



外国文学经典



Resurrection



复活

Leo Tolstoy (俄) 著

Louise Maude (英) 译



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RESURRECTION

COUNT LEO NIKOLAYEVICH TOLSTOY, the youngest of four brothers, was born in 1828 at Yasnaya Polyana, his father's estate in Tula province, about two hundred miles from Moscow. His mother died when he was two, and his father when he was nine. He revered their memory, and they were the inspiration for his portraits of Princess Mary and Nicholas Rostov in *War and Peace*. Both his mother and father belonged to the Russian nobility, and Tolstoy always remained highly conscious of his aristocratic status, even when towards the end of his life he embraced and taught doctrines of Christian equality and the brotherhood of man.

He served in the army in the Caucasus and the Crimea, where as an artillery officer at the siege of Sevastopol he wrote his first stories and impressions. After leaving the army he travelled and studied educational theories, which deeply interested him. In 1862 he married Sophia Behrs and for the next fifteen years lived a tranquil and productive life as a country gentleman and author. *War and Peace* was finished in 1869 and *Anna Karenina* in 1877. He had thirteen children. In 1879, after undergoing a severe spiritual crisis, he wrote the autobiographical *A Confession*, and from then on he became a 'Tolstoyan', seeking to propagate his views on religion, morality, non-violence, and renunciation of the flesh. He continued to write, but chiefly in the form of parables, tracts, and morality plays—written 'with the left hand of Tolstoy' as a Russian critic has put it—thought he also composed a late novel,

Resurrection, and one of his finest tales, *Hadji Murat*. Because of his new beliefs and disciples, and his international fame as pacifist and sage, relations with his wife became strained and family life increasingly difficult. At last in 1910, at the age of 82, he left his home and died of pneumonia at a local railway station.

RICHARD F. GUSTAFSON, Professor of Russian at Barnard College, Columbia University, is a specialist in Russian literature and religious philosophy. He is the author of *Leo Tolstoy: Resident and Stranger* (1986) and has edited a collection of Tolstoy's short stories for Oxford World's Classics, *The Kreutzer Sonata and Other Stories* (1997).

INTRODUCTION

Ten years after having completed *Anna Karenina* and beginning *A Confession*, a work which inaugurated a period of intense involvement in social, moral, and religious issues, Tolstoy set out to write what was to become another ten years later (1899) his last novel, *Resurrection*. The first impulse to return to the novel form came with a story he heard from his lawyer friend Koni in 1887. An orphan girl, brought up by a wealthy lady, was seduced and then abandoned by a visiting relative of her benefactor. Upon hearing of her pregnancy, the lady drove the young girl from her house. The girl, who was forced to turn to prostitution, was subsequently charged with stealing money in a brothel and brought to trial. One of the members of the jury turned out to be her seducer who, his conscience now awakened, offered to marry her, but her death from typhoid made this impossible.

This tale moved Tolstoy because it resonated with his own past sexual indiscretions, the liaison with a peasant girl which he explored in 1889 in his story 'The Devil' and especially his seduction of Gasha, his aunt's maid, who was then driven out of the house and came to grief. Psychologically *Resurrection* began with the author's guilt, the nobleman's repentance over his sexual violation of an innocent peasant woman. His first plan to write the 'Koni tale' in 1890 focused on that guilt, his subsequent many failed attempts to write the novel continued to pursue just that theme, and the final novel thrusts Prince Nekhlyudov into a quest for redemption from his original

sin with Katusha Maslova.

In 1897 Tolstoy had a major breakthrough:

I began rereading *Resurrection*, and when I got to his decision to marry, I threw it down in disgust. Everything is false, contrived, weak. It would be difficult to correct what is ruined. To correct it I'd have to describe unfalteringly her and his feelings and life. And hers positively and seriously, his negatively and with a smile.¹

This insight allowed him to see the importance of the heroine's experience and point of view, and this opened up the possibility of exploring the world that oppressed Maslova. In 1898, spurred on by his decision to use the proceeds from his work to help resettle in Canada the oppressed sectarian group known as the Dukhobors, Tolstoy suddenly threw himself into concerted work on the novel which now grew from a tale of guilt over a past indiscretion into a work of epic scope, a panoramic view of Russian life in the late nineteenth century, seen from the peculiar vantage-point of Leo Tolstoy. Now Nekhlyudov's quest for redemption leads him on a journey of discovery that reveals the truth about life.

