

82. J.D. Salinger's picture of man such as **Holden Caulfield** sickened by reflects the idea propounded by **Rousseau** and the disciples of naturalism of the individual born good and corrupted by his institutions.
- family
 - his own instinct
 - nature
 - society
83. **J.D. Salinger's** stand for the individual and against the world, for the heaven of inner desire and opposed to the hell of outward circumstance, brings up the question posed by the disciples of naturalism how deep the split is between moral man and
- immoral society
 - the world ,
 - society
 - his environment
84. **Holden** Caulfield is pictured, full of love and courage, innocent and good, a wise sheep forced into lone wolf's clothing. He pierces the shams and deceits and vulgarity of a phony society which botches things so terribly that at last he has no escape except
- that he has to commit suicide
 - that he has to admit all kinds of vices
 - a mental institution
 - that he should return to New York with his sister, Phoebe
85. As we leave **Holden** alone in his room in the psychiatric ward, we are aware of **the book's** last ironic incongruity. It is not who should be examined for a sickness of the mind, but the world in which he has sojourned and found himself an alien
- Phoebe
 - Holden**
 - Stradlater
 - Ackley
86. In conclusion, to cure **Holden**, he must be given the contagious, almost 'universal disease of phony adulteries; he must be

- a) poisoned
 - b) given immediate hospital treatment
 - c) blood transfusion
 - d) pushed over that “crazy cliff”
87. The argument that the world is and that its sickness is forcing the healthy person to alienate himself from society gains strength from the widespread and continuing growth of mental disturbance like that of Holden Caulfield.
- a) bad but curable
 - b) pure and simple
 - c) sick
 - d) running low
88. By and large, Holden Caulfield is a truly tragic figure, _____ with no place to call his own, a pilgrim kept forever from Jerusalem.
- a) a wanderer
 - b) a swindler
 - c) a wicked hooligan
 - d) a savior
89. The use of in **The Catcher in the Rye** increases when Holden Caulfield is reporting schoolboy dialogue. He is, for instance, apprehensive over Stradlater’s treatment of Jane. Holden’s goddams increase suddenly.
- a) figure of speech
 - b) simile
 - c) metaphor
 - d) crude language
90. Holden Caulfield’s speech is typical in his use of There are over a hundred slang terms used by Holden, and every one of them is in wide spread use.
- a) figure of speech
 - b) simile

c) metaphor

d) slang

91. Holden Caulfield's **crap** is used in several different ways. It can mean '.....,' as "all that David Copperfield kind of crap," or 'messy matter,' as "I spilled some crap all over my gray flannel," or merely 'miscellaneous matter.' as "I was putting on my galoshes and crap." It can also carry its basic meaning 'animal excreta,' as "There didn't look like there was anything in the park except dog crap," and it can be used as an adjective meaning 'anything generally unfavorable,' as "The show was on the crappy side."

a) foolish

b) bright

c) reasonable

d) smart

92. Holden Caulfield uses the phrases 'to be a lot of crap,' and 'to shoot the crap' and 'to chuck the crap' all to mean '.....,' but he can also use 'to shoot the crap' to mean simply 'to chat,' with no connotation of untruth, as in "I certainly wouldn't have minded shooting the crap with old Phoebe for a while."

a) animals

b) any guy

c) to be the same

d) to be untrue

93. Moreover, Holden Caulfield's slang use of 'crazy' is both trite and imprecise. "That drives me crazy" means that he violently yet 'to be crazy about something' means just the opposite.

a) dislikes something

b) despairs something

c) likes something

d) admires something

94. In the same way, Holden Caulfield's slang use of 'to be killed' by something can mean that he was either favourably, as "That story just about killed me," or unfavourably, as "Then she turned her back

on me again. It nearly killed me.” This use of ‘killed’ is one of **Holden's** favourite slang expressions.

