

**“LUCIAN BLAGA” UNIVERSITY OF SIBIU  
FACULTY OF LETTERS AND ARTS  
DEPARTMENT OF BRITISH AND AMERICAN STUDIES**

**DOCTORAL THESIS**

**- ABSTRACT -**

**EXPLORING THE IMPACT OF J.D. SALINGER’S  
FICTION ON ROMANIAN READERSHIP**

**SCIENTIFIC SUPERVISOR  
PROFESSOR DUMITRU CIOCOI POP, PhD**

**DOCTORAL CANDIDATE  
MÎNDRECI GEORGIANA MIRELA**

**SIBIU  
2009**

### Doctoral Thesis – Abstract

The doctoral thesis, **Exploring the Impact of J. D. Salinger's Fiction on Romanian Readership**, is structured in five chapters, having the following contents:

Introduction.....	4
1. Major Recurrent Themes, Motifs and Patterns in J. D. Salinger's Fiction .....	7
1.1. The Loneliness of the Enduring Writer .....	8
1.2. Reference Points in J. D. Salinger's Life and Work .....	15
1.3. The Evolution of J. D. Salinger's Characters .....	19
1.3.1. Salinger's Early Short Stories and Recurrent Motifs .....	19
1.3.1.1. Tracing Back Holden Caulfield and J. D. Salinger's Major Literary Themes .....	20
1.3.1.2. The Creation of John "Babe" Gladwaller .....	20
1.3.1.3. Holden Caulfield as Prototype .....	26
1.4. The Highpoint of J. D. Salinger's Literary Career .....	30
1.4.1. <u>The Catcher in the Rye</u> and Censorship .....	31
1.4.2. Major Themes in <u>The Catcher in the Rye</u> .....	33
1.4.3. Major Themes in <i>Nine Stories</i> .....	35
Summing up .....	41
2. In Search of J. D. Salinger's Recurrent Motifs and Patterns .....	44
2.1. The Misfit Hero .....	45
2.2. J. D. Salinger's Recurrent Attitude towards the Suicide Theme .....	49
2.3. J. D. Salinger's Repertoire of Symbols and Zen Philosophy .....	53
2.3.1. Symbolism of Names .....	53
2.3.2. Influences of Zen Philosophy in J. D. Salinger's Works .....	56
2.3.3. Children and Other Symbols .....	60
2.4. J. D. Salinger's Nice and Phony Worlds .....	65
2.5. J. D. Salinger's Moments of Revelation or Epiphanies .....	70
Summing up .....	79

3. Translation Studies. Theory and Practice .....	82
3.1. Defining Translation .....	83
3.1.1. The Issue of Obsolete Translations .....	88
3.2. Brief Historical Approach to Translation Studies .....	90
3.2.1. James S. Holmes's Theory of Translation Studies .....	97
3.2.2. Impediments to the Development of Translation Studies .....	98
3.2.3. J. S. Holmes's Sub-Branchees of Descriptive Translation Studies .....	101
3.3. Important Exponents' Contributions to the Development of Translation Studies ..	104
3.4. Important Translation Theories .....	109
3.5. Translation and Translators .....	112
3.5.1. Translation vs. Interpretation .....	113
3.5.2. Translators Nowadays .....	116
3.5.3. The Translator's Role, Tasks and Position in Contemporary World .....	119
3.5.4. The Translator's Challenges .....	125
3.6. Translation and Culture-Related Issues .....	128
3.6.1. The Importance of Translation for Culture .....	128
3.6.2. Culture and Translation .....	129
Summing up .....	134
4. Language Socio-Cultural Context .....	138
4.1. <u>The Catcher in the Rye</u> in the Polls in the USA and Romania .....	139
4.2. J. D. Salinger's Modernity .....	141
4.2.1. J. D. Salinger's Impact on Contemporary Writers .....	141
4.2.2. The Reception of J. D. Salinger's Novel in Romania .....	143
4.3. Social and Cultural Aspects .....	152
4.3.1. The USA in the 1950s .....	152
4.3.2. Recent Perspectives on J. D. Salinger's Novel in the Context of the 1950s ..	157
4.3.3. Romania in the 1960s .....	163
4.4. Salinger Abroad—Culture-Related Issues .....	170
4.4.1. Statements about the First Romanian Translation of J. D. Salinger's Novel	171
4.4.2. J. D. Salinger's Finnish Translation as a Norm-Breaking One .....	174
4.4.3. Challenges of J. D. Salinger's European Portuguese and Brazilian	

Portuguese Translations .....	181
4.4.3.1. The Role of the Translator .....	183
4.4.3.2. Analysis of the Taboo “F” Word in J. D. Salinger’s Novel .....	184
4.4.3.3. The Translation of the Novel’s Title .....	188
4.4.3.4. Examples of Mistranslation .....	190
Summing up .....	196
5. Case Study: Analysis of the Need for a Second Translation into Romanian of J. D. Salinger’s <u>The Catcher in the Rye</u> .....	199
5.1. The Importance of J. D. Salinger’s Style and Use of Teenage Language in <u>The Catcher in the Rye</u> .....	200
5.2. Contrastive Analysis between the First Romanian Version and the First French Version: Case Study .....	207
5.3. Cases of Mistranslations in the First French and Romanian Versions .....	223
5.4. Teenage Colloquial and Taboo Language in the Two Romanian Translations: Case Study .....	232
5.5. Gains and Losses in the Two Romanian Translations .....	287
Summing up .....	295
6. Concluding Remarks.....	298
Notes .....	310
Reference .....	313

The main aim of this doctoral thesis was to focus on J. D. Salinger’s literary fiction and his impact on Romanian readers as reflected by the translations of his literary creations into Romanian, mainly centering on his novel, The Catcher in the Rye. The research started by using the strategy of creating links between different relevant aspects of J. D. Salinger’s life and work, different contexts involved in the production of his fiction, as well as in the production of the Romanian translations and different major studies on translation theories in order to have a strong starting point for my contribution in the analytic comparative case study between J. D. Salinger’s novel and its Romanian renditions in order to demonstrate Salinger’s reception in our country, his impact on Romanian readership and the analysis of the need for a retranslation of his novel.

The first chapter, *Major Recurrent Themes, Motifs and Patterns in J. D. Salinger's Fiction*, dealt with J. D. Salinger's place in world literature, the most important influences on his writing style, the cultural and historical background behind his literary works and how they influenced and were reflected in his literary creations. The most important patterns, themes and motifs in Salinger's fiction were the centre of this chapter, but before embarking upon discussing Salinger's literary trademarks, I have approached the issue concerning the controversy around Salinger and his ability to maintain his reputation in the context of his self-imposed reclusive lifestyle. The conclusion was that the main reasons behind his "retirement" from the public world refer to his great disappointment with the disturbing elements brought along by success and his desire to find a peaceful existence, most likely as a result of the Second World War experiences and, later on, of the strong influences of Zen philosophy. J. D. Salinger's secluded lifestyle had its share of contribution and impact on the very popularity he has rejected and the implicit controversy. In this first chapter I have also presented major biographical data on Salinger's life and on his literary works in chronological order in order to emphasize the similarities and differences between his life and some of the events presented in his fiction. The conclusion is that there have been some similarities between Salinger's private life and some of the events in his works, but not enough to entitle anyone to think that his fiction is autobiographical. A major theme and also strong influence concerns the war and the army life present throughout his short stories, especially during and after his participation in the Second World War.

In this chapter I have also tried to exemplify that Salinger's fiction followed a chronological evolution, that there has been a well defined process of creating certain typical characters and that his characters evolved from the early prototypes in his short stories to the fully developed characters in his "mature" works, or even disappeared for good from his literary creations in a few cases. The conclusion, and also my contribution to this chapter, is that the major themes, patterns and motifs that recur in Salinger's fiction and develop into major and instantly recognizable archetypes, his trademarks, and at the same time a very clear indication of the very evolution of his writing technique, mainly refer to: his brevity, conciseness and concentration of style; his attentiveness to details and to exact dates and facts; his constant reference to parts of the human body; his leitmotif of the letter or note; his constant way of picturing certain female characters painting their nails or toenail or the recurrent motif of a man holding a child's feet; his constant references to colors and the symbolism within colors; his repertoire of characters; his penchant for coining new words or changing different parts of speech into others; his constant use

of italics; his inclination of dealing with psychological problems in his fiction; his tendency to use the pattern of sequence—sequence in his characters' names—in his themes, etc.; his preference for the first person narrative; his unique and constant sense of humor; his attitudes towards sex, war, phony world, materialism and false values; his constant references to music and songs, to the movie industry, to movie stars and to famous movies; his penchant for constantly making references in his literary creations to writers, to literary works and classic characters; his preference for creating stories around the brother-sister relationship, but also around the idea of family and the relationships between family members; his love for children and the innocence they stand for; his multitude of representative names and characters and his preference for dialogue and replies; his tendency to use real and historical data or to introduce in his fiction real places where he either grew up or which he knew; his use of well-established symbols throughout his fiction; his unique approach of religious themes and his use of Zen philosophy; his attachment to and protection for his characters.

The research has also led me to the conclusion that the recurrent pattern of the letter or of the note plays a very well defined role in J. D. Salinger's fiction and it is usually manifested through the characters' repeated reading or memorizing of them in different (mostly difficult) situations. This chapter has also centered on presenting the major themes from Salinger's literary highpoint, his novel and his *Nine Stories* collection. I have discussed the reasons which led to the negative reactions around The Catcher in the Rye and its repeated banning and removal from schools and high schools reading lists since its first publication until nowadays, and also some similar cases in American literature. The main reasons for the novel's extensive banning refer to the colloquial and slang language used by Holden Caulfield and to the book's sexual content. The many negative reactions were mainly caused by the social and political background of the post-war period, by misunderstanding the text, by misreading it, by associating the novel with famous criminals and the reading of the novel by the wrong audience—teenagers instead of adults. Another important aspect of this chapter focused on the presentation of the major themes developed by Salinger in his novel, in the *Nine Stories* collection and in some of his “mature” and last publications until 1965 when he stopped publishing his writings.

