

Allen Ginsberg

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金斯伯格诗选

[美] 艾伦·金斯伯格

著

文楚安译

四川文艺出版社

HOWL

Allen Ginsberg: Selected Poems (1947-1997)

金斯伯格诗选

(汉英对照)



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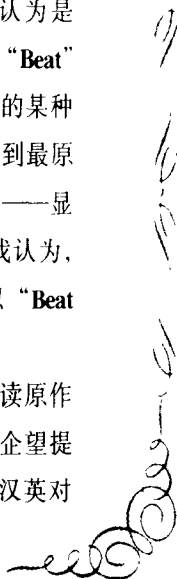
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序

拙译《金斯伯格诗选》(四川文艺出版社,2000版)问世后,读者的热烈反响颇令我欣喜鼓舞——我因此应邀作讲座,接受媒体访问,在书市同读者见面。翻译之初,我的目的很明确,要向中文读者(由于多种原因,他们无法阅读原文)奉献一部可以信赖的,从审美和社会意义两方面足以全面反映诗人在美国现代诗歌中卓越成就的中文译本;因为事实上,“Beat Generation”以及作为其主要代言人之一的金斯伯格近半个世纪以来在中国一直备受误解,在我看来,除了众所周知的历史因素,部分是由于对他的作品的误译,甚至曲解而导致的。其后果是,Beats(包括金斯伯格在内)总是受到抨击,如同中文“垮掉”这一贬义词所示,被认为是“堕落,颓废”。然而,这一中文界定无论如何有悖于英文“Beat”一词的含义——其众多意义中,主要是“精神/心灵意义上的某种赤裸裸的直率与坦诚,”约翰·霍尔姆斯如是说,“一种回归到最原始自然或意识时的感觉。”(纽约时报杂志,1952年11月)——显然,在中国,“垮掉”这一名不符实的臭名应该被扔掉。我认为,如果没有其他恰如其分的命名,我们应该弃用“垮掉”,以“Beat Generation”的简约语“BG”代之。

了解一位外国作家,最好的途径是咀嚼或者说直接细读原作文本,特别是对于那些能够如此的读者——大学生或任何企望提高其英语阅读理解力的人;为此目的,这一基于中文版的汉英对



照本同读者见面了，艾伦的43首佳作，比如《嚎叫》、《北京偶感》、《渴望真实的狮子》、《美国》、《向日葵箴言》、《为什么我要冥思》都在其中。如果读者在阅读这一双语版本中大有所获我将十分高兴。

我对四川文艺出版社副社长，《金斯伯格诗选》中文版出版策划人、编审金平先生，本书责任编辑徐芳女士和冯文女士，审读林文询先生，对四川文艺出版社罗韵希社长及设计、印制各方人员表示由衷的感谢，没有他们极好的策划，行之有效和不倦的努力，此书不可能问世。我也要感谢《金斯伯格诗选》中文版和本书的封面设计者周靖明先生，由于他的出色而富有创意的设计，作为艺术品这两本书才更让广大读者喜爱垂青。

文楚安

2001年2月1日于成都

Foreword

Ever since my Chinese translation **Allen Ginsberg: Selected Poems** (Sichuan Literature and Art Publishing House. 2000) released, the warm response from the readers has been quite encouraging to my delight. I had been invited to give lectures, interviewed by correspondents, and had even met readers in Book Fair. The objective for my translation from the very beginning is to offer the Chinese readers (who could not by some reasons have access to the English texts) a trustable Chinese edition that can basically and largely reflect Poet's great achievement in modern American poetry from both angles of aesthetic and social significance; for as a matter of fact, Beat Generation with Allen Ginsberg as one of its leading voices has been misunderstood in China for almost half a century, partly I should say out of the mistranslation, even the distortion of his writings apart from some other historical factors acknowledged. As a result, Beats (of course Ginsberg among them) were generally thrashed at as something "*rotten, decadent*" as the derogatory Chinese term "*Quadio*" (垮掉) could imply. However, this Chinese definition is not true to what English word "**beat**" suggests in any case — of its many connotations, essentially "it involves a sort of nakedness of mind, and ultimately, of soul," as John Clellon Holmes wrote, "a feeling of being reduced to the bedrock of consciousness." (November 1952, *New York Times Magazine*) — obviously the ill-name "*Quadio*" for Beats in China should be thrown off. In my

opinion, we would better use the shortened form **BG** of Beat Generation in stead of “**Quadio**” if no other appropriate one could be secured.