During the decade in which he wrote *Resurrection*, the last decade of the nineteenth century, Tolstoy himself was on just such a journey of discovery. The famine of 1891-3 had shocked him into a new level of awareness of the destitute state of the peasantry. This reawakened an interest in social, economic, and political issues of which he wrote in his earlier *What Then Can We Do?* (1882-6).

¹ L. N. Tolstoi, *Polnoe sobranie sochinenii*, 90 vols. (Moscow, 1928-58)liiii, 129

He now produced his magisterial work *The Kingdom of God Is Within You* (1890-3), and reworked his ideas from *What Then Can We Do?* into *The Slavery of Our Times* (1899-1900). Religious issues took on a new importance. His diaries of this period are filled with many passages of intense theological speculation. He had, of course, just finished his major religious and philosophical study *On Life* (1887), and in this period he wrote many central works on religion, including 'Non-action' (1893), 'Religion and Morality' (1893), 'Christianity and Patriotism' (1894), and *Christian Doctrine* (1896). And the whole decade is marked by a heightened involvement in the theory of art, from the essay 'On Art' in 1889 right through to his major work on aesthetics in 1898, *What Is Art?*. *Resurrection* reflects all these three areas of concern, social, religious, and aesthetic, incorporating the results of Tolstoy's intense intellectual activity.

Resurrection is more informed by Tolstoy's social, moral, and religious views than any of his other fictional works. Of course, *War and Peace* has its embedded essays on the theory of history, and Prince Andrew is brought to discover many of Tolstoy's cherished ideas. Likewise, *Anna Karenina* uses an auto-psychological hero, Levin, to embody much of Tolstoy's own belief system, but *Resurrection* is dominated by the fixed world-view of Leo Tolstoy, which is expressed in the author's design and shared through the narrator's point of view.

This world-view is shaped by one central concept which first surfaced in Tolstoy's essays on education in the 1860s

Henceforth all citations from Tolstoy's non-fiction will be given parenthetically from this edition, the first number referring to the volume, the second the page, and the third the date.

and then, especially in the *Resurrection* decade, came to dominate his social and political thought. This concept, *nasilie*, which can be translated as both 'coercion' and 'violence' and ranges from the physical to the spiritual, assumes, in the manner of Tolstoy's adolescent intellectual idol Rousseau, a fundamental innocence or goodness of human beings which is distorted by culture and social institutions. Tolstoy's harsh view of educated society as selfish and hypocritical rests on his belief that the educational system does violence to the innocent by inculcating them with false ideals. Secular society, shaped by these ideals, upholds a perverted notion of human relationships grounded in a glorification of power and dominated by a politics of sexuality which is debasing to women. The art of this secular society 'infects' it with these ideals. The government of this society is the institutional embodiment of the fundamental coercion/violence; it is held together by the basic instrument of *nasilie*, the military, which itself is a system that turns innocent drafted men into monstrous beasts. The nonmilitary institution that most embodies this *nasilie* is the legal system with its courts and penal institutions. The Church, which should uphold the basic teachings of Christ, in fact mocks them by condoning war and the military, by supporting the legal system, penal incarceration, and capital punishment, and by itself befuddling the minds of the people through intoxicating liturgies and pompous ceremonies. Society can be redeemed from this order of *nasilie* only when all acknowledge their involvement in it and agree to stop hating, torturing, enslaving, fornicating, and killing. It is this world-view that controls *Resurrection*.

