

SUBTEXT GENERATION: MECHANICS AND PERCEPTION

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Стаття, яка є продовженням циклу наукових розвідок щодо дослідження принципів творення та інтерпретації прихованих смислів художнього твору, висвітлює особливості побудови свідомо твореного підтексту. У дослідженні розглядаються не лише художні засоби, які генерують підтекст, але і їх взаємодія між собою, а також з художніми засобами, відповідальними за створення поверхневого смислу художнього тексту. Так, лише за умови правильного визначення смислових векторів, залишених письменником у тексті, а також коректної інтерпретації всіх прихованих планів художнього твору, можливе адекватне сприйняття авторського задуму, наближення до «безодні смислу», що прихована у тексті, так само як і адекватний переклад такого художнього твору.

Ключові слова: свідомо творений підтекст, прихований смисл, сугерування підтексту, інтерпретація підтексту, перцепція, відкритість тексту, принцип айсберга, смисловий вектор, поліфонічний підтекст, інтертекстуальність.

Статья является продолжением цикла научных исследований, посвящённых принципам создания и интерпретации скрытых смыслов художественного произведения, и анализирует особенности сознательно созданного подтекста. В исследовании рассматриваются не только художественные приёмы, которые генерируют подтекст, но также и их взаимодействие между собой и с другими приёмами, ответственными за создание поверхностного смысла художественного текста. Так, только при условии правильного определения смысловых векторов, оставленных писателем в тексте, а также корректной интерпретации всех скрытых планов художественного произведения, становится возможным адекватное восприятие авторского замысла, проникновение в «бездну смысла», скрытую в тексте, равно как и адекватный перевод такого художественного произведения.

Ключевые слова: сознательно созданный подтекст, скрытый смысл, суггестия подтекста, интерпретация подтекста, перцепция, открытость текста, принцип айсберга, смысловый вектор, полифонический подтекст, интертекстуальность.

The article continues a series of studies dedicated to the investigation of subtext generation and subtext interpretation principles; it highlights peculiarities of the mechanics of the consciously created hidden meaning. The research aims not only at the description of stylistic devices responsible for subtext generation, but also at the analysis of their interconnection along with their relation to the artistic means creating the surface meaning of the literary text. Thus, only on condition of correct identification of sense vectors, left by the writer in the text, and proper interpretation of all the hidden meanings of the literary work, the adequate perception of the author's message, the approximation to the "depth of meaning" concealed in the text as well as the adequate translation of such a text become possible.

Key words: consciously created subtext, hidden sense, subtext suggestion, subtext interpretation, perception, text openness, iceberg principle, sense vector, polyphonous subtext, intertextuality.

The article is a part of the whole series of studies on the problem of subtext generation and interpretation. The main objective of the article is to outline possible ways to improve the methodology of subtext saturated texts interpretation, which, in its turn, should enhance better understanding of literary text meanings, facilitating the reader in getting to the "bottom" of these texts, as it seems to be significant from the point of view of active reading motivation, primarily with younger generation. In our previous research we made an attempt to get into the essence of subtext writing, identify the key points responsible for hidden text generation and show the way they act together to reveal the writer's message. At present we can state that there is a methodology of subtext identification and interpretation which should lead to a new level of literary text perception. The problem of subtext interpretation and translation has been researched by N. Halejeva, I. Halynska, P. Hrintser, R. Zorivchak, V. Kukharenko, A. Popovych, J. Miller and others.

As we have stated in our previous studies, literary subtext is genuinely of two types: the one formed by the power of the author to deeply penetrate into the essence of the things they depict, that is, unconsciously created hidden meaning, and the other type, which is consciously "constructed" by the writer to stream the reader's thoughts into the thoroughly thought over direction without actual understanding of the process by the reader. Consciously created hidden meanings are in a way 'ideal' material for the study of subtext methodology. Salinger, who is known as a sophisticated creator of subtexts of the kind, uses the whole range of his favourite means to generate

the suggested meanings which lead the reader through the 'jungle' of his images and thoughts. These means are in the first place a literary work framework, artistic details, the dialogical 'iceberg' principle, repetitions or the so-called 'associations network', pace and rhythm, a dynamic story end, allegory and symbols. An important role is also given to polysemous lexemes with symbolic meanings or to puns, which require a specific approach and will be treated in further in the article. The 'final riddle' principle, which is a unique style of the writer, definitely sends the reader back to the text and doesn't just make them come back to the linear text, but directs the reader's thoughts into the 'depth' of a literary work thus stimulating their emotional perception.

