

J. D. Salinger の初期の短編について (3)

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0. はじめに

前稿¹⁾において、J. D. Salinger の初期の短編の中で、(A) 若者たちをめぐる作品8編のうち、残りの4編について、口語英語の特徴を探索しながら、その内容を検討した。本稿では、(B) *The Catcher in the Rye* [以下 *Catcher* とする] (1951) の先駆けとなる作品2編 “I’m Crazy” (1945) と “Slight Rebellion off Madison” (1946) について、同様な手順で登場人物の行動や考え方を考察して見よう。引用の最後の () の中に頁数を示す。

1. “I’m Crazy” について

主人公の Holden Caulfield が一人称で登場する。この短編は大きく前半と後半に別れており、前半は Holden が夜の8時頃、雨が降って暗くて寒い Thomsen Hill の頂上に立って、あかあかと輝く体育館で行われているバスケットボールの試合に集まった学校の関係者に、自分の学校生活を振り返りながら、遠くから別れを告げている場面で始まる。その後すぐに、インフルエンザにかかった Spencer 先生宅を訪問し、退学せざるを得なかった状況について先生と話し合い、Holden も反省を込めながら、先生に感謝し、おいとまする。

後半は Holden が午前1時すぎ頃、ニューヨークの自宅に戻り、寝室にいる Phoebe に自分が退学したことを告白する場面から始まり、目を覚まして起き上がっていた一番下の妹 Viola²⁾ を彼のひざに乗せて、3人で話を続ける。やがて、Holden は2人に寝るように言って、その部屋を立ち去る。両親との会話の後、自分の部屋に戻った彼は、これから先のことを考えながら、眠り込んでしまう。

1. 1. “I’m Crazy” と *Catcher* の冒頭部の相違と “I’m Crazy” に見られる口語表現について
“I’m Crazy” の前半は *Catcher* の1章と2章に、後半は21章と22章にそれぞれ部分的に生かされている。³⁾ “I’m Crazy” では、体育館で行われているバスケットボールの試合を Holden が午後8時頃、Thomsen Hill の頂上の大砲のそばで眺めているところから始まるが、*Catcher* では、Holden の兄の D. B. がまず紹介され、Pennsylvania 州の Agerstown にある Pencey Prep を Holden がやめた日から話が始まる。Holden は Saxon Hall とのフットボールの試合が競技場で行われている土曜日の午後3時頃に、Thomsen Hill の頂上の大砲のそばに立って、その試合を

眺めているのである。

次に “I’m Crazy” の作品の中で、口語表現の特徴を表していると考えられる表現形式について、その顕著なものを探ってみよう。これらの表現は、当然のことながら、6年後に出版される *Catcher* の中で頻繁に使用されることになる。

1. 1. 1. 軽蔑語法及び誇張表現

a) moron

この語は、Holden が Spencer 先生との対話で、自分のことを暗示して、軽蔑的に述べた発話に見られる。

(1) “Do you blame me for flunking you, boy?” old Spencer asked me. “What would you have done in my place?”

“The same thing,” I said. “Down with the morons.” But I wasn’t giving it much thought at the minute. (48) (…「先生と同じことをしますよ。」と僕は言った。「低能な連中は落とします。」…)

b) dumb

この語は、軽蔑的なニュアンスを持つ “a real dumb guy” (48) (ほんとうにどうしようもないばかなやつ), “a million dumb questions” (48) (たくさんのばかげた質問) などの表現の他に、「物の言えない、口のきけない」、「黙った」の意から転じて、「音を出さない」「静かな」の意で1回用いられている。

(2) I stood by the cannon on the top of Thomsen Hill, freezing to death, watching the big south windows of the gym — shining big and bright and dumb, like the windows of a gymnasium, and (36) (…—ごく普通の体育館の窓のように、大きく、あかあかと、静まり返って輝いていた、そして…)

c) louse

この語は、Holden が Spencer 先生との対話で、Warbach という生徒がどんなに嫌われ者であるかということ述べた発話の中で使用されている。

(3) “..Once a lady saw them [=the Pentey stickers] and asked me if I knew Andrew Warbach. She was Warbach’s mother, and you know Warbach, sir. Strictly a louse. He’s the kind of a guy, when you were a little kid, that twisted your wrist to get the marbles out of your hand. ... She probably half knew he was a louse in her heart, but I changed her mind. ...” (48)

形容詞の lousy も「ひどい、がまんのできない」の意で地の文に見られる。

(4) “Holden!” she [=Mrs. Spencer] said. “Come *in*, dear!” She was a nice woman. Her hot chocolate on Sundays was strictly lousy, but you never minded. (36)

d) slob

この語は “a person who is lazy and dirty or untidy” (*OALD*⁶) の意を表し、通例軽蔑を暗示する略式語である。*Catcher* では、会話文に近い砕けた文で “You remember I said before that Ackley was a slob in his personal habits?” (Chapter 4) (僕が、さっき、アクリーのことを、だらしのない野郎だって言ったのを覚えているだろう。) のように使用されている。

この短編では、6回(会話文1, 地の文5)用いられているが、それぞれの文で軽蔑の意味は弱く、むしろ相手に対する親近感を込めて使用されている。“the old slob” (36) は「老

人], “the poor slob” (48) は「かわいそうな人」, “the Saxon Charter slobs” (36) は「サクソン・チャーター校の連中」を意味し、次の例では、自分自身に対して、お別れの気持ちを、親愛の情を込めて表明するのに用いられている。

- (5) ... — and I kept saying goodbye to myself, “Goodbye, Caulfield. Goodbye, you slob.” (36) (…—そして僕は自分自身に「さよなら、コールフィールド。さよなら、きみ。」と言いつづけた。)

形容詞として、次のように用いられる場合は、「薄汚いやり方で」という軽蔑的な意味が少し強くなっている。

- (6) I guess Thurmer really was pretty nice to me in his sloppy way, so I told old Spencer a few other things Thurmer had said to me. (48)

e) half-shot/ half shot

Holden が Mrs. Warbach に対して用いた “a hot shot” (48) は「やり手、大物、秀才」などの意を表すが、“half shot” (adj.) は《米俗》として「自堕落な、心をコントロールできない」の意で使用される。

- (7) In a half-shot way he [=old Spencer] enjoyed almost everything all the time. (36)
(半ばぼけながらも、彼はいつもたいていのことを楽しんでた。)

f) phony

Holden は心から嫌悪するものを “phony” と呼び、*Catcher* では作品の主要語の1つとなっているが、この短編では、2回用いられているだけである。

- (8) Old Spencer said: “Do you [=Holden] plan to go to college, boy?”

“I have no plans, sir,” I said. “I live from one day to the next.” It sounded phony, but I was beginning to feel phony. ... (48) (…「先生、大学へ行く計画はありません。」と僕は言った。「僕は1日1日生きていきます。」それはいんちきくさく聞こえたが、自分でもいんちきのような気が始めていた。…)

g) crazy

この語は「正気でない、気が狂った」の意で7回、誇張表現⁴⁾として「…に夢中である」の意で1回使用されている。

- (9) Boy, I was cold. Only a crazy guy would have stood there. That’s me. Crazy. No kidding, I have a screw loose. (36)

- (10) “... She’s [=Viola’s] crazy about olives now. ...” (51) (「…彼女は今オリーブが欲しくてうずうずしているのよ。…」)

数字を使った誇張表現が1例見られるので、次にあげておく。

- (11) Old Spencer was sitting in the big easy chair in his bedroom, all wrapped up in that Navajo blanket he and Mrs. Spencer bought in Yellowstone Park about eighty years ago. (48)

h) dope

この語は口語英語で軽蔑を暗示する典型的な言葉であるが、親愛を表す機能も合わせ持っている。次の例はお手伝いの Jeannette のことをユーモアを交えて、the dope と言い換えたものである。

- (12) “I came home for the race,” I [=Holden] said.

“What race?” the dope said.

