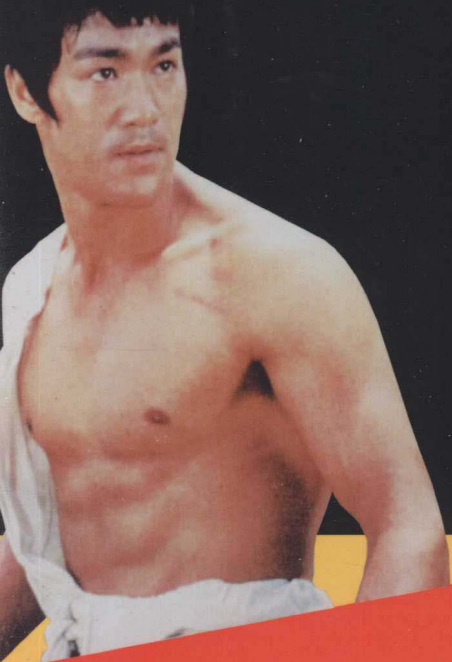




英汉对照名人传记系列



新华传媒
XINHUA MEDIA



Bruce Lee

李小龙

【美】雷切尔·格拉克◎著

孙 贇◎译

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内 容 提 要

本书是“英汉对照名人传记系列”之一。李小龙是一位武术格斗家、武术哲学家、全球范围内具有影响力的著名华人武打电影演员、世界武道改革先驱者，他是MMA(综合格斗术)之父，也是截拳道武道哲学的创立者。李小龙对中国电影业的贡献永不磨灭，他在香港的3部电影，3次打破票房纪录。然而他却在事业巅峰期突然英年早逝，年仅32岁。但他的武术精神流传至今。本书就是其传奇一生的写照。

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1 One-Inch Punch

Toward the end of 1963, Bruce Lee stood front and center of the Garfield High School gymnasium in Seattle. In front of him, a couple of dozen scruffy-looking teenagers slouched in their chairs. Garfield was a tough, inner-city school whose students were not strangers to fights. But these kids had never heard of kung fu, the Chinese martial art form Lee was there to demonstrate. A few yawned and checked their wristwatches, and others snickered to each other as they eyed the shrimpy little Asian guy who thought he knew how to fight.

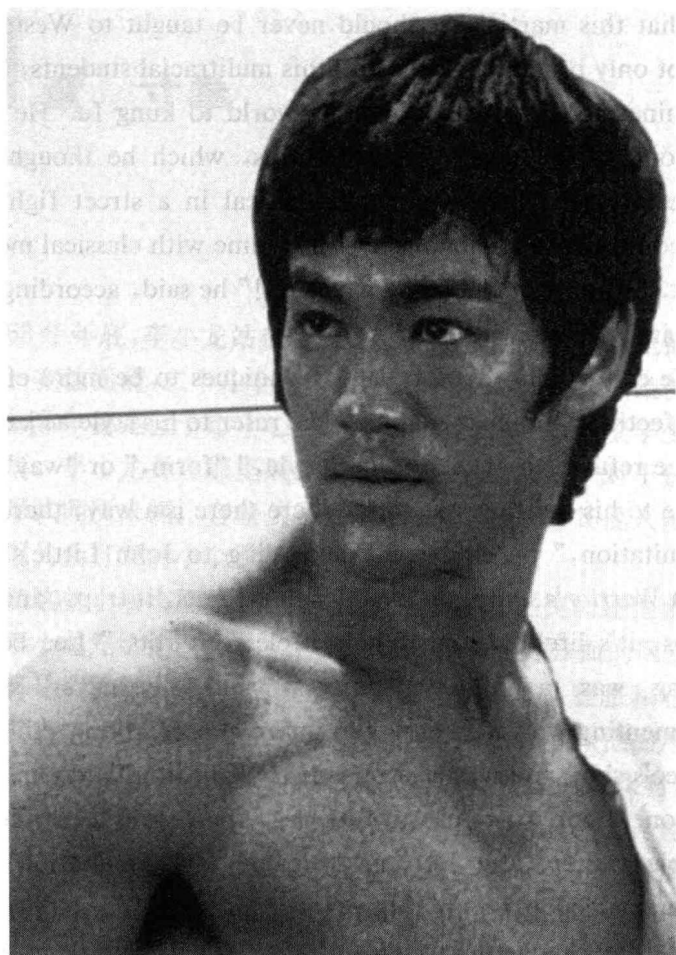
Although kung fu was new to these hoodlums, karate was quite popular in the United States at the time. Lee began by showing them the difference between a karate-style punch and the wing chun centerline punch. The karate punch is delivered from the hip, while a wing chun strike is thrown straight from the solar plexus, or the spot between the naval and the heart, giving a wing chun punch much more force. As he finished speaking, Lee's voice echoed over the muffled whispers of the teens. A moment of silence passed as he peered across his bored audience. He quickly added, "There is a punch with far greater power and can be delivered from a distance of a single inch," according to Bruce Thomas's book, *Bruce Lee: Fighting Spirit*.