In the second chapter, *In Search of J. D. Salinger's Recurrent Motifs and Patterns*, I have developed the ideas discussed in the first chapter concerning Salinger's fiction and the numerous themes, patterns, attitudes, motifs and trademarks that made Salinger a unique writer. The major themes tackled in this chapter focused on the “misfit hero,” the phony vs. the nice world, the

crucial moments of epiphany, alienation and vulnerability, love of different kinds, society, religion, philosophy, escapism, quest for a moral ideal, symbolism of names, specific use of language, and other major symbols such as: suicide, marriage and attitude towards sex, the place of the artist in the society and so forth.

I have also discussed the concept of the “misfit hero” (Paul Levine) or “the moral hero” who represents the young characters who dissociate themselves from the rest and who share a special moral code that springs from feelings of love, alienation and salvation. The main aim was to present examples of this concept in Salinger’s fiction. Another aspect I have focused on was the presentation of the pattern of character development (specific to Salinger) represented by Joe Varioni, as an early example of a misfit hero, then by his later (and developed) version of Raymond Ford and finally by Seymour Glass. The conclusion was that the misfit hero is a person in conflict with himself, and at the same time he represents a combination of nice and unique qualities.

This chapter has also focused on presenting two major themes in Salinger’s short stories: the inability to communicate and suicide. The best exemplification was “A Perfect Day for Bananfish” because Seymour is the character that bewilders the readers by committing suicide, apparently without a reason, but the most pertinent cause behind this gesture is his inability to communicate, except with Sybil, a child, the only one capable of understanding him. Thus in this chapter I have tried to provide different interpretations concerning Seymour’s gesture, to discuss the adult (as a misfit hero)—child relationship (another Salingerian trademark) and many other important concepts from different critics’ perspectives. An important aim of this chapter was that of presenting the most important symbols used by Salinger in his fiction, such as: the symbolism of characters’ names (highly representative of the characters’ distinguishing features), recurrent themes and important motifs in Salinger’s novel (innocence, the song which inspired Holden in his desire to be a catcher of children, the red hunting cap worn in reverse, the presence of children—the most important being Phoebe), Salinger’s repertoire of children (who symbolize unlimited freedom), the symbolism of colors, Salinger’s use of philosophical symbols and the influence of Zen philosophy. I have also mentioned my belief that Salinger’s use of so many symbols denotes his desire to work on multiple levels at the same time: he uses not only explicit ways (direct communication), but also indirect or hidden ways (symbolism in all its forms) to emphasize his ideas and convey his messages more efficiently to his readers. Another device

which helps Salinger do the same thing is the use of his Zen interests and influences in his fiction as a metaphor and an aid to transmit his messages easier and better. The conclusion is that Salinger used Zen Buddhism concepts to make the reader achieve the very essence of this type of thinking which is very similar to the essence of any Zen koan: that of reaching a state of awakening which can help an individual surpass all conscious knowledge and thus achieve the ultimate state of “satori” and the enlightenment necessary to ease the way to achieving “ultimate freedom.”

Another important aspect discussed in this chapter focused on the differences between the two opposing worlds, the “nice” vs. the “phony” worlds. This aspect was approached in close relationship with the recurrent motif of the fight between the characters representing both worlds. I have tried to offer examples in point for each of the two worlds based on important critics’ studies. The last aspect discussed in this chapter focused on a very important pattern in Salinger’s fiction, the use of crucial moments of compassion and growth or rebirth or epiphanies. The strategy was that of focusing on some of the important episodes in which they occurred and their discussion. These epiphanic moments can be mainly explained as “sudden spiritual manifestations” or sudden realizations of great truth, but they cannot occur without love, trust and / or compassion. They have also been referred to as “quixotic gestures” or “remedies” or revelatory or changing experiences and their importance is that they offer the character that experiences them equilibrium, at least a temporary one if not a long-term one and, at the same time, they can save the characters from a real or symbolic death and can offer an optimistic perspective on the characters’ future existence. I have also pointed out the importance of colors, shapes and movements (as those discussed in relationship to The Catcher in the Rye and the carousel scene) which, as more critics have already established, have a very important part in establishing, or at least preparing, the epiphanic moments experienced by some of Salinger’s characters.

In the third chapter, *Translation Studies. Theory and Practice*, I have tried to focus on drawing a link between some general translation theories and the analysis in the fifth chapter of the French and Romanian versions of Salinger’s novel, considering the general overview in this chapter a link or a starting point for the case study in the last chapter. I have started by trying to define the concept of translation based on significant theoreticians’ points of view but it had not been an easy task. In my opinion a translation should always include the tasks and the qualities

(or even the standards) a translation should perform. I have also expressed my belief that a literary translation should not compete with the original, its main task being that of recreating the same atmosphere and the same effect of the ST on the TT readers and to make the readers understand the original text no matter if they speak or do not speak the SL since it is said that a translation can even make native speakers of a language better understand a SL text.

I have also tried to point out that the field of translation studies is a fairly recently developed one, the “boom” of its development was in the second half of the 20<sup>th</sup> century when there was an array of new studies, theories, developments, approaches and perspectives that led to the creation of this new and much needed field of research and to a revolution in how translation has been approached until the 20<sup>th</sup> century. In my opinion the “boom” in translation theory is also the result of the interdisciplinary character of the 20<sup>th</sup> century, such as breakthroughs, the use of new “tools” in translation (improved and specialized dictionaries, machines for translation, Internet, translation memory databases, specialized computerized programs for translation, etc.) and the new discoveries from the related disciplines (linguistics, psychology, literary studies, cultural studies, social studies, anthropology, philosophy and so forth). All these create the multi-disciplinary character of translation studies and together with the increased interest in translation manifested by more and more scientists, researchers, translators, teachers and students finally led to an explosion of new ideas and theories in the field of translation. All these new discoveries affect both the way the process of translation is performed and also the role and the tasks of translators in our contemporary society. The conclusion is that the discipline of translation studies represents a new field of study which did not receive the deserved recognition and respect until recently. Thus translation has been regarded as a secondary activity which has greatly hindered its development. Nevertheless, this situation changed with the emergence of translation studies in the last century and this helped translation regain its well-deserved and long-awaited position in the academic field.

Translation is science, art and skill at the same time, and I also believe that it takes inborn talent, a special “ear” for it, a lot of hard work and dedication and that not anybody who speaks a foreign language and knows how to use a dictionary can become a translator and perform a translation. The conclusion is that a translation should create the same effect on its readers as the original. I have also discussed the problem of translations that become obsolete, which seems to be a perfectly natural process given that language is alive, it evolves and its vocabulary changes from one generation to another (also depending on its specific location). The solution to this

natural process is periodical retranslation, which can occur every 30 to 50 years (a case further discussed in the fifth chapter regarding the second Romanian translation of Salinger's novel).

This chapter has also focused on presenting some major contributions brought by important exponents in the field of translation studies and the multi- or interdisciplinary approach of translation studies mainly based on the cultural background and context, intercultural transfer, linguistic, social, political aspects involved in the translation process, acquisition and reception between the SL and the TL. Next I have also made reference to some major translation theories and concepts (the "polysystem theory," the concept of norms in translation, cultural studies, translation competence, recurrent problems in translation, "skopos" theory and others) because they are modern theories and they help in better defining and understanding this field of study as well as the translation process itself and the translator's work.

This chapter also included a brief section on the difference between the two major types of translation: interpretation and written translation and the necessary notions that any translator must have in order to be able to perform a complete translation: the flawless mastering of both the SL and TL, the culture, history, customs and traditions of the SL, otherwise the translator risks distorting the main features of literary characters. The conclusion is that a translator, his / her role and importance are not easily definable, the translator has multiple and interrelated tasks which can be viewed as a chain in which each chain link conditions and determines the well functioning of the other and the lack of one of them can cause a complete failure in the translation process. That is why translators, their activity and contributions in contemporary society require and deserve so much attention in the academic field, and not only. Some of the most important and commonly met risks, threats, challenges, choices and problems of translators have also been briefly discussed in this chapter and possible solutions to these issues offered based on significant theoreticians' points of view.

The last approach of this chapter focused on the cultural context and its importance in translation studies, mainly from the perspective of major theoreticians. The conclusion is that both the SL and the TL, the source and the target texts and cultures are equally important and that a good translation cannot be obtained if the translator lacks understanding and / or proper knowledge in any of these fields. Translation cannot take place without the existence of two languages and cultures and without the transfer of information from one into another. This means that a translation has to deal with the issue of how to treat the SL cultural-related aspects and how

to best translate them into the TL. The concept of translation goes hand in hand with the one of culture, they are inseparable, and we cannot have one without the other.

In the fourth chapter, *Language and Socio-Cultural Context*, I have tried to focus mainly on the social and cultural contexts from the USA and Romania, as well as on some linguistic problems raised by Salinger's use of highly colloquial and taboo language in The Catcher. In this chapter I have also tried to discuss the impact Salinger had, and still has, on writers worldwide. This twofold approach, social and cultural, can help better understand the whole context in which Salinger produced his literary masterpiece, which in turn can greatly help in understanding the reception of the novel in the two cultures and its status in contemporary society. I have also tried to briefly present the reception of the novel, the translations and solutions offered to the problems raised by Salinger's use of colloquial language in other countries than Romania.