“The human race. Ha, ha, ha,” I said. (48)

1. 1. 2. 間投詞 boy

この語は通例、年齢を問わず男性に対する呼びかけとして用いられると同時に、驚きや喜びなどを表す間投詞としても使われる。この短編では、Holden がお手伝いの Jeannette に「坊ちゃん」と呼ばれることを嫌がっている様子を表す “I was pretty sick and tired of people calling me ‘boy.’” (48) の用例以外に、Spencer 先生 (10例) と Jeannette (3例) が Holden に対して呼びかける時や Holden (6例) が驚き・感嘆の意を込めて表現する場合に顕著に見られる。

(13) I put down my bags in the hall and took off my hat — boy, I could hardly work my fingers enough to grab my hat. (36)

(14) “If I felt any better, boy, I’d have to send for the doctor,” old Spencer said. That really knocked him out. “Sit down, boy,” he [=old Spencer] said. (48)

1. 1. 3. 造語的表現

Salinger は造語的表現を多くの作品の中で駆使しているが、ハイフンで単語を結び付けることによって、引き締まった簡潔な表現を生み出すこともその一つである。この短編では “a perfect I-don’t-know-what” が 2回 (36, 48) 使用されている。

(15) “Over it!” Mrs. Spencer said. “Let me take your coat, dear. Holden, he’s behaving like a perfect I-don’t-know-what. ...” (36) (「…ホールデン、うちの人はインフルエンザっていったいなんだろうというような顔つきをしていますよ。…」)

また “goody-goody” と同じ意味で “goody-good” を 2回用いているので次に引用しておく。

(16) She [=Phoebe] sounds like a goody-good, but it was only when it came to me. That’s because she likes me. She’s no goody-good, though. Phoebe’s strictly one of us, for a kid. (48)

1. 1. 4. 誓言・間投詞・強意表現

次の発話は Holden が Phoebe に対して “I don’t know.” を強調するために、God の婉曲表現を用いた例である。

(17) Phoebe said, “What? Name one thing.”

“I don’t know. Gosh, I don’t know,” I told her. (51)

この短編では、強意語 hell の婉曲語として heck が 2回使用されている。

(18) All of a sudden I wanted to get the heck out of there. (48)

次の例は “a lot of” を強調した “a hell of a lot of” の婉曲表現である。

(19) “Yes, I do. Yes, I do. Don’t say that, Phoebe,” I said. “I like a heck of a lot of stuff.” (51)

次の文も hell の代わりに用いられた強意語としての devil の用例であるが、他動詞構文で使用されている点に注意したい。

(20) ... I started running down Thomsen Hill, with my suitcases banging the devil out of my legs. ...” (36) (…僕はスーツケースを脚にゴツンゴツンとぶちあてながら、トムセン・ヒルを走り降り始めた。…) (Cf. ... my Gladstones kept banging hell out of my legs. (Catcher, Chapter 8, p.57))

疑問詞を強める表現, in God’s name, in the name of heaven, in hell’s name などの代わり

に、この短編では、Spencer 先生が発話した次の表現が見られる。

(21) “Why in the name of Jupiter aren’t you down at the game?” (48)

口語英語では、in the world, on earth, (in) the devil, (in) the hell, in hellなどもよく使われるが、*Catcher* では、(21)の発話の代わりに、強調表現のない “Why aren’t you down at the game?” (Chapter 2, p.12) が用いられている。

また、強意表現として “like a real knife” が “sharply” の意で、I felt the goodbye like a real knife, ... (36)のように使用されているのも付け加えておく。

1. 1. 5. and all, or something とその類例

この短編では余剰表現として、and all が9例、or something が1例見られる。それ以外に、and が省略されて独立した all that stuff, stuff like that, that kind of stuff がそれぞれ1例、or one of those guys が1例散見される。すべて前の発話をほかしたり、強調したりするのに利用されている。

(22) “Well, he [=Dr. Thurmer] was pretty nice in his way, sir,” I said. “He said about life being a game. You know. How you should play it by the rules and all. Stuff like that. He wished me a lot of luck. In the future and all. That kind of stuff.” (48)

(23) “*Holdie!*” Phoebe whispered at me. “Tell ‘em how sorry you are. All that stuff. And how you’ll do better next time!” (51)

(24) Old Spencer handled my exam paper as though it were something catching that he had to handle for the good of science or something, like Pasteur or one of those guys. (48)

1. 1. 6. sort of

「ちょっと、まあいくらか、なんとなく」などに相当する意味を伝えるために、しばしば使用される表現であるが、この短編では Holden の心情を表すのに、2例用いられているだけである。

(25) I sat down on the edge of the bed. It sort of looked like an old guy’s bed. (48) (…それはいかにも老人のベッドのようだった。)

(26) But I wasn’t giving it much thought at the minute. I was sort of wondering if the lagoon in Central Park would be frozen over when I got home, ... (48) (しかし僕はその時そのことはあまり考えていなかった。家に帰る時に、僕はセントラル・パークの池は凍っているだろうか、なんとなく考えていたのだった。…)

1. 1. 7. the way の用法

次の(27)の例では「やり方、仕方」の意が残っており、the way の後ろに in which または that が省略されていると考えられるが、(28)の例では完全に接続詞化して as に置き換えることが可能となっている。

(27) That isn’t nice, but that’s the way I feel. (48)

(28) It was about eight o’clock at night, and dark, and raining, and freezing, and the wind was noisy the way it is in spooky movies on the night the old slob with the will gets murdered. (36)

1. 1. 8. had の省略

次の(29)の例のように had better の「had が落ちた形が現れるのは19世紀に入ってアメリカ口語で発達した」⁵⁾とされる。*Webster's Third New International Dictionary* (1961) や *Merriam Webster's Collegiate Dictionary* (Tenth Edition) (1993) では、この better は verbal auxiliary として見出し語になっており、初出例は1831年としている。もちろん had best についても同じことが言えるが、best の verbal auxiliary としての初出例は上の後者の辞書によると、1941年となっている。

(29) "I guess I better go, sir," I [=Holden] said. (48)

1. 1. 9. is の省略

次の発話は Holden が Mrs. Spencer に Mr. Spencer のインフルエンザの様子を聞いている場面である。正確には、"He is over his gripe." であり、"He recovers from his gripe." の意味であろう。この表現は *Catcher* でも1章の終わりの箇所で踏襲されている。

(30) I said, "How are you, Mrs. Spencer? How's Mr. Spencer's gripe? He's) over it okay?"

"Over it!" Mrs. Spencer said. (36)

1. 1. 10. in の省略

この短編では way との組み合わせで in の省略が3例見られる。それぞれの句が省略によって、副詞化している点に注意したい。

(31) But if you thought about him [=Mr. Spencer] (in) that way, you were thinking about him (in) the wrong way: you were thinking too much. (36)

(32) Probably Mrs. Spencer just liked to think he [=Mr. Spencer] was acting (in) that way, as if she wanted to think maybe the old guy was still full of beans. (48)

1. 1. 11. Repetition について

繰り返しは人間の注意を呼び起こす最も効果的な手段であり、通例、使用者の強調の気持ちも加えられる。次の例は Holden が自分の答案用紙をしぶしぶ取りに行って、Spencer 先生に手渡している様子が目に浮かぶ。

(33) "Your exam paper is on my chifionier over there," he said. Bring it over here."

I went over and got it and handed it to him and sat down on the edge of the bed again. (48)

次の例では自分の立場は良くわかっているのだが、それにもかかわらず、Holden のどうしようもない、いらいらした気持ちが "I knew" と that 節の繰り返しによって、読者に伝わって来るようだ。

(34) I lay awake for a pretty long time, feeling lousy. I knew everybody was right and I was wrong. I knew that I wasn't going to be one of those successful guys, that I was never going to be like Edward Gonzales or Theodore Fisher or Lawrence Meyer. I knew that this time when Father said that I was going to work in that man's office that [*sic*] he meant it, that I wasn't going back to school again ever, that I wouldn't like working in an office. (51)

1. 1. 12. Eye Dialect

この短編では、Holden の実家に雇われている、お手伝いの黒人 Jeannette が口癖のように繰

り返す言葉に見られる “choo”/ tʃú:/ という表現だけが見られる。

- (35) “What choo [What’s you =What is you=What are you] doin’ home, boy?” she said. “What choo doin’ home, boy?” She says everything twice. (48) (「坊ちゃん、家で何をしたらっしゃるの」と彼女は言った。…)

1. 1. 13. You know

この表現は口語英語でしばしば用いられ、相手の理解を期待したり、確かめたりして発話されることが多く、後続の表現を和らげることもある。押しつけがましさをなれなれしさが含意されるため、多用されると不快感を生じさせるので、注意が必要である。⁶⁾ この短編では Holden が Dr. Thurmer の言葉を引用した中で、独立した表現として1例だけ見られる。

- (36) “He [=Dr. Thurmer] said about life being a game. You know. How you should play it by the rules and all. …” (48)