Let's observe the way each of the artistic means works for the subtext creation. The cycle of 'Nine Stories', united around the ideas of ancient Indian poetics 'dhvani' [3, c. 134-150], according to which a literary work should create 'additional, verbally unuttered images behind the picture created with the help of words used' [2, c. 81], has a common framework. The stories are composed of two contrasting parts with the limited 'spacetime' as can be seen in the story "Down at the Dinghy". This 'dramaturgical' form of the story is an effective way of subtext suggestion, since the author creates a new mood in different story parts; he adds new notes to the text polyphony, often contrasting them in their emotional tones, thus inducing the reader to more active perception. Other subtext generating means which intensify the effect are interwoven into the framework. Thus, the first part of the story is the talk of two maids, derogative and unfriendly tone of which creates certain tension and even hostility. The feelings of anxiety, some disaster coming up, uncertainty are suggested and intensified with the help of the traditional for Salinger 'iceberg' principle (the characters communicate mostly with hints), syntactical and lexical repetitions as well as artistic details. The second part is a dialogue between the mother and the son, which seems to be a separate episode. It is quite 'Salinger-like'. Lionel is four but his thoughts and words are not in the least like the child's ones. The mother's manner of speaking is odd, full of allusions, half words, hints and tales. Both characters are fairly typical of the writer. The image of the child-prodigy, who can think so deeply and feel so delicately that most of the adults are not able to, can be found in the story 'Teddy' [9, c. 191-196] as well as in 'The Catcher in the Rye'. Likewise the behavior of Bu-Bu is very similar to Seymour Glass from 'A Perfect Day for Bananafish'. The author underlines her similarity to the Glass family with the reason as this allusion allows the reader to deeper comprehend the essence of the main characters and in its turn all the text meanings.

Another significant means of subtext 'manifestation' with Salinger is artistic detail, as it is not just a stylistic means, it is a peculiar 'magnet', which, on the one hand, is attractive to the recipient's attention for it serves as a meaningful vector for the movement of the reader's thoughts. On the other hand, artistic detail 'pulls on' other stylistic means and is the core for creation of the associations networks and intertextual connections. Here is the way the artistic detail of ashes works in the story 'Pretty Mouth and Green My Eyes': while talking to the lover's husband, Arthur, the grey-haired starts smoking a cigarette, so does Joanie – it is evident that the lovers are anxious and smoking helps them gain control. An important feature Joanie puts an ashtray right on the bed between herself and the gray-haired man and then carelessly turns it over and the stubs fall down onto the bed like dirty grey litter. Having finished the talk the gray-haired man makes up his mind to have a smoke again. He doesn't take a new cigarette but takes a stub out of the same heap of ashes. The gray-haired man gets more and more nervous – the ashes are falling onto him and onto the linen (Joanie is trying to flick the ashes off him). And after his last talk with Joanie's husband the gray-haired man attempts to smoke again and takes a smouldering cigarette from the tray. Eventually, he drops the cigarette and doesn't even allow his lover to pick it up. As we can see, the whole process of smoking which is skillfully described by Salinger throughout the story reveals deep psychological state of the characters, their nervousness and embarrassment. Moreover, the author constantly concentrates on the stubs and the ashes thus trying to arouse the feeling of disgust with the reader (which, as we have previously mentioned, Salinger tried to suggest in accordance with the canons of the ancient Indian poetics 'dhvani'). This feeling is intensified with the contrast created by the ashes and the stubs thrown all over the clean linen and this looks particularly disgusting. Thirdly, the associations network connected with the notion of ashes allows to expand the artistic detail to the symbolic level. Since ashes symbolize devastation, destruction, emptiness, and for the main characters it means the loss of real pure feelings, spiritual devastation, absence of the future in the relations of the three.