In order to contain so much and such varied material,

Resurrection needed an unusual form. Of course, uniqueness of form characterized Tolstoy's writing from the time of *War and Peace*, when he claimed that disregard of conventional Western literary genres was a characteristic of Russian literature, now furthered by his new 'book' which is 'not an epic, not a novel, and not a novella' (xvi. 7; 1868). In part *Resurrection* reworks the native genre of the journey throughout Russia, established in A. N. Radishchev's *A Journey from Saint Petersburg to Moscow* (1790) and creatively used in N. V. Gogol's *Dead Souls* (1842) and N. A. Nekrasov's *Who is Happy in Russia?* (1874). This structure motivates the anatomy of society which the author creates for various reasons, often moral or didactic.

What makes *Resurrection* unique is that it combines this anatomy of society with a story of moral awakening and spiritual growth toward freedom from the secular ideals and toward the possibility of a new life. To the hero's journey through the different social layers and institutions of contemporary Russia, Tolstoy adds a sequence of moments of inner assessment and self-recollection which in fact comprise the process of 'resurrection'. The hero is often shown literally at the moment of awakening from sleep to some new awareness or through a process of remembrance coming to some new insight while on a journey home. With this double focus, both outward and inward, Tolstoy is able to show his hero in a process of examining his relationship to government institutions, the issues of land-ownership, the problems of the peasantry, and attitudes to sexuality and family life. Through these repeated examinations Nekhlyudov discovers his own moral failings in these realms, which clears the path for his moral 'resurrection.'

This peculiar plot of resurrection thus reworks the typical nineteenth-century story of lost illusions that we find in novelists like Balzac and Dickens. In the blending of the structures of anatomy and awakening, Tolstoy's last novel, however, resembles most Dostoevsky's first major fiction *Memoirs From the House of the Dead* (1862), which combines an anatomy of prison life with the story of the narrator's awakening from moral blindness and isolation to spiritual insight and love. In Tolstoy's novel we are first introduced to Russian life in prison, which then functions as the major metaphor for all Russian life. Both works tell the story of the hero's discovery of confinement and the quest for freedom, and both include numerous vignettes of people characteristic of the society but incidental to the story. Dostoevsky's *House of the Dead* and Gogol's epic journey through Russia, *Dead Souls*, were the two works Tolstoy cited as exemplifying the characteristic Russian disregard of conventional Western literary genres, and in *Resurrection* he seems to have learned from both.

To the two basic structures of anatomy and awakening Tolstoy added his characteristic structure of contrasts. From such early stories as 'Two Hussars' (1856) and 'Three Deaths' (1858) to both *War and Peace* and *Anna Karenina*, Tolstoy tended to compose by juxtaposition, placing parallel or opposite events side by side in the text and thus evoking an evaluative response in the reader. This response of critical judgement and decision itself parallels the commonly represented decision in crisis of the Tolstoyan hero; the reader is thus brought to participate in the hero's experience, although in both cases Tolstoy's narrator tends to determine the direction of the decision. *Resurrection* is built around the contrasts in

experience of heroine and hero, of poor and rich, of outsiders and insiders, of victims and victimizers, of the caring and the callous.

Many particular scenes draw their real effect from this method, as for example the opening mornings of Maslova (I. 1) and Nekhlyudov (I. 3); the recollection of the past by hero (I. 12-18) and heroine (I. 37); Nekhlyudov at the Korchagins' (I. 26-28) and Maslova with her fellow prisoners (I. 29-32); the procession of prisoners through Moscow (II. 36-38) and the procession of the Korchagins to their country estate (II. 39). Time thus moves forward slowly and many events are synchronous. Forward movement is signalled by Nekhlyudov's central moments of moral awakening (I. 28; II. 8, 40; III. 28), which mark his growth in understanding, and his major 'interviews' with Maslova (I. 42-44, 48, 59; II. 13, 29; III. 17, 25), which mark the stages of their reconciliation. Since the heroine is shown mostly in dramatic scenes, and only the hero in moments of inner life, the juxtaposition of the two vantage-points does not, in the end, result in the fuller vision Tolstoy hoped for; Maslova remains somewhat distant for the reader, whose main interest still lies in the story of Prince Nekhlyudov.

