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The catcher in the rye chapter 7 questions and answers

Chapter 8Holden walks to the train station, and washes some blood from his face from his fight with Stradlater. When Holden takes the train and passes through Trenton, an attractive woman who appears about forty-five gets and sits with him. He recognizes a Pencey Prep sticker on Holden's bag. It turns out to be Ernest Morrow, a mother of Holden's classmate. Holden thinks of himself how much he hates Ernest Morrow, and when Ernest's mother tells him to give her his name Rudolf Schmidt told her, who is actually the guardian of his dorm. Holden says Ernest's mother is on Ernest, telling her she is wildly popular and would have been class president if she had let her peers appoint him. When he asks Holden why he leaves Pencey before Ernest, he tells her he's going to New York to remove a brain tumor. Chapter 9 When Holden arrives at Penn station, he goes to the phone booth. You can't decide who to call your brother D.B in Hollywood, his sister Phoebe, or a past adventure, Sally Hayes. He decides not to call anyone, but takes a taxi to the Edmont hotel. When he arrives by taxi, he accidentally gives the driver his home address, and asks him to turn around and go to the hotel. By having a little chat, Holden asks the driver if he knows where the ducks are going in the Central Park lagoon when the lake freezes, and the driver ignores it as a joke. Holden arrives at Edmont Hotel and check in. Look at the people in their rooms through their windows. He sees a man dressed in women's clothes, and he looks at a man and a woman squirting their drinks and laughing like it's the funniest thing they've ever seen. She starts feeling excited, so she calls a girl, Faith Cavendish, who a friend had brought to a dance, and she told Holden that she was a little promiscuous. After speaking, he offers to meet him the next day. Holden doesn't wantSo much. It ends the conversation without making plans, but it repents after suspended. Chapter 10Capitolo 10Capitolo12:Holden has a taxi, and he thinks it smells like someone vomited in it. He asks the driver, who knows by name as Horowitz, if he knew where the ducks in the Central Park lagoon go in winter. Horowitz gets confused and screams at Holden, so Holden stops talking to him, but Horowirz raises more questions about ducks. Holden drops, but asks Horowitz if he wants to stop and drink with him, and Horowitz declines. They come from Ernie, and Holden comes out of the taxi and pays the fare. Horowitz asks Holden if he thinks the fish in the lagoon dies in winter, and Holden says no. So he goes to the club, which is full of people despite how late it is. He sits and drinks soda and Scotch and listens to the music and people around him and their conversations, who think they are phonosis and depressions. She came across Lillian Simmons, a annoying girl that her older brother D.B was used to dating, and she has to leave the club to get away from her. Analysis Chapter 7-12 In chapters 7-12, it becomes increasingly distinguishable that Holden's depression is turning into something that can't handle. He feels more and more alone, especially after his arrival in New York. To alleviate solitude, she calls girls randomly, dances with them in clubs, also calls an old flame named Sally Hayes, but nothing seems to work for him. Although Holden seems to be an independent person, he is actually very codependent and shows it in all chapters 7-12 after he arrives in New York. TB Chapter 6Stradlater returns late at night, thanks Holden for the jacket and asks if he wrote the composition for him. When Stradlater reads it, he gets mad at Holden, because it's just a baseball glove. Irritate that Stradlater is troubled, Holden tears the composition. Immediately Holden starts smoking, only to further annoy Stradlater. Holden asks the date, but Stradlater does not give much information, only that they spent most of the time in the carEd Banky. Banky.Holden asks if Stradlater " gave her time", a rough way of asking if they had sex. Stradlater says the answer is a "professional secret", and Holden responds furiously trying to punch him. Stradlater pushes him down and sits with his knees on Holden's chest. Just let Holden go when he agrees not to say anything else on Stradlater's date. But when Holden calls Stradlater an idiot, Stradlater does it. In command of Stradlater, Holden then goes to the bathroom to wash the blood from the face. Although he claims to be a pacifist, Holden enjoys a look of blood on his face. Chapter 7Ackley, who was awakened by the fight, comes to Holden's room to ask what happened. Tell Holden he's still bleeding and he should put something on his wounds. Holden asks if he can sleep in Ackley's room that night, since his roommate is gone for the weekend, but Ackley says he can't give him permission. Holden feels so anea that he wants to be dead. Holden cares that Stradlater had sex with Jane on their date, because he knew that Stradlater was able to quickly seduce the girls. Holden asks Ackley if one must be Catholic to join a monastery. Then he decides to leave Pencey immediately. He decides to take a room in a hotel in New York and take it easily until Wednesday. He does the ice skates his mother just sent him. The skates make him sad, because they weren't the ones he wanted. According to Holden, his mother has a way to disappoint him in some way whenever she receives a gift. Holden wakes up Woodruff, a rich student, and sells his typewriter for $20. Before he leaves, he screams in the corridors of Pencey, "Sleep tight, ya morons! " Chapter 8From the moment it is too late to call a taxi, Holden walks to the train station. On the train, a woman arrives at TrentonHe sits right next to him, although the train is almost empty. You hit a conversation with him, noting the sticker Pencey on his suitcase, andthat his son Ernest Morrow also goes to Pencey. Holden remembers him as "the greatest bastard ever went to Pencey." Holden tells you his name is Rudolf Schmidt, the name of the Pencey biscuit. Holden is at