- a) emotionally affected
- b) impressed
- c) shocked
- d) surprised

95. **Holden** Caulfield has **many** favourite slang expression, such as with little regard to specific meaning. He overuses these slang expressions. In one place, he himself admits, “Boy! I said. I also say ‘Boy!’ quite a lot. Partly because I have a lousy vocabulary and partly because I act quite young for my age sometimes.”

- a) lousy, pretty, **crumby**, terrific, quite, old and stupid
- b) lousy, good, beautiful, fine and old
- c) lousy, all right, welcome, good gracious and oh
- d) lousy, dumb, stupid, for heaven’s sake and lonely

96. The reader has already seen that **Holden** Caulfield’s most common simile is for example ‘as hell’. His often-repeated ‘like a madman’ and ‘like a bastard’ are just unrelated to a literal meaning.

- a) worn and **meaningless**
- b) valuable
- c) worthy of attention
- d) useful and **meaningful**

97. Even **Holden** Caulfield’s nonhabitual are usually trite: ‘sharp as a tack,’ ‘hot as a firecracker,’ ‘laughed like a hyena,’ ‘I know old Jane like a book,’ ‘drove off like a bat out of hell,’ ‘I began to feel like a horse’s ass,’ ‘blind as a bat,’ I know Central Park like the back of my hand!’

- a) metaphors
- b) figures of **speech**
- c) **connot** at ions
- d) symbols

98. Generally speaking, Holden Caulfield is a typical teenager even though he knows of their social importance. His most common rule violation is the misuse of 'lie' and 'lay,' but he is also careless about relative pronouns ('about a traffic cop that falls in love'), the double negative ('I hardly didn't even know I was doing it'), the perfect tenses (I'd woke him up'), extra words ('like as if all you ever did at Pencey was play polo all the time), and a lot more.
- a) to keep the grammar rules
 - b) to master the grammar rules
 - c) to analyse the grammar rules
 - d) to violate the grammar rules
99. More remarkable, however, than the instances of grammar rule violations is Holden Caulfield's relative 'correctness.' Grammatically speaking, Holden's language seems to point up the fact that was the only subject in which he was not failing.
- a) history
 - b) mathematics
 - c) physics
 - d) English
100. It is obviously true to say that the plot of **The Catcher in the Rye** concerns of Holden Caulfield after he has been expelled from Pencey Prep for bad grades and irresponsibility.
- a) night mares
 - b) rebirth
 - c) psychological researches
 - d) the three days odyssey

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PART TWO. Write T for True in front of each sentence below which is true according to the story. Write F for False in front of the sentence if it is not true.

-1. At the beginning of the story Holden Caulfield is in a sanitarium in New York recovering from a mental breakdown.
-2. Holden Caulfield says that he is not going to tell his life-story, but just the story of 'this madman stuff that happened to me around Christmas just before I got pretty run-down and had to come out here and take it easy.'
-3. Sensitive and perceptive as Holden is, he is still an adolescent and so an immature judge of adult life.
- 4. Like many young American people, Holden Caulfield is tolerant of sickness and the debility of old age. He can also bear the old history teacher's garrulity and physical habits.
-5. it might be said that Holden Caulfield's chief fault is his failure to connect even if he likes, lies, phoniness, and pretense.
-6. Holden Caulfield is enraged at the thought that Ackley may have 'mad time' with Jane Gallagher. His rage springs partly from the fact that he regards Jane as his own property, partly from his suspicion that Ackley is a heel.
- 7. From Holden Caulfield's point of view, sex is something he really knows well.
- a. Holden Caulfield seems to pass harsh verdicts on people who do not measure up to his standards of taste and urban sophistication. When the tourists from Seattle- Bernice, Marty, and Laverne plan to see the first show at Radio City Music Hall their taste depresses him. Ironically enough, he goes there himself the following day.
-9. What disturbs Holden about the world in which he finds himself is adults and adult values. He sees that the world belongs to adults:, and it seems to him that they have filled it with phoniness, pretense, and social compromise.