Tolstoy's novel is also unique in that it is surrounded by a peculiar set of frames. It opens with a picture of burgeoning spring set in contrast to our disfigurement of nature and misuse of each other:

The sun shone warm, the air was balmy, the grass, where it did not get scraped away, revived and sprang up everywhere: between the paving-stones as well as on the narrow strips of lawn on the boulevards. The birches, the poplars, and the wild cherry trees were unfolding their gummy and fragrant leaves, the bursting

buds were swelling on the lime trees; crows, sparrows, and pigeons, filled with the joy of spring, were getting their nests ready; the flies were buzzing along the walls warmed by the sunshine. All were glad: the plants, the birds, and insects, and the children. But men, grown-up men and women, did not leave off cheating and tormenting themselves and each other. It was not this spring morning men thought sacred and worthy of consideration, not the beauty of God's world, given for a joy to all creatures—this beauty which inclines the heart to peace, to harmony, and to love—but only their own devices for enslaving one another. (I. 1)

This image of nature, demonstrating 'the fact that men and animals had received the grace and gladness of spring', sets out the narrator's absolute truth ignored or forgotten by all the characters in the tale. The novel thus opens with a picture of resurrection in nature, seen only by the narrator, and it is to this resurrection—the experience of the biblical joy and gladness, which Tolstoy equated with the experience of the will of God (iv. 120; 1905), and the inner sense of peace, harmony, and love which marks the 'beauty of God's world'—that the characters are called. Throughout the novel nature is invested with moral meaning, positive as here or in Nekhlyudov's epiphanic moments of moral resolve (I, 28; II, 8; II, 40), or or negative, as in the seduction scene (I, 17) or the prisoner's march through Moscow (II, 35-36). Nekhlyudov's story is told as the gradual awakening to the meaning of the initial image of nature and thus as a discovery of the narrator's absolute truth.

This opening revelatory frame is itself surrounded by another, represented by the quotations from the Gospels in the epigraphs and in the final chapter of the work.

These quotations comprise another level of absolute truth. The epigraphs stress three major truths: the necessary admission of guilt by all, the need for continual forgiveness by all for all, and the possibility of self-control and self-perfection for all. It is these truths which Nekhlyudov learns through his experience and finally is able to articulate through his reading from the Gospels in the last chapter. This closing frame clearly marks Nekhlyudov's discovery of the narrator's absolute truth, and parallels the narratological strategy of Nekhlyudov's gradual adoption of the narrator's language. The two revelatory frames, the world of nature and the Gospels, reveal the way to the realization of human potential so hidden from the denizens of the prison of Russia. The reader of this novel, therefore, knows from the beginning what Nekhlyudov learns only by the end.

Resurrection also deviates from the conventions of the Western novel in its treatment of the plot of desire. *War and Peace* and *Anna Karenina* had, of course, both reworked the basic story of romance which underlies so much Western fiction; in Tolstoy's version of the plot of desire, the story, whether of Prince Andrew's and Pierre's relationship with Natasha or Levin's with Kitty, was used to tell a tale of metaphysical and religious quest in which the heroine is invested with the desired moral and spiritual qualities which the hero seeks. *Resurrection* reworks the tradition differently. It reduces the plot of desire to a past idyllic event, the summer romance of Prince Nekhlyudov and Katusha which later culminates in their symbolic wedding at the Easter service, marked by the shared kiss of peace (I. 15). This union is then coercively consummated, and these two facts, the idyllic union and its forced consummation, although long forgotten, underlie the

subsequent lives of the hero and heroine. The plot of desire is then replayed in the novel as a story of the resurrection of the original romance, first of the forced consummation and its dreadful consequences for the heroine, and only later of the idyllic union of love both once shared and now, in the end, rediscover in a new form. This story of recovery of an original romance provides Tolstoy with a vehicle to tell a theological tale wherein the quest for the redemption of an original sin results in the uncovering and release of an original love, a genuine resurrection.

