

The Catcher in the Rye



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著者:J. D. Salinger

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J. D. Salinger wrote one of the most famous books ever written, *The Catcher in the Rye*. Salinger wrote many stories and, in 1941, after several rejections, Salinger finally cracked *The New Yorker*, with a story, "Slight Rebellion Off Madison," that was an early sketch of what became a scene in "The Catcher in the Rye." The magazine then had second thoughts in part because of World War II in which Salinger was in combat, and held the story for five years before finally publishing it in 1946, buried in the back of an issue. Everyone was surprised when the story and the book that followed it became a bit hit. Even today nobody can really explain why *Catcher in the Rye* is so famous and so popular. Yet, millions have been sold and are still being sold even though only available as used books nowadays. When *The Catcher in the Rye* was published in 1951, it was registered for copyright as "additional material." This obviously referred to the earlier work "Slight Rebellion Off Madison." The copyright page on "The Catcher in the Rye" states "Copyright 1945, 1946, 1951 by J. D. Salinger." The date of 1945 obviously refers to the publication of "I'm Crazy," a short story written by Salinger and published in the December 22, 1945 issue of *Collier's* magazine that first introduced the character Holden Caulfield to the reading public. Salinger later reworked this short story to incorporate it into *The Catcher in the Rye*. The two earlier stories are "I'm Crazy," an early version of Holden's departure from prep school that later shows up in

The Catcher in the Rye. With minor alteration, much of this story is familiar to readers as the chapter where Holden visits Mr. Spencer. What sets this story apart is the presence of an additional Caulfield sister and the clarity of Holden's resignation and compromise at the end. "Slight Rebellion off Madison" is an early version of another scene in The Catcher in the Rye. The story follows Holden when he is home from Pencey and goes to the movies, then skating with Sally Hayes, followed by his drunken calls to her apartment late at night. An early story, it is the first of Salinger's Caulfield works to be accepted for publication.

作者介绍:

Jerome David Salinger (/sælɪndr/; January 1, 1919 – January 27, 2010) was an American writer known for his widely-read novel The Catcher in the Rye. Following his early success publishing short stories and The Catcher in the Rye, Salinger led a very private life for more than a half-century. He published his final original work in 1965 and gave his last interview in 1980.

Salinger was raised in Manhattan and began writing short stories while in secondary school. Several were published in Story magazine^[1] in the early 1940s before he began serving in World War II. In 1948, his critically acclaimed story "A Perfect Day for Bananafish" appeared in The New Yorker magazine, which became home to much of his later work. The Catcher in the Rye was published in 1951 and became an immediate popular success. His depiction of adolescent alienation and loss of innocence in the protagonist Holden Caulfield was influential, especially among adolescent readers.^[2] The novel remains widely read and controversial,^[a] selling around 250,000 copies a year.

The success of The Catcher in the Rye led to public attention and scrutiny. Salinger became reclusive, publishing new work less frequently. He followed Catcher with a short story collection, Nine Stories (1953); a volume containing a novella and a short story, Franny and Zooey (1961); and a volume containing two novellas, Raise High the Roof Beam, Carpenters and Seymour: An Introduction (1963). His last published work, a novella entitled "Hapworth 16, 1924", appeared in The New Yorker on June 19, 1965. Afterward, Salinger struggled with unwanted attention, including a legal battle in the 1980s with biographer Ian Hamilton and the release in the late 1990s of memoirs written by two people close to him: Joyce Maynard, an ex-lover; and Margaret Salinger, his daughter. In 1996, a small publisher announced a deal with Salinger to publish "Hapworth 16, 1924" in book form, but amid the ensuing publicity the release was indefinitely delayed.^[3]^[4] He made headlines around the globe in June 2009 when he filed a lawsuit against another writer for copyright infringement resulting from that writer's use of one of the characters from The Catcher in the Rye.^[5]

Salinger died of natural causes on January 27, 2010, at his home in Cornish, New Hampshire.^[6]^[7]^[8] In November 2013, three unpublished stories by Salinger were briefly posted online. One of the stories, "The Ocean Full of Bowling Balls", is said to be a prequel to The Catcher in the Rye.