-* 10. At one point, Mr. Spencer says to **Holden**, "**You** are not alone; we have all been through this. . . . who was ever confused and frightened and even sickened by human behavior. You're by no means alone on that score, . . . Many, many men have been just as troubled morally and spiritually as you are right now. "
-11. By and large, **Holden** Caulfield is not a mere victim of modern society, but is in some sense a tragic figure.
-12. **Holden** Caulfield's temporary mental defeat is brought about by a flaw in his own character: a naive refusal to come to terms with the world in which he lives.
- 13. The world **Holden** Caulfield wants is a world of children or children-surrogates like the nuns.
- 14. **Holden** Caulfield's world would be peopled with little girls whose skates need tightening, little girls like his adored little Phoebe, or with little boys like the ones at the Museum of Natural History.
-15. In terms of fantasy, **Holden** Caulfield sees himself as "**the** catcher in the **rye**," the only adult in a world of children.
-16. Near the end of the story, **Holden** Caulfield imagines himself living all alone in a cave in the far west pretending to be a deaf-mute.
-17. If he were a blind deaf-mute, **Holden** Caulfield thought, he would be happy because if anyone wanted to communicate with him, that person would have to write him a note.
-18. **Holden** Caulfield's mental breakdown is a direct result of his inability to come to terms with adult reality., Consequently **he** invents some kind of fantasy tinged with paranoia, in which he sees himself as **a Martyr-victim**.
-19. Roughed up by a pimp-bellhop, Maurice, **Holden** Caulfield imagines that he has been shot, and fancies himself walking down the stairs of the hotel bleeding to death.

-20. For all his own weakness, Mr. Antolini, his former teacher, sees to the heart of the matter and gives saving advice to **Holden** Caulfield; the advice is rejected because **Holden** measures it against impossibly absolute standards.
-21. **Holden** Caulfield's interview with Mr. Antolini is the high point of irony because the proffered offer of salvation comes from a teacher whom **Holden** enormously admires; the council is nullified when **Holden** discovers that Mr. Antolini, like other adults, has feet of clay.
- 22. Between Antolini and Spencer, **Holden** has the more attachment to the latter.
- 23. We all know that **Holden** will survive, but first he must learn to love other human beings as well as he loves children.
- 24. Thematically, **The Catcher in the Rye** is intent on exposing the phoniness of life in California.
-25. Actually, the novel opens and closes on a note of character assessment, with **Holden** the reluctant and, at the end, unwitting reassessor.
-26. As he begins his story from his **Pencey** Prep school, **Holden** Caulfield exhibits great concern over what is happening to his older brother, D.B., in Hollywood.
-27. **Holden** Caulfield keeps on saying that he does not like the **movies** : "If there's one thing I hate, it's the movies. Don't even mention them to **me**." Yet it is **Holden** himself who mentions the movies afterward, and keeps on mentioning them.
-28. **Holden** Caulfield has a habit whenever in trouble or "just horsing around," of slipping into a convenient movie role. For example, he watches his roommate, Ackley, shave. he gets bored just sitting there on a washbowl; so, urged by the acoustics of the stone floor, he taps his way into a screen role.

-29. As a child of his times, **Holden** Caulfield is automatically a child of the movies: even his name is an ironic amalgam of the last names of movie stars: **William Holden** and **Joan Caulfield**.
-30. On numerous occasions and in various ways, **Holden** Caulfield sees himself and others in relationship to the movies.
-31. The three girls **Holden** Caulfield dances in the Lavender Room are all movie-struck; their fondest hope, after coming all the way from Pennsylvania, is to see some movie celebrities in New York.
- 32. **Lilian** Simons and **Sunny**, the youthful whore, fall victim to the Hollywood attraction. **Lilian**, an old girl-friend of **D.B.**'s, simply gushes when **Holden** informs her **D.B.** is in Hollywood being a well-known and rich actor.
-33. In his whole life, the girls **Holden** Caulfield really cares for are **Phoebe** and **Jane** Gallagher.
-34. **Jane** Gallagher is a strange, intelligent, attractive girl; whose muckle-mouth seems to go "in about fifty different directions" when she talks.
-35. The most peculiar thing about **Jane** Gallagher is that in playing checkers, she first takes her kings out of the back row.
-36. **Jane** Gallagher fills the role of the fearful daughter; in her case incest possibilities are heightened by the fact that she is a step-daughter.
-37. **Mr. Cudahy**, **Jane**'s step-father, is an alcoholic playwright who "runs the goddam house, naked."
-38. When **Holden** Caulfield asks **Jane** what happened between her and her stepfather, **Jane** begins to cry, and one drop of her tears, a big one, plops right onto the checkerboard. Suddenly **Holden** Caulfield finds himself comforting her, kissing her all over, except on the lips.