2. “Slight Rebellion off Madison” について

この短編でも主人公の Holden Caulfield が登場するが、今回は三人称で語られている。彼はペンシー私立男子高校 (Pencey Preparatory School for Boys) のクリスマス休暇のために、ニューヨークの自宅に帰ると、すぐに恋人の Sally Hayes に電話をかけ、the Wedgwood Room にダンスをしに出かける。翌日は彼女をマチネ (matinée) に連れて行き、さらにその夜には Radio City でアイス・スケートをすることにする。やがて2人がテーブルについた時に、Holden はいやな学校のことをあれこれ話しながら、最後には彼女に駆け落ち話を持ちかける。Massachusetts 州か Vermont 州あたりに行って2人で暮らし、そのうち結婚しようとして彼は言い出す。彼は今112ドル持っているので、それを使い果たしたら、仕事を見つけ、小川のほとりで生活しようという幼稚な考えも彼女に披露する。当然、Sally は彼の言うことに付いて行かず、拒否反応を示す。

Sally とけんか別れをした後、真夜中過ぎに、彼は the Wadsworth Bar⁷⁾ で、同じ学校の秀才と言われている Carl Luce とウイスキー・ソーダを飲みながら、学校生活について、自分の悩みを相談するが、無視されてしまう。Carl が帰った後も、彼は午前2時までそこで飲み続けて、泥酔してしまい、その酔いに任せて Sally に2度も電話をする。この非常識な行為のため、2日目には彼の電話もただ切られてしまうだけであった。しかたなく、洗面所へ行って顔を洗っていると、このバーのピアノ弾きが入ってくる。寂しさを紛らわすために、そのピアノ弾きと少し世間話をするが、彼が出て行った後、Holden も仕方なく、濡れた髪のまま携帯品預かり所に行き、その後すぐ街路に出る。そして寒くて歯をガチガチと鳴らしながら、彼は長い間バスがやって来るのを待つことになる。

2. 1. “Slight Rebellion off Madison” に見られる口語表現について

この短編は、*Catcher* の15章、17章、19章、20章にそれぞれ生かされており、⁸⁾ Holden の生き生きとした口語表現がここかしこに見られる。

2. 1. 1. to 不定詞の to の同化現象

この現象は口語英語の顕著な特徴であり、この短編ではすべて Holden の発話に使用されて、gonna が1例、oughta が2例、wanna が4例見られる。

- (37) “Sally, did you ever get fed up? I mean did you ever get scared that everything was gonna [=going to] go lousy unless you did something?” (83)
- (38) “Boy, I hate school! You oughta [=ought to] go to a boys’ school sometime. ...” (83)

次の例は酔っ払った Holden が主語の I も省略して、発話している点に注意したい。

- (39) “Sally’s asleep. This is Mrs. Hayes. Why are you calling up at this hour, Holden?”
- “Wanna [=want to] talk Sally, Mis’ Hayes. Very ‘portant. Put her on.” (84–85)

2. 1. 2. Eye Dialect

Salinger の作品にしばしば見られる “wuddaya” がこの短編では、Holden によって4回使用されており、すべて動詞 say を伴っているのが特徴的である。

- (40) “... Then, later on, we’ll get married or something. Wuddaya [=What do you] say? C’mon! Wuddaya say? C’mon! Let’s do it, huh?” (83) (…どうだい。ねえ。どうだい。ねえ。そうしようよ、いいだろう。)

この用例中の “C’mon!” [=Come on!] 以外に Holden は “hi, you” の短縮された “hiya”⁹⁾ も用いているので、便宜上、ここに入れておく。

- (41) “Hiya, boy!” Holden greeted him [=the barroom piano player] from the radiator. (85) (「やあ、君！」とホールデンはラジエーターのところから声をかけた。)

2. 1. 3. and all とその類型

余剰表現 and all は Sally によって、1例が使用されているだけで、その他の6例は stuff の前に and の省略された1例を含めて Holden により、and all の類型として用いられている。

- (42) “... Holden, we’ll have lots of time to do those things — all those things. After you go to college and we get married and all. ...” (84)
- (43) “... tomorrow morning we’ll drive up to Massachusetts and Vermont and around there, see? It’s beautiful. ...” (83)
- (44) “... We’ll stay in these cabin camps and stuff like that till my money runs out. ...” (83)
- (45) “... Then, when the money runs out, I’ll get a job and we’ll live somewhere with a brook and stuff. ...” (83)
- (46) “... Supposing you wanted to quit school and everything and get the hell out of New York. What would you do?” (84)
- (47) His voice got more excited. “Stuff like that. Know what I mean? You know something? You’re the only reason I came home this vacation.” (83)

2. 1. 4. or something

前節の and all と同類の余剰表現である or something は Holden によって1回だけ使用されている。後に Wuddaya, C’mon などの Eye Dialect を繰り返し、Sally との親密感を増しながら、彼女の共感を得ようと努力している Holden の様子が伺える。

- (48) “... Then, later on, we’ll get married or something. Wuddaya say? C’mon! Wuddaya say? C’mon! Let’s do it, huh?” (83)

2. 1. 5. oodles

この語は *OALD*⁶ によると, “a large amount of something” の意で《やや古》だが, 《略式》で今日でも使われていることがわかる。また *Dictionary of American Slang*² にも, この語が 1870年頃に現れて, 1895年頃まで方言として広く用いられ, それ以降俗語となり一般的になったことが述べられている。さらに, 1900年頃から1920年頃にかけて最も使用され, 「めめしさ」や「子供っぽさ」が含意されることも説明されている。¹⁰ この短編では女子高校生の Sally の言葉として現れ, 同意語の “lots of” と並列されて usage に彩りを添えている。

(49) “It isn’t that,” Sally said. “It’s not that at all. Holden, we’ll have lots of time to do those things — ...There’ll be oodles of marvellous places to go to.” (84)

2. 1. 6. 誓言・間投詞・強意表現

Holden は自分の言葉の真実性を Sally に対して強調するために, honest に to God を加えて 2 回用いている。

(50) “... It’s beautiful. I mean it’s wonderful up there, honest to God. ... I’ll get a job and we’ll live somewhere with a brook and stuff. Know what I mean? Honest to God, Sally, we’ll have a swell time. ...” (83) (「…ほんとにさ, サリー, 僕たちはすばらしい時を過ごせるよ。…」)

次例は強調・驚き・いら立ちなどの気持ちを表すために使用される for God’s sake の異形と考えられる for Christ’s sake の短縮形である。

(51) He [=George Harrison] said that the play itself certainly was no masterpiece, but that the Lunts, of course, were absolute angels.

“Angels,” Holden thought. “Angels. For Chrissake. Angels.” (82) (…「天使だった」とホールデンは思った。「天使だと。へえ。天使ね。」)

上の(51)は, ジョージがラント夫妻の劇をほめて, その夫妻が芝居の天使そのものだと言ったことに対して, 彼の大きさなその賞賛ぶりを Holden が皮肉って内省したものである。

Salinger の作品にしばしば見られる語に damn があり, 通例 “not give a damn” (気にしない, 関心を持たない) の成句で用いられるが, 次の例は Holden によって肯定文で使用されたものである。

(52) “... All you do is study, and make believe you give a damn if the football team wins, and” (83) (「…ただやることと言うと, 勉強したり, フットボールのチームが勝つと, 大騒ぎをやらかしてるように見せかけるだけなんだ。そして…」)

Sally の方は, damn が少し下品に思えたのか, それを婉曲的な darn に変形して, “I mean I don’t give a darn, one way or the other.” (82) と述べている。また Holden がバーのピアノ弾きに語ったお世辞の言葉に, damn を使った強意の虚辞表現が見られる。

(53) “You really can play that piano. You oughta go on the radio. You know that? You’re damn good, boy.” (85) (「君は本当にピアノがうまいよ。ラジオに出るといいのに。そのこと, わかってんの。まったくうまいもんだ,ほんとに。」)

さらにこの短編では, “hell” について, 疑問詞, 句を強調する the hell や The hell with ~ で拒絶, 嫌悪を示す表現が 1 例ずつ見られる。

(54) “You can’t just do something like that,” Sally said.

