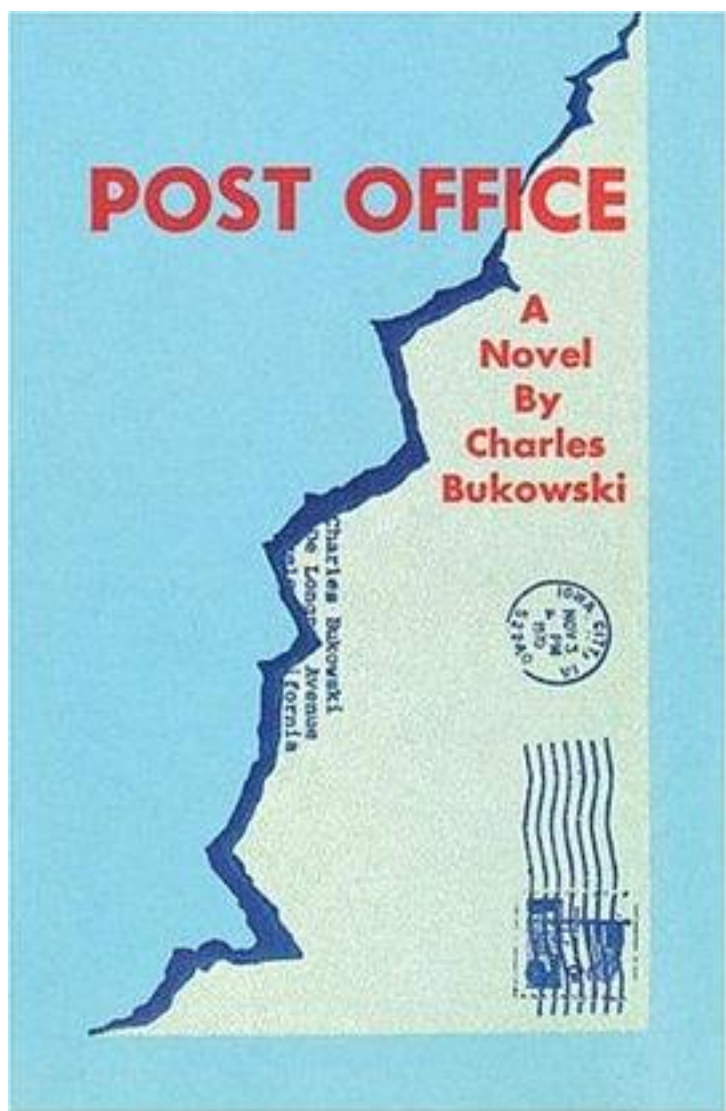


# Post Office



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著者:Charles Bukowski

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"It began as a mistake." By middle age, Henry Chinaski has lost more than twelve years of his life to the U.S. Postal Service. In a world where his three true, bitter pleasures are women, booze, and racetrack betting, he somehow drags his hangover out of bed every dawn to lug waterlogged mailbags up mud-soaked mountains, outsmart vicious guard dogs, and pray to survive the day-to-day trials of sadistic bosses and certifiable coworkers. This classic 1971 novel—the one that catapulted its author to national fame—is the perfect introduction to the grimly hysterical world of legendary writer, poet, and Dirty Old Man Charles Bukowski and his fictional alter ego, Chinaski.

## 作者介绍:

Charles Bukowski is one of America's best-known contemporary writers of poetry and prose, and, many would claim, its most influential and imitated poet. He was born in Andernach, Germany, and raised in Los Angeles, where he lived for fifty years. He published his first story in 1944, when he was twenty-four, and began writing poetry at the age of thirty-five. He died in San Pedro, California, on March 9, 1994, at the age of seventy-three, shortly after completing his last novel, *Pulp*.

## Biography

During the course of his long, prolific literary career, Charles Bukowski was known as a poet, novelist, short story writer, and journalist. But it is as a cult figure, an "honorary beat" who chronicled his notorious lifestyle in raw, unflinching poetry and prose, that he is best remembered. Born in the aftermath of World War I to a German mother and an American serviceman of German descent, he was brought to the U.S. at the age of three and raised in Los Angeles. By all accounts, his childhood was lonely and unhappy: His father beat him regularly, and he suffered from debilitating shyness and a severely disfiguring case of acne. By his own admission, he underwent a brief flirtation with the far right, associating as a teenager with Nazis and Nazi sympathizers. After high school, he attended Los Angeles City College for two years, studying art, literature, and journalism before dropping out.