Openness of the subtext writing is artfully realized in the ‘signature’ artistic device by Salinger – in the ‘final riddle’ principle. Its ‘catharsis’ emotional power is able to turn the reader’s thoughts to such depths of the text, which they couldn’t even imagine in the process of the literary text reception. Here it’s worth mentioning ‘A Perfect Day for Bananafish’. The plot of the story is designed so that the story’s end puts a question to the reader to which they have to find the answer. As the reader might guess, Seymour, who is back from war, might have a psychological or a physical trauma there and this trauma causes him a lot of suffering. There is no mentioning about this in the text (at least by the ‘surface’ reading), though. The main character, who is well-educated and highly intelligent, having a fine appreciation of the beauty and the surrounding world, might have fail to adjust in the world of people interested in the material valuables only. And here the artistic device by Salinger makes the reader change perception vectors until they find the answer which satisfies their curiosity.

We can as well mention another story of the cycle, ‘Teddy’, where the main character, a 10-year-old boy, allotted not only with the intelligence extraordinary for his age but also with the way of thinking imbued with the religious tradition of the East and the philosophy of Zen Buddhism, is capable of penetrating into the core of things and events as well as foreseeing the future. Gifted with the powers of the ‘enlightened’, Teddy is aware that he will die by his sister’s hand, who he loves despite everything, and yet he is heading for his fate with equanimity, as he knows that it is predestined. The situation, which is tragic and absurd at first sight, triggers the reader’s search for explanations. The character’s behavior might be not the sacrifice, not martyrdom but the way to nirvana, the way to purgation. Thus, the end of the story shouldn’t seem terribly tragic, as horror, pain, sufferings, which are associated with the final episode, are nothing more than earthly emotions, passions similar to those Teddy’s parents feel: rage, hatred, anger. But all these are not important; important are faith, deep spirituality and tranquility, to which Teddy aspires and which he gains [9]. That is the way of employing philosophical-religious subtext, by which Salinger suggests the mood of purification which is in accordance with the poetics of the East ‘rasa’ is the highest and the most sophisticated emotional state [3, c. 15-16].

Considering Salinger’s hidden meanings, we cannot help mentioning meaningful multi-layer lexemes-symbols, lexemes-allegories created with the help of polysemous character of the words used by the author. These lexemes are frequently the key to the subtext riddles of the author’s writings, though they create a serious problem of interpretation. That can be explained by the fact that the original language of the texts, English, is deeply polysemous, and Salinger, creating the symbols embedded hidden meanings, which should naturally be reflected in the native reader. In the process of translation, though, meaning losses are inevitable, so from the point of view of perception adequacy of the author’s message, these elements of a literary text require the greatest attention both with the reader and with the literary text interpreter. The story ‘Down at the Dinghy’ of the ‘Nine Stories’ cycle shows the way of the polysemous lexemes-symbols interpretation determines the hidden meaning of a literary work. One of the subtext lines of the story is the idea of antisemitism. Salinger just hints at the fact that Lionel’s father is Jewish, when a hostile maid talks about the father’s nose which will probably be taken down to the son, or when the author mentions the mother’s name – *Tannenbaum*. The details create a riddle, a question, which the reader is trying to answer (we come across the favourite author’s device again). The climax of the line is the explanation of the reason for Lionel not to get out of the dinghy (which is also a symbol of alienation!). The maid called the father a ‘kike’ (the author consciously chose the word with prominent negative derogative connotation). The two planes overlap here: conscious courage of the boy resisting the world which is hostile to him and unconscious valour, which, due to Salinger, the boy and his mother possess in the eyes of the reader, as to be a Jewish even partially is a challenge at all times. Evidently, Salinger was well aware of the feelings of such people, as he was half-Jewish himself. When it turns out that Lionel’s father was called by a humiliating ‘kike’, the author artfully uses pun: ‘kike’ – ‘kite’, thus not only changing the negative connotation into the positive one, but also causing a chain of associations with the reader. Almost all the meanings of the word ‘kite’ can be interpreted like ‘courageous’: ‘sail’, ‘paper sail’, ‘hawk’, ‘fly’, ‘grow’, ‘expand’, ‘flutter’, etc. The polysemy is able to create an appropriate mood even with an unexperienced reader and stream their thoughts into the direction devised by the author.

To round off the description of artistic devices typical of Salinger's subtext writing we would like to note down that a literary text is not a list of mathematical formulas, thus their presence either by itself or in combination with other elements of the text doesn't create the depth of meaning, it a matter of talent. On the other hand, realizing the way artistic means work or are supposed to work, which meaningful vectors they can create, definitely enhance the reader to approach the key to the author's hidden meanings. And it is well justified as these meanings are consciously created, hence are very likely to be reflected in the recipient's consciousness.