“Why not?” Holden asked shrilly. “Why the hell not?” (83)

- (55) "... Supposing you wanted to quit school and everything and get the hell out of New York. What would you do?" (84)
- (56) "Drink up," Carl said. "The hell with that."
"No, I'm serious," Holden pleaded. (84) (「飲んでしまえよ。」とカールは言った。
「おまえの言うことなんてくそくらえだ。」)

2. 1. 7. 軽蔑語法及び誇張表現

a) dumb

この語は、Holden がばかげた行為の1つとして競馬に言及する時に、用いられている。

- (57) "... There's always a dumb horse race and some dame breaking a bottle over a ship. You don't see what I mean at all." (84)

b) lousy

この語は louse の形容詞で「ひどい、ろくでもない」などの意で Holden によって2回使用されている。

- (58) "... I mean did you ever get scared that everything was gonna go lousy unless you did something?" (83) (「…君はもしなんかしなきゃ、あらゆることがやり切れなくなっちまいそうでびくびくした経験ないかい。」)
- (59) "... I'm in bad shape. I'm in lousy shape. Look, Sally. ..." (83) (僕はひどい状況なんだ。どうしようもない有様なんだ。ねえ、サリー。…)

2. 1. 8. 間投詞 boy

この語は「未婚・既婚、年齢を問わず男性に対する呼びかけに使われる」¹¹⁾と同時に驚き、落胆、軽蔑などを表す間投詞としても使用されている。この短編では、Holden が Sally とバーのピアノ弾きに対して5回用いている。(60)は疑問文の形式で感嘆を表す文である。

- (60) "Boy, do I hate it! But it isn't just that. It's everything. ..." (83)
- (61) "Boy, I hate school! You oughta go to a boys' school sometime. ..." (83)
- (62) "Hiya, boy!" Holden greeted him from the radiator. (85)

2. 1. 9. I mean

この短編では Holden と Sally によって、3回ずつ、文頭に用いられており、I mean に続く陳述を念を押して強調しながら、時に、他の余剰表現と共に共起して、文に一定のリズム感を与えるのに寄与している。

- (63) "Listen. How are ya, anyway? I mean how's school?"
"Fine," said Sally. "I mean — you know." (82)
- (64) "... I mean it's wonderful up there, honest to God. ..." (83)
- (64)の例では、I mean が "honest to God" と共起して強調効果を高めている。

2. 1. 10. ..., that's all.

この表現は一種の強調表現であり、類似表現として、..., that's all it is. や ..., that's what ... などがある。¹²⁾ また前の叙述を受ける指示代名詞の that が省略されて、... (,) is all. や ... (,) is what it is. のような形式になることもある。¹³⁾

- (65) "Because you can't," Sally said. "You just can't, that's all. Supposing your money ran out and you didn't get a job — then what?" (83-84) (「…あなたは実際にできないわ、ただそれだけのことよ。もしお金がなくなって、仕事もなかったら

— その時はどうする気なの。』)

次の(66)の But の後にある “that’s all” はここに述べた用法の例文ではないが、それに続いた “That’s what I mean.” の文はこの用法であり、前にコンマの使用なしに、独立して用いられている。

(66) “I agree,” said Holden. “But that’s all I get out of it. See? That’s what I mean. ...” (83) (「そりゃそうだよ」とホールデンは言った。「でも僕にとってはそれだけのことなのさ。わかるだろう、僕の言ってること。…」)

2. 1. 11. 省略語法

この短編では、しばしば用いられる (You) see? (83), (and) stuff like that (83), (Do you) know what I mean? (83)などの省略の他に、酔っ払って電話をしている Holden の言葉に、語頭・語尾の省略が目立つ。次の例は “Wake ’er up.” の3回の繰り返しや主語 I の省略も含んでいる。

(67) “(I) Wanna talk Sally, Mis’(sis) Hayes. Very (im)’portant. Put her on.”
 “Sally’s *asleep*, Holden. Call tomorrow. Good night.”
 “Wake (h)’er up. Wake (h)’er up, huh? Wake (h)’er up, Mis’(sis) Hayes.” ...
 “G’(ood) night. G’(ood) night, Sally baby. Sally sweetheart, darling.” (85)

2. 1. 12. Repetition について

Salinger に限らず、語・句・文の繰り返しによって、それぞれの表現が強調されることがよくある。その場合、2回の繰り返しは珍しくないが、3回以上になるとその例も少なくなる傾向がある。そして Salinger の場合、通例、2回以上の繰り返しには余剰表現や強調表現が付加されることが多い。

次は Holden が酒を飲みながら、Carl にしつこく質問しているところであるが、Carl の方はうんざりして、その質問に対してまともに受け答える気がなくなっているのがわかる。

(68) “Hey, Carl,” Holden said, “you’re one of these intellectual guys. Tell me something. Supposing you were fed up. Supposing you were going stark, staring mad. Supposing you wanted to quit school and everything and get the hell out of New York. What would you do?”
 “Drink up,” Carl said. “The hell with that.” (84)

次の場面は Holden が彼の嫌いなものについて、Sally と対話しているところである。2人合わせて hate という動詞を8回 (Holden 7, Sally 1) も繰り返している点に注意したい。

(69) “Do you like school?” Holden inquired.
 It’s a terrific bore.”
 “Do you hate it, I mean?”
 “Well, I don’t hate it.”
 “Well, I hate it,” said Holden. “Boy, do I hate it! But it isn’t just that. It’s everything. I hate living in New York. I hate Fifth Avenue buses and Madison Avenue buses and getting out at the center doors. I hate the Seventy-second Street movie, with those fake clouds on the ceiling, and being introduced to guys like George Harrison, and going down in elevators when you wanna go out, and”

“You’re sweet,” said Sally, wishing he’d change the subject.

“Boy, I hate school! You oughta go to a boys’ school sometime. ...” (83)

3. “I’m Crazy”, “Slight Rebellion off Madison” と *Catcher*

本稿で扱った2つの短編と *Catcher* との英語表現の細かい相違については、Appendix A 及び Appendix B を参照されたい。

一般的に、2つの短編と *Catcher* では、語彙・句の相違や文の前後の入れ替えなどが見られるものの、2つの短編は *Catcher* の中にうまく融合されている。*Catcher* はそれぞれの短編を基礎にして、話の内容がさらに掘り下げられ、また追加されることによって、長編としての整合性が保たれると共に、Holden の人物像がより具体的になり、厚みを増しているように思われる。

(注)

- 1) 小林資忠「J. D. Salinger の初期の短編について (2)」(『愛媛大学教育学部紀要』, 第 II 部 人文・社会科学, 第35巻 第1号, 2002), pp.47-60.
- 2) Viola とお手伝いの Jeannette は *Catcher* には登場しない人物である。*Catcher* ではお手伝いとして Charlene (p.212) が登場する。
- 3) “I’m Crazy” と *Catcher* との英語の対応については、Appendix A を参照されたい。
- 4) 藤井健三『アメリカの口語英語 — 庶民英語の研究』(東京: 研究社, 1991), p.244.
- 5) 藤井, 前掲書, p.157.
- 6) Cf. 藤井, 前掲書, p.292.
- 7) *Catcher* では the Wicker Bar となっている。
- 8) “Slight Rebellion off Madison” と *Catcher* との英語の対応については、Appendix B を参照されたい。
- 9) “Hiya” は略式の挨拶言葉で、1940年代に “How are you?” から転訛されて使われるようになった。
____ Judy Pearsall (ed.), *The New Oxford Dictionary of English* (Oxford: Oxford University Press, 1998), p.870.
- 10) Harold Wentworth and Stuart Berg Flexner (ed.), *Dictionary of American Slang* (Second Supplemented Edition) (New York: Thomas Y. Crowell Company, 1975), p.367.
- 11) 藤井, 前掲書, p.257.
- 12) 小林資忠「J. D. Salinger の初期の短編について (1)」(『愛媛大学教育学部紀要』, 第 II 部 人文・社会科学, 第30巻 第2号, 1997), p.74.
- 13) 小林, 前掲論文 (1997), p.74. / 藤井, 前掲書, p.38.