The story of Prince Nekhlyudov opens with his awakening to the recollection of his call to jury duty. At court he learns that the case involves a prostitute being tried for murder. She takes the stand and says her name is 'Love', but Nekhlyudov knows that this 'Love', is in reality his long-forgotten, beloved Katusha, whom in a panic he now recalls he had violated, paid off, and abandoned. *Resurrection* thus opens, in a fashion characteristic of Tolstoy's emblematic realism, with Prince Nekhlyudov, a failed artist, being called to judge a 'Love' he has brought to ruin. But the panic recollection is told in an extended flashback from the vantage-point of the narrator's absolute truth (I. 12-18), which marks the distance between the memory and Nekhlyudov's willingness to acknowledge the significance and consequences of the past events.

He felt himself in the position of a puppy, when its master, taking it by the scruff of the neck, rubs its nose in the mess it has made. The puppy whines, draws back, and wants to get away as far as possible from the effects of its misdeed, but the pitiless master does not let go. And so Nekhlyudov, feeling all the repulsiveness of what he had done, felt also the powerful hand of the Master, but he did not yet understand the whole

significance of his action and would not recognize the Master's hand. (I. 12)

The Master's hand is ultimately recognized only at the very end when, in reading the Gospels, Nekhlyudov discovers that 'the Master's will is expressed' in the Sermon on the Mount (III. 28). The intervening story represents the struggle within Nekhlyudov between his 'animal self' and his 'spiritual self', between that aspect of his being represented by his physical, bodily needs, his socially acquired structure of desires, and his self-centred way of seeing the world and that aspect of his being which is morally grounded and rationally ordered, selflessly open to others and their plight, and receptive to the call of the Divine. Throughout the novel the narrator speaks of these two modes of being, and often moments are marked, as here, by animal similes which tell of the psychological or moral state of the character (I. 19, 27, 28, 44, 57; II. 27, 40; III. 1, 5, 15). Each stage in the unfolding drama of resurrection is understood as a tearing away of the 'crust of animality' (IV. 282; 1906) from the ever-present, if forgotten, 'divine self'.

The first major moment of resurrection occurs when Nekhlyudov finally acknowledges the past event. Maslova has been unfairly judged by the jury and mistakenly sentenced by the court, and Nekhlyudov, to avoid dealing with his own present responsibility for this new injustice, goes off to dinner at the Korchagins', the home of his fiancée Missy. But now Nekhlyudov sees anew Missy's father, who is 'chewing carefully with his false teeth and lifting his bloodshot eyes':

Though Nekhlyudov knew Korchagin very well, and had often

seen him at dinner, today this red face with the sensual, smacking lips, the fat neck above the napkin stuck into his waistcoat, and the whole overfed military figure, struck him very disagreeably. Nekhlyudov involuntarily remembered what he knew of the cruelty of this man, who, when in command, used to have men flogged, and even hanged, without rhyme or reason, simply because he was rich and had no need to curry favour. (I. 26)

Korchagin's 'animal self', represented in a typical Tolstoyan close-up, now reveals his social role, as a man of wealth and station who uses his power over others to the point of cruelty. In a manner characteristic of the novel, the physical details are used not so much to depict Korchagin as to suggest the moral qualities (flabbiness, self-indulgence) of a cruel, rich man.

Nekhlyudov's insight into the immorality of Korchagin's social position is followed by other insights into the moral failings of his fiancée and his own mother, recently dead. Everything seems 'shameful and horrid, horrid and shameful' (I. 28). Then 'suddenly' he recalls Maslova and, recollecting the days of yore, 'a breath of that freshness, youth and fullness of life seemed to touch him'. The remembrance of things past restores his memory of self: 'then he was free and fearless, and innumerable possibilities lay ready to open before him; now he felt himself caught in the meshes of a stupid, empty, valueless, frivolous life.' He wants simultaneously to extricate himself from his present mess and 'atone for his sin against Katusha'. Realizing that he is a 'scoundrel', he begins a 'cleansing of his soul' which consists in clearing out 'all the rubbish that had accumulated in his soul and caused the cessation of true life'. This leads to a resolution: 'I will see her, and ask her to forgive me... [and] marry her if