Some of the students straightened up in their chairs and cast bewildered glances at each other. An inch—was this guy kidding? Seeing that he'd piqued their curiosity, Lee asked for a volunteer to demonstrate the "one-inch" punch. The group included several husky football and basketball players. Lee looked like he was no match for any number of these boys. While the guys smirked at each other, Bruce pointed to the biggest kid in the bunch and asked him to step forward. The class perked up and even chuckled at how Lee looked like a dwarf next to this burly youth.

Lee pressed his knuckles against the boy's chest and set his balance. "Wait a minute," Lee said and lowered his arm, according to *Fighting Spirit*. He then fumbled through the rows of students, picked up the chair the kid had been sitting in, and set it down about five feet behind his stooge. He resumed his position and said, "Okay, now we're ready." This little theatrical scene heightened the anticipation, and Lee now had the students' full attention.

Realizing Lee meant business, the young brute got a little nervous. He didn't want to get laid out in front of his buddies by a skinny Chinese guy. So he braced himself. Lee's fist was still touching the kid's chest. Suddenly, his arm seemed to make a split-second shimmer. The boy flew off his feet, backward over the chair, and tumbled in somersaults until he lay sprawled out on the floor. Mouths dropped open. No one even saw his arm move.

Stunning crowds was Lee's trademark. The art of kung fu lived and breathed inside of him. It wasn't just a fighting style; it was a way of life. Before Lee came to the United States, kung fu was a well-kept Chinese secret. Kung fu masters lived by a strict



This image of Bruce Lee is from the film *Enter the Dragon* (1973) directed by Robert Clouse. *Enter the Dragon* is an iconic kung fu movie that made Bruce Lee a star. It showcased Lee's unique martial arts style, jeet kune do. Tragically, Bruce Lee died just one month before the movie's release.

李小龙的这一形象来自罗伯特·克洛斯指导的电影《猛龙过江》(1973年)。《猛龙过江》是一部标志性的功夫电影,让李小龙一举成名。它展示了李小龙独特的武术风格——截拳道。很不幸的是在电影放映前一个月李小龙就去世了。

code that this martial art should never be taught to Westerners. Lee not only broke that code with his multiracial students, he was determined to introduce the entire world to kung fu. He defied tradition and put down classical forms, which he thought were unnecessary, inefficient, and impractical in a street fight. Lee asserted that no one should ever waste time with classical moves in a fight. "You'll get clobbered if you do!" he said, according to his wife Linda's *The Bruce Lee Story*.

He continually developed his techniques to be more efficient and effective. Although many people refer to his style as jiet kune do, Lee refused to use the terms "style," "form," or "way" when it came to his fighting system. "Where there is a way, therein lies the limitation," he explained, according to John Little's *Bruce Lee: A Warrior's Journey*. "And when it limits, it traps, and when it traps, it's lifeless, and if it is lifeless, it rots." Lee believed learning was a lifetime process, and he never stopped experimenting with new moves to improve his fighting skills.

Lee's short life was a testament to dedication and unmatched ambition. Upon his return to America, the unruly teen started as a simple waiter. But he quickly gained the reputation of an amazing martial artist. Within years of his arrival, Lee opened his first of three kung fu institutes. Before long, his talents landed him a role on a weekly TV series. He trekked the bitter road to stardom and became a famous actor, his movies smashing all box-office records in Hong Kong. His passion for martial arts made him into the most iconic kung fu fighter the world has ever known.