目录:

[The Catcher in the Rye 下载链接1](#)

标签

J.D.Salinger

英文原版

小说

麦田里的守望者

美国

外国文学

美国文学

塞林格

评论

"你无法生活在这个世界上，却又无处可去"

已读2遍或3遍，或许还会读4遍，5遍……塞林格的语感，让人心向往之。

时隔六七年，我又看了《麦田守望者》。当时我的心境跟Holden如出一辙。

Big fan of Salinger & his bananafish & his Holden.

Key Words: That kills me goddam sonuvabitch dough pain in the ass It all begins with
'If a body meet a body coming through the rye'...

IT KILLS ME.

“and all ” 跟银魂里面的那个“阿鲁”一样都是口头禅么。。。。。

和“麦田”没半毛钱关系。有人把《钟形罩》形容为女性版《麦田里的守望者》，其实读这两本书的感觉是大大不同的。最主要的一点区别，前一部越读越绝望，而这一部读到最后却读出了希望。几乎每个人都经历过Holden这个阶段吧，至少我有，希望我们都能像文末在雨中的Holden一样能够豁然开朗。

我就在那里守望，如果有孩子冲到悬崖边，我就会把他紧紧的抱住，放回到麦田里，以防他受到伤害。Holden真的是个很感性的人，看看他对phoebe的感情吧。他看到学校门口写着“fuck”一定要用手抹去，不忍心其他孩子看到这般污秽的词语。当他自己想远走他乡的时候，phoebe出现了，收拾好了自己的行李。但是holden明白，自己已经站在悬崖边了，phoebe还有自己的生活。所以每当他看到孩子的时候，心就软了，又会情不自禁的帮助他们。他究竟是善？还是恶？不，他只不过是那个麦田里的守望者。

愤怒和孤独，淋漓尽致

不是很喜欢

好看。

黑色幽默，好几次让我打心底地笑个不停。愤世嫉俗，叛逆，孤独感，觉得自己要的其实很简单但没人能够给——我们心里永远都住着这样的一个16岁少年。

所以，或许每个人都会有那么一段时期，看什么都不顺眼干什么都没劲，就自己跟自己较劲吧，拧巴过来了就好了！

果然是英国专属版本

约翰列侬因此而亡？ 555 PHONY,LONESOME,DEPRESSED

2018/07/23 - 2018/07/27

我虽生活在这个世界，却不属于这个世界 读于22岁生日

So damn humorous and genius. Salinger talks a lot about his values through the babbles of a depressed messy teenager, making it a fantastic long talk show of great insight. It becomes one of my favorite books.

“It kills me”

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书评

霍尔顿如果不是个少年，而是个中老年人，那他可真烦人。《麦田守望者》里的这位主人公，看什么都不顺眼。他讨厌学校，讨厌同学，讨厌父母。他甚至讨厌那些喜欢说“祝你好运”的人，以及那些说“很高兴认识你”的人，以及在钢琴演奏中瞎鼓掌的人。他当然还讨厌数学物理地理历史...

今天早上起来上网看到塞林格去世的消息，便在“豆瓣我说”上说了这样一段话：早上打开电脑上网才知道塞林格去世了，恰巧电脑边摆着的书就是《麦田里的守望者》，这本书我已经反反复复读了十几遍了，相信以后还会一遍一遍地读下去。塞林格去了天堂就不用再在悬崖边守望了吧，因为...

大学之前我一直自诩好孩子，非常非常不喜欢霍尔顿，或者说，不喜欢他满嘴脏话的样子。相信一些女生也是讨厌这样坏坏的男孩子的，在校园里遇见了，会躲着走。可是现在不同了，现在我一想起他的样子，就会会心一笑，虽然我并没有见过他。但书里说了，霍尔顿顶着一头乱乱的褐色...

这个题目,大陆出版一般翻译成<麦田守望者>，作者J.D.Salinger。我昨天晚上看完了这本小说。这本书在我家放了很久，我一直没有看。这本书是我老婆买的，不是我买的。她是从网上订购的。我也不知道她为什么会买这本书。我真的不知道。大概有时候她觉得自己很空虚，需要一...

霍尔顿是《麦田里的守望者》里的一个美国男孩，这个名字对很多国内读者来说，感觉可能像在美国电影里出现过无数次的纽约中央公园大都会博物馆，似乎非常熟悉，又总是有那么一点距离的隔膜感。霍尔顿16岁，他总喜欢把棒球帽压得低低的戴着，他不爱讲话，至少他不爱用我们一...