This chapter has also presented important information on the popularity of Salinger's novel as reflected by recent polls, which is an obvious indication that Salinger is still read and discovered by new readers every year. Salinger's continuous presence in the public's attention can also be attributed to a marketing strategy given his reclusive lifestyle and the idea that everything related to his name sells very well. In 2009 the nonagenarian writer has caught again the public's attention by his penchant for legal disputes, as the one discussed in this chapter. He still manages to influence contemporary writers worldwide, a fact demonstrated by the many references to him and his fiction in numerous books, movies, songs, and so forth. I have also brought a personal contribution to this chapter by the information received via email from Oana Boca (PR Manager at Polirom) who has kindly answered my inquiries about data on Salinger's sales in Romania. The conclusion is that Salinger sells very well in our country, which proves that he has a great impact on Romanian readers: Cristian Ionescu's retranslation sold more than 40,000 copies since its publication in 2005, which situates the novel on a very high position in Romania, the average number of copies sold for this type of novel being between 2,500 - 3,000. The translation of *Nine Stories* sold approximately 20,000 copies, while those of *Raise High the Roof Beam, Carpenters and Seymour: An Introduction* and *Franny and Zooey* sold approximately 10,000 copies.

Another important aim of this chapter was that of presenting the social and cultural contexts of the USA in the 1950s and of Romania in the 1960s in order to have a holistic image on the creation, production, reception and translation of Salinger's novel in the two mentioned cultures. The presentation of these contexts, based on important critics' studies and opinions, involved an

interdisciplinary approach, focusing on the historical, political, economic, social and cultural aspects of the USA and Romania. Another important argument for the presentation of the post-war period was the fact that the year 2009 represents the year of commemoration, on 1 September, of seven decades from the burst of the Second World War. Thus one of the main aims of this chapter was that of presenting the huge impact that the Second World War had mainly on the USA and Romania, and on how it affected life, developments and social evolutions in these two different countries. The main events in the history of these two countries have been presented, as well as the political regimes and their impacts on each nation and on the developments from various fields of activity, as well as their impact on people's lives and ways of thinking. Closely connected to this presentation was also that of the most significant recent perspectives and approaches to Salinger's novel, but in connection to the context in which the novel was written, the period of the 1950s.

In this chapter I have also tried to present and analyze certain passages from the Finnish, Portuguese and Romanian versions of The Catcher in order to draw attention to certain problems that may occur in translation, especially when different cultures are involved. The conclusion is that the Finnish translation played an innovatory role and an influential one in the literary system of Finland by breaking the norms of the TL, in order to render the stylistic qualities of the ST, and by introducing the use of slang language into Finnish, as a new and alternative means of expression. The comparison between the European Portuguese and the Brazilian Portuguese translations pointed out the translational deviations and suppressions of references to sex and body functions in them which can be definitely considered a case of loss in translation. This also leads to the idea that translators have to be faithful to the original text and never attempt to censure the ST. The fact that the two translations in question changed the language of the ST because they considered it offensive or taboo demonstrates that such cases should never be part of a translator's task.

The conclusion is that although such cases of suppression or censure of the ST are not desirable or should never happen, in reality they do exist (and this chapter has offered some examples in point), but the fact that more and more people take interest in such situations may indicate that they may stop occurring in the future.

In the fifth chapter, *Case Study: Analysis of the Need for a Second Translation into Romanian of J. D. Salinger's The Catcher in the Rye*, which represents my major contribution to this research paper, I have tried to focus on presenting the two Romanian versions of

Salinger's novel and their comparison in order to find the main reasons for the publication of a retranslation as well as its impact on Romanian readership. I have tried to achieve this aim by centering on the case study of comparing and analyzing in detail the differences and similarities, the gains and the losses that have occurred both in the French and in the two Romanian versions. I have tried at the same time to make the connections with the previous chapters of this research paper such as those between the social and cultural contexts in which the texts in question were produced, as well as the influence and the constraints of the historical and cultural background of these contexts on the Romanian versions in order to identify the need for the second Romanian translation. This has been mainly achieved by the careful and analytical comparison of some identical passages from the ST with its translations.

I have chosen to use the French version in my analysis as well because the similarities and differences between French and Romanian (which are part of the same group of languages) helped in this case study by pointing out the difficulties in translation specific to each of the two languages, as well as in suggesting other possibilities (not necessarily better) of translating more challenging passages in the novel. The main strategy I have used was the practical act of comparing the above-mentioned versions, focusing on the importance of Salinger's writing style and use of language (already discussed in the first two chapters), on discussing mainly the cases of misunderstandings and mistranslations, of problems of equivalence, of losses and gains, of linguistic untranslatability, of the translators' visibility or invisibility in the TT, on accuracy in translation, adaptability, fidelity and faithfulness or infidelity—all these cases seconded by examples in point and by my personal suggestions of other possible translations of certain (more challenging) words or passages from Salinger's novel. Furthermore, I have tried to point out major differences in the translation of Salinger's use of colloquial and taboo language in the French and Romanian versions, coming to the conclusion that the French one was the closest to the ST from this point of view by its use of similar vulgar equivalents, the first Romanian version was the farthest because of its abundant use of euphemisms and euphemistic formulations throughout the book, and the second version was in between the two by using more daring equivalents than the first one, but not all the time as "bold" as in the French version. I have also discussed cases of linguistic inconsistency in the two Romanian versions, such as the rendition of intonational stress (with the help of italics), maintained by the first translation, but unfortunately not by the second one. I have focused on some of Holden's linguistic repetitions and their importance, as well as on Salinger's humor and comic effects and their renditions in the two

versions. The conclusion is that generally they have been successfully rendered and they have usually followed the ST.

I have also presented some challenging cases of linguistic untranslatability, such as the American characteristic of the language's ability to adapt nouns into adjectives and nouns into adverbs (usually by adding a letter), which is, unfortunately, not possible in Romanian and thus the translators had to find suitable translation adaptation methods since our language's grammatical patterns do not allow similar adaptations. Another example was Salinger's use of imitation of spoken English in written. Such situations made the translators' task and work tremendously difficult because they had to find ways of compensating the loss caused by the inability of recreating a similar effect in the TT because Romanian has a system in which words are written the same way they are read as opposed to English which has a different system. Nevertheless the translators have tried to compensate this loss through distinctive methods. An important conclusion is that the law of compensation always functions in a translation, as also in the case of the discussed versions of Salinger's novel. The law of compensation is a technique used in translation to make up for the losses present in the TT and it works by (re)creating other effects, similar to the ones specific to the ST but in the TT when possible and using the TL resources, a law applicable in each of the two Romanian versions discussed.

Some of the major conclusions, differences or main observations between the two Romanian versions could be summarized as follows:

► the second version uses more diverse ways of rendering Holden's speech habits or linguistic repetitions while the first version uses almost the same pattern throughout the book. This leads to the interpretation that using the same linguistic pattern (as the ST did) denotes a more faithful translation. But I can also say that a more diversified way of translating the same linguistic structures may indicate a better adaptation to the TL, although the psychological effect on the readers of Holden's linguistic repetitions is not as strong as in the ST.

► both translations have the tendency to skip certain short passages or expressions of the ST in order to adapt them to the TT and Romanian style and I have presented examples in point. Nevertheless such cases are not always losses in translation.

► the second version imitates indeed the way teenagers speak nowadays and uses more colorful equivalents and expressions than the first version.

► the first version faithfully and accurately kept and rendered Salinger's use of intonational stress and italicized words, which represents an important case of gain. The second version

neither did the same nor used substitutions for this function, which is a serious case of loss in translation.

- ▶ the first version tends to add words or phrases to the TT.

- ▶ the first version always uses euphemisms and euphemistic formulations when translating SL colloquial expressions (mainly explained by the social, political and cultural constraints from the period of its publication), while the second version uses (almost all the time) the same informal, at times vulgar, linguistic register as the ST, managing at the same time to capture the nuances and subtleties of the original.

- ▶ both translations used either obsolete or dialectal / regional words and expressions (or both) throughout the novel and this can point out an obvious difference of language use between generations (especially given the 40-year gap between the two versions).

- ▶ the general impression is that the second Romanian translation is more direct, it does not use so many euphemisms as the first one, it has more gains than the first version, its language is more modern, closer to the contemporary teenage colloquial speech, and more colorful. The first version is more neutral and it did not succeed in (re)creating the same strong images and effects of the ST.

Thus, an important conclusion and argument in favor of C. Ionescu's translation is that the first version is full of examples that lead to the idea of the need for a second translation in Romanian, examples which may not have been obvious without such an analytical comparison. Although the language of the second version is much harsher, stronger and more direct as compared to the first version, it is the only way Romanian readers who do not speak English or who did not read the novel in original (depending thus entirely on its translation) can really understand the controversy created around the novel and why so many people censured and banned it. Only by seeing the real function of the language can people understand why Salinger is a master in rendering and imitating teenagers' colloquial speech and thus come closer to the essence of the novel.

Another very important conclusion I have reached is that translations and retranslations are necessary and the latter should happen more often since they play an enormous role in a country's literary system. Another important aspect concerning the importance of translations in general, and of Salinger's second Romanian version in particular, is that much of the target audience has access to a literary text only through its translation in the TL. To this I can also add

the already discussed idea that even native speakers can get more meanings from a ST and its translation than by simply reading the ST in original.

