

哈佛 蓝星双语名著导读 (精选版)

Today's Most Popular Study Guides

麦田守望者

The Catcher in the Rye

[美] J.D. Salinger 原著

Jon Natchez 导读

Brian Phillips 翻译
李晓霞

SMARTER

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天津科技翻译出版公司 出版

著作权合同登记号:图字:02-2003-9

图书在版编目(CIP)数据

麦田守望者:英汉对照 / (美)塞林格(Salinger, J. D.)著;李晓霞译.—2版. —天津:天津科技翻译出版公司,2007.5

(哈佛蓝星双语名著导读:精选版)

书名原文:The Catcher in the Rye

ISBN 978-7-5433-2172-4

I. 麦… II. ①塞… ②李… III. ①英语—汉语—对照读物②长篇小说—美国—现代 IV. H319.4:I

中国版本图书馆 CIP 数据核字(2007)第 040070 号

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出 版:天津科技翻译出版公司

出 版 人:蔡 颢

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网 址:www.tsttpc.com

印 刷:天津市蓟县宏图印务有限公司印刷

发 行:全国新华书店

版本记录:880×1230 64 开本 3.875 印张 77 千字

2007 年 5 月第 2 版 2007 年 5 月第 3 次印刷

定价:9.00 元

(如有印装问题,可与出版社调换)

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致读者

亲爱的读者,在这个多元文化的世界里,渴望知识,钟情文学,热爱英语的你是否想过站在巨人的肩膀上摘星呢?

你手上这本蓝色小册子正是风行全美的哈佛蓝星笔记,是哈佛学生们将名著阅读与文学学习融会贯通,编写而成的名著导读本。它们以经典性和流行性并存的名著为素材,以明晰的风格和地道的语言而著称。每一本都包括著作的创作背景,人物分析,主题解析,篇章讲解,重要引文释义,作品档案,并且附有相关的思考题,推荐的论文题,阅读后的小测验,要点注释,以及推荐阅读篇目。

这样的编排使你不仅仅停留在对名著内容上的了解,更可迅速、全面、深入地掌握著作的全部资料,同时也满足了对文化做进一步了解和研究的需求。蓝星精辟、明晰的编写风格将“半天阅读一本名著”的想法变为现实,帮你在有限的闲暇内阅读更多的书,在地道的语言中迅速提高英语水平,丰富文学内涵,增加谈资。

天津科技翻译出版公司近年来陆续引进出版了50本蓝星笔记,由我国外语界资深专家翻译、审校,本次又从中精挑细选了10本蓝星笔记,精心制作成为“哈佛蓝星双语名著导读(精选版)”,既保留了原书特点,并对文中的知识要点做了注释,更加适合你的需要。

蓝星闪耀,照你前行!

CONTEXT

J.D.Salinger was born in New York City in 1919. The son of a wealthy cheese importer, Salinger grew up in a fashionable neighborhood in Manhattan and spent his youth being shuttled between various prep schools * before his parents finally settled on the Valley Forge * Military Academy in 1934. He graduated from Valley Forge in 1936 and attended a number of colleges, including Columbia University, but did not graduate from any of them. However, while at Columbia, Salinger took a creative writing class in which he excelled, cementing the interest in writing that he had maintained since his teenage years. Salinger had his first short story published in 1940; he continued to write even as he joined the army and fought in Europe during World War II. Upon his return to the United States and civilian life in 1946, Salinger continued to write stories, publishing them in many of the more respected magazines. In 1951, Salinger published his only full-length novel, *The Catcher in the Rye*, which propelled him onto the national stage.