Another methodological aspect worth attention of a literary scholar is a type of subtext suggested while reading. And since we have already mentioned that Salinger's works are saturated with the ancient Indian poetics, namely the 'Nine Stories' cycle reflects nine main poetic moods, which a literary work has to suggest in accordance with its canons, the leading type of subtext is exactly the emotional subtext. It can be easily explained in terms of physiology as well as psychology, as emotions (and we have already mentioned this) are one of the most powerful factors of human consciousness and subconsciousness influence, hence they are able to stimulate the process of artistic perception to the highest degree. Thus, each of the cycle's stories suggests its own mood, which frequently contradicts the emotions suggested by the explicit layer of the text. For instance, Seymour Glass from 'A Perfect Day for Bananafish' tragically dies as he cannot endure the 'after war' existence, while Sergeant X, the character of the story 'For Esmé – with Love and Squalor' eventually has the hope for the future, though both live through the process of 'enlightenment' due to the children, their purity and faith in people. On the other hand, according to the canons of 'rasa', the poetic mood of the work 'A Perfect Day for Bananafish' is love [3, c. 36-38], and of the story 'For Esmé – with Love and Squalor' it is fear [3, c. 59-61]. What is the way to interpret this discrepancy? Як же можна інтерпретувати таку невідповідність? In 'A Perfect Day for Bananafish' Salinger employs the metaphor by contrast (in the ancient Indian poetics it is called 'akshena') [3, c. 44]: Seymour cuts his life short as it is the source of his pain and sufferings, his act is a step to nirvana, to the eternal tranquility and love. The same 'hidden contradiction of the utterance' can be observed in the story 'For Esmé – with Love and Squalor': in spite of the hope given to the character by the girl's action, fear and disgust towards the world, towards the future overwhelm Sergeant X – Salinger leaves him alive but the existence of a person, whose mind is maimed by the war, is a real nightmare. That is the manifested implicit meaning of these stories.

One of the typical hidden meanings, generated by Salinger's texts, is the so-called philosophical subtext, frequently interwoven with the aesthetic implicit motive. Here is the 'philosophical contemplative' subtext suggested by Salinger in the story 'Blue Melody': high art has the power to awake uplifting experience, for instance, love, this experience make a person better and the world gets better, too. Salinger forces the main character to die, and this death, in terms of subtext, acquires symbolic meaning: on the one hand, Rudford and Peggy who are in love with the art of music lose the source of inspiration for their feelings, that is, the source of inspiration for their life, since having settled down, they are far from being happy. On the other hand, Lida Louise died, but her extraordinary voice is alive and resurrects in the souls of those who have heard it, and even of those who can only imagine its power. And it is quite natural, as the real art is everlasting, everlasting like memories, like true love. True talent has the impact which can only be compared to the religious influence; it captures everyone who is 'within the range of its attention and as if with the hellfire purifies a person', makes them feel the slightest emotions, forgive the others around them, love the world. In other words, the impact of the true art is 'catharsis', and even Aristotle mentioned this in his 'Poetics' [1, c. 136]. Thus, the hidden meaning of the story enables the reader to deepen into the text endlessly, since philosophical topics are bound for search of the truth, which everyone understands in their own way. Philosophical aesthetic claim by Salinger, embedded into the subtext, is in the idea that high art has the power to awaken the best human feelings and proved another opportunity to make the world the better place.

Eventually, we cannot omit yet another Salinger's technique, that is 'polyphonic subtext', when several different suggested motives work in the same direction complementing each other's sound. The example of this multivoiced implicit harmony is the subtexts of the story 'Down at the Dinghy', where the emotional state of 'courage' is united with the psychological subtext, which emphasizes the characters' struggle with the surrounding world. The Jewish boy, Lionel, resists not only the world around but also not on his life would he resist his mother's entreaties to get out of

the dinghy – it is the courage intensified by the inner firmness. There is one more implicit motive of the story present here and that is the motive of antisemitism.