Mrs. Morrow, pretending he likes Pencey and is a good friend of Ernest. Mrs. Morrow, meanwhile, thinks that her son is sensitive, a term that Holden finds laugh, but Holden continues to lie about Ernest - including that her son would be elected class president, but was too modest to accept the nomination. Holden then asks if he wants to join him for a cocktail in the club car. Finally, he tells her that he is leaving Pencey early because he must have an operation; claims he has a tumor in his brain. When she invites Holden to visit during the summer, she says she will spend the summer in South America with her grandmother. Chapter 9 When Holden reaches New York, he does not know who to call. She thinks she's calling her sister, Phoebe, but she'd be asleep and her parents would hear. He also considers calling Jane Gallagher or Sally Hayes, another female friend, but eventually calls no one. Get in a taxi and give the driver his home address, but soon he realizes he doesn't want to go home. It goes instead to the Edmond Hotel, where it is located in a shack room. It overlooks the window and can see the other side of the hotel. From this point of view you can see other rooms; in one of them, a man takes off his clothes and puts on women's clothing, while in another one man and one woman spit their drinks each other. Holden thinks that he himself is the "bigest sex mask you've ever seen", but then paradoxically claims that he doesn't understand sex at all. Then he thinks he calls Jane Gallagher but decides again against it, and instead he considers to call a woman named Faith Cavendish, who previously was a stripper and is not a prostitute. When he callsHe continues to wonder whether they might drink together or not, but she refuses it on any occasion. Chapter 10Holden describes his family more in detail during this chapter. Her sister Phoebe is the smartest girl I've ever known, and Holden is the only stupid girl. Phoebe reminds Holden of Allie's physical appearance, but it's very emotional. She writes books about the fictional Hazle Weatherfield, a detective. Holden goes down to Lavender Room, a hotel nightclub. The band is rotting and people are older. When trying to order a drink, the waiter asks for identification, but since he does not have proof of his age, he asks the waiter to put rum in his Coca. Keep the eye on three women at another table, especially a blonde. He asks the blonde to dance, and Holden judges her a great dancer, but an idiot. Holden is offended when the woman, Bernice Krebs, asks her age, but she tells these women, who are visiting from Seattle, who her name is Jim Steele. Since they keep mentioning how Peter Lorre saw that day, Holden claims he just saw Gary Cooper, who just left the Lavender Room. Holden thinks women are sad to want to go to the first show at Radio City Music Hall. Analysis In Chapter 6, Salinger established that Holden suffers from some major psychological difficulties, but knowledge of these cases comes from secondary sources. But in this chapter, Salinger clearly leads to the tipping of Holden's unpredictable behavior. Holden behaves almost exclusively on the impulse, even when there seems to be no rational motivation for his behavior. As this chapter shows, this inability to control his behavior comes far beyond any normal teen impulse, as shown when Holden tears Stradlater's essay when he fails to appreciate Holden's work. The fight between Stradlater and Holdeneven Holden's inability to control himself; when he suspects thatHe slept with his old friend, Holden responds by punishing him. This event reveals contradictory impulses within Holden. Although he claims to be a pacifist, a dubious statement that strengthens his status as an unreliable narrator, Holden seems disconnected from the violence he causes and the pain he suffers. He sees his struggle from a distant perspective, appreciating the gaze of his bloody face without considering the real struggle itself. This predilection for extreme behavior and the lack of connection to its actions will be a coherent theme throughout The Catcher in Rye, as Holden continues to allow its behavior to achieve disturbing extremes. In fact, The Catcher in the Rye, for all its apparent episodic and non-profit nature, actually follows a rather traditional structure, complete to intensify the action in increase, leading to a climax, and then finally a denouement. In chapter 7, despite the fact that Holden is still bleeding from his fight with Stradlater, he remains curiously uncertain with his wounds, allowing his mind to focus on details outside his physical condition. Holden reveals more than his psychology during this chapter. His greatest concern seems to be if Stradlater seduced Jane Gallagher, revealing an unhealthy, if predictable, view of sexuality. Holden follows his thoughts on Jane Gallagher musing about the union of a monastery and thus become celibate. Holden seems to feed a disgust for any kind of sexuality, if Ackley is obviously false boasts or Stradlater's successful seductions. At this point Salinger leaves ambiguous the real reason why Holden would be worried about Jane Gallagher in particular, for the only information Holden gives about Jane is that they often play pawns together. Holden finally reaches a breaking point in this chapter leaving Pencey early, without a concrete plan forThat's what he'll do. In many ways, this is typical of Holden's established behavior models: Holden:selfish and unfinished. His last insult to his fellow students shows that Holden is believed in a certain important respect different from other Pencey students, possessing greater and sharper intelligence. An innate sense of superiority, however unfounded, separates Holden from other students, because it is believed more honorable and 'poco' than the vapid and self-centered Stradlater and more refined than the Ackley piggish. However, Holden demonstrates similar qualities to those of his peers; He suffers from a self-set illusion that is different and misunderstood and chooses to leave Pencey for an uncertain future. At this point, we are not sure that Holden