Many events from Salinger's early life appear in *The Catcher in the Rye*. For instance, Holden Caulfield moves

来龙·去脉

杰罗姆·大卫·塞林格 1919 年出生于纽约市。作为一个富有的干酪进口商的儿子，塞林格在曼哈顿上流社会的环境中成长，小时候辗转于不同的大学预科学校学习，1934 年他的父母才最后决定送他去瓦利福奇军事学校上学。1936 年他从瓦利福奇毕业后，又就学于几所院校，其中包括哥伦比亚大学，但都没有毕业。在哥伦比亚大学时，塞林格修了一门文学创作课，成绩优异，这巩固了他从十几岁时就产生的写作兴趣。塞林格 1940 年发表了他的第一部短篇小说。他在第二次世界大战期间参军并赴欧洲作战，其间他继续写作。1946 年他回到美国，退伍成为普通人后，写了更多的短篇小说，并在很多著名的杂志上发表。1951 年，塞林格发表了他惟一的一部长篇小说《麦田守望者》，这部作品使他举国闻名。

塞林格早期生活的许多事件都出现在《麦田守望者》一书中。例如，霍尔顿·考尔菲德从一所预科学校转



THE CATCHER IN THE RYE

CONTEXT

from prep school to prep school, is threatened with military school, and knows an older Columbia student. In the novel, such autobiographical details are transplanted into a post—World War II setting. *The Catcher in the Rye* was published at a time when the burgeoning American industrial economy made the nation prosperous and entrenched social rules served as a code of conformity for the younger generation. Because Salinger used slang and profanity in his text and because he discussed adolescent sexuality in a complex and open way, many readers were offended, and *The Catcher in the Rye* provoked great controversy upon its release. Some critics argued that the book was not serious literature, citing its casual and informal tone as evidence. The book was—and continues to be—banned in some communities, and it consequently has been thrown into the center of debates about *First Amendment** rights, censorship, and obscenity in literature.

Though controversial, the novel immediately appealed to a great number of people. It was a hugely popular best-seller and general critical success. Salinger's writing seemed to tap into the emotions of readers in a completely unprecedented way. As countercultural revolt began to grow during the 1950s and 1960s*, *The Catcher in the Rye* was frequently read as a tale of an individual's



到另一所预科学校，面临进军事学校的威胁，以及认识一个年长一些的哥伦比亚大学的学生。在小说中，这些自传般的细节被移植到二战后的场景中。《麦田守望者》出版时，正萌芽的工业经济促进了美国的繁荣，并巩固了社会准则，成为年轻一代顺应主义的行为规范盛行的时期。由于塞林格在文本中使用了俚语和亵渎的言辞，并以一种复杂而坦诚的方式探讨了青少年的性问题，触怒了很多读者，使得《麦田守望者》一经问世即引发了强烈的争议。一些评论家辩驳说该书属于非严肃文学，并以书中随便而不拘礼数的语气作为依据。这本书曾经并继续在某些社团中被列为禁书，该书因而成为关于文学《第一修正案》的权利、审查及猥亵等问题的辩论中心。

小说虽具争议性，但仍然受到大批读者的喜爱。它是极为受欢迎的畅销书，在评论界亦是一个成功。塞林格的作品似乎以一种前所未有的形式触动了读者的情感。随着20世纪五六十年代反社会运动的高涨，《麦田守望者》作为冷酷世界中孤立的人的故事不断被品读。



THE CATCHER IN THE RYE

alienation within a heartless world. Holden seemed to stand for young people everywhere, who felt themselves beset on all sides by pressures to grow up and live their lives according to the rules, to disengage from meaningful human connection, and to restrict their own personalities and conform to a bland cultural norm. Many readers saw Holden Caulfield as a symbol of pure, unfettered individuality in the face of cultural oppression.

In the same year that *The Catcher in the Rye* appeared, Salinger published a short story in the *New Yorker** magazine called “A Perfect Day for Bananafish”, which proved to be the first in a series of stories about the fictional Glass family. Over the next decade, other “Glass” stories appeared in the same magazine: “Franny”, “Zooney”, and “Raise High the Roof-Beam Carpenters”. These and other stories are available in the only other books Salinger published besides *The Catcher in the Rye*: *Nine Stories* (1953), *Franny and Zooney* (1961), and *Raise High the Roof-Beam, Carpenters and Seymour: An Introduction* (1963). Though *Nine Stories* received some critical acclaim, the critical reception of the later stories was extremely hostile. Critics generally found the Glass siblings to be ridiculously and insufferably precocious and judgmental.