Although two of his stories were published in small literary magazines while he was still in his early 20s, Bukowski became discouraged by his lack of immediate success and gave up writing for ten years. During this time he drifted around the country, working odd jobs; fraternizing with bums, hustlers, and whores; and drinking so excessively that he nearly died of a bleeding ulcer.

In the late 1950s, Bukowski returned to writing, churning out copious amounts of poetry and prose while supporting himself with mind-numbing clerical work in the post office. Encouraged and mentored by Black Sparrow Press publisher John Martin, he finally quit his job in 1969 to concentrate on writing full time. In 1985, he married his longtime girlfriend Linda Lee Beighle. Together they moved to San Pedro, California, where Bukowski began to live a saner, more stable existence. He continued writing until his death from leukemia in 1994, shortly after completing his last novel, *Pulp*.

Bukowski mined his notorious lifestyle for an oeuvre that was largely autobiographical. In literally thousands of poems, he celebrated the skid row drunks and derelicts of his misspent youth; and, between 1971 and 1989, he penned five novels (*Post Office*, *Factotum*, *Women*, *Ham on Rye*, and *Hollywood*) featuring Henry Chinaski, an alcoholic, womanizing, misanthrope he identified as his literary alter ego. (He also wrote the autobiographical screenplay for the 1987 film *Barfly*, starring Mickey Rourke and Faye Dunaway.) Yet, for all the shock value of his graphic language and violent,

unlovely images, Bukowski's writing retains a startling lyricism. Today, years after his death, he remains one of the 20th century's most influential and widely imitated writers.

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## 标签

CharlesBukowski

小说

美国

美国文学

外国文学

Charles\_Bukowski

英语

英文原著

## 评论

夏天读的最好小说. "i was not much of a petty thief, i wanted the whole world or nothing."

-----  
此書最後五頁可以拍個小短片：Chinaski在家裡醒來

發現一顆叫Francis的活人心臟坐在身邊 他拿起來塞進衣櫃並用破舊衣服把他包好  
轉身沖進廁所嘔吐

-----  
sincere.

-----  
今儿刚买的 太牛逼了 从第一页就开始喜欢 没读完先给5星

-----  
比HAM ON RYE读起来轻松好多...

-----  
劳动人民的日常生活，上个世纪初洛杉矶的写照；以及如何manage  
out一名邮差或者软件工程师（给他脏活然后说没在规定时间内完成）。语言特幽默

-----  
第一本布考斯基。中年版麦田守望者。

-----  
读起来是轻松愉快啊 但是没get到点

-----  
I have mixed-feelings about this one. Maybe a three-star rating (or three and a half) is  
better justified but anyways. I don't know. It gives me some laughs (although they're  
usually kinda "cold") but I'm not sure if I do empathize with the protagonist. Guess I'm  
really not a hipster.

-----  
The days run away like wild horses over the hills.

-----  
The reality he so precisely and vividly described breaks my heart, and how hard he tries  
to love this world with all its brokenness moves me.

-----  
前面下雨送信的那一部分印象非常深，但是小说后半段感觉有点fall apart. heart in the jar (Francis)那一部分要再读一次，很有象征意义。

-----  
"I'll come by and we'll talk tonight."

-----  
原始的阅读快感 果然还是得看原版啊 只有他能写出一连下了几天雨the whole city gives up这样的句子

-----  
学战略的时候摸鱼读完的…闲得我

-----  
时隔五年终于读了这本书，结局到底是个毛毛…

-----  
我喜欢烂人！

-----  
近距离的贴近中年男人的满腹牢骚… Fucking funny and fucking miserable, life robbed us all.

