

名人传记10元丛书

英汉对照

Marilyn
Monroe



S. MORLEY AND R. LEON

梦露

麦卡锡分子对她心存疑忌

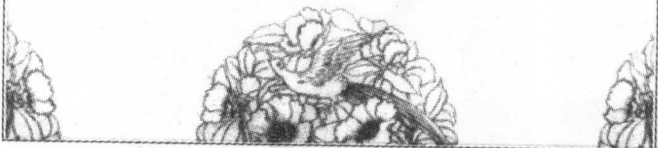
肯尼迪总统对她始乱终弃

她希望自己的墓志铭是38-23-36

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致 谢

本书作者曾查阅过许多家报纸和杂志，其中有《纽约时报》《纽约邮报》《星期六评论》《先驱论坛报》《生活周刊》和《时代周刊》，也有一些报纸、杂志，可惜早已停刊。我们谨向这些报刊的编辑、业主和专栏作家们表示感谢。还有大约五百部书籍包含玛莉莲生平或者工作方面的内容，我们当然也查阅了其中大部分著作，特别要感谢的是阿瑟·米勒、罗伦·巴科尔、诺曼·梅勒、杜鲁门·卡波特、伊夫斯·蒙德坦、比利·怀尔德、西蒙娜·西格罗瑞、约翰·赫斯敦等人撰写的回忆录以及保林·卡尔所作的影评汇编。凡有直接引述原文之处当然已在正文之中一一注明。



與黛麗·艾德蒙斯《人帥相合不》共舞。

與丹·戴利共舞。

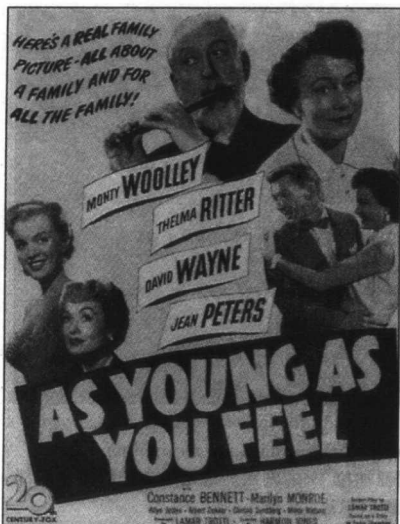
Marilyn Monroe dancing with Dan Dailey in the unsuccessful 1950 musical western *A Ticket to Tomahawk*.

在 1950 年拍摄的一部并不太成功的西部音乐片“一张去托玛霍克的车票”中，玛莉莲·梦露与丹·代利共舞。



In 1950 Marilyn played in a night-club scene with Dick Powell in the film *Right Cross*.

1950 年，玛莉莲和迪克·鲍威尔在影片“恰好越过”中的剧照。



A poster for the film *As Young as You Feel*, in which Marilyn played a glamorous secretary. 影片“像你感觉到的那样年轻”的海报,在该片中玛莉莲饰演一个非常有魅力的秘书。



Macdonald Carey, Marilyn, Zachary Scott and Claudette Colbert in a scene from the 1951 film *Let's Make It Legal*. Once again, Marilyn Played a gold - digging blonde.

迈克唐纳德·加利, 玛莉莲, 扎查利·斯科特和克罗德特·科尔伯特, 在 1951 年拍摄的影片“让我们使之合法”中的剧照。



Marilyn posing for the camera during the filming of the 1953 film *Niagara*. This was her eighteenth film, and the first in which she received top billing. 1953年玛莉莲在拍摄影片“尼亚加拉”时的剧照。这是她参拍的第十八部影片，也是她首次获得最高片酬的影片。



Jane Russell and Marilyn Monroe in the 1953 film *Gentlemen Prefer Blondes*, also starring Elliott Reed and Tommy Noonan. This film demonstrated her talents as a singer and dancer in the part of Lorelei Lee, the 'relentless gold digger' and brought her to superstardom.

简·罗瑟尔和玛莉莲·梦露在1953年的影片“绅士偏爱金发美女”中的剧照，联袂主演的还有伊利奥特·瑞德和汤米·鲁南。该片展示出她在歌舞方面的才能。她通过饰演“残酷的淘金者”罗蕾·李一角，一举成为了超级巨星。



Marilyn on the set of the comedy *How to Marry a Millionaire*, in which she starred with Betty Grable and Lauren Bacall. In her diary, Lauren Bacall described Marilyn as 'frightened, insecure... and always late... there was something very sad about her wanting to reach out, afraid to trust, always uncomfortable'.

玛莉莲在喜剧“如何嫁给百万富翁”中的剧照。在该片中她与贝蒂·格蕾和罗伦·巴科联袂主演。罗伦·巴科在日记中这样评价玛莉莲：“受到惊吓的，没有安全感的，……总是迟到……她身上有一种很悲伤的东西，总想超越自己，但又害怕相信别人，并且总是觉得不舒服。”





Marilyn with Joe DiMaggio, her second husband, whom she married on 14 January
1954.

玛莉莲和乔·迪米亚哥,她的第二任丈夫。他们于1954年1月14日结婚。



Marilyn starred with Robert Mitchum in the western *River of No Return*, in 1954.

1954年,玛莉莲与罗伯特·米特奇姆在西部片“不归河”中的剧照。



Later in 1954 Marilyn starred in the musical *There's No Business Like Show Business*, but was attacked for her sexy rendition of 'Heatwave': Ed Sullivan described it as 'the most flagrant violation of good taste'.

