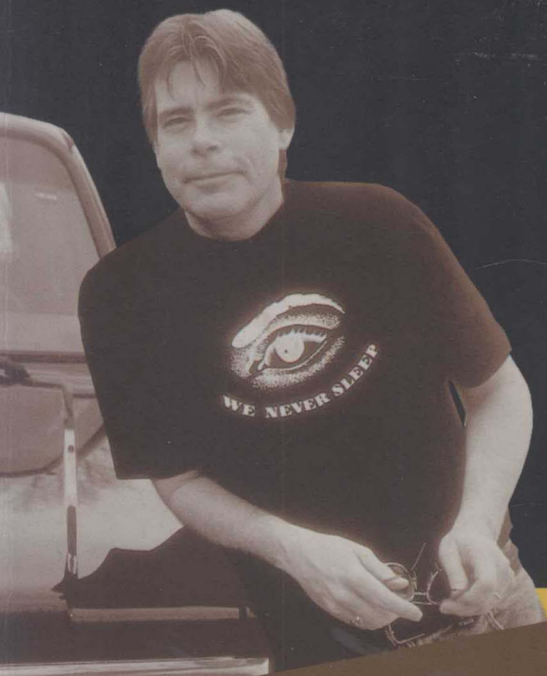


交大之星

英汉对照名人传记系列



新华传媒
XINHUA MEDIA



Stephen King

斯蒂芬·金

【美】詹姆斯·帕里什◎著

叶婷婷◎译

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上海交通大学出版社
SHANGHAI JIAO TONG UNIVERSITY PRESS





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内 容 提 要

本书是“英汉对照名人传记系列”之一。斯蒂芬·金，“美国文学杰出贡献奖”得主，被誉为“现代恐怖小说大师”。自20世纪80年代至90年代以来，历年的美国畅销书排行榜，他的小说总是名列前茅，久居不下。其代表作有《肖申克的救赎》和《闪灵》等。金的作品至今已售出数亿册，被翻译成33种不同的语言，在35个国家发行。从一个其貌不扬的青年到一位世界著名的富裕作家，斯蒂芬·金经历了不凡的人生旅程。

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上海市版权局著作权合同登记号 图字：09-2010-561号

图书在版编目(CIP)数据

斯蒂芬·金/(美)帕里什著;叶婷婷译. —上海:
上海交通大学出版社, 2012
(英汉对照名人传记系列)
ISBN 978-7-313-08623-5

I. ①斯… II. ①帕…②叶… III. ①英语—汉语—
对照读物②霍金, S—传记 IV. ①H319.4:K

中国版本图书馆CIP数据核字(2012)第119764号

斯蒂芬·金

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上海交通大学出版社出版发行

(上海市番禺路951号 邮政编码200030)

电话:64071208 出版人:韩建民

常熟市文化印刷有限公司印刷 全国新华书店经销

开本:880mm×1230mm 1/32 印张:5 字数:126千字

2012年6月第1版 2012年6月第1次印刷

ISBN 978-7-313-08623-5/H 定价:17.00元

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目录

CONTENTS

1. America's Most Popular Writer	/ 001
美国最受欢迎的作家	/ 005
2. Humble Beginnings	/ 008
卑微的出身	/ 020
3. Finding Inspiration	/ 028
发现灵感	/ 040
4. On the Road to Success	/ 048
在通往成功的路上	/ 060
5. The Best-Selling Author	/ 068
最畅销书作家	/ 083
6. At the Top of His Profession	/ 092
在职业生涯的顶峰	/ 103
7. The Summing Up	/ 110
尾声	/ 127
Time Line	/ 137
How to Become a Writer	/ 143

1 AMERICA'S MOST POPULAR WRITER

In late 2003, Stephen King was awarded the Medal for Distinguished Contribution to American Letters at the National Book Awards. This prestigious literary prize seems only fitting for today's most popular living novelist. King's books have sold many millions of copies over recent decades, have been translated into 33 different languages, and have been published in over 35 countries. Like much in King's life, however, this professional achievement did not come easily or without its share of controversy.