- 39. Holden Caulfield represents, on some way, Romantic innocence in search of continuing truth.
-40. When Phoebe died, Holden Caulfield broke his hand against the garage window. This act may come from psychological disturbance because mutilation is itself the physical symbol of a psychological state of self-accusation and self-laceration.
-41. Following the movie. In the Wicker Bar of the Seton Hotel Holden Caulfield meets Carl Luce who is driven to comment on Holden's immaturity. "Same old Caulfield. When are you going to grow up?"
-32. Holden Caulfield's image of salvation is a compound of his own anecdote to Phoebe of how Jane Gallagher plunged to her death and of the snatch of song Holden had heard: "If a body catch a body coming through the rye."
-43. From the start Holden Caulfield is convinced that by either standard society's or his own, he is a coward. He calls himself "one of these very yellow guys."
-44. It is clear that Holden Caulfield's historical knowledge is limited to the subject of mummification because Holden says that those who live or stay at the Museum are "nice and happy."
-45. The psychological journey from the fear of death to a calm acceptance of it is heightened when we learn that Mr. Ossenburger, the mortician, has donated the dormitory wing named for him in which Holden has his room.
-46. Perhaps, Jane Gallagher's kings in the back row symbolize the impotence of Holden's secret world. for kings should range freely over the checkerboard.
-47. At the Museum of Natural History, Holden is fond of the Indian Room where its portrayal of a vanished life mirrors his own death-wish and the death-like quality of his secret world.

-48. By and large, **Holden** Caulfield has an unusually, perhaps abnormally, ' strong revulsion from physical ugliness – whether the bare legs of his aging history teacher or the pimply face of **Ackley**.
-49. Almost everywhere, **Holden** Caulfield sees sex under the guise of obscenity and perversity, whether in a **peepshow** display from a hotel window, or in his encounters with the pimp and prostitute.
-50. Phoebe, **Holden** Caulfield's ten-year-old, roller-skate-skinny sister, is the one who tells **Holden** what is wrong with him: 'he doesn't **like** anything'.

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PART THREE. Put a check mark (✓) in front of the item (a, b, c, or d) which best fits the numbered or underlined word or phrase according to the story.

1. They're quite **touchy** about anything like that, especially my father.
 - a) easily or quickly offended
 - b) irritated
 - c) impatient
 - d) nervous

2. You couldn't see the grandstand too hot, but you could hear them all yelling, deep and terrific on the **Pencey** side because practically the whole school except me was there, and scrawny and **faggy** on the **Saxon Hall** side.
 - a) **angry**
 - b) tiring
 - c) weary and tired
 - d) surprised

3. What I like about her, she didn't give you a lot of horse **manure** about what **a** great guy her father was.
 - a) nonsense
 - b) animal waste
 - c) rubbish
 - d) routine

4. I left all the **foils** and equipment and stuff on the **goddam** subway.
 - a) lances
 - b) javelins
 - c) light swords
 - d) discuss

5. The whole team **ostracized** me the whole way back on the train. It **was** pretty funny, in a way.
 - a) dozed off
 - b) dreamed of
 - c) reprimanded
 - d) refused to talk to