1954年,玛莉莲出演音乐片“没有一种职业像作秀这种职业”。因为她在其中大胆的性感的表演,受到了来自各方面的称她为“热浪”的批评。伊德·苏利文称它为“对高尚品的最明目张胆的亵渎。”

Marilyn with her third husband, the playwright Arthur Miller, pictured here in 1959 when she was in London to film *The Prince and the Showgirl* with Laurence Olivier.

1959年，玛莉莲与其第三任丈夫、剧作家阿瑟·米勒在一起。当时她在伦敦，与劳伦斯·奥尼弗一同主演影片“王子和歌女”。



Marilyn Monroe pictured outside her home in Englefield Green in July 1956, shortly after her marriage to Arthur Miller.

1956年7月，玛莉莲·梦露在英格弗尔德·格林的家中的生活照，这时她与阿瑟·米勒新婚不久。



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名人传记英汉对照丛书

梦露

Marilyn Monroe

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O N E

NORMA JEANE

I can see your career rising in the East like the sun.

George Sanders

She was born Norma Jeane Baker (although her birth certificate reads Norma Jeane Mortenson) in Los Angeles on 1 June 1926, the illegitimate daughter of Stanley Gifford, a salesman who wanted nothing to do with his mistress's child, and Gladys Mortenson, married for the second time though not to him, her first husband having taken their three children to live in Kentucky. She died Marilyn Monroe on 4 August 1962, having just turned thirty-six, not the greatest actress or singer in the history of motion pictures but certainly its greatest star. If, for the first half of this century, it was Garbo who captured the hearts and minds of film-goers worldwide, for the second half, and long after her death, it has been Marilyn.

Like Judy Garland and Jean Harlow and Elizabeth



第一章 诺玛·吉恩

我看见你的事业正如旭日东升。

乔治·桑德斯

她 1926 年 6 月 1 日生于洛杉矶，取名为诺玛·吉恩·贝克（尽管出生证上登记的姓名是诺玛·吉恩·莫顿森），是推销员斯坦利·吉弗德和格莱迪丝·莫顿森生的私生女。那位父亲根本不想同自己与情妇生的孩子有任何瓜葛，而她的母亲当时已经第二次结婚，不过不是同吉弗德，她的第一任丈夫已把他们所生的三个孩子一起带到肯塔基去定居了；她 1962 年 8 月 4 日去世时名为玛莉莲·梦露，年龄刚满 36 岁，在好莱坞电影史上她并不是最杰出的女演员或者歌唱家，但却毫无疑问是最璀璨的明星。如果说在本世纪的前半叶，是嘉宝征服了全世界电影观众的心灵，那么在后半叶，则由玛莉莲取而代之，直到她去世以后很长的一段时间她的魅力犹存。

像朱迪·加兰德、吉恩·哈洛和伊莉莎白·泰勒一



Taylor, Marilyn's private life was very often vastly more eventful and tragic than anything she ever did on screen, but uniquely it was Marilyn who plugged herself into the national consciousness and later the national conscience, so that when she died, in the decade that also saw the sudden death of the two Kennedy brothers with whom she was intimately involved and of Martin Luther King, whom she much admired, it seemed not to be the death of just another actress but the tragedy of America itself, somehow always killing the people it most loved.

From the very beginning, her life had all the qualities of a penny-dreadful. Because her father was nowhere to be found and her mother's endless stays in mental institutions meant that she was considered by the local authorities to be an unfit parent, Norma Jeane was brought up in a series of orphanages and foster homes:

As I grew older, I knew I was different from other children because there were no kisses or promises in my life. I often felt lonely and wanted to die. I would try to cheer myself up with daydreams but I never dreamed of anyone loving me as I saw other children being loved. That was just too big a stretch for my imagination and I never thought I would ever manage



样，玛莉莲的私生活也比她在银幕上所塑造人物的任何经历都更为坎坷、更具悲剧色彩；但是玛莉莲又与众不同，惟有她与美国观众的心灵息息相通，而且后来还唤起了他们的良知。在 20 世纪 60 年代她去世前后，与她交往甚密的肯尼迪兄弟和她十分仰慕的马丁·路德·金也相继死于非命，所以，她的逝世在当时的美国似乎并不只是一位女演员的故去，而是整个美国的悲剧，不知怎么地，这个国家总是杀死它所最爱戴的人。

从一降生，她的生活就尽是廉价恐怖小说里的种种特点。由于她的父亲无从寻觅，母亲又长期呆在精神病院（当地政府将其列为不具备母亲资格的人），因此诺玛·吉恩是在一个又一个孤儿院和寄养人家中长大的：

当我长大一些以后，我便知道我自己同别的孩子不一样了，因为在我的生活中从没有亲吻也没有承诺。我时常感到孤独而且想死。我试着做一些白日梦来使自己振作起来，可是我却从未梦想过会有任何人来爱我，就像其他受人宠爱的小孩一样。那对

to have people look at me or say my name. I was never used to being happy, so that was never something I ever took for granted but all around me I saw children brought up to be successful, happy and punctual; I could never manage any of that.

There was to be a little luck on her side. When she was eleven, one of her foster families, perhaps unable to cope with the daily demands of a sulky, pre-pubescent misfit, sent her day after day out to the movies, and it was there that she acquired the only education she ever really had until her marriage to Arthur Miller.

Although precise details have often been hard to establish even for her hundreds of biographers, it does seem more than likely that Norma Jeane was an abused child. Although in later life her imagination was often stronger than her memory of the years she was now understandably trying to block from her consciousness, she claimed that she was consistently raped from the age of eight by orphanage staff and foster fathers, and all the evidence seems to point to some truth in those claims. She had been taken in by Grace McKee, her mother's best friend, who was her legal guardian and had promised to take care of her until her