All the analyses and comparisons in this chapter helped me in drawing the general conclusion that second Romanian translation was indeed needed and long-awaited by the Romanian readership, slightly better than the first version it managed to achieve its aim of offering a newer, freer, more audacious and more modern version of Salinger's story, especially addressed to contemporary times, readers and demanding requirements of a modern translation. C. Ionescu's translation has also accomplished its aim by the fact that it addresses young people and it uses 80-90% of their typical language, with very few exceptions (most likely limited by the social and cultural constraints of our modern society). If we were to take two randomly chosen passages, without knowing to which of the two Romanian versions they belong, we could realize from the typical language used by each to whom the translation belongs, to Catinca Ralea and Lucian Bratu or to Cristian Ionescu. Thus I can say that the first translation is more appropriate for the parents of the young people to whom C. Ionescu's version is addressed, but this is an obvious appreciation given the 40-year gap between the two Romanian versions and generations. In conclusion I believe that a translation does not necessarily have to be better than another one, all it has to do is to achieve its goal and reach its target audience successfully. And sometimes some mistakes (losses), as well as some gains, are more visible by comparing two or more translations of the same ST.

C. Ionescu's translation may have been considered "too far-fetched" and direct (especially when compared to the first version), but this can be explained as the translator's desire to make the main character more authentic and closer to the typical Romanian teenager. This leads to the idea that the second translation is definitely newer and slightly better than the first version. As a conclusion, I can say that the second version achieved its aim; that of creating a contemporary and updated translation, especially in terms of language and language use.

It is also very important to mention that the period in which the first Romanian translation appeared in our country was the communist one, a very difficult period, with many restrictions and constraints, especially intellectual, cultural, spiritual, and religious ones. All these barriers did nothing but increase the already difficult task (because of the language itself) of translating Salinger's novel. The lack of experience and the lack of access to the necessary pieces of information hindered an accurate rendition of the ST. The two Romanian translators, Catinca Ralea and Lucian Bratu, were not in the position of facing an easy task, but thanks to the open-

mindfulness of Catinca Ralea (who was also a very well-known TV presenter and who had access to the American culture and language in the communist regime) things were not as bad as they could have been and many Romanian teenagers were able to read the work of Salinger. But the revolution in our country changed everything and today we can enjoy a new version, a new translation of the same novel.

The general conclusion that can be drawn is that there cannot be a perfect translation, but there can be made efforts to try to find the best version of rendering a text from the SL into the TL. A good translator should always be able to find the best solutions and choices for a challenging situation. Literary translators can also use the interpretation of other critics, the options of other native speakers of both the SL and the TL, and the help of numerous dictionaries (but this type of support is limited in ideas). The second Romanian translation is obviously more courageous in the choice of words when compared to the first one and more modern in the choice of vocabulary and linguistic register.

This research paper can be used as a starting point for further research on Salinger's fiction and its translation (or any literary translation in general) in order to point out other challenges in translation, as well as other better solutions. This research can also be further developed and perhaps even serve as an idea for a third translation of Salinger's novel. The same type of analysis can also be used in the case of Salinger's short stories although his novel presented the most challenging task (from the Salinger's fiction) for a translator. These are some of my suggestions for further research starting from my contribution to this doctoral thesis.

## REFERENCES

### PRIMARY SOURCES

#### *Books*

Cărtărescu, Mircea. *De Ce Iubim Femeile*. 2004. 2<sup>nd</sup> ed. București: Humanitas, 2005. Print.

Ionescu, Cristian. *De Veghe în Lanul de Secară*. Trans. Iași: Polirom, 2005. Print.

Ralea, Catinca and Lucian Bratu. *De Veghe în Lanul de Secară*. Trans. 1964. Iași: Polirom, 2001. Print.

Rossi, Jean-Baptiste. *L'Attrape – Cœurs*. Trans. Paris: Le Livre de Poche. Robert Laffont, 1953. Print.

Salinger, Jerome David. *The Catcher in the Rye*. 1951. London: Penguin Books, 1994. Print.

--- . *Nine Stories*. Boston: Little, Brown, 1953. Print.

--- . *Franny and Zooey*. Boston: Little, Brown, 1961. Print.

--- . *Raise High the Roof Beam, Carpenters and Seymour: An Introduction*. 1955. 2<sup>nd</sup> ed.  
Boston: Little, Brown, 1959. Print.

--- . *Hapworth 16, 1924*. *The New Yorker*, 19 June 1965: 32-113. Web. 25 Jan. 2006.

<<http://www.freeweb.hu/tchl/salinger/hapworth.html>>.

#### *Short Stories (Uncollected)*

Salinger, Jerome David. "The Young Folks." *Story*, XVI, March-April 1940: 26-36. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/folks.html>>.

--- . "Go See Eddie." *The Kansas Review*, VII, December 1940: 121-124. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/eddie.html>>.

--- . "The Hang of It." *Collier's*, CVIII, 12 July 1941: 22. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/hangofit.html>>.

--- . "The Heart of a Broken Story." *Esquire*, XVI, September 1941: 32, 131-133. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/heartof.html>>.

--- . "The Long Debut of Lois Taggett." *Story*, XXI, September-October 1942:28-34. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/tagget.html>>.

--- . "Personal Notes of an Infantryman." *Collier's*, CX, 12 December 1942:96. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/infantryman.html>>.

--- . "The Varioni Brothers." *Saturday Evening Post*, CCXVI, 17 July 1943:12-13, 76-77. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/brothers.html>>.

--- . "Both Parties Concerned." *Saturday Evening Post*, CCXVI, 26 February 1944: 14, 47. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/concerned.html>>.

--- . "Soft-Boiled Sergeant." *Saturday Evening Post*, CCXVI, 15 April 1944:18, 32, 82-85. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/softboiled.html>>.

--- . "Last Day of the Last Furlough." *Saturday Evening Post*, CCXVII, 15 July 1944: 26-27, 61-62, 64. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/lastday.html>>.

--- . "Once a Week Won't Kill You." *Story*, XXV, November-December 1944: 23-27. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/killyou.html>>.

--- . "A Boy in France." *Saturday Evening Post*, CCXVII, 31 March 1945: 21, 92. Web. 25 Jan.

2006. <<http://www.freeweb.hu/tchl/salinger/boy.html>>.
- . "Elaine." *Story*, XXV, March-April 1945: 38-47. Web. 25 Jan. 2006.  
<<http://www.freeweb.hu/tchl/salinger/elaine.html>>.
- . "This Sandwich Has No Mayonnaise." *Esquire*, XXIV, October 1945: 54-56, 147-149. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/mayonnaise.html>>.
- . "The Stranger." *Collier's*, CXVI, 1 December 1945: 18, 77. Web. 25 Jan. 2006.  
<<http://www.freeweb.hu/tchl/salinger/stranger.html>>.
- . "I'm Crazy." *Collier's*, CXVI, 22 December 1945: 36, 48, 51. Web. 25 Jan. 2006.  
<<http://www.freeweb.hu/tchl/salinger/crazy.html>>.
- . "Slight Rebellion Off Madison." *The New Yorker*, 22, December 1946: 76-79 or 82-86.  
Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/madison.html>>.
- . "A Young Girl in 1941 with No Waist at All." *Mademoiselle*, 25 May 1947: 222-223, 292-302. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/younggirl.html>>.
- . "The Inverted Forest." *Cosmopolitan*, December 1947: 73-109. Web. 25 Jan. 2006.  
<<http://www.freeweb.hu/tchl/salinger/forest.html>>.
- . "A Girl I Knew." *Good Housekeeping* 126, February 1948: 37, 186-196. Web. 25 Jan. 2006. <<http://www.freeweb.hu/tchl/salinger/girl.html>>.
- . "Blue Melody." *Cosmopolitan*, September 1948: 50-51, 112-119. Web. 25 Jan. 2006.  
<<http://www.freeweb.hu/tchl/salinger/bluemelody.html>>.

## SECONDARY SOURCES

### *Bibliography*

- Alexander, Paul. *Salinger: A Biography*. Las Angeles, Calif.: Renaissance Books, 1999. Print.
- Hamilton, Ian. *In Search of J. D. Salinger*. New York: Random House, 1988. Print.
- Maynard, Joyce. *At Home in the World*. London: Doubleday, 1998. Print.
- Salinger, Margaret A. *Dream Catcher: A Memoir*, London: Scribner / Simon & Schuster, 2001.  
Print.

### *Collections of Criticisms and Essays*

- Bloom, Harold. ed. *Holden Caulfield*. New York: Chelsea House, 1990. Print.
- . ed. *J.D. Salinger's The Catcher in the Rye*. Philadelphia: Chelsea House Publishers, 2000.  
Print.