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(Appendix A)

"I'm Crazy"	<i>Catcher</i> (Penguin Books)
1) It was <u>about eight o'clock</u> at night, and dark, and raining, and freezing, and the wind was noisy the way it is in spooky movies on the night the old slob with the will gets murdered. I stood <u>by the cannon on the top of Thomsen Hill</u> , freezing to death,... (36)	(Chapter 1) 1) I remember <u>around three o'clock</u> that afternoon I was standing way the hell up <u>on top of Thomsen Hill</u> , right <u>next to this crazy cannon</u> that was in the Revolutionary War and all. You could see the whole field from there,... (6)
2) The whole school was down below in the gym for <u>the basketball game with the Saxon Charter</u> slobs, and I was standing there to feel the goodby. (36)	2) Anyway, it was the Saturday of <u>the football game with Saxon Hall</u> . (6)
3) <u>I ran all the way down to the Gate</u> ; then I stopped and <u>got my breath</u> ; then <u>I ran across Route 202</u> - <u>it was icy and I fell</u> and nearly broke my knee - and then I <u>disappeared</u> into Hessey Avenue. (36)	3) <u>I ran all the way to the main gate</u> , and then I waited a second till I <u>got my breath</u> Anyway, as soon as I got my breath back <u>I ran across Route 204</u> . <u>It was icy as hell and I damn near fell down</u> I felt like I <u>was sort of disappearing</u> . (9)
4) <u>When I got to old Spencer's house</u> - that's where I was going - <u>I put down my bags on the porch, rang the bell hard and fast</u> and I started talking to the door. " <u>C'mon, c'mon!</u> " <u>I said</u> . "Open up. I'm freezing." <u>Finally Mrs. Spencer came</u> . (36)	4) Boy, <u>I rang that doorbell fast when I got to old Spencer's house</u>' <u>C'mon, c'mon,</u> ' <u>I said</u> right out loud almost, 'somebody open the <u>door</u> .' <u>Finally old Mrs Spencer opened it</u> . (9)
5) " <u>Holden!</u> " <u>she said</u> . " <u>Come in, dear!</u> " She was a nice woman. ... <u>I got inside the house fast</u> . " <u>Are you frozen to death?</u> You must be <u>soaking wet</u> ," Mrs. Spencer said. (36)	5) ' <u>Holden!</u> ' <u>Mrs Spencer said</u> . 'How lovely to see you! <u>Come in, dear!</u> <u>Are you frozen to death?</u> ' I think she was glad to see me. She liked me. At least, I think she did. Boy, <u>did I get in that house fast</u> . (9)
6) <u>I said</u> , " <u>How are you, Mrs. Spencer? How's Mr. Spencer's gripe?</u> <u>He over it okay?</u> " " <u>Over it!</u> " Mrs. Spencer said. " <u>Let me take your coat, dear. Holden, he's behaving like a perfect I-don't-know-what. Go right in, dear. He's in his room.</u> " (36)	6) ' <u>How are you, Mrs Spencer?</u> ' <u>I said</u> . ' <u>How's Mr Spencer?</u> ' <u>Let me take your coat, dear,</u> she said. She didn't hear me ask her how Mr Spencer was. ... ' <u>How's Mr Spencer? He over his gripe yet?</u> ' ' <u>Over it! Holden, he's behaving like a perfect - I don't know what. ... He's in his room, dear. Go right in.</u> ' (9-10)
7) But <u>she didn't ask me</u> what I was doing out of bounds, so I figured <u>old Spencer had told her</u> what happened. (36)	7) The way <u>she asked me</u> , I knew right away <u>old Spencer'd told her</u> I'd been kicked out. (10)
8) Old Spencer <u>had his own room</u> next to the kitchen. He was <u>about sixty years old, maybe even older</u> , but he <u>got a kick out of things in a half-shot way</u> . (36)	(Chapter 2) 8) They each <u>had their own room</u> and all. They were both <u>around seventy years old</u> , or <u>even more than that</u> . They <u>got a bang out of things</u> , though - <u>in a half-assed way</u> , of course. (11)
9) Old Spencer was sitting in the big easy chair in his bedroom, all wrapped up in that Navajo <u>blanket he and Mrs. Spencer bought in Yellowstone Park</u> about eighty years ago. They probably <u>got a big bang out of buying it off the Indians</u> . (48)	9) For instance, one Sunday when some other guys and I were over there for hot chocolate, he showed us this old beat-up <u>Navajo blanket that he and Mrs Spencer'd bought off some Indian in Yellowstone Park</u> . You could tell old Spencer'd <u>got a big bang out of buying it</u> . (11)

"I'm Crazy"	Catcher (Penguin Books)
<p>10) "Come in, Caulfield!" <u>old Spencer yelled at me.</u> <u>"Come in, boy!"</u> <u>I went in.</u> (48)</p>	<p>10) 'Who's that?' <u>he yelled.</u> 'Caulfield? <u>Come in, boy.</u>' He was always yelling, outside class. It got on your nerves sometimes. The minute <u>I went in,</u> I was sorry I'd come. (11)</p>
<p>11) There was an opened copy of <u>the Atlantic Monthly</u> face down on his lap, and <u>pills all over the place</u> and bottles and a hot-water bottle. I hate seeing a hot-water bottle, especially an old guy's. That isn't nice, but (48)</p>	<p>11) He was reading <u>the Atlantic Monthly,</u> and there were <u>pills</u> and medicine <u>all over the place,</u> and everything smelled like Vicks' Nose Drops. It was pretty depressing. I'm not too crazy about sick people anyway. (11-12)</p>
<p>12) "<u>I got your note, sir,</u>" <u>I told him.</u> "<u>I would have come over anyway</u> before I left. <u>How's your grippe?"</u> "<u>If I felt any better, boy, I'd have to send for the doctor,</u>" <u>old Spencer said.</u> <u>That really knocked him out.</u> "<u>Sit down, boy,</u>" <u>he said,</u> still laughing. "<u>Why in the name of Jupiter aren't you down at the game?"</u> (48)</p>	<p>12) 'Hello, <u>sir,</u>' <u>I said.</u> '<u>I got your note.</u> Thanks a lot.' He'd written me this note asking me to stop by and say good-bye before vacation started, on account of I wasn't coming back. 'You didn't have to do all that. <u>I'd have come over</u> to say good-bye anyway.' '<u>Have a seat there, boy,</u>' <u>old Spencer said.</u> He meant the bed. I sat down on it. '<u>How's your grippe, sir?</u>' '<u>M'boy, if I felt any better I'd have to send for the doctor,</u>' <u>old Spencer said.</u> <u>That knocked him out.</u> He started chuckling like a madman. Then he finally straightened himself out and said, '<u>Why aren't you down at the game?</u> I thought this was the day of the big game.' (12)</p>
<p>13) He said to me, "<u>What did Dr. Thurmer say to you, boy?</u>" "well, <u>he was pretty nice in his way,</u> sir," I said. "<u>He said about life being a game.</u> <u>You know.</u> <u>How you should play it by the rules</u> and all. Stuff like that." (48)</p>	<p>13) '<u>What did Dr Thurmer say to you, boy?</u> I understand you had quite a little chat.' ... 'What'd he say to you?' 'Oh ... well, <u>about Life being a game</u> and all. And <u>how you should play it according to the rules.</u> <u>He was pretty nice about it.</u> ... He just kept talking about <u>Life being a game</u> and all. <u>You know.'</u> (12-13)</p>
<p>14) Then old Spencer asked me, "<u>Have you communicated with your parents yet?</u>" "No, sir," I said. "<u>I haven't communicated with them because I'll see them tonight.</u>" (48)</p>	<p>14) '<u>Have you yourself communicated with them?</u>' 'No, <u>sir, I haven't communicated with them because I'll probably see them Wednesday night</u> when I get home.' (13)</p>
<p>15) He asked me, "<u>How will they take the news?</u>" "well," <u>I said,</u> "<u>they hate this kind of stuff.</u> <u>This is the third school</u> I've been kicked out of. <u>Boy!</u> No kidding." I told him. (48)</p>	<p>15) '<u>And how do you think they'll take the news?</u>' 'Well ... <u>they'll be pretty irritated about it,</u>' <u>I said.</u> 'They really will. <u>This is about the fourth school</u> I've gone to.' I shook my head. I shake my head quite a lot. '<u>Boy!</u>' I said. (13)</p>
<p>16) He suddenly <u>lifted the Atlantic Monthly off his lap,</u> as though it had got too heavy for him, and <u>chucked it towards the bed.</u> <u>He missed.</u> <u>I got up and picked it up</u> and <u>laid it on the bed.</u> <u>All of a sudden I wanted to get the heck out of there.</u> (48)</p>	<p>16) All he did was <u>lift the Atlantic Monthly off his lap</u> and try to <u>chuck it on the bed,</u> next to me. <u>He missed.</u> It was only about two inches away, but he missed anyway. <u>I got up and picked it up and put it down on the bed.</u> <u>All of a sudden then, I wanted to get the hell out of the room.</u> (14)</p>
<p>17) <u>Old Spencer said.</u> "<u>What's the matter with you, boy?</u> <u>How many subjects did you carry this term?</u>"</p>	<p>17) It started, all right. '<u>What's the matter with you, boy?</u>' <u>old Spencer said.</u> He said it pretty tough,</p>