第 1 章 寸拳

1963年年底，李小龙站在西雅图加菲尔德高中体育馆里最显眼的位置。在他面前，二十几个模样邋遢的青少年，无精打采地坐在椅子上。加菲尔德是位于市中心一所令人生畏的学校，该校学生经常打架滋事。李小龙要在那里展示的是功夫，而这些孩子对于这种中国武术形式闻所未闻。有些孩子打着哈欠看着手表；其他人则盯着这个自以为会打架的小个子亚洲人，彼此窃笑。

虽然这些小阿飞不了解功夫，但空手道当时在美国还是十分风靡的。李小龙先给他们演示了空手道与咏春拳击打方面的区别：空手道击打是从髋部出拳，而咏春拳是从腹部或者是从肚脐和心脏之间的位置出拳，这使得后者更加有力。当李小龙讲完后，他的声音在这些孩子的低声耳语间回荡。当他凝视对面不耐烦的观众时，对面一片沉默。根据布鲁斯·托马斯的书《李小龙：斗志》，他迅速补充道：“还有一种拳力量要大得多，并且可以从距离一寸的位置出拳。”

有些学生从椅子上直起身来，困惑地彼此对视。一寸？这家伙开玩笑的吧？看到自己已经激起他们的好奇心之后，李小龙邀请一个学生上来当助手和他演示“寸拳”。这些学生中有些是踢足球或打篮球的，十分高大强壮。李小龙看上去完全不是其中任何一个人的对手。当这些学生在相互得意地笑的时候，李小龙指着人群中个头最大的学生，让他向前一步。学生们一下子活跃起来甚至轻声地笑，觉得在这个魁梧的家伙旁边，李小龙看上去就像是个小矮人。

李小龙握紧拳头顶在这个男孩的胸口并且站稳脚跟。根据《斗

志》，李小龙说“等一下”然后压低了手臂。接着，他笨拙地穿过一排排的学生，举起那名学生之前坐的椅子，把它放在他这名学生助手后面5英尺的地方。他重新站好然后说道：“行了，我们准备好了。”这一小插曲提高了大家的期望值，学生们现在都全神贯注地看着李小龙了。

意识到李小龙要进入正题了，这个粗野的小子开始有点紧张了。他不想在他兄弟面前被这个瘦弱的中国仔放倒，因此他振作精神做好准备。李小龙的拳头仍然顶着他的胸口。突然，李小龙的手臂似乎瞬间发出微光，接着这个男孩脚脱离地面飞了出去，翻过椅子，踉跄地翻了几个跟头，最后手脚摊开地躺在地板上。学生们都惊叹到合不拢嘴，甚至没有人看到李小龙动过手臂。

使人们大吃一惊正是李小龙的个人标记。功夫艺术与他融为一体。功夫不仅仅是一种格斗风格；它也是一种生活方式。在李小龙去美国之前，功夫是中国人守口如瓶的秘密。功夫大师们身体力行遵守着一项严格的准则，即这一武术永远不能教给西方人。李小龙不仅冲破该规则的束缚，给来自各个种族的学生教授功夫，他还决心要把功夫介绍给全世界。他挑战传统并在街头格斗中摒弃他认为多余、低效并且无用的经典招式。他声称在格斗中使用经典招式就是浪费时间。根据他妻子琳达的书《李小龙的故事》，他说：“如果使用经典招式的话，你会一败涂地。”

他不断地磨炼技巧，使其更高效。虽然许多人把李小龙的格斗术称为截拳道，李小龙却拒绝使用“术”、“式”、“法”这样的字眼来形容他的格斗体系。根据约翰·利特尔的书《李小龙：勇士的旅程》，李小龙解释说：“有法必有限，有限必有陷，有陷必无生命力，无生命力则必腐朽。”李小龙相信学习是一个终生的过程，并且他从未停止开创新招式来提高他的格斗技能。