-----  
简直幽默的一比。醉醺醺的口吻又偏偏押韵的诗一般的倒霉人生。

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语言简洁生动有力。从第一人称角度反映了60-70年代美国中下层劳动人民的生活。

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## 书评

大约十年前，我还是个奔波于泰晤士河畔上课或者打工的留学生，每天很晚才能回到住处，坐在红色的巴士上昏昏欲睡，不知错过站多少次。  
中国留学生习惯扎堆住在一起，保持着和国内没有区别的娱乐。这并不完全适合我。当时我不习惯英伦的摩登艺术，质疑自己在国内受到的教育，感觉...

我是来吐槽翻译的，没有人跟我有同感吗？这译文的中文通顺吗？作者那些生动的美国俚语表达，怎么翻译过来干巴巴的？要说作者文风问题，可是《苦水音乐》的译文就很生动啊，所以我认为这是译者文字基本功的问题。  
另外，邮差的译者居然是苦水音乐的校译，这一点让我无力吐槽... ..

这些年看惯了潦草的网络译文，换一本书，我不会在意翻译的些许疏漏。但这是查尔斯·布考斯基的《邮差》啊。  
人们称布考斯基是“洛杉矶的惠特曼”，“地下世界的桂冠诗人”。对我而言，读《邮差》前，他是位陌生的作者，更新最勤快的输入法都不认识他。在漫不经心地翻看开头几页...

布考斯基那张斑驳不平的脸因一些角度不同手握酒瓶的照片显得卓尔不凡。他立志甚早但成名甚晚（五十多岁），他是名符其实的大众诗人，来自底层成名后也没有寻求新的生活，他对自己的生活和命运既莫名憎恨又乐于其中。他刻意留给公众的形象其实是现代美国某种“悖谬文化”的象征...

第一次阅读布考斯基，虽然谈不上有多喜欢，但感觉足够震撼。  
和其他作家不一样，布考斯基的作品不是为你打开一扇窗，而是在你脚下深挖了一个洞，让你直接跌入生活的最底层。刚开始你或许会有些许不适，但会渐渐感觉其真实。那底层的逼仄，阴暗，潮湿，甚至是绝望，这些并不遥...

“Nothing like the old water treatment. I had borrowed a page from the

headshrinkers.”

这部本不应该作为布考斯基处女座长篇的作品还是鬼使神差地被各路文艺左奉为了经典，不可否认的是这是布考斯基落魄、矛盾、愤怒的年代。也因为这本书布考斯基正式地开始了职业写作的...

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我争取每读一本书都能读到一些什么，但我发现这其实会让人很痛苦，痛苦发生在每次阅读之后。

我希望自己将来能够拥有一种勇气，能够亲手挖出自己心脏。我希望我的心脏可以泡在福尔马林里，但却不知道该把它放在哪。

放在某个老酒鬼的兜里，让他喝多的时候拿来下酒，哈哈。 ...

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从《邮差》到《女人》再到《夹心面包》，布考斯基一直试图在底层生活的折磨中挣扎生存。《邮差》里的主人公亨利·切那斯基正是他的人生一部分的缩影。亨利是美国社会典型的失败者，但他本人丝毫不介意。从事着勉强糊口的邮差工作，支撑他的是啤酒、威士忌、赛马和一夜之欢的...

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我喜欢这样的开头。他在一开始就说：这一开始就是一个错误。我想他说的并不是他在美国联邦邮政体系里近乎“噩梦”的十几年混沌经历，而仅仅是他所置身的生活本身。就某种程度而言，无论切那斯基，还是布考斯基，他们所置身的生活已然造就了他们的混沌人生。对于一个最终还...

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百无聊赖烦躁不堪时在书店里看到这本书，原本以为内容阴暗现实，没想到却让我心中郁结一扫而光。

这并不是童话，主人公也不是英雄，甚至可以说是一个标准的失败者，在几十年的岁月里辗转起伏，浑浑噩噩，酒和女人是他人生中最大的乐趣，在对世界的不断反抗中不断挫败。 ...

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这要取决于站在什么样的立场上。这并不是是一部能够一直吸引我读下去的小说，并不像是某些鸿篇巨制一样，一旦你被编织到了巨大的人物脉络与故事情结中的时候，便无法自拔。而《邮差》不同。我一直在想，他——作者要和我们说什么，他想表达什么。没有什么

有意思的情节，一天一...

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