6. **He** had the **grippe**, and **I** figured I probably wouldn't see him again till Christmas vacation started.
- a) influenza
 - b) cancer
 - c) a cold
 - d) dysentery
7. "Yes, they are. They're very nice." Grand. There's a word I really hate. It's a **phony**.
- a) real
 - b) sham
 - c) genuine
 - d) antique
8. Then all of a sudden old Spencer looked like he had something very good, something sharp as a **tack** to say to me.
- a) small, sharp-headed nail
 - b) genius
 - c) intellectual
 - d) blunt
9. I didn't mind the idea so much, but I didn't feel like being **lectured** to and smell Vicks Nose Drops.
- a) punished
 - b) hit
 - c) scolded or reproved
 - d) forgiven
10. I **flunked** you in history because you knew absolutely nothing. I know that, sir. Boy, I know it. You couldn't help it.
- a) congratulated
 - b) sympathized
 - c) forgave
 - d) failed
11. It was a very dirty trick, but I went over and brought it over to him — I didn't have **any alternative** or anything.

- a) choice
 - b) election
 - c) pattern
 - d) alteration
12. He started handling my exam paper like it was a **turd** or something.
- a) gift
 - b) lump of excrement
 - c) present
 - d) addition
13. They wrapped up dead people so that their faces would not rot for **innumerable** centuries.
- a) temporary
 - b) continual
 - c) too many to be counted
 - d) additional
14. So I shot the bull for a while. I told him I was a real **moron, and** all that stuff.
- a) real man
 - b) an imaginative person
 - c) a well-to-do person
 - d) a feeble-minded person
15. No, you're not. Boy, he could really be **aggravating** sometimes.
- a) terrifying
 - b) annoying
 - c) exciting
 - d) interesting
16. Stradlater wasn't hardly listening. He was combing his gorgeous locks.
- a) richly colored
 - b) dreamlike
 - c) actual
 - d) vivid

17. He stuck around till dinnertime, talking about all the boys at Pencey that he hated their **guts**, and squeezing this big pimple on his chin
- a) morales
 - b) moral
 - c) courage and determination
 - d) thought
18. I didn't care about not seeing the movie, anyway. It was supposed to be a comedy, with Cary Grant in it, and all that **crap**. Besides, I'd been to the movies with Brossard and Ackley before. They both laughed like **hyenas** at stuff that wasn't even funny.
- a) birds
 - b) horses
 - c) insects
 - d) wild animals like wolves
19. He started talking in this **very monotonous** voice, and picking at all his pimples.
- a) dull
 - b) uninteresting
 - c) unchanging
 - d) a, b, and c are correct
20. You could also hear old Ackley **snoring**. Right through the goddam shower curtains you could hear him.
- a) talking to himself
 - b) breathing roughly and noisily while sleeping
 - c) dreaming of
 - d) getting up in the middle of the night
21. Sinus trouble, pimples, lousy teeth, **halitosis**, crumby fingernails. You had to feel a little sorry for the crazy sonuvabitch.
- a) contagion
 - b) infection
 - c) bad smelling\ breath
 - d) eradication

22. I' ~~double-dated~~ with ~~that~~ bastard a couple of times, and I know what I'm talking about. He was unscrupulous
- a) unprincipled
 - b) theoretical
 - c) spiritual
 - d) idle
23. Did you? That's a professional secret, **buddy**.
- a) Mr.
 - b) chum
 - c) gentleman
 - d) urchin
24. I tried to sock him, with all my might, right **smack** in the toothbrush.
- a) kiss
 - b) embrace
 - c) blow
 - d) kick
25. He probably was scared he'd **fractured** my skull or something when I hit the floor.
- a) destroyed
 - b) tidied
 - c) lurked
 - d) broken
26. I hardly ever went over to his room. It always had a funny **stink** in it, because he was so crummy in his personal habits.
- a) horrid smell
 - b) perfume
 - c) sight
 - d) figure
27. Relax. I'm not gonna sleep here. I wouldn't **abuse** your goddam hospitality.
- a) spend
 - b) serve

- c) make a bad or wrong use of
- d) imply

28. I said it in this very sincere voice. "You're **aces**, Ackley kid," I said.

"You know that ?"