李小龙短暂的一生体现了奉献精神和无可比拟的抱负。刚回到美国的时候，这个桀骜不驯的少年从简单的服务生做起，但是他很快

就因武艺惊人而出名。来美国不到几年,李小龙开办了他的第一家功夫馆(共有三家)。很快,他的才华为他赢得了在一个每周一集的电视剧里担当角色的机会。他在成名的道路上艰苦跋涉,终于成为一名著名演员。他的电影打破香港所有票房纪录。他对武术的酷爱使他成为全世界最受崇拜的功夫格斗家。

2 Little Dragon

On a chilly dawn in November 1940, Grace Li lay alone in a bed at the Jackson Street Hospital in San Francisco's Chinatown. Her husband, Hoi Cheun, a comic actor, was on tour in the United States with the Cantonese Opera Company of Hong Kong. When the company moved on to New York, a very pregnant Grace stayed behind, ready to deliver her baby any day. As the minutes between contractions tightened, no doubt Grace searched the corners of her memory for some shred of her husband's soothing voice. As sunlight peeked over the brick walls of the small Chinese hospital, a new life began. Between 6:00 and 8:00 in the morning of November 27, 1940, Grace gave birth to her third son, who entered the world during the hour of the dragon, in the year of the dragon.

Hoi Cheun and Grace Li felt their children were locked under the unkind eyes of the spirits. Their first child—a boy—died shortly after birth, a bad omen. According to Chinese beliefs, the loss of a son is much worse than the loss of a baby girl. When Grace became pregnant a second time, she feared yet another dark moment. Knowing the second child in a Chinese family should be a girl, the couple adopted a daughter named Phoebe to confuse the spirits. A few months later, Grace gave birth to a

healthy boy, Peter. In 1940, a third boy—Grace’s second living biological child—was born. Again hoping to fool the spirits, Grace gave the baby a girl’s name, Sai Fon (which means “Small Phoenix”) and pierced one of his ears. She soon renamed the boy Jun Fan, or “Return Again,” because she felt he would one day return to his birthplace. But it was the doctor, Mary Glover, who nicknamed the child “Bruce”—the name that stuck. He later Americanized his family name to Lee.

Five months later, the Lees returned to Hong Kong with their newborn son. The intense heat and humidity carried by the summer monsoon winds soon made him ill, and Bruce spent his early years sickly and weak. Grace constantly doted on her ailing son. But Bruce shook off his toddler frailty and grew into a rambunctious youth. His mother started calling him Mo Si Tung, or “Never Sits Still.” “I think I spoiled him because he was so sick,” Grace later said in M. Uyehara’s *Bruce Lee: Incomparable Fighter*. “As he grew older, he got better . . . he was sometimes too active for me.” During his childhood, if Bruce sat still for even a moment, his family thought something was terribly wrong with the boy. The only time he stopped jumping, running, fidgeting, and babbling was when he disappeared in a quiet corner curled up with a book. He sometimes stayed up half the night reading. In fact, Grace believed his long hours of reading caused him to become nearsighted at age six, when he needed to wear glasses.

Bruce grew up in Kowloon City at 218 Nathan Road, in a two-bedroom flat on the second floor of an old building. The narrow stairway that led up to the Lees’ apartment had no door at

the street level, and homeless passersby often camped out in the entrance. But two sets of bulky doors on the second-floor landing separated Bruce's home from the street dwellers, the outer doors lavished with steel bars, the inner doors dotted with peepholes.



Bruce Lee was born in San Francisco, California, in 1940. When he was just one year old, his parents returned with their newborn son to Kowloon, Hong Kong. Shown above is a sprawling image of Lee's hometown, circa 1955. Bruce was known to get into fights with schoolyard gangs during his tumultuous years growing up in Kowloon.

李小龙于1940年出生在美国加利福尼亚州的旧金山。当他只有1岁的时候,他的父母带着他们刚出生的儿子回到香港九龙城。这张照片上是1955年左右李小龙的家乡香港九龙城,照片的城市布局杂乱无章。李小龙成长在九龙城,在那些动荡岁月中,他以和校园里的帮派打架闻名。

Inside the flat, rooms were open and scarce of furniture. The larger main room had a refrigerator at one end and served as a living room, dining room, and bedroom. Throughout the day, the family gathered around the large table to eat, talk, read, and play. At night, the children sprawled in iron-frame beds, not needing to cover up with blankets in the relentless heat. From the dining area branched two smaller rooms. One housed two bunk beds, and the other opened to a veranda that overlooked Nathan Road. During summer, the veranda was piled with potted plants, and, at one time, a caged chicken.