is a protagonist or antagonist in terms of how we should relate to him. Perhaps the best term for him is "anti-hero", which means that we sympathize with him because of his failures as protagonist. The installation is also crucial here, as we see Holden moving from the world of his boarding school in the real world. In his mind, it is the priggish and boorish world of the school that is holding him from being really a satisfied and happy person. Now, as we move into the real world, we will begin to understand if Holden can overcome his walls to grow and access his feelings. In fact, the book seems to hit a key crossroads here -- Is the book a 'critical mymesis of bourgeois life in the eastern United States,' how do some critics call it? (Salzman 2). Or is the book an exploration of Holden's hypocrisy? In chapter 8, Holden supports his previous statement that he is an excellent liar, as his conversation with Mrs. Morrow contains nothing but falsehood. The only statement that she does to Mrs. Morrow that contains any truth is that she is a student in Pencey; otherwise all his statements are deliberately misleading. Tell Mrs. Morrow exactly what she wants to hear about her son, humouring her sense of vanity and ofmaking her believe that shethat Holden loathes, is one of the most honorable and decent students in Pencey. These lies reveal the total disdain Holden holds for Mrs. Morrow and, by extension, all the figures of authority. He is about to deceive the sense of Mrs. Morrow's illusion as she relives the false vision she has of her son. Holden asserts a sense of superiority over Mrs. Morrow, because she believes she can clearly see Ernest Morrow's personality, while she has a false and idealized portrait of her son. Whatever your disappointment, however, Holden treats Mrs. Morrow horribly. She sees it as a target for ridicule or sexual object while flirting with her and also offers to buy her a drink. This chapter is indicative of Holden's mental state. It takes a stretch that shows a typical teenage immaturity, in this case lying and adult flat, and moves it to an extreme unbearable; his lies become more shameful and out of the ground, revealing the disturbing disconnection between the psyche and the reality of Holden. In the first part of chapter 9, Salinger shows that Holden has absolutely no purpose for his actions. He goes among the decisions, if the decision involves who should call when he comes or where he should go. Holden approaches these decisions randomly, almost reaching his home address before realizing that he wants to avoid his parents. His decision-making, however, reveals Holden's particular concerns. She has a fixation with Jane Gallagher who comes beyond what the original mentions of her would indicate. When you think of Jane Gallagher, your mind wanders about sexual issues, but doesn't think about sex directly related to her. This indicates that Holden suffers from a complex of Madonna/Immaculate; she can see a woman in terms of absolute purity or absolute degradation, but cannot reconcile this vision. Keeping even explicitly conceivesex in disgusting terms. When you muses on sexual issues, you repeatedly describe behavior as "crumby", but butadmits that he himself is a "bronal pretty" and cannot control the sexual impulses that can "spoil something really good." salinger further demonstrates the complex Madonna/all of holden through the juxtaposition of jane gallagher and faith cavendish, which represent two opposite aspects of female sexuality. a holden, jane gallagher is the prototypic good girl who remembers for playing pawns, while faith cavendish is nothing but a prostitute. both women, then, are symbols of the growing alienation of holden from society. from chapter 10, we can analyze the tone of the novel of salinger in the context of the narrative of holden to discover, as walcutt did, that the most obvious way to explain the tone and taste [of the book] is to assume that the hero is telling the story to an analyst or a doctor. (317)Indeed, there is a quality of the shawl for the story of holden at the beginning - this need to impress his audience - which gradually breaks in the course of the novel, while it becomes more vulnerable and frightened. soon, instead of treating his audience as spectators to be entertained and impressed, he begins to treat us as therapists -- even priests to confess. Moreover, salinger continues to establish holden as a character with a completely cynical view of others around him, especially women and even himself. his cynicism reaches almost all those with whom he interacts, with some remarkable exceptions. the most significant exception to emerge in this chapter is phoebe, the young sister of holden. reveals almost unconditional praise on phoebe, detailing without any apparent sense of irony of his intelligence and talents. also appears fascinated by his foibles, such as the lack of the name of his 'girl detective'. significantly, holden compares it with laie, one of the few characters for which holden does not express contempt.two characters, longjane gallagher, represents for holden a sense of innocence and childhood. phoebe is still a child, allie has never had the change to mature, and jane exists for holden as an innocent girl playing chess. Those characters that represent an adult sensibility serve primarily as goals for the derision of holden. The three women in the lavender room are significant examples of this. holden finds the insistence of bernice on the ridiculous property, and rejects the tourist activities of her and her companions. for holden, their actions are trite and meaningless, but while they have a purpose and a plan, however simplistic, holden behaves randomly and without motivation. This chapter continues a model of pseudonyms that holden adopts for himself. treats his interaction with others as a performance, refusing to honestly depict himself to those around him. his honesty is entirely interiorized; admits his flaws and lies in the narrative, but he cannot do the same with other people. People.

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