- . ed. J.D. Salinger. New York: Facts on File, 2008. Print.
- Bryfonski, Dedria. ed. *Depression in J.D. Salinger's The Catcher in the Rye*. New York: Greenhaven Press, 2008. Print.
- Bryfonski, Dedria, and Phyllis Carmel Mendelson. eds. *Contemporary Literary Criticism*. Vol. 8. Detroit: Gale Research, 1978. 463-65. Print.
- Bryfonski, Dedria, and Gerald J. Senick. eds. *Contemporary Literary Criticism*. Vol. 12. Detroit: Gale Research, 1980. 496-521. Print.
- Chefdor, Monique, Ricardo Quinones, and Albert Wachtel. *Modernism: Challenges and Perspectives*. Urbana and Chicago: University of Illinois Press, 1986. 2-5; 17-24; 67-78. Print.
- Connor, Steven. ed. Introduction. *The Cambridge Companion to Postmodernism*. London: Cambridge University Press, 2004. 1-20; 62-82. Print.
- Docherty, Thomas. ed. Introduction. *Postmodernism: A Reader*. New York: Harvester Wheatsheaf, 1993. 1-37. Print.
- Ford, Boris. ed. Introduction. *American Literature*. Vol. 8. London: Penguin Books, 1983. 9-11; 417-449. Print.
- . ed. *American Literature*. Vol. 9. London: Penguin Books, 1988. 97-126; 166-183; 228-250; 368-391. Print.
- Gelfant, Blanche H., and Lawrence Graver. eds. *The Columbia Companion to the Twentieth-Century American Short Story*. New York: Columbia University Press, 2000. 1-14; 494-501. Print.
- Grunwald, Henry Anatole. ed. *Salinger: A Critical and Personal Portrait*. New York: Harper & Brothers, 1962. Print.
- Gwynn, Frederick L., and Joseph L. Blotner. *The Fiction of J. D. Salinger*. Pittsburgh: University of Pittsburgh Press, 1958. Print.
- Matuz, Roger. ed. *Contemporary Literary Criticism*. Vol. 55. Detroit: Gale Research, 1989. 325-45. Print.
- . *Contemporary Literary Criticism*. Vol. 56. Detroit: Gale Research, 1989. 317-65. Print.
- Oprean, Constantin. ed. *Metode și Tehnici ale Cunoașterii Științifice*. Sibiu: Editura Universității "Lucian Blaga," 2006. 6-24; 252-68. Print.
- Pym, Anthony, Miriam Shlesinger, and Daniel Simeoni. eds. *Beyond Descriptive Translation Studies: Investigations in Homage to Gideon Toury*. Vol. 75 of Benjamins

- translation library. Amsterdam and Philadelphia: John Benjamins. 2008. iv-35; 173-5. Print.
- Riley, Carolyn. ed. *Contemporary Literary Criticism*. Vol. 1. Detroit: Gale Research, 1973. 295-301. Print.
- . *Contemporary Literary Criticism*. Vol. 3. Detroit: Gale Research, 1975. 444-47. Print.
- Schäffner, Christina. ed. *Translation and Norms*. Clevedon: Multilingual Matters. 1999. Print.
- Schäffner, Christina and Beverly Adab. eds. *Developing Translation Competence*. Vol. 38 of London: Benjamin Translation Library. London: John Benjamins. 2000. Print.
- Schäffner, Christina and Uwe Wieseemann. *Annotated Texts for Translation: English-German: Functionalist Approaches Illustrated*. Ed. Uwe Wieseemann. Clevedon: Multilingual Matters, 2001. Print.
- Van Nostrand, Albert D. Introduction. *Literary Criticism of America*. New York: The Liberal Arts Press, 1957. vii-xvi. Print.
- Venuti, Lawrence. ed. *The Translation Studies Reader*. London: Routledge, 2000. Print.

#### *Books*

- Alexander, Michael. *A History of English Literature*. London: Macmillan, 2001. 311-381. Print.
- Alsen, Eberhard. *Reader's Guide to J. D. Salinger*. New York: Greenwood Publishing, 2002. Print.
- . *Romantic Postmodernism in American Fiction*. Amsterdam and Atlanta: Rodopi, 1996. Print.
- Baldwin, Stanley P. *Cliffsnotes Salinger's the Catcher in the Rye*. New York: John Wiley And Sons, 2000. Print.
- Bantaş, Andrei, and Elena Croitoru. *Didactica Traducerii*. Bucureşti: Teora, 1999. Print.
- Bassnett, Susan. *Translation Studies*. 1980. Revised edition. London: Routledge, 1988. Print.
- Bell, Roger T. *Translation and Translating: Theory and Practice*. London: Longman, 1991. Print.
- Biguenet, John, and Rainer Schulte. *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. University Of Chicago Press, 1992. Print.
- Bradbury, John M. Introduction. *Renaissance in the South: A Critical History of the Literature, 1920 – 1960*. Chapel Hill: University of North Carolina Press, 1963. 3-6; 88-107. Print.
- Burgess, Anthony. *English Literature: A Survey for Students*. 1958. 2<sup>nd</sup> ed. London: Longman, 1974. 207-255. Print.

- Carter, Ronald, and John McRae. *The Penguin Guide to Literature in English: Britain and Ireland*. 1996. London: Penguin, 2001. 1-21; 195-235. Print.
- Claro, Joseph. *J.D. Salinger's Catcher in the Rye*. Barron's Educational Series, 1984. Print.
- Crawford, Catherine. *If You Really Want to Hear About It: Writers on J.D. Salinger and His Work*. New York: Perseus Books Group, 2006. Print.
- Duarte, João Ferreira, Alexandra Assis Rosa, and Teresa Seruya. *Translation Studies at the Interface of Disciplines*. Volume 68 of Benjamins Translation Library. Amsterdam and Philadelphia: John Benjamins. 2006. 1-10; 27-29; 64-67; 83-86. Print.
- Edwards, June. *Opposing Censorship in the Public Schools: Religion, Morality, and Literature*. Mahwah, NJ: Lawrence Erlbaum Associates, 1998. xi-xxii; 72-84. Print.
- Faull, Katherine M. *Translation and Culture*. Vol. 47, Issue 1. Associated University Presses, Cranbury, NJ and Canada Volume XLVII, Number 1. Bucknell University Press, 2004. 124-139. Print.
- Fowler, Alastair. *A History of English Literature*. Oxford and Cambridge: Blackwell. 1987. 311-382. Print.
- French, Warren. *J. D. Salinger*. New York: Twayne, 1963. Print.
- . *J. D. Salinger Revisited*. New York: Twayne, 1988. Print.
- Gentzler, Edwin. *Contemporary Translation Theories*. London: Routledge, 1993. 43-74; 105-144. Print.
- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 1977. 6<sup>th</sup> ed. New York: The Modern Language Association of America, 2003. Print.
- Glasser, William A. *Reclaiming Literature: A Teacher's Dilemma*. Westport, CT: Praeger Publishers, 1994. 96-117. Print.
- Gorrell, Donna. *A Writer's Handbook From A to Z*. London: St. Cloud State University, 1994. Print.
- Graham, Sarah. *J. D. Salinger's the Catcher in the Rye*. London: Routledge, 2007. Print.
- Halliwell, Martin. *American Culture in the 1950s: Twentieth-Century American Culture*. Edinburgh: Edinburgh University Press, 2007. 1-51; 66-81. Print.
- Harper Jr. Howard M. *Desperate Faith - A Study of J. D. Salinger*. Chapel Hill: The University of North Carolina Press. Chapel Hill, 1967. 65-95. Print.
- Harvey, K. *A Descriptive Framework for Compensation*. The Translator I. 1995. 65-86. Print.
- Holub, Robert C. *Reception Theory: A Critical Introduction*. New York: Taylor & Francis, 1984.

- 53-107. Print.
- Holzman, Robert S. *Max Notes J. D. Salinger's the Catcher in the Rye*. New York: Research and Education Assn, 1995. Print.
- Kazin, Alfred. *Contemporaries, From the 19th Century to the Present*. 1982. Revised edition. Horizon Press. 2006. Print.
- Kennedy, J. Gerald. *Modern American Short Story Sequences: Composite Fictions and Fictive Communities*. Cambridge University Press, 1995. Print.
- Kerr, Christine, and Harold Bloom. *Bloom's How to Write about J.D. Salinger*. New York: Facts On File, 2007. Print.
- Klarer, Mario. *An Introduction to Literary Studies*. New York: Routledge. 2004. Print.
- Landers, Clifford, E. *Literary Translation: A Practical Guide*. Vol. 22. Clevedon: Multilingual Matters, 2001. Print.
- Lefevre, André. *Translating Literature: Practice and Theory in a Comparative Literature Context*. New York: Modern Language Association, 1992. Print.
- . *Translation, Rewriting, and the Manipulation of Literary Fame*, London and New York: Routledge. 1992. Print.
- Levițchi, Leon. *Limba Engleză – Manualul Traducătorului*. București: Teora, 2000. Print.
- Lundquist, James. *J. D. Salinger*. New York: Frederick Ungar, 1979. Print.
- Malpas, Simon. *The Postmodern*. London and New York: Routledge, 2005. Print.
- May, Rachel. *The Translator in the Text: On Reading Russian Literature in English: Studies in Russian literature and theory*. Evanston, Illinois: Northwestern University Press, 1994. 11-57. Print.
- Miller, Toby, James E. Miller Jr., and James Edwin Miller. *J.D. Salinger - American Writers 51: University of Minnesota Pamphlets on American Writers*. U of Minnesota Press, 2009. Print.
- Munday, Jeremy. *Introducing Translation Studies. Theories and Applications*. London: Routledge, 2001. Print.
- Newmark, Peter. *More Paragraphs on Translation: Topics in Translation Series: Multilingual Matters*. Clevedon: Multilingual Matters, 1998. Print.
- Nord, Christiane. *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*. 1988. Trans. Penelope Sparrow. 2<sup>nd</sup> ed. Amsterdam and Atlanta: Rodopi, 2005. Print.