"I'm Crazy"	<i>Catcher</i> (Penguin Books)
<p>"Four," I said. "And how many did you flunk?" he said. "Four," I said. (48)</p>	<p>too, for him. 'How many subjects did you carry this term?' 'Five, sir.' 'Five. And how many are you failing in?' 'Four.' I moved my ass a little bit on the bed. (14)</p>
<p>18) He said, "I flunked you in history because you knew absolutely nothing. You were never once prepared, either for examinations or for daily recitations. Not once. I doubt if you opened your textbook once during the term; did you?" (48)</p>	<p>18) 'I flunked you in History simply because you knew absolutely nothing.' ... 'But absolutely nothing. I doubt very much if you opened your textbook even once the whole term. Did you? Tell the truth, boy.' (15)</p>
<p>19) I told him I'd glanced through it a couple of times, so's not to hurt his feelings. He thought history was really hot. (48)</p>	<p>19) 'Well, I sort of glanced through it a couple of times,' I told him. I didn't want to hurt his feelings. He was mad about History. (15)</p>
<p>20) "Your exam paper is on my chiffonier over there," he said. "Bring it over here." I went over and got it and handed it to him and sat down on the edge of the bed again. (48)</p>	<p>20) 'Your, ah, exam paper is over there on top of my chiffonier. On top of the pile. Bring it here, please.' It was a very dirty trick, but I went over and brought it over to him - I didn't have any alternative or anything. Then I sat down on his cement bed again. (15)</p>
<p>21) Old Spencer handled my exam paper as though it were something catching that he had to handle for the good of science or something, like Pasteur or one of those guys. He said, "We studied the Egyptians from November 3d to December 4th. You chose to write about them for the essay question, from a selection of twenty-five topics." (48)</p>	<p>21) He started handling my exam paper like it was a turd or something. 'We studied the Egyptians from November 4th to December 2nd,' he said. You chose to write about them for the optional essay question. Would you care to hear what you had to say?" (15)</p>
<p>22) "The Egyptians were an ancient race of people living in one of the northernmost sections of North Africa, which is one of the largest continents in the Eastern Hemisphere as we all know. The Egyptians are also interesting to us today for numerous reasons. ..." (48)</p>	<p>22) "The Egyptians were an ancient race of Caucasians residing in one of the northern sections of Africa. The latter as we all know is the largest continent in the eastern hemisphere." ... "The Egyptians are extremely interesting to us today for various reasons. ..." (15)</p>
<p>23) He put down my paper and chucked it towards the bed. He missed. The bed was only about two feet from his chair. I got up and put my exam paper on top of the Atlantic Monthly. "Do you blame me for flunking you, boy?" old Spencer asked me. "What would you have done in my place?" "The same thing," I said. "Down with the morons." (48)</p>	<p>23) He put my goddam paper down then and looked at me like he'd just beaten hell out of me in ping-pong or something. ... 'Do you blame me for flunking you, boy?' he said. 'No, sir! I certainly don't,' I said. ... He tried chucking my exam paper on the bed when he was through with it. Only, he missed again, naturally. I had to get up again and pick it up and put it on top of the Atlantic Monthly. ... 'What would you have done in my place?' he said. 'Tell the truth, boy.' ... I told him how I would've done exactly the same thing if I'd been in his place, and (16-17)</p>

"I'm Crazy"	Catcher (Penguin Books)
24) I <u>was sort of wondering if the lagoon in Central Park would be frozen over when I got home, and if it was frozen over would everybody be ice skating when you looked out the window in the morning, and where did the ducks go, what happened to the ducks when the lagoon was frozen over.</u> (48)	24) I <u>was thinking about the lagoon in Central Park, down near Central Park South. I was wondering if it would be frozen over when I got home, and if it was, where did the ducks go.</u> I was wondering where the ducks went <u>when the lagoon got all icy and frozen over.</u> I wondered if some guy came in a truck and took them away to a zoo or something. Or if they just flew away. (17)
25) He asked me, " <u>How do you feel about all this, boy?</u> " " <u>You mean my flunking out and all, sir?</u> " I said. "Yes," he said. (48)	25) ' <u>How do you feel about all this, boy?</u> I'd be very interested to know. Very interested.' ' <u>You mean about my flunking out of Pencey and all?</u> ' I said. I sort of wished he'd cover up his bumpy chest. It wasn't such a beautiful view. (17)
26) "... <u>Take it easy with your grippe now.</u> " "Yes," he said, <u>shaking hands</u> with me again. " <u>Goodby, boy.</u> " (48)	26) Then we <u>shook hands.</u> And all that crap. It made me feel sad as hell, though. 'I'll drop you a line, sir. <u>Take care of your grippe, now.</u> ' ' <u>Good-bye, boy.</u> ' (19)
27) He <u>called something after me</u> while I was leaving, but I <u>couldn't hear him.</u> I think it was <u>good luck.</u> I really felt sorry for him. (48)	27) After I shut the door and started back to the living-room, he <u>yelled something at me,</u> but I <u>couldn't exactly hear him.</u> I'm <u>pretty sure he yelled 'Good luck!' at me.</u> I hope not. (19)
28) It was after one that night <u>when I got home,</u> because I shot the bull for around a half hour with <u>Pete, the elevator boy.</u> (48)	(Chapter 21) 28) The best break I had in years, <u>when I got home the regular night elevator boy, Pete,</u> wasn't on the car. Some new guy I'd never seen was on the car.(164)
29) I <u>went back in the living room and got some cigarettes out of one of the boxes, put them in my pocket;</u> then I went back. (48)	29) Finally, I <u>got up and went out in the living-room and got some cigarettes out of the box on the table and stuck some in my pocket.</u> I was all out. (172)
30) "Holden!" she said. " <u>Daddy'll kill you.</u> " (48)	(Chapter 22) 30) ' <u>Daddy'll kill you.</u> ' (173)
31) "But, Holden," Phoebe said, " <u>you don't like anything.</u> " She really looked worried. " <u>Yes, I do. Yes, I do. Don't say that,</u> Phoeb," I said. "I like a heck of a lot of stuff." Phoebe said, "What? <u>Name one thing.</u> " (51)	31) ' <u>You don't like anything</u> that's happening.' It made me even more depressed when she said that. ' <u>Yes, I do. Yes, I do.</u> Sure I do. <u>Don't say that.</u> Why the hell do you say that?' 'Because you don't,' she said. ' <u>Name one thing.</u> ' (176)
32) "... I like a million things. I like <u>sitting here with you.</u> No kidding, Phoeb. ..." (51)	32) 'I like Allie,' I said. 'And I like doing what I'm doing right now. <u>Sitting here with you,</u> and talking, and thinking about stuff, and -' (178)

(Appendix B)