King, often called the "Steven Spielberg of horror" and "America's favorite boogeyman," first gained fame with his debut novel, *Carrie* (1974). Since then, he has been known as a highly commercial writer who deftly turns out best-selling fiction, especially in the horror genre. (A genre is a specific writing category; romance, science fiction, and mystery are other genres.) Adding to King's renown is that many of his works have been adapted into feature films and TV miniseries. His talents have won the praise of fellow genre writers, including well-regarded author/filmmaker Clive Barker, who observes of King, "I think his genius is to make horror acceptable. . . ." According

to Barker, Stephen “turned the horror genre — so long an underdog on the publishing scene — into a force to be reckoned with.”

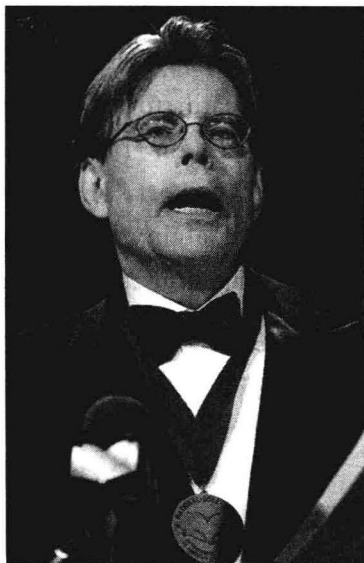
But Stephen King has struggled long to gain respectability within the publishing industry. Some consider his books to be merely entertaining reading for the masses rather than artistic achievements with any real literary merit. The famed author has acknowledged his fight to gain legitimacy with his peers: “When I was young, I used to think it should be easy to wed popular fiction with literary fiction. But as time went by and I got older, I began to realize how difficult it really is. I began to realize how many people are so set against it.”

Nevertheless, millions of readers around the globe relish King’s stories, prizing his abilities as a master storyteller. They seem unmindful that his prose may not be in the same higher artistic league of such National Book Awards winners as Toni Morrison, Philip Roth, Arthur Miller, and John Updike. In *Landscape of Fear: Stephen King’s American Gothic* (1988), Tony Magistrale offers one explanation for Stephen’s popularity: “King’s best work employs many of the same techniques found in film . . . He possesses the ability to maintain levels of suspense because the imaginary world he portrays is so accurately visual.”

Over the years, King’s many published writings have covered and intermingled literary genres. However, he is best known for such chilling fiction as *Salem’s Lot* (1976), *The Shining* (1977), and *Pet Sematary* (1983), all of which strikingly emphasize elements of the supernatural. In his horror stories, Stephen successfully follows in the literary tradition of famous authors such as Mary Shelley, Nathaniel Hawthorne, Edgar Allan Poe, and H.

P. Love-craft.

From early childhood, and from the start of his writing career, overly imaginative Stephen was drawn to tales of the horrific because they hold the “ability to form a liaison between our fantasy fears and our real fears.” He also appreciates why people like to be scared: “There are some people whose lives are full of fears — that their marriage isn’t



Stephen King delivers his address at the 2003 National Book Awards, where he received the Medal for Distinguished Contribution to American Letters. (Associated Press)

在2003年的国家图书奖颁奖典礼上，斯蒂芬·金发表演讲，并获得了美国文学杰出贡献奖章。(美联社)

working, that they aren’t going to make it on the job, that society is crumbling all around them.” According to King, because most people are too timid to deal with or even discuss such matters with others, they lack “outlets for all those scary feelings. . . . The horror writer can give them a place to put their fears, and it’s OK to be afraid then, because nothing is real, and you can blow it all away when it’s over.”

As an expert in his literary genre, King has found three ways to scare his readers. “Naturally, I’ll try to terrify you first, and if that doesn’t work, I’ll try to horrify you, and if I can’t make it there, I’ll try to gross you out.” But this remarkable ability to grab the reader’s attention is only one aspect of Stephen’s

tremendous success as an author. According to *The Encyclopedia of World Biography* (1998), “King’s wide popularity attests to his ability to create stories in which he emphasizes the inability to rationalize certain facets of evil in seemingly commonplace situations.” In short, King has a knack that all great storytellers possess — the ability to greatly entertain a wide range of readers with his compelling and exciting fiction.