霍尔顿似乎代表了所有的年轻人,他们觉得自己被来自四面八方的各种压力所包围,他们要成长,并要按照准则去生活,要断绝有意义的人际接触,要抑制自己的个性,并顺应一个索然无味的文化标准。很多读者把霍尔顿作为一个象征,即纯真地面对文化压迫而不受羁绊的人物。

《麦田守望者》出版的同一年,塞林格在《纽约人》杂志上发表了短篇小说《吃香蕉鱼的好日子》,这成为虚构的格拉斯一家系列故事的第一篇。在接下来的10年间,其他的“格拉斯”故事在同一杂志上刊出:《弗兰尼》、《卓埃》及《木匠们,把屋梁升高》。这些作品及其他故事被收录在除《麦田守望者》以外塞林格出版的仅有的几本书中:《九故事》(1953),《弗兰尼与卓埃》(1961),及《木匠们,把屋梁升高;西摩:一个介绍》(1963)。尽管《九故事》受到了评论界的某些赞扬,但对他后期作品的反应是充满敌意的。评论家们觉得格拉斯兄妹过于早熟、见解非凡,这显得荒唐且令人无法忍受。



Beginning in the early 1960s, as his critical reputation began to wane, Salinger began to publish less and to disengage from society. In 1965, after publishing another Glass story (“Hapworth 26, 1924”) that was almost universally reviled by critics, he withdrew almost completely from public life, a stance he has maintained up to the present. This reclusiveness, ironically, has made Salinger even more famous, transforming him into something of a cult figure. To some degree, Salinger’s cult status has overshadowed, or at least tinged, many readers’ perceptions of his work. As a recluse, Salinger seems to embody much the same spirit as his precocious, wounded characters, and many readers seem to view author and characters as almost the same being. Such a reading of Salinger’s work clearly oversimplifies the process of fiction writing and the relationship between the author and his creations. But, given Salinger’s iconoclastic behavior, the general view that Salinger is himself a sort of Holden Caulfield is understandable.

The few brief public statements that Salinger has made suggest that he continues to write stories to this day, implying that the majority of his works may not appear until after his death. Meanwhile, there are signs that readers are becoming more favorably disposed toward



从20世纪60年代初开始,随着他在评论界名声的下降,塞林格发表的作品开始变少,他遁出社会。1965年,发表了另一篇受到评论家广泛攻击的格拉斯故事(《哈普沃思26,1924》)后,他几乎完全退出社会生活,这一姿态他一直保持至今。具有讽刺性的是,这种隐遁的生活反而使塞林格名气大增,使他成为一个受人崇拜的偶像。在某种程度上,塞林格受尊崇的地位阻碍了或者至少影响了众多读者对他作品的理解。作为一个隐士,塞林格对很多人来说代表的是他作品中那些早熟且受伤害的人物们所代表的精神,很多读者更是把作者与他创造的人物等同起来。很显然,如此阅读塞林格的作品就使小说创作的过程及作者与其作品之间的关系简单化了。但是,考虑到塞林格打破旧习的行为,普遍认为塞林格自己就是霍尔顿·考尔菲德的想法还是可以理解的。

塞林格发表的为数不多的几次公开声明暗示他迄今仍然在从事写作,这意味着他的大部分作品可能要在去世后才能出版。同时,有迹象表明读者开始对塞林格晚期的作品产生好感,这意味着有一天《麦田守望者》



THE CATCHER IN THE RYE

Salinger's later writings, meaning that *The Catcher in the Rye* may one day be seen as part of a much larger literary whole. ✨



将会成为其大量文学作品中的一部分。