- a) burglar
- b) hooligan
- c) ruffian
- d) expert

29. My mother gets very hysterical She's not too bad after she gets something thoroughly digested, though.

- a) emotional uncontrol or wild
- b) fond
- c) sinful
- d) sexy

30. I have this grandmother that's quite lavish with her **dough** She doesn't have all her marbles any more-.

- a) money
- b) cards
- c) time
- d) fun

31. He was always going down the corridor, after he'd had a shower, snapping his soggy old wet towel at people's asses.

- a) creamy
- b) heavy with water
- c) skinny
- d) filthy

32. It's not paradise or anything, but it's as good as most schools. Some of the faculty are pretty **conscientious**.

- a) sociable to others
- b) popular to all students
- c) guided by its sense of duty
- d) responsible for

33. "..... I mean he was the **unanimous** choice. I mean he was the only boy that could really handle the job."
- a) comfortable
 - b) sensible
 - c) clever
 - d) showing complete agreement
34. And the reason he was elected, the simple and obvious reason, was because Ernie wouldn't let **us nominate** him.
- a) put forward for election
 - b) taking charge of election
 - c) under control
 - d) illuminate
35. I didn't know then that the goddam hotel was full of **perverts** and morons. Screwballs all over the place.
- a) those persons who gain control of themselves
 - b) those persons who prefer to work out their plans
 - c) those persons whose behaviors deviate from what is normal, particularly in sex habits
 - d) those men who are ambitious for high position in society
36. For instance, that girl that was getting water **squirted** all over her face, she was pretty good-looking.
- a) poured water on herself
 - b) wet
 - c) muddy
 - d) forced out in a thin stream
37. "I hope you'll forgive me, but I was very anxious to get in touch with you." I said it **suave** as hell. I really did.
- a) agreeably polite
 - b) rather rude
 - c) roughly
 - d) in a joking way

38. But I certainly wouldn't have minded shooting the **crap** with old Phoebe for a while.
- a) scrabble
 - b) gambling game played with ~~two~~ dice
 - c) cards
 - d) racing **horses**
39. The band was **putrid** Buddy Singer. Very brassy, but not good **brassy**— corny brassy.
- a) horrible
 - b) terrible
 - c) very unpleasant
 - d) obscene
40. I am sorry, sir, but do **you** have some **verification** of your age? Your driver's license, perhaps?
- a) card
 - b) document
 - c) **paper**
 - d) proof
41. "You really can dance," I told the blonde one. "You oughta be a **pra** I mean it. I danced with a pro once"
- a) professional
 - b) amateur
 - c) **pimp**
 - d) singer
42. "Where you girls from? Don't answer if you don't feel like it. I don't want you to **strain** yourself."
- a) blame
 - b) do your utmost
 - , c) kill
 - d) scold

43. I let it drop. It was over her head, anyway. "Do you feel like **Jitterbugging** a little bit, if they play a fast one?"
- a) scratching
 - b) rolling
 - c) dancing to certain kinds of jazz music
 - d) rock and roll
44. Doberman pinscher she had used to come over and **relieve** himself on our lawn, and my mother got very irritated about it.
- a) reduce
 - b) empty the bladder or bowels
 - c) free
 - d) lighten
45. I mean my mother always thought Jane and her mother were sort of **snubbing** her or something when they didn't say hello.
- a) treat with cold behavior
 - b) release
 - c) nominate
 - d) abhor
46. Now and then you just saw a man and a girl crossing a street, with their arms around each other's waists and all, or a bunch of **hoodlummy-looking** guys and their dates.
- a) having a look like a gentleman
 - b) having a look like a ruffian in public places
 - c) businesslike
 - d) dreamlike
47. In the first place, they were both slightly **crooked**
- a) old, weak and useless
 - b) drunk
 - c) fascinated
 - d) spoiled
48. He was one of those guys that think they're being a **pansy** if they don't break around forty of your fingers when they shake hands with you.