"Slight Rebellion off Madison"	<i>Catcher</i> (Penguin Books)
<p>1) ..., and dialled Sally's number. "Hey!" he said into the mouthpiece. "<u>Sally?</u>" "Yes. <u>Who's that?</u>" "<u>Holden Caulfield. How are ya?</u>" "<u>Holden! I'm fine! How are you?</u>" "<u>Swell,</u>" said Holden. "<u>Listen. How are ya, anyway? I mean how's school?</u>" "<u>Fine,</u>" said Sally. "<u>I mean - you know.</u>" "<u>Swell,</u>" said Holden. "<u>Well, listen. What are you doing tonight?</u>" (82)</p>	<p>(Chapter 15) 1) Anyway, I gave her a buzz. First the maid answered. Then her father. Then she got on. '<u>Sally?</u>' I said. '<u>Yes - who is this?</u>' she said. She was quite a little phoney. I'd already told her father who it was. '<u>Holden Caulfield. How are ya?</u>' '<u>Holden! I'm fine! How are you?</u>' '<u>Swell. Listen. How are ya, anyway? I mean how's school?</u>' '<u>Fine,</u>' she said. '<u>I mean - you know.</u>' '<u>Swell. Well, listen. I was wondering if you were busy today. It's Sunday, but</u>' (111-112)</p>
<p>2) "<u>Oh, darling, I love you, too,</u>" Sally said, and added, less passionately, "<u>Promise me you'll let your hair grow out. Crew cuts are corny.</u>"(82)</p>	<p>(Chapter 17) 2) '<u>Oh, darling, I love you, too,</u>' she said. Then, right in the same damn breath, she said, '<u>Promise me you'll let your hair grow. Crew cuts are getting corny. And your hair's so lovely.</u>' (131)</p>
<p>3) George gave himself a little room for his reply, <u>bearing down on the foot of the woman behind him. He said that the play itself certainly was no masterpiece, but that the Lunts, of course, were absolute angels.</u> "Angels," Holden thought. "<u>Angels. For Chrissake. Angels.</u>" (82)</p>	<p>3) He stepped back, and <u>stepped right on the lady's foot behind him.</u> He probably broke every toe in her body. <u>He said the play itself was no masterpiece, but that the Lunts, of course, were absolute angels. Angels. For Chrissake. Angels.</u> (133)</p>
<p>4) After the matinée, Sally told Holden that she had a marvellous idea. "<u>Let's go ice skating at Radio City tonight.</u>" "All right," Holden said. "<u>Sure.</u>" "<u>Do you mean it?</u>" Sally said. "<u>Don't just say it unless you mean it. I mean I don't give a darn, one way or the other.</u>" (82)</p>	<p>4) 'Me? No. No special time,' I said. Truer word was never spoken, boy. 'Why?' '<u>Let's go ice-skating at Radio City.</u>' That's the kind of ideas she always had. 'Ice-skating at Radio City? You mean right now?' 'Just for an hour or so. Don't you want to? If you don't <u>want</u> to -' 'I didn't say I didn't want to,' I said. '<u>Sure. If you want to.</u>' '<u>Do you mean it? Don't just say it if you don't mean it. I mean I don't give a darn, one way or the other.</u>' (134)</p>
<p>5) <u>Sally's ankles had a painful, unbecoming way of collapsing toward each other and Holden's weren't much better. That night there were at least a hundred people who had nothing better to do than watch the skaters.</u> "<u>Let's get a table and have a drink,</u>" Holden suggested suddenly. "<u>That's the most marvellous idea I've heard all day,</u>" Sally said. (82)</p>	<p>5) <u>Old Sally's ankles kept bending in till they were practically on the ice. ... And what made it worse, there were at least a couple of hundred rubber-necks that didn't have anything better to do than stand around and watch everybody falling all over themselves.</u> 'Do you want to <u>get a table inside and have a drink or something?</u>' I said to her finally. '<u>That's the most marvellous idea you've had all day,</u>' she said. She was <u>killing</u> herself. (135)</p>
<p>6) <u>Sally took off her red woollen mittens.</u> Holden began to <u>light matches.</u> He <u>let them burn down</u></p>	<p>6) As soon as we sat down, old <u>Sally took off her gloves,</u> and I gave her a cigarette. ... Then <u>I sort</u></p>

"Slight Rebellion off Madison"	<i>Catcher</i> (Penguin Books)
<p>till he couldn't hold them, then he dropped what was left into an ashtray. (82)</p>	<p>of started lighting matches. I do that quite a lot when I'm in a certain mood. I sort of let them burn down till I can't hold them any more, then I drop them in the ash-tray. It's nervous habit. (135)</p>
<p>7) "Look," Sally said, "I have to know - are you or aren't you going to help me trim the tree Christmas Eve?" "Sure," said Holden, without enthusiasm. "I mean I have to know," Sally said. (82-83)</p>	<p>7) 'Look. I have to know. Are you or aren't you coming over to help me trim the tree Christmas Eve? I have to know.' ... 'I wrote you I would. You've asked me that about twenty times. Sure, I am.' 'I mean I have to know,' she said. (135-136)</p>
<p>8) Holden suddenly stopped lighting matches. He leaned forward over the table. "Sally, did you ever get fed up? I mean did you ever get scared that everything was gonna go lousy unless you did something?" "Sure," Sally said. "Do you like school?" Holden inquired. "It's a terrific bore." "Do you hate it, I mean?" "Well, I don't hate it." "Well, I hate it," said Holden. "Boy, do I hate it! But it isn't just that. It's everything. I hate living in New York. ..." (83)</p>	<p>8) All of a sudden I quit lighting matches, and sort of leaned nearer to her over the table. I had quite a few topics on my mind. 'Hey, Sally,' I said. ... 'Did you ever get fed up?' I said. 'I mean did you ever get scared that everything was going to go lousy unless you did something? I mean do you like school, and all that stuff?' 'It's a terrific bore.' 'I mean do you hate it?' I know it's a terrific bore, but do you hate it, is what I mean?' 'Well, I don't exactly hate it. You always have to -' 'Well, I hate it. Boy, do I hate it.' I said. 'But it isn't just that. It's everything. I hate living in New York and all. ...' (136)</p>
<p>9) "...I hate Fifth Avenue buses and Madison Avenue buses and getting out at the center doors. I hate the Seventy-second Street movie, with those fake clouds on the ceiling, and being introduced to guys like George Harrison, and going down in elevators when you wanna go out, and guys fitting your pants all the time at Brooks." (83)</p>	<p>9) '... Taxi-cabs, and Madison Avenue buses, with the drivers and all always yelling at you to get out at the rear door, and being introduced to phoney guys that call the Lunts angels, and going up and down in elevators when you just want to go outside, and guys fitting your pants all the time at Brooks', and people always - ' (136)</p>
<p>10) "You're sweet," said Sally, wishing he'd change the subject. "Boy, I hate school! You oughta go to a boys' school sometime. All you do is study, and make believe you give a damn if the football team wins, and talk about girls and clothes and liquor, and - " (83)</p>	<p>10) 'You're sweet,' she said. But you could tell she wanted me to change the damn subject. 'You ought to go to a boys' school sometime. Try it sometime,' I said. 'It's full of phonies, and all you do is study, so that you can learn enough to be smart enough to be able to buy a goddam Cadillac some day, and you have to keep making believe you give a damn if the football team loses, and all you do is talk about girls and liquor and sex all day, ...' (137)</p>
<p>11) "Now, listen," Sally interrupted. "Lots of boys get more out of school than that." "I agree," said Holden. "But that's all I get out of it. See? That's what I mean. I don't get anything out of anything. I'm in bad shape. I'm in lousy shape. ..." (83)</p>	<p>11) 'Now, listen,' old Sally said. 'Lots of boys get more out of school than that.' 'I agree! I agree they do, some of them! But that's all I get out of it. See? That's my point. That's exactly my goddam point,' I said. 'I don't get hardly anything out of anything. I'm in bad shape. I'm in lousy shape.' (137)</p>
<p>12) "... Look, Sally. How would you like to just beat it? Here's my idea. I'll borrow Fred Halsey's car</p>	<p>12) 'Look,' I said. 'Here's my idea. How would you like to get the hell out of here? Here's my idea. I</p>