To approach a Foreign writer, the best way is to chew or have a close reading of the writings in its source language, in particular to those who are able to do so — university students and anyone who aspires to develop his/her English reading comprehension. For this purpose this Chinese-English Edition based on its Chinese Edition will come into being. 43 of Allen's best poems, for instance, *Howl*, *Improvisation in Beijing*, *Lion for Real*, *America*, *Sunflower Sutra* and *Why I meditate* are included. I would quite appreciate it if the readers can profit themselves a lot by a bilingual reading of the selections here.

This edition is indebted to Mr. Jin Ping, deputy director of Sichuan Literature and Art Publishing House, also the editor of my Chinese edition **Allen Ginsberg: Selected Poems**, Ms. Xu Fang and Ms. Feng Wen, the co-editors of this edition, Mr. Lin Wenxun, Ms. Luo Yunxi, director of SLAPH and others concerned. Without their sound suggestions, efficient and earnest efforts, this volume would have been impossible. I also wish to thank Mr. Zhou Jinming, who as the designer of the book-covers of both Chinese edition and this bilingual volume, contributed much with his unique and original ideas to the effect that both versions as the pieces of art can be well-accepted and enjoyed by a wide readership.

Wen Chu-an

Feb. 1, 2001, Chengdu

目 录

序……………文楚安

在社交场合	1
赞美诗 1	5
我们对于死亡并非一无所知	7
我觉得我仿佛行将死亡	11
绿色的汽车	13
释迦牟尼从山上下来	29
绿色瓦伦丁布鲁斯	34
给	38
嚎叫	40
《嚎叫》注释	71
加利福尼亚超级市场	75
向日葵箴言	79
美国	87
俳句：无题	98
泪水	100
渴望真实的狮子	102
“回到时代广场，梦见时代广场”	110
杰克，什么才是神圣的爱？	114

Contents

Foreword..... Wen Chu - an

In Society 3

Psalm I 6

In Death, Cannot Reach What is Most Near 9

I Feel as if I am at a Dead End 12

The Green Automobile 21

Sakyamuni Coming out from the Mountain 32

Green Valentine Blues 36

Malest Cornifici Tuo Catullo 39

Howl 56

Footnote to Howl 73

A Supermarket in California 77

Sunflower Sutra 83

America 93

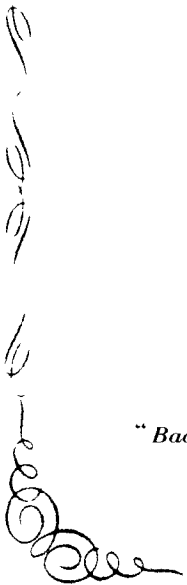
Four Haiku 99

Tears 101

The Lion for Real 106

“Back on Times Square, Dreaming of Times Square” 112

Why is God Love, Jack 116



我是电话的牺牲品	118
卡麦尔山谷	122
战利连祷文	126
反越战和平动员	130
圣诞礼物	132
宣 言	135
自我忏悔	139
谁统治美国	145
猫咪布鲁斯	149
关于毒素的三节联韵诗	153
鲁尔区感怀	158
为什么我要冥思	166
弗利幸恩海岸浮物即景	170
我不是	174
我如此热爱老惠特曼	176
一天早晨，我在中国漫步	180
读白居易抒怀	186
预 言	202
北京偶感	204
资金周转率	212
向全世界祝福	215
个人广告	219
美国档案库中的数字	223
一个贼偷窃了这首诗	229
死亡与荣誉	233

艾伦·金斯伯格离开了行星……鲍勃·罗森塔尔 244



<i>I am Victim of the Telephone</i>	120
<i>Carmel Valley</i>	124
<i>War Profit Litany</i>	128
<i>Anti-Vietnam War Mobilization</i>	131
<i>Xmas Gift</i>	134
<i>Manifesto</i>	137
<i>Ego Confession</i>	142
<i>Who Runs America?</i>	147
<i>Pussy Blues</i>	151
<i>Ballade of Poisons</i>	156
<i>Ruhr – Gebiet</i>	162
<i>Why I Meditate</i>	168
<i>What the Sea Throws up at Vlssingen</i>	172
<i>I am Not</i>	175
<i>I Love Old Whitman So</i>	178
<i>One Morning I Took a Walk in China</i>	183
<i>Reading Bai Juyi</i>	194
<i>Prophesy</i>	203
<i>Improvisation in Beijing</i>	208
<i>Velocity of Money</i>	213
<i>Cosmopolitan Greetings</i>	217
<i>Personals Ad</i>	221
<i>Numbers in U. S File Cabinet</i>	226
<i>A Thief Stole this Poem</i>	231
<i>Death and Fame</i>	239