第 1 章 美国最受欢迎的作家

2003年年底,在国家图书奖颁奖典礼上,斯蒂芬·金获得了“美国文坛杰出贡献奖”。这个著名的文学奖项似乎只适用于在世的最受欢迎的小说家。近几十年来,金的书籍已售出数百万册,被翻译成33种不同的语言,在35个国家发行。然而,就像金生活中的许多东西一样,这种职业成就来之不易,并非毫无争议。

斯蒂芬·金因处女作《魔女嘉莉》(1974年)而一举成名,通常被称为“恐怖的史蒂文·斯皮尔伯格”和“美国最受喜爱的恶巫”。从那以后,他一直被认为是一位高度商业化的作家,能熟练地创作出最畅销的小说,尤其是恐怖风格的小说。(风格是一种特定的写作范畴,爱情小说、科幻小说和悬疑小说,这些都是其他风格的小说。)而使金再次声名远播的是他的许多作品被改编成了故事片和电视连续剧。他的才华,赢得了同流派作家的赞赏,包括备受关注的作家及导演克莱夫·巴克,他评论金:“我认为他的天赋是制造可以令人接受的恐怖……”据巴克所言,斯蒂芬“把恐怖风格(在出版界存在已久的受压迫者)变成了一种不可忽视的力量”。

但是,在出版界成名之路上斯蒂芬·金付出了长久的努力。一些人认为他的作品仅仅适合大众的娱乐性阅读,而不具有真正文学价值的艺术成就。这位有名的作家承认自己为获得认同而与同行进行了不懈的抗争:“当我年轻的时候,我曾认为把通俗小说和文艺小说结合起来应该是很容易的。但是,随着时间的推移和年龄的增长,我开始意识到这样做确实是多么的困难,也意识到有那么多人如此

地反对这种结合。”

然而，世界各地的数百万读者津津乐道于金的故事，欣赏他那杰出的说故事大师的才能。他们似乎根本不关心他的散文可能没有美国国家图书奖获得者一样高的艺术水平，如托尼·莫里森、菲利普·罗斯、亚瑟·米勒和约翰·厄普代克。在《恐惧的景观：斯蒂芬·金的美国哥特派小说》（1988年）中，托尼·马吉斯特拉给出了斯蒂芬受欢迎的一个解释：“金的最佳作品采用了电影中很多相同的技巧……他拥有保持悬念的能力，因为他所描述的虚构世界是如此清晰可见。”

多年来，斯蒂芬·金出版的许多著作包含和融合了多种文学风格。然而，他最有名的是像《缅因鬼镇》（1976年）、《闪灵》（1977年）、《宠物公墓》（1983年）这些恐怖小说，所有这些都明显地强调超自然现象的元素。在他的恐怖故事中，斯蒂芬成功地遵循了著名作家的文学传统，如玛丽·雪莱、纳撒尼尔·霍桑、埃德加·爱伦·坡和H·P·洛夫克拉夫特。

早在童年时期，从他开始从事写作生涯起，极富想象力的斯蒂芬就被恐怖故事所吸引，因为它们掌握着“形成一种联络我们的幻想恐惧与真实恐惧的能力”。他还意识到为什么人们喜欢受到惊吓，这是因为：“有些人的生命中充满了恐惧——他们的婚姻并不完美，他们的工作没有成功，他们所处的社会正在衰落。”据斯蒂芬·金所述，这些都是因为大多数人因太胆小而不敢面对，甚至不敢与别人讨论这些问题，他们缺乏“所有那些恐惧感觉的发泄途径……恐怖作家可以给他们安置一个地方来表达他们的恐惧，然后即使是害怕也没事，因为没有什么是真实的，在结束的时候，你可以把它统统忘记。”