我译的《麦田里的守望者》（下称《麦田》）终于由译林出版社出版，就像我在“译者后记”中所言，这让我有种“圆满”的感觉。从我译完这本书的最后一个字到现在正式出版，已是近八年的时间了，回想起来，多少有点唏嘘之感。塞林格的《麦田》影响了许多代人，于我也有着特殊的...

因为豆瓣把我的一篇只有摘录的帖子给转移了，说它不是评论文章，所以担心这篇也被转移，就决定加一些话。我读塞林格最大的一个感受其实是，慢。这样说似乎很奇怪，因为这就像在说侯孝贤一样。然而塞林格的确是慢的，一本《麦田里的守望者》，经历的时间不过是三天，包括《九故...

麦田里没有守望者 赵松 ————

要是你有兴趣，并且能找到1951年7月15日的《纽约时报》，就会在书评版的那个名为“哎呀”的狭小栏目里发现这样的一段速评文字：“这个塞林格专写短篇小说。他知道如何写孩子的故事。但本书实在太长了。有点单调乏味。他真...

我17岁的时候看的这本书，那时自己还是个青少年，觉得和周围的世界隔着一道鸿沟，是霍尔顿的游荡让我找到了精神上发泄愤怒的出口，为那些难以捉摸的情绪找到了具体的依附。如今纯真已逝，才猛然惊醒，原来塞林格他真正要说的东西不在这里。还记得施咸荣的译序写道，这本小说...

翻译文学作品应当忠于原著. 这似乎是废话,可是具体到这个译本就很值得推敲了. 对于这个译本其实争议很大,我们的译者本着"信达雅"的原则翻译了这部反叛经典,很遗憾,把原著最经典的语言特色消解了. "翻译文体还有另外的问题，就是翻译者的汉文字功力，容易让人误会为西方本典。...

《麦田里的守望者》带给读者绵延的感受——

在时间绵延中，霍尔顿的感知与行动从未中断。他的意念在持续扩散、弥漫。如果霍尔顿不睡觉，世界就是敞开的。漫游的老霍尔顿不疲倦。一半力量来自思考，另一半来自“性”，思考与性，两个要素让霍尔顿像个小炉子，一直烧着。被揍...

记得第一次读这本书，是在高中。学业繁重，可我心不在书上，于是便买了很多书，用以打发冗长的上课时间。年少轻狂无知，个性十足，世界想怎么转就怎么转，厌恶的人、事“呸”地一声，转身云烟。当时读《麦》，无法给以心灵的震撼，或许我本身就是潇洒不羁的。 ...

作者前言：因为是作业，所以按初中语文风格写作的书评。惭愧地谨以此中规中矩CCA V版的旧文纪念已故文学大师塞林格。全文如下：
在纽约寒冷的冬天里只穿一件风衣，倒戴着火红的鸭舌帽，漫无目的地在街头游走——一个十六岁少年的形象在我们的脑海里栩栩如生。这就是《麦田...

2010年1月29日，注定是不平静的一天。

早上8点多，我到了单位，打开电脑，习惯性地上豆瓣网站，看到有两封站内邮件，一封是一个从未联系过的豆友在6点多发给我的，告诉我“塞林格去世了”，我心里一惊。打开另外一封邮件，是一位媒体朋友发来的，确认这个消息，并希望我这位《...

（本作品采用 知识共享署名-非商业性使用-禁止演绎 2.5
中国大陆许可协议进行许可。） （一）

“守望”不是一个常见的词，也许更不是一个历史很长的词。至少我对“守望”这个词的最初印象来源于《麦田里的守望者》。翻翻《现代汉语词典》对“守望”的解释，也不过是“看守...

梅尔·吉布森与茱莉娅·罗伯茨主演过一部好莱坞电影《连锁阴谋》（Conspiracy Theory），吉布森扮演的主人公是个前特工，也是位精神紧张的的士司机，受到阴谋者的追杀，屡屡逃脱，有次还是他的一个习惯导致他被敌人发现，那就是他有个习惯，每见到一本塞林格所著的《麦田守望者...

"Anyway, I keep picturing all these little kids playing some game in this big field of rye and all. Thousands of little kids, and nobody's around - nobody big, I mean - except me. And I'm standing on the edge of some crazy cliff. What I have to do, I have t...

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