- Parker, Robert Dale. *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*. US: Oxford University Press, 2008. 101-126; 218-240; 278-287. Print.
- Pinsker, Sanford. *Catcher in the Rye: Innocence Under Pressure*. New York: Cengage Learning, 1993. Print.
- Pinsker, Ann, and Sanford Pinsker. *Understanding the Catcher in the Rye: A Student Casebook to Issues, Sources, and Historical Documents*. Westport, CT: Greenwood Press, 1999. Print.
- Phillips, Jerry, and Erik V. R. Rangno. *Contemporary American Literature: (1945-Present)*. Ed. Jerry Phillips. New York: Facts on File, 2005. Print.
- Reiff, Raychel Haugrud. *J.D. Salinger: The Catcher in the Rye and Other Works*. New York: Marshall Cavendish, 2008. Print.
- Riccardi, Alessandra. *Translation Studies: Perspectives on an Emerging Discipline*. Cambridge University Press, 2002. Print.
- Riley, Alexander, and Philip Smith. *Cultural Theory: An Introduction*. 2<sup>nd</sup> ed. New York: Blackwell Publishing, 2008. Print.
- Robinson, Douglas. *What Is Translation? Centrifugal Theories, Critical Investigations*. Kent, OH: Kent State University Press, 1997. Print.
- Salzman, Jack. *New Essays on the Catcher in the Rye*. New York: Cambridge University Press, 1991. Print.
- Schäffner, Christina. *The Role of Discourse Analysis for Translation and in Translator Training*. Volume 7; Issue 3 of Current Issues in Language and Society. Clevedon: Multilingual Matters, 2002. Print.
- Schoenewolf, Gerald. Introduction. *Psychotherapy with People in the Arts: Nurturing Creativity*. Haworth Press, 2002. Print.
- Schrecker, Ellen. *The Age of McCarthyism: A Brief History with Documents*. 2<sup>nd</sup> ed. New York: Palgrave Macmillan, 2002. 119-126; 134-148; 171-177. Print.
- Steed, J. P. *Catcher in the Rye: New Essays*. New York: Peter Lang Publishing, 2002. Print.
- Stone, Edward. *A Certain Morbidness: A View of American Literature*. Carbondale, IL: Southern Illinois University Press, 1969. 121-139. Print.
- Toury, Gideon. *Descriptive Translation Studies and beyond*. Amsterdam and Philadelphia: John Benjamins. 1995. Print.
- - - . *In Search of a Theory of Translation*. Tel Aviv: The Porter Institute from and Semiotics, Tel Aviv University. 1980. Print.

Waugh, Patricia. Introduction. *Postmodernism: A Reader*. London: Arnold, 1992. 1-10. Print.

Weber, Myles. *Consuming Silences: How We Read Authors Who Don't Publish*. University of Georgia Press, 2005. 88-117. Print.

Wenke, John. *J.D. Salinger: A Study of the Short Fiction*. New York: Cengage Learning, 1991. Print.

Whissen, Thomas Reed. Introduction. *Classic Cult Fiction: A Companion to Popular Culture Literature*. New York: Greenwood Press, 1992. ix-xxxviii; 47-54. Print.

### *Critical Articles and Essays*

Aldridge, John. "The Society of Three Novels." *Contemporary Literary Criticism*. Vol. 56. Ed. Roger Matuz. Detroit: Gale, 1973. 323. Print.

Behrman, S. N. "The Vision of the Innocent." *Contemporary Literary Criticism*. Vol. 56. Ed. Roger Matuz. Detroit: Gale, 1973. 321-3. Print.

Corbett, Edward P. J. "Raise High the Barriers, Censors." *Contemporary Literary Criticism*. Vol. 56. Ed. Roger Matuz. Detroit: Gale, 1973. 330-2. Print.

Costello, Donald P. "The Language of 'The Catcher in the Rye.'" *Contemporary Literary Criticism*. Vol. 56. Ed. Roger Matuz. Detroit: Gale Research, 1973. 326-9. Print.

Field, Michelle. "In Pursuit of J. D. Salinger." *Contemporary Literary Criticism*. Vol. 55. Ed. Roger Matuz. Detroit: Gale, 1989. 326-7. Print.

Geismar, Maxwell. "J. D. Salinger: The Wise Child and the 'New Yorker' School of Fiction." *Contemporary Literary Criticism*. Vol. 56. Ed. Roger Matuz. Detroit: Gale, 1973. 325-6. Print.

Hassan, Ihab. "J. D. Salinger." *Contemporary Literary Criticism*. Vol. 56. Ed. Roger Matuz. Detroit: Gale, 1973. 332-3. Print.

Hermans, Theo. "Translation and Normativity." 1999. *Translation and Norms*. Ed. Christina Schäffner. Clevedon: Multilingual Matters. 1999. 50-70. Print

Holmes, James S. "The Name and Nature of Translation Studies." 1972. *The Translation Studies Reader*. Ed. Lawrence Venuti. London: Routledge, 2000. 172-85. Print

Hoban, Phoebe. "The Salinger File." *Contemporary Literary Criticism*. Vol. 55. Ed. Roger Matuz. Detroit: Gale, 1989. 327-9. Print.

Ioniță, Casiana. "Cititul Dăunează Grav Sănătății. La Fel și Cenzura." *Suplimentul de Cultură*, Nr. 46. 8-14 October 2005: 4. Print.

- Jakobson, Roman. "On Linguistic Aspects of Translation." 1959. *The Translation Studies Reader*. Ed. Lawrence Venuti. London: Routledge, 2000. 113–8. Print.
- Levine, Paul. "J. D. Salinger: The Development of the Misfit Hero." *Contemporary Literary Criticism*. Vol. 12. Eds. Dedria Bryfonski and Gerald J. Senick. Detroit: Gale, 1980. 498-500. Print.
- Mailhac, Jean-Pierre. "Levels of Speech and Grammar When Translating Between English and French." *Developing Translation Competence*. Eds. Christina Schaffner and Beverly Adab. London: John Benjamin, 2000. 33-50. Print.
- Mihăieș, Mirecea. "De Când N-ați Mai Stat de Veghe în Lanul de Secară?" *România Literară*, nr. 26. 3 July 2009: 4. Print.
- Miller, James E. Jr. "J. D. Salinger." (University of Minnesota Pamphlets On American Writers no. 51.). *Contemporary Literary Criticism*. Vol.1 . Ed. Carolyn Riley. Detroit: Gale, 1973. 298-9. Print.
- Nadel, Alan. "Rhetoric, Sanity, and the Cold War: The Significance of Holden Caulfield's Testimony." *J. D. Salinger's The Catcher in the Rye*. Ed. Harold Bloom. Philadelphia: Chelsea House Publishers, 2000. 75-89. Print.
- Onisei, Ana-Maria. "Evenimente 'Polirrom' la Gaudeamus: Fan Club J.D. Salinger." *Suplimentul de Cultură*. Special edition. 23-27 November 2005: 9. Print.
- - - . "Fan Club J.D. Salinger: Eugen Istodor Are Drept de Salinger Pentru Patru Luni." *Suplimentul de Cultură*, Nr. 53. 26 November-2 December 2005: 12. Print.
- Opriș, Petre. "Acțiuni ale Aparatului de Partid din Armată în Anii 1954-1960." *Revista De Istorie Militară*. Published in "Analele Sighet 8. Anii 1954-1960: Fluxurile și Refluxurile Stalinismului." Fundația Academia Civică, București, 2000: 201 – 215. Print.
- Popescu, Cristian Tudor. "Am Salutată Revenirea lui Mircea Cărtărescu la Poveste." *Suplimentul de Cultură*, Special edition. 5-11 March 2005: VI. Print.
- "Prep De Elizabeth Curtis Sittenfeld: *De Veghe în Lanul de Secară* în Versiune Feminină." *Suplimentul de Cultură*, Nr. 226. 2-8 May 2009: 6-7. Print.
- Rosen, Gerald. "A Retrospective Look at 'The Catcher in the Rye'." *Contemporary Literary Criticism*. Vol. 56. Ed. Roger Matuz. Detroit: Gale, 1973. 355-9. Print.
- Schäffner, Christina. "The Concept of Norms in Translation Studies." *Translation and Norms*. Ed. Christina Schäffner. Clevedon: Multilingual Matters, 1999. 1-8. Print.
- Smith, Dominic. "Salinger's Nine Stories: Fifty Years Later." *The Antioch Review*. Vol. 61. Issue

4. Fall 2003: 639+. Print.

Strauch, Carl F. "Kings in the Back Row: Meaning through Structure - A Reading of Salinger's 'The Catcher in the Rye.'" *Contemporary Literary Criticism*. Vol. 12. Eds. Dedria Bryfonski and Gerald J. Senick. Detroit: Gale, 1980. 505-510. Print.

Takeuchi, Yasuhiro. "The Burning Carousel and the Carnavalesque: Subversion and Transcendence at the Close of the Catcher in the Rye." *Studies in the Novel*. Vol. 34. Issue: 3. 2002: 320+. Print.

Tierce, Mike. "Salinger's De Daumier-Smith's Blue Period." *The Explicator*. Vol. 42. Issue: 1. 1983: 56. Print.

Toury, Gideon. "A Handful of Paragraphs on 'Translation' and 'Norms'." *Translation and Norms*. Ed. Christina Schäffner. Clevedon: Multilingual Matters, 1999. 9-31. Print.

Vîlceanu, Alina. "Being a Translator / Interpreter." *Language and Literature: European Landmarks of Identity 23-25 May 2008 Pitești*. Vol. III. Pitești. Editura Universității din Pitești, 2008. 43-8. Print.

Wiegand, William. "J. D. Salinger's Seventy-Eight Bananas." *Contemporary Literary Criticism*. Vol. 1. Ed. Carolyn Riley. Detroit: Gale, 1973. 295. Print.

#### *Dictionaries*

Academia Română. *Dicționar Englez-Român*. 2<sup>nd</sup> ed. București: Univers Enciclopedic, 2004. Print.

Balaban, Șerban. *Dicționar de Argou Englez-Român*. București: Teora, 1996. Print.