"Slight Rebellion off Madison"	Catcher (Penguin Books)
<p>and tomorrow morning we'll drive up to Massachusetts and Vermont and around there, see? It's beautiful. I mean it's wonderful up there, honest to God. ..." (83)</p>	<p>know this guy down in Greenwich Village that we can borrow his car for a couple of weeks. ... What we could do is, tomorrow morning we could drive up to Massachusetts and Vermont, and all around there, see. It's beautiful as hell up there. It really is.' (137)</p>
<p>13) "... We'll stay in these cabin camps and stuff like that till my money runs out. I have a hundred and twelve dollars with me. Then, when the money runs out, I'll get a job and we'll live somewhere with a brook and stuff. ...Honest to God, Sally, we'll have a swell time. Then, later on, we'll get married or something. Wuddaya say? C'mon! Wuddaya say? C'mon! Let's do it, huh?" "You can't just do something like that," Sally said. "Why not?" Holden asked shrilly. "Why the hell not?" "Because you can't," Sally said. "You just can't, that's all. Supposing your money ran out and you didn't get a job - then what?" (83-84)</p>	<p>13) 'I have about a hundred and eighty bucks in the bank. I can take it out when it opens in the morning, and then I could go down and get this guy's car. No kidding. We'll stay in these cabin camps and stuff like that till the dough runs out. Then, when the dough runs out, I could get a job somewhere and we could live somewhere with a brook and all, and, later on, we could get married or something. ... Honest to God, we could have a terrific time! Wuddaya say? C'mon! Wuddaya say? Will you do it with me? Please!' 'You can't just do something like that,' old Sally said. She sounded sore as hell. 'Why not? Why the hell not?' ... 'Because you can't, that's all. In the first place, we're both practically children. And did you ever stop to think what you'd do if you didn't get a job when your money ran out?' ...' (138)</p>
<p>14) "I'd get a job. Don't worry about that. You don't have to worry about that part of it. What's the matter? Don't you wanna go with me?" "It isn't that," Sally said. "It's not that at all. Holden, we'll have lots of time to do those things - all those things. After you go to college and we get married and all. There'll be oodles of marvelous places to go to." "No, there wouldn't be," Holden said. "It'd be entirely different." (84)</p>	<p>14) 'It isn't fantastic. I'd get a job. Don't worry about that. You don't have to worry about that. What's the matter? Don't you want to go with me? Say so, if you don't.' 'It isn't that. It isn't that at all,' old Sally said. I was beginning to hate her, in a way. 'We'll have oodles of time to do those things - all those things. I mean after you go to college and all, and if we should get married and all. There'll be oodles of marvelous places to go to. You're just -' 'No, there wouldn't be. There wouldn't be oodles of places to go to at all. It'd be entirely different,' I said. (138)</p>
<p>15) "It wouldn't be the same at all. We'd have to go downstairs in elevators with suitcases and stuff. We'd have to call up everyone and tell 'em goodbye and send 'em postcards. ..." (84)</p>	<p>15) '... It'd be entirely different. We'd have to go downstairs in elevators with suitcases and stuff. We'd have to phone up everybody and tell 'em good-bye and send 'em postcards from hotels and all. ...' (139)</p>
<p>16) "... And I'd have to work at my father's and ride in Madison Avenue buses and read newspapers. We'd have to go to the Seventy-second Street all the time and see newsreels. Newsreels! There's always a dumb horse race and some dame breaking a bottle over a ship. You don't see what I mean at all." "Maybe I don't. Maybe you don't, either," Sally said. (84)</p>	<p>16) '... And I'd be working in some office, making a lot of dough, and riding to work in cabs and Madison Avenue buses, and reading newspapers, and playing bridge all the time, and going to the movies and seeing a lot of stupid shorts and coming attractions and newsreels. Newsreels. Christ almighty. There's always a dumb horse race, and some dame breaking a bottle over a ship, and some chimpanzee riding a goddam bicycle with pants on. ... You don't see what I mean at all.'</p>

“Slight Rebellion off Madison”	<i>Catcher</i> (Penguin Books)
	‘ <u>Maybe I don’t!</u> <u>Maybe you don’t, either,</u> ’ old Sally said. (139)
17) “ <u>You give me a royal pain,</u> ” he announced quite dispassionately. (84)	17) ‘ <u>C’mon, let’s get outa here,</u> ’ I said. ‘ <u>You give me a royal pain</u> in the ass, if you want to know the truth.’ (139)
18) “ <u>Hey, Carl,</u> ” Holden said, “ <u>you’re one of these intellectual guys.</u> Tell me something. ...” (84)	(Chapter 19) 18) ‘ <u>Listen, hey, Luce. You’re one of those intellectual guys.</u> I need your advice. I’m in a terrific - ’ (150)
19) “ <u>Hullo!</u> ” Holden shouted into the phone. “ <u>Who is this?</u> ” inquired a cold voice. “ <u>This is me, Holden Caulfield.</u> Can I <u>speak to Sally, please?</u> ” “ <u>Sally’s asleep. This is Mrs. Hayes. Why are you calling up at this hour, Holden?</u> ” “ <u>Wanna talk Sally, Mis’ Hayes. Very ‘portant. Put her on.</u> ” “ <u>Sally’s asleep, Holden. Call tomorrow. Good night.</u> ” “ <u>Wake ‘er up. Wake ‘er up, huh? Wake ‘er up, Mis’ Hayes.</u> ” (84–85)	(Chapter 20) 19) ‘ <u>Hello,</u> ’ I said when somebody answered the goddam phone. I sort of yelled it, I was so drunk. “ <u>Who is this?</u> ” this very cold, lady’s voice said. “ <u>This is me. Holden Caulfield. Lemme speaka Sally, please.</u> ” “ <u>Sally’s asleep. This is Sally’s grandmother. Why are you calling at this hour, Holden? Do you know what time it is?</u> ” ‘ <u>Yeah. Wanna talka Sally. Very important. Put her on.</u> ’ “ <u>Sally’s asleep, young man. Call her tomorrow. Good night.</u> ” ‘ <u>Wake ‘er up! Wake ‘er up, hey. Attaboy.</u> ’ (157)
20) “ <u>Holden,</u> ” Sally said, from the other end of the wire. “ <u>This is me. What’s the idea?</u> ” “ <u>Sally? Sally, that you?</u> ” “ <u>Yes. You’re drunk.</u> ” “ <u>Sally, I’ll come over Christmas Eve. Trim the tree for ya. Huh? Wuddaya say? Huh?</u> ” “ <u>Yes. Go to bed now. Where are you? Who’s with you?</u> ” “ <u>I’ll trim the tree for ya. Huh? Wuddaya say? Huh?</u> ” “ <u>Yes. Go to bed now. Where are you? Who’s with you?</u> ” “ <u>I’ll trim the tree for ya. Huh? O.K.?</u> ” (85)	20) ‘ <u>Holden, this is me.</u> ’ It was old Sally. ‘ <u>What’s the big idea?</u> ’ ‘ <u>Sally? That you?</u> ’ ‘ <u>Yes – stop screaming. Are you drunk?</u> ’ ‘ <u>Yeah. Listen. Listen, hey. I’ll come over Christmas Eve. Okay? Trimma goddam tree for ya. Okay? Okay, hey, Sally?</u> ’ ‘ <u>Yes. You’re drunk. Go to bed now. Where are you? Who’s with you?</u> ’ ‘ <u>Sally? I’ll come over and trimma tree for ya, okay? Okay, hey?</u> ’ ‘ <u>Yes. Go to bed now. Where are you? Who’s with you?</u> ’ ‘ <u>Nobody. Me, myself and I.’ Boy, was I drunk! ...</u> (157)
21) “ <u>Yes! Good night!</u> ” “ <u>G’night. G’night, Sally baby. Sally sweetheart, darling.</u> ” (85)	21) ‘ <u>Yes. Good night. Go home and go to bed.</u> ’ She hung up on me. ‘ <u>G’night. G’night, Sally baby. Sally sweetheart darling,</u> ’ I said. (158)
22) Then he made his way <u>into the men’s room and filled one of the washbowls with cold water.</u> He <u>immersed his head to the ears,</u> after which he <u>walked, dripping, to the radiator and sat down on it.</u> He sat there <u>counting the squares in the tile floor</u> while the water dripped down his face and the back of his neck, soaking his shirt collar and necktie. (85)	22) Finally, though, I came out and went <u>in the men’s room, staggering around like a moron, and filled one of the washbowls with cold water.</u> Then I <u>dunked my head in it,</u> right up <u>to the ears.</u> ... Then I <u>walked over to this radiator</u> by the window and <u>sat down on it.</u> ... I didn’t have anything else to do, so I kept sitting on the radiator and <u>counting these little white squares on the floor.</u> (158)

"Slight Rebellion off Madison"	<i>Catcher</i> (Penguin Books)
<p>23) Twenty minutes later <u>the barroom</u> piano <u>player</u> <u>came in to comb his</u> wavy hair. (85)</p>	<p>23) Then, pretty soon, <u>the guy that played the piano</u> for old Valencia, this very wavy-haired, flitty-looking guy, <u>came in to comb his</u> golden locks. (158)</p>
<p>24) "<u>Why don't you go home</u>, kid?" Holden shook his head. "<u>Not me</u>," he said. "Not me." The piano player shrugged and replaced the lady's comb in his inside pocket. (85)</p>	<p>24) '<u>Why don't you go home</u>, Mac?' '<u>Not me</u>. Boy, you can play that goddam piano,' I told him. I was just flattering him. (159)</p>
<p>25) <u>Then he went to the checkroom</u>. ... His <u>teeth chattering</u> violently, Holden stood on the corner and <u>waited for a</u> Madison Avenue <u>bus</u>. It was a long wait. (86)</p>	<p>25) <u>Then</u>, when I <u>went out to the checkroom</u>. I couldn't find my goddam check. ... and my <u>teeth</u> started <u>chattering</u> like hell. I couldn't make them stop. I walked up to Madison Avenue and started to <u>wait around for a bus</u> because I didn't have hardly any money left and I had to start economizing on cabs and all. But I didn't feel like getting on a damn bus. ... (159-160)</p>