In conclusion, let us talk about intertextual connections, which are the final link of the hidden meanings chain in Salinger's works, the climax of his subtext writing. Intertextual motives 'intensify' the hidden meaning of every text, provide the broader space for its interpretation, as 'openness' of the writer's texts is at the same time the means of subtext expression and the way of its implementation. In this case intertextuality finds its expression at all levels of a literary text: at the level of motives, images and even at the subtext level itself. The first thing worth mentioning is an intertextual character of the ancient Indian canons of 'dhvani', which unite the cycle of the 'Nine Stories' with the nine suggested moods creating the ideal poetic harmony [4, c. 135-136]. In the story 'For Esmé – with Love and Squalor' intertextuality comes to the fore, as it provides an opportunity for the reader to feel the hidden poetic mood suggested by the author deeply as possible. One of the prominent intertextual motives of the story is children like 'the saving grace among the horrors of the human existence' [3, c. 58]. Similar to Esmé, the girl from the story, the characters of other Salinger's stories play a critical role in comprehending and interpreting their meanings. Thus, Teddy from the similarly-called story is allotted with the wit and insightfulness of a wiseman, he hasn't just reconciled the world imperfection and meanness, but is able to understand and to forgive, to feel almost divine love to people. Lionell from the story 'Down at the Dinghy' has the courage to resist the world of adults showing faith in his father, readiness to defend him to the last. Undoubtedly there is also Sybil from 'A Perfect Day for Bananafish', who, similarly to the main character, sees the world 'differently', with love, without fear and conventionalities. There is an interesting fact that in 'For Esmé – with Love and Squalor' we come across an almost identical episode, when little Charles, just like Sybil, who claims that a blue bathing suit is actually yellow, isn't afraid to call things the way they seem to him: «He certainly has green eyes. Haven't you, Charles?» ... «They're orange," he said in a strained voice, addressing the ceiling». In such a manner, the 'children' motive in the works by Salinger manifests and emphasizes the subtexts of this story, provides them with additional tones, stimulates the reader's attention. An expressive character of the story 'Just Before the War with the Eskimos', which can certainly be called intertextual, is the character of Franklin. It is much like Seymour Glass from 'A Perfect Day for Bananafish'. Franklin's appearance sticks in the memory: lank, even sickly, he turns up in front of Jinny barefoot; his behavior puzzles: weird, depressed, talking in riddles, doing illogical things. We seem to be observing Seymour but in a different place and under different circumstances. Having in mind the fact that the main character of the Glass family cycle had a hard life with the romantic heartbreak, war, misunderstandings with the surrounding world, and eventually suicide, the feeling of sorrow for Franklin gets more tragic colouring, the reader seems to be feeling that something tragic and hopeless is imminent. Franklin slouches, frequently hides his head, and stares at his injured finger, evidently trying to avoid the communication with the outside world as much as possible. In the story 'A Perfect Day for Bananafish' Seymour feels so vulnerable when the others look at him and when they, as it seems to him, are attempting to get into his soul and to mock at him, that he tries to hide his body under the clothes even on the beach and thoroughly cover his face with the towel. Salinger frequently uses the image of 'a man without skin' in his works – Holden, a teenager with a sensitive and extremely vulnerable soul painfully perceiving the world of people around, who do not understand him, it is the image of a young Seymour that grew up afterwards but didn't manage to become a conventionalist, put up with injustice, cruelty and excessive materialism of the surrounding world. It should be mentioned that Salinger himself, after publishing of the novel 'The Catcher in the Rye', as is known, cloistered himself at his own home in New Hampshire and was rarely seen in public afterwards.

Rounding off the methodological analysis of the subtext writing by Salinger, let us summarize the most prominent ideas. Consciously created subtext is extremely favourable for its generation mechanism research, as it allows to outline the main directions for the reader to follow in search of 'the depth of meaning'. This subtext is created with the help of a literary means chain at various text levels, which should be interconnected and intensify the powerful emotional impact of one another. Also, we can identify several types of implicit meanings of Salinger's texts, which are different by theme but work together creating a harmonious polyphonic subtext 'melody'. Finally, intertextual connections are a uniting vector, a driving force which is at the same time the key to the

‘depth’ suggested by the subtexts. These connections manifest themselves not only at the level of topics but also at the level of images, and are often personal, autobiographic. Obviously, Salinger is not the only one, who can be considered the author of consciously created subtexts, thus the prospects of our further research lie in the realm of implicit writings of other sophisticated subtext authors.

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ВІДОМОСТІ ПРО АВТОРА

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