作为一个文学流派的专家，金发现了三种吓唬他的读者的方法。“当然，我会尽量先恐吓你，如果这不起作用，我将尽量惊吓你，如果我还不能吓到你，我会尽力让你感到不舒服。”但是，这种吸引读者注意力的非凡能力仅仅是斯蒂芬作为一位作家极其成功的一方面。

《世界传记百科全书》(1998年)这样描述：“金极高的人气证明了他编故事的能力，在这些故事创意中，他强调不能使看似平常的罪恶在某些方面合理化。”总之，金拥有一种所有伟大的说书人所具有的本领——一种以其引人入胜且令人兴奋的小说极大地娱乐广大读者的能力。

2 HUMBLE BEGINNINGS

Stephen Edwin King was born on September 21, 1947, at the General Hospital in Portland, Maine. The future novelist was the second child of Donald, a vacuum-cleaner salesman, and his wife, Nellie Ruth Pillsbury King, a homemaker. The family lived modestly in Scarborough, a little town about eight miles south of Portland. Two years earlier, when the Kings thought they were unable to have their own children, they had adopted a newborn infant, whom they named David Victor King.

Donald King had been in the Merchant Marines during World War II. He had served on vessels that ferried people and supplies for the military. Not long after Stephen's birth, Donald resigned from the Merchant Marines. He found it difficult to readjust to civilian life, however, and restlessly switched from job to job. When Stephen was two years old, Mr. King one day said he was going out to the grocery store to buy a package of cigarettes. He never returned. This desertion left lifelong emotional scars on the King family.

Suddenly a single parent of two youngsters, Ruth King had to become the sole support of the household. Although she was distantly related to the wealthy Pillsbury baking fortune, she had no savings of her own and needed to earn an income —

immediately. With ex-servicemen crowding the job market in the post-World War II era, however, it was difficult for women to find decent jobs. Moreover, her work experience did not lend itself easily to securing employment in small-town Maine.

Until Ruth could find work, she called upon her sisters to help with the boys. For a time, Stephen went to stay with his aunt Ethelyn and her husband, Oren, in Durham, Maine at their farmhouse. David, now four, was sent to his Aunt Molly's in Malden, Massachusetts. Within a few months, Mrs. King had scraped together enough money from an assortment of jobs that required minimal skill to be able to reunite with her children.

Childhood Moves

Over the next four years, Ruth King and her boys were frequently on the move. They stayed with Donald King's mother in Chicago for a while. Later, they were taken in by relatives in West De Pere, Wisconsin, followed by a brief stay in Texas. Later, they relocated to Fort Wayne, Indiana, where Ruth's sister-in-law, a schoolteacher, took them into her home. To pay their way during this difficult period, Ruth worked various jobs, including housekeeper, laundry presser, and doughnut maker. When Mrs. King was hired at a local General Electric plant in Fort Wayne, winding coils for small motors, she and her sons moved into their own apartment.

At age four, Stephen suffered a traumatic experience. One day Stephen returned home with his face deathly pale and his pants damp from having wet himself. He immediately went to his room, where he remained alone for hours, refusing to talk with

his concerned mother. Ruth later discovered the reason for Stephen's sudden somberness. He had been playing with a neighborhood friend who had been run over by a freight train on a nearby railroad line. She now understood the horrified look that had been on Stephen's face. She knew that he had witnessed his pal being torn apart by the passing train. However, to the present day, King's only recollection of the horrendous event is what his mother told him much later — that the boy's remains were picked up in a wicker basket and taken for burial. This tragedy, as with so many other events in King's life, provided a basis for one of Stephen's future stories. His pal's grotesque death was worked into "The Body," which was published in the 1982 collection *Different Seasons* and was adapted into the 1986 feature film *Stand by Me*.

Not long before Stephen's sixth birthday, the Kings moved yet again, this time to Stratford, Connecticut, where Ruth's sister Gert lived. Once Mrs. King found work (in a laundry), they moved into their own apartment. By now, David was in the fourth grade (having begun schooling before his fifth birthday and having skipped the second grade) and Stephen was entering kindergarten.