Bantaș, Andrei. *Dicționar Român-Englez*. București: Teora, 1997. Print.

Bantaș, Andrei, Leon Levițchi, Leon, and Andreea Gheorghioiu. *Dicționar Frazologic Român-Englez*. București: Teora, 1998. Print.

Courtney, Rosemary. *Dictionary of Phrasal Verbs*. England: Longman, 1983. Print.

*DEX – Dicționarul Explicativ Al Limbii Române*, Ediția a II-a. București: Universul Enciclopedic, 1996. Print.

Kirkpatrick, Betty. ed. *Cassell's Thesaurus*. London: Cassell & Co, 1998, 2000. Print.

*Le Petit Robert 1 – Dictionnaire Alphabétique et Analogique de la Langue Française*. Paris: Dictionnaires Le Robert, 1992. Print.

Levițchi, Leon. *Dicționar Român-Englez*. București: Teora, 2005. Print.

Long, Thomas Hill. ed. *Dictionary of English Idioms*. 12<sup>th</sup> impression. England: Longman, 1989.

Print.

*Longman Dictionary of Contemporary English*. Third Edition. England: Longman, 1995. Print.  
*The Wordsworth French-English, English-French Dictionary – An up-to-date guide to everyday and technical French and English vocabulary*. Great Britain: Wordsworth Editions, 1995. Print.

#### *Internet Resources*

- Abdellah, Antar Solhy. "What Every Novice Translator Should Know." n. d. Web. 15 May 2008.  
<<http://accurapid.com/journal/21novice.htm>>.
- . "The Translators Dilemma—Implicatures and the Role of the Translator." *Translation Journal*. 2004. Web. 23 February 2007.  
< <http://accurapid.com/journal/28liter.htm> >.
- Albakry, Mohammed. "Linguistic and Cultural Issues in Literary Translation." *Translation Journal*. 2004. Web. 15 May 2008.  
<<http://accurapid.com/journal/29liter.htm>>.
- Al-Salman, Saleh M. "Global English and the Role of Translation." *Asian EFL Journal*, Vol. 9, No. 4: Conference Proceedings, December 2007: 141-154. Web. 20 March 2009.  
<<http://www.asian-efl-journal.com/2009-Sanap.php>>.
- Aksoy, Berrin. "Translation as Rewriting: The Concept and Its Implications on the Emergence of a National Literature." *Translation Journal*. 2001. Web. 7 April 2007.  
<<http://accurapid.com/journal/17turkey.htm>>.
- "American Cultural History 1950 – 1959." n.d. n.a. Web. 17 November 2008.  
<<http://kclibrary.lonestar.edu/decade50.html>>.
- Ana Doina. "The Catcher in the Rye." n.d. Web. 10 July 2007.  
<[http://www.eclectica.org/v8n2/doina\\_rye.html](http://www.eclectica.org/v8n2/doina_rye.html)>.
- Askari, Muhammaf Hassan. "If the Benefit of Translation is Concealment." Trans. Department of Languages and Cultures of Asia, University of Wisconsin—Madison. 2004: 195. Web. 26 January 2008.  
<<http://www.urdustudies.com/Issue19/index.html>>.  
<<http://www.urdustudies.com/pdf/19/14AskariBenefitTrans.pdf>>.
- Boca, Oana. "Re: J. D. Salinger." Message to author. 23 June 2009.
- . "Re: J. D. Salinger." Message to author. 24 June 2009.

- Banks, Brian. "The Catcher in the Rye – reviewed by Brian Banks." n.d. Web. 3 June 2007.  
<[www.google.com: http://www.tmtm.com/sides/catcher.html](http://www.google.com: http://www.tmtm.com/sides/catcher.html)>.
- Bartoloni, Paolo. "Translation Studies and Agamben's Theory of the Potential." *CLCWeb: Comparative Literature and Culture*. Volume 5 Issue 1. Article 2. March 2003: 2-11. Web. 19 March 2009.  
<<http://docs.lib.purdue.edu/clcweb/vol5/iss1/2>>.
- "Behind the Picket Fences: America in the 1950." n.d. n.a. Web. 25 January 2009.  
<<http://intranet.dalton.org/ms/8th/students/decades99/Muffins1950/Pages/index.html>>.
- Bidney, Martin. "The Aestheticist Epiphanies of J. D. Salinger: Bright-Hued Circles, Spheres, and Patches; 'Elemental' Joy and Pain." *Style*. 22 March 2000. Web. 3 June 2006.  
<D:\J. D. SALINGER\Critical works\The Aestheticist Epiphanies of J\_D\_Salinger Bright-Hued.htm>.
- Booth, Jenny. "JD Salinger Sues over Unauthorised Sequel to Catcher in the Rye." Timesonline. 2 June 2009. Web. 9 May 2009.  
<[http://entertainment.timesonline.co.uk/tol/arts\\_and\\_entertainment/books/article6415281.ece](http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/books/article6415281.ece)>.
- Brătescu, Stela Barcelona. "Pe Culmile Traducerii." *România literară*, nr. 46. 22 November 2000. Web. 9 May 2009.  
<<http://old.romlit.ro/>>.
- Cabrera, M. Teresa Caneda. "Polyglot Voices, Hybrid Selves and Foreign Identities: Translation as a Paradigm of Thought for Modernism." *Atlantis. Journal of the Spanish Association of Anglo-American Studies*. 30.1 June 2008: 53–67. Web. 12 March. 2009.  
<<http://www.atlantisjournal.org/>>.
- "Cultura Română în Perioada Regimului Comunist. Reconstrucția Culturii Române în Perioada Postcomunistă. Poziții Actuale Privind Identitatea Națională și Procesul Integrării Europene." n.a. Web. 9 May 2009.  
<<http://www.preferatele.com/docs/romana/21/-cultura-romana-in-p5.php>>.
- Davies, Hannah. "Curtis Sittenfeld: Prep." *Book Reviews*. n. d. Web. 9 May 2009.  
<<http://www.spikemagazine.com/curtis-sittenfeld-prep.php>>.
- Downey, Sarah. "The Etymology and Symbolism of Characters' Names." 13 May 2001. Web. 28 May 2007.  
<<http://www.gradesaver.com/classicnotes/titles/catcherrye/essay1.html>>.

- Fernández, Eliecer Crespo. "Sex-Related Euphemism and Dysphemism: An Analysis in Terms of Conceptual Metaphor Theory." *Atlantis. Journal of the Spanish Association of Anglo-American Studies*. 30.2 December 2008: 95–110. Web. 12 March 2009.  
<<http://www.atlantisjournal.org/>>.
- Fosburgh, Lacey. "J. D. Salinger Speaks About his Silence." *The New York Times on the Web*. 3 November 1974. Web. 10 December 2007.  
<<http://www.nytimes.com/books/98/09/13/specials/salinger-speaks.html>>.
- Hamilton, Ian. Interview with Don Swaim. *Audio Interviews with Ian Hamilton about Robert Lowell and J. D. Salinger*. Rec. 1988. (30 min. 44 sec.). n. d. Web. 20 November 2007.  
<D:\J. D. SALINGER\Interviews with J.D. Salinger\Ian Hamilton Interview with Don Swaim.htm>.
- Haase, Fee-Alexandra. "Intercultural Communication and Speech Style." *CLCWeb*. Volume 7 Issue 3. Article 2. September 2005: 2-8. Web. 19 March 2009.  
<<http://docs.lib.purdue.edu/clcweb/vol7/iss3/2>>.
- Hartnack, Vicky. "The Shifting Geography Of The Translator – Defining Territory Through Practice." *Artigos e Comunicaçõe Confluências – Revista de Tradução Científica e Técnica*, N.º 2, Maio 2005: 57-68. Web. 21 March 2009.  
<<http://www.confluencias.net/n2/hartnack.pdf>>.
- Inaba, Tomoko. "Is Translation a Rewriting of an Original Text?" *Translation Journal*. 2009. Web. 12 March 2009.  
<<http://translationjournal.net/journal/48rewrite.htm>>.
- James, Kate. "Cultural Implications for Translation." *Translation Journal*. 2002. Web. 12 August 2008.  
<<http://accurapid.com/journal/22delight.htm>>.
- "J.D. Salinger l-a dat în judecată pe autorul unei continuări a romanului 'De veghe în lanul de secară'." 3 June 2009. Web. 5 May 2009.  
<<http://www.stilfeminin.ro/timp-liber/J.D.-Salinger-l-a-in-judecata-pe-autorul-unei-continuari-a-romanului-De-veghe-in-lanul-de-se.html>>.
- "J.D. Salinger îl dă în judecată pe autorul romanului 'De veghe în lanul de secară,' după 60 de ani." *Realitatea.Net*. 2 June 2009. Web. 5 May 2009.  
<[http://www.realitatea.net/j-d--salinger-il-da-in-judecata-pe-autorul-romanului-de-veghe-in-lanul-de-secara--dupa-60-de-ani\\_529462.html](http://www.realitatea.net/j-d--salinger-il-da-in-judecata-pe-autorul-romanului-de-veghe-in-lanul-de-secara--dupa-60-de-ani_529462.html)>.

“Jurnaliștii se ambiționează să spargă tăcerea din jurul lui Salinger, ‘scriitorul singuratic’.”

*Realitatea.Net*. 07 April 2009. Web. 5 May 2009.

<[http://www.realitatea.net/jurnalistii-se-ambitioneaza-sa-sparga-tacerea-din-jurul-lui-salinger--scriitorul-singuratic\\_491081.html](http://www.realitatea.net/jurnalistii-se-ambitioneaza-sa-sparga-tacerea-din-jurul-lui-salinger--scriitorul-singuratic_491081.html)>.