在社交场合^①

我步入举行鸡尾酒会的房间
发现三四个古怪的家伙
凑在一起交谈行为诡秘
我试图温文儒雅可却听到
我自己同一个人聊起来
“很高兴见到你”，他说
转过头去。“嗯”，我寻思，这房间
很小而且居然里面还有另一间双层床
以及其他诸多炊具：
冰箱，柜，烤面包器，煤气炉；
住在这间房屋里的人似乎
只满足在这儿吃饭和睡觉。
我的这一看法人人理解
可谁也没欣然赞同。

① 这首诗收入金斯伯格的第二本诗集《空洞之镜：愤怒之门》。在其若干诗选集中都列于第一首，当时诗人一文不名，借梦中一情景讽喻正统体制的自以为是，那“毛茸茸的女士”显然有象征意义。从这首诗已显露出其日后反叛传统和反文化主张的端倪，不可忽视。

我接受了主人的茶点，
吃了一份净肉三明治；
一大份人肉三明治，
边咀嚼边发现里面，
竟夹着一个脏兮兮的屁股眼。

来宾结伴而至，其中有一位
浑身毛茸茸的女士打扮得
像个公主。她瞅了我一眼随即
不假思索地说：“我不喜欢你。”
猛然掉头，拒绝同我
结识。我说：“这是干吗？”
怒火难平，“你这又丑又傻的娘们！”
众人对我注目而视。
“你这婊子是他妈的自恋癖，
干吗出言不逊，对我原本
毫无所知。”我继续说，语气
尖刻，训诫似地，愈说愈来劲
整个房间只听见我的声音

1947年春纽约—丹佛
梦中纪实

In Society

I walked into the cocktail party
room and found three or four queers
talking together in queertalk.
I tried to be friendly but heard
myself talking to one in hiptalk.
“I’m glad to see you,” he said, and
looked away. “Hmn,” I mused. The room
was small and had a double-decker
bed in it, and cooking apparatus:
icebox, cabinet, toasters, stove;
the hosts seemed to live with room
enough only for cooking and sleeping.
My remark on this score was under-
stood but not appreciated. I was
offered refreshments, which I accepted.
I ate a sandwich of pure meat; an
enormous sandwich of human flesh,



I noticed, while I was chewing on it,
it also included a dirty asshole.

More company came, including a
fluffy female who looked like
a princess. She glared at me and
said immediately: "I don't like you,"
turned her head away, and refused
to be introduced. I said. "What!"
in outrage. "Why you shit-faced fool!"
This got everybody's attention.
"Why you narcissistic bitch! How
can you decide when you don't even
know me," I continued in a violent
and messianic voice, inspired at
last, dominating the whole room

Dream New York-Denver , Spring 1947



赞美诗^① I

这些赞美诗出自萦绕在我头脑中的幻念绝不是那一成不变的理智的成品。

我是活生生的凡人，可我的心是闪电交汇的中心。

我因气候，因经济状况，差事甚至我结交的伴侣而随时改变。

可它们都微不足道压根儿不阻碍头脑中思绪涌动一直通向幻念美妙无比。

一切无非是我头脑中文字嘀咕的模拟。

这种聊天般的闲谈是不可思议的文件注定要在图书馆中丢失当神灵下凡才被发现重视。

1949年2月于纽约

^① 金斯伯格在1948年曾在一次幻念中听见英国诗人布莱克朗诵《病玫瑰》、《啊，向日葵》，这一幻念一直困扰诗人，十分神秘，在他的诗篇中反复出现，此诗即是一例。

Psalm I

These psalms are the workings of the vision haunted mind and not
that reason which never changes.

I am flesh and blood, but my mind is the focus of much lightning.
I change with the weather, with the state of my finances, with
the work I do, with my company.

But truly none of these is accountable for the majestic flaws of
mind which have left my brain open to hallucination.

All work has been an imitation of the literary cackle in my head.
This gossip is an eccentric document to be lost in a library and re-
discovered when the Dove descends.

New York, February 1949