During the often difficult years that Ruth King and her sons had moved about the country, she taught her children to appreciate the simple pleasures of life. One of her great joys was reading; She always had a stack of inexpensive paperbacks lying about the house. She called these books "a pile of cheap, sweet vacations." She passed on her deep love of literature to her boys.

A good deal of Stephen's sixth year was spent in bed, coping with painful tonsillitis and serious ear infections. To pass the long



The young stars of the film *Stand by Me* (1986). The film is based on the novella *The Body*, which was inspired by a traumatic event from Stephen's childhood. (Photofest)
 《伴我同行》(1986年)影片中的小明星们。这部影片根据中篇小说《尸体》改编而成,它源于斯蒂芬童年的一次痛苦经历。(Photofest)

days, he devoured comic books. (One of his favorites was *Tales from the Crypt*.) To amuse himself, he began to write down the story lines from these comics on note paper. One evening, he showed one of his "writings" to his mother. While she praised his initiative, she suggested, "Write one of your own, Stevie. . . I bet you could do better."

Stephen was inspired by his mother's suggestion of writing his own story. As he has described, "I remember an immense feeling of possibility at the idea, as if I had been ushered into a vast building filled with closed doors and had been given leave to open any I liked." Before too long, the youngster had composed a short

story (four pages of handwriting) in which he told of a bunny rabbit that had the unusual ability to drive a car. Stephen's mother insisted that the tale was worthy of publication. Years later, Stephen admitted, "Nothing anyone has said to me since has made me feel any happier."

Stephen continued with his story writing. He discovered to his amazement and great pleasure that in creating stories he could devise his own universe(s) and control his cast of characters. As King later explained, "Once you get a taste of that kind of power, you're lost forever."

The Developing Creative Artist

In addition to his mother's encouragement, several other things served as imaginative stimuli for Stephen's budding talent. When Stephen was seven, he was especially intrigued by one of the books his mother had just checked out of the library. The volume was *The Strange Case of Dr. Jekyll and Mr. Hyde*, by Robert Louis Stevenson. The curious youngster wanted to know more about the story. After his mother told him a few details of the mild-mannered scientist/doctor who turns himself into a savage individual, he asked her to read him the full story. She insisted it was too scary for a child his age. Stephen persisted, however, and his mother finally gave in — reading him the remarkable narrative. It made a great impression on the highly imaginative boy. Said King, "I lived and died with that story. ... I can remember lying in bed, wakeful after that night's reading was done."

That same year, Ruth took David and Stephen to a local

drive-in theater. While David slept in the car, Stephen sat engrossed at *The Creature from the Black Lagoon* (1954). It was his first horror film, and he never forgot the exciting experience. While the youngster appreciated that what he was viewing was make-believe and that the frightening title figure was nothing more than an actor in a rubber suit, it stimulated his highly active imagination.

After seeing *The Creature from the Black Lagoon*, Stephen envisioned the possibility of such a creature coming to his house and hiding in the shadows, or in the closet, or under the bed, ready to claim the seven-year old as his latest victim. Such vivid speculations were a constant source of entertainment and terror to the boy who spent so much of his time playing out ghoulish stories in his mind.

This fright movie also sparked Stephen to write his first real horror story. It was about a dinosaur that terrified a town. A scientist uncovers that the terrorizing beast has a strong aversion to anything leather. Utilizing this knowledge, the townsfolk taunt the beast with assorted leather items, until finally it leaves.

Before long, Stephen was turning out such fanciful stories frequently, partially inspired by his Aunt Gert, who gave him a reward for each of his efforts. She paid nine-year-old King a quarter for his fairy tale, "Jhonathan and the Witches." In that narrative, the hero kills a trio of witches and lives happily ever after with his dad. (Years later, in 1993, this story would be reprinted in *First Words*, a collection of early writings by well-known authors.) In writing "Jhonathan and the Witches" and reading many fairy tales (e. g., *The 500 Hats of Bartholomew*