“J. D. Salinger, nonagenar.” *Cronica Română*. n.a. Web. 5 May 2009.

<<http://www.cronicaromana.ro/j-d-salinger-nonagenar.html>>.

Kakutani, Michiko. “From Salinger, A New Dash of Mystery.” *The New York Times on the Web*.

20 February 1997. Web. 3 June 2007.

<<http://www.nytimes.com/books/98/09/13/specials/salinger-hapworth.html>>.

Karamanian, Alejandra Patricia. “Translation and Culture.” *Translation Journal*. 2001. Web. 19

August 2008.

<<http://accurapid.com/journal/19culture2.htm>>.

Karimi, Lotfollah. “Equivalence in Translation.” *Translation Journal*. 2006. Web. 19 August

2008.

<<http://accurapid.com/journal/35equiv.htm>>.

Kaufman, Anthony. “‘Along This Road Goes No One’: Salinger’s ‘Teddy’ and the failure of Love.” *Studies in Short Fiction*. 22 March 1998. Web. 3 June 2007.

<D:\J. D.SALINGER\Critical works\Along this road goes no one Salinger’s Teddy and the failure of love\_(J\_D\_Salinger)(Critical Essay) - Studies in Short Fiction - HighBeam Research.htm>.

Kitamura, Kanji. “Cultural Untranslatability.” *Translation Journal*. 2009. Web. 25 March 2009.

<<http://translationjournal.net/journal/49translatability.htm>>.

Kucera, Maggie. “Babe and Buddy: Salinger’s Evolution through Alter Egos.” n.d. Web. 20 June 2007.

<<http://ayjw.org/articles.php?id=689747>>.

- - - . “You Too are the Fat Lady: An Exploration of Zen Buddhism.” n.d. Web. 20 June 2007.

<<http://ayjw.org/articles.php?id=689634>>.

“The Literature & Culture of the American 1950s.” n.d. n.a. Web. 17 November 2008.

<<http://www.writing.upenn.edu/~afilreis/50s/home.html>>.

Lubasch, Arnold H. “Salinger Biography Is Blocked.” *The New York Times on the Web*. 30

January 1987. Web. 3 June 2007.

<<http://www.nytimes.com/books/98/09/13/specials/Salinger-blocked.html>>.

- Mailhac, Jean-Pierre. "Formulating Strategies for the Translator." *Translation Journal*. 2007. Web. 15 September 2008.  
<<http://translationjournal.net/journal/40strategies.htm>>.
- Marinescu, Liana. "J. D. Salinger la 90 de Ani, Cuceritor, Budist, Controversat...". 30 December 2008. Web. 9 May 2009.  
<[http://www.stiri24h.ro/index.php?option=com\\_content&view=article&id=759:j-d-salinger-la-90-de-ani-cuceritor-budist-controversat&catid=37:stiri&Itemid=54](http://www.stiri24h.ro/index.php?option=com_content&view=article&id=759:j-d-salinger-la-90-de-ani-cuceritor-budist-controversat&catid=37:stiri&Itemid=54)>.
- McDowell, Edwin. "Publishing: Visit with J. D. Salinger." *The New York Times on the Web*. 11 September 1981. Web. 3 June 2007.  
<<http://www.nytimes.com/books/98/09/13/specials/salinger-visit.html>>.
- Menand, Louis. "Holden at Fifty." *The New Yorker: Fact*. 27 September 2001. Web. 15 April 2007.  
<<http://homepage.mac.com/mseffie/assignments/catcher/HoldenatFifty.pdf>>.
- Mihuleac, Cătălin. "Povestea unui condamnat la adolescență." *Adervărul.ro*. 6 May 2007. Web. 5 May 2009.  
<<http://www.adevarul.ro/articole/2007/povestea-unui-condamnat-la-adolescenta.html>>.
- "MLA 2009 Formatting and Style Guide." 1995-2009. Web. 3 June 2009.  
<<http://owl.english.purdue.edu/owl/resource/747/01/>>.
- Ordudari, Mahmoud. "Translation Procedures, Strategies and Methods." *Translation Studies*. Web. 2007. 15 September 2008.  
<<http://translationjournal.net/journal/41culture.htm>>.
- . "Good Translation: Art, Craft, or Science?" *Translation Studies*. 2008. Web. 17 February 2009.  
<<http://translationjournal.net/journal/43theory.htm>>.
- Pattanaik, Dipti R. "'The Holy Refusal': A Vedantic Interpretation of J.D. Salinger's Silence." *MELUS*. Vol. 23. Issue: 2. 1998: 113. Web. 5 May 2007.  
<[www.questia.com](http://www.questia.com)>.
- Petruț, Tudor. "Din Aduceri Aminte (2)." 13 Octombrie 2008. Web. 5 May 2007.  
<<http://www.romanianvip.com/2008/10/13/din-aduceri-aminte-2/>>.
- "'Prep', considerat versiunea feminină a romanului 'De veghe în lanul de secară', va apărea la Polirom." *Realitatea.Net*. 7 May 2009. Web. 5 May 2009.  
<<http://www.realitatea.net/prep--considerat-versiunea-feminina-a-romanului-de-veghe-in->

lanul-de-secara--va-aparea-la-polirom\_512756.html>.

Pisarz-Ramírez (Leipzig), Gabriele. "Translation in the Context of Sociocultural Norms - Stephen Crane's *The Red Badge of Courage* in an East German Translation." n. d. Web. 10 February 2009.

<<http://webdoc.sub.gwdg.de/edoc/ia/eese/eese.html>>.

Prescott, Orville. "Books of the Times." *The New York Times on the Web*. 28 January 1963. Web. 3 June 2007.

<<http://www.nytimes.com/books/98/09/13/specials/salinger-raise.html>>.

Razmjou, Leila. "To Be a Good Translator." *Translation Journal*. October 2003. Web. 25 August 2008. <<http://accurapid.com/journal>>.

Richler, Mordecai. "Summer Reading; Rises at Dawn, Writes, Then Retires." *The New York Times on the Web*. 5 June 1988. Web. 3 June 2007.

<<http://www.nytimes.com/books/98/09/13/specials/salinger-search.html>>.

Routti, Laura. "Norms and Storms: Pentti Saarikoski's Translation of J. D. Salinger's *The Catcher in the Rye*." 2001. Web. 10 April 2007.

<[http://www.eng.helsinki.fi/projects-and-events/hes/Translation/catcher\\_in\\_the\\_rye.htm](http://www.eng.helsinki.fi/projects-and-events/hes/Translation/catcher_in_the_rye.htm)>.

Sáenz, López, Penas Ibáñez, and Vidal Claramonte. "Nuria Brufau Alvira: Translating and (Re)creating (Cultural) Identities: A Review Article." *CLCWeb*. Volume 10 Issue 3.. Book Review Article 9. September 2008: 2-7. Web. 20 March 2009.

<<http://docs.lib.purdue.edu/clcweb/vol10/iss2/9>>.

Salvador, Dora Sales. "In Conversation with Itamar Even-Zohar about Literary and Culture Theory." *CLCWeb*. Volume 4 Issue 3. Article 2. September 2002: 2-10. Web. 20 March 2009.

<<http://docs.lib.purdue.edu/clcweb/vol4/iss3/>>

Schmitz, John Robert. "Suppression of References to Sex and Body Functions in the Brazilian and Portuguese Translations of J.D. Salinger's *The Catcher in the Rye*." *Meta*, vol. 43, n° 2, 1998: 242-253. Web. 10 April 2007.

<<http://id.erudit.org/iderudit/004046ar>>.

Shi, Aiwei. "Accommodation in Translation." *Translation Journal*. 2004. Web. 17 May 2008.

<<http://accurapid.com/journal/29accom.htm>>.

Tianmin, Jiang. "Translation in Context." *Translation Journal*. 2006. Web. 17 May 2008.

<<http://accurapid.com/journal/36context.htm>>.

- Thriveni, C. "Cultural Elements in Translation: The Indian Perspective." *Translation Journal*. 2001. Web. 10 August 2008. <<http://accurapid.com/journal/19culture.htm>>.
- Toury, Gideon. *Sociocultural Approaches to Translation: Taking Positions*. Seminar. Response to talks (video). Tarragona, January 25, 2005. Web. 5 May 2009. <[http://isg.urv.es/filag/videos/toury/toury\\_1.wmv](http://isg.urv.es/filag/videos/toury/toury_1.wmv). Visited April 2007>.
- "Un tânăr scriitor continuă povestea adolescenților lui Salinger, acum pensionari." *Realitatea.Net*. 18 May 2009. Web. 5 May 2009. <[http://www.realitatea.net/un-tanar-scriitor-continua-povestea-adolescentilor-lui-salinger--acum-pensionari\\_519602.html](http://www.realitatea.net/un-tanar-scriitor-continua-povestea-adolescentilor-lui-salinger--acum-pensionari_519602.html)>.
- Updike, John. "Anxious Days for the Glass Family." *The New York Times on the Web*. 17 September 1961. Web. 3 June 2007. <<http://www.nytimes.com/books/98/09/13/specials/salinger-franny01.html>>.
- Xiaoshu, Song, and Cheng Dongming. "Translation of Literary Style." n.d. Web. 10 March 2009. <<http://accurapid.com/journal/23style.htm>>.
- "1950's." 123HelpMe.com. n.a.31 Aug 2009. Web. 17 November 2008. <<http://www.123HelpMe.com/view.asp?id=22923>>.

#### *Film*

*Chasing Holden*. Dir. Malcom Clarke. 2001. Film.