When Hoi Cheun's brother died, his widow and their five children came to live with the Lee family, as is Chinese custom. Together with a couple of servants and Wu Ngan—an unofficially adopted child—as many as 20 people sometimes crammed into the flat. This is not to mention the dogs, birds, and fish. Bruce's favorite dog was an Alsatian named Bobby, who slept under his bed every night.

Despite the crowded and sometimes chaotic household, the Lees were far from underprivileged. In addition to his opera income, Hoi Cheun received payments from rental properties. Therefore, the Lees could always afford servants to help with the extra work. However, Bruce seemed to be only mildly impressed with his father's lifestyle. In Chinese culture, the relationship between father and son is often distanced, and Hoi Cheun wasn't home enough to make a strong impression on the young mind of his son. Bruce sometimes complained about his "miserly" father and how Hoi Cheun had at times stolen money to take friends out to eat. He also smoked opium from time to time, and, at one

point, according to Bruce Thomas's *Bruce Lee: Fighting Spirit*, admitted, "I smoke opium because it helps sweeten my singing voice." But Hoi Cheun didn't tuck all his money away. He was known to gamble and sometimes paid medical bills for friends who couldn't afford them.

BRUCE LEE'S HONG KONG

Today, planes glide over the rooftops of Kowloon City and swoop down into Hong Kong's Kai Tak airport for some of the trickiest landings in the world, onto a narrow runway that juts out into the busy harbor. Ferries, jetfoils, and junks dot the waters below, and, as the planes descend, tiny sampans captained by women in straw hats can be seen cutting the wakes of broader vessels. Along the water's edge rise skyscrapers and luxury hotels of steel and glass, the windows and harbor surface playing a game of Ping-Pong with beams of sunshine. The streets beyond are a mess of tangled traffic, car horns, and construction racket. Beyond the flawless skyscrapers, the Porsches and Mercedes, the businessmen who live like sultans, lies an area of town almost untouched by time, a place very similar to the world of young Bruce Lee.

Before Bruce was born, Hong Kong, including Kowloon City and the lands known as the New Territories, were ruled as British colonies. When Bruce was just a toddler, Hong Kong entered a dark age during the Japanese occupation of World War II. Many people were executed by the Japanese army during the wartime occupation, which lasted three years and eight months, returning to British control in 1945. The port once again opened.

Thousands of people moved into the city. With nowhere to go, many of them made their homes on the streets, in doorways and stairwells, and on rooftops, or they built shanties in the park or in rundown areas of town. Everyday life exploded into a fierce struggle. Gangs popped up as a means of crude survival. Restless youths wandered the streets, looking for excitement and perhaps a little cash. In dark corners of town, the gangs rumbled in fistfights and bloody knife battles. Even years later, actor Jim Kelly was surprised at the rough-and-tough teenage gangs. "I thought the teenage gangs in the U. S. were tough," he commented in Linda Lee's *The Bruce Lee Story*, "but they're real tame compared to those in Hong Kong. The gangs . . . are vicious."

Bruce Lee's Hong Kong was a daily fight for respect and strength. One moment's falter could mean falling to the underdog, becoming the weak. In a city rabid with violence and running with wild gangs, weakness was the most dreaded trait.

With his father away and too many people at home, Bruce spent much of his childhood amusing himself on the streets of Hong Kong. The maze of roadways below the Lees' second-floor flat wound between ramshackle apartment buildings and bustling shops and restaurants. Local vendors wearing long shirts or black pajama-like suits stood in front of canopied carts stacked with fruits and vegetables, fish and duck. A blend of exotic aromas hung in the thick, muggy air. The narrow roads that Bruce wandered as a child were littered with rubbish and a smattering of rotting foods, but they were much more exciting to him than school classrooms.