Thus this story is the stylistic example of Salinger's

later phase of the two worlds of metonymy and metaphor; realism and symbolism.

Zooey begins with a self-reflexive kind of metonymic parodic structure. Style in the beginning of this story is laconic, informal and colloquial. There is a kind of circularity which engulfs all opposites and contrasts. Salinger here modulates style through parody or contrast. What he has done in the story is a cyclical movement of lyricism and mystic significance. It is this mysticism which Franny represents and Zooey tries to recover her. In the last two works, style which Salinger faces is to adopt communicative to express non-communicable reality. In other words the challenge is to maintain a seeming metonymy and to push it to symbolism. The problem is how to use language to express silence.

Raise High the Roof Beam, Carpenters is a defence of Seymour made by Buddy Glass. To meet the thematic aspects Salinger changes his style subtly in this story. In Franny and Zooey he accentuates the metaphoric order of language and reality by displacing into parodic mode the metonymic order whereas in this story he achieves the foregrounding of the metaphoric order by gradually pushing it into the background of the metonymic order.

In *Seymour: An Introduction*, Salinger intensifies the image of Seymour. Buddy Glass here describes the whole of the personality of Seymour. This story accentuates the circularity in which the beginning and the end merge into a mystic perception of totality. This, in formal terms, becomes self-reflexive as used here. In terms of the stylistic categories of metonymy and metaphor used here, style in the later fiction of Salinger moves, as Ihab Hasan says, in the direction of 'anti-form'. Hence we find here a transformation of metonymic close-up into a metaphoric montage.