

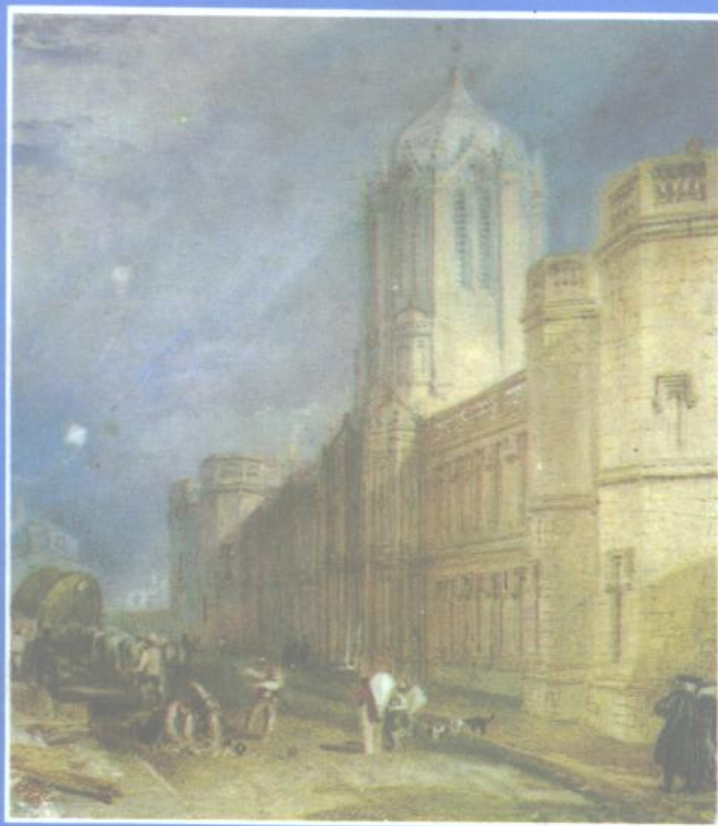
学生英语文库



THOMAS HARDY

JUDE THE OBSCURE

无名的裘德



牛津大学出版社 外语教学与研究出版社

THE WORLD'S CLASSICS

THOMAS HARDY

Jude the Obscure

Edited with an Introduction by
PATRICIA INGHAM

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无名的裘德

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学生英语文库出版说明

中国人学英语的进程,可以说大致有三个境界。第一个境界是要依靠本族语(对大多数人来说是汉语)明的或暗的帮助来学习英语,如依靠汉语讲解、注释,口头、笔头、心头的翻译,英汉词典以及其他用中文编写的参考书等等来领会英语。第二个境界是能够通过英语学习英语,如读英文注释,听英语讲解,使用英英词典,阅读英文原著参考书等等,亦即能借助浅近的英语学习艰深的英语,并进而直接从英文书刊、英语讲话中吸收英语知识,掌握英语规律。第三个境界是能在英汉两种语言系统之间建立联系(不是个别孤立词语的对号),最后达到能在两种语言中间自如地来回转换的境地。

以上三种境界,虽然可能有交叉或平行,但是大体上可以代表由低到高的三个阶段。代表第一个境界的阶段,可以尽量缩短,有人甚至主张跳过或绕开。第三个境界严格说已经属于翻译专业修养的范围。唯有第二个境界是英语学习的中心。尽早达到这一境界,是学习成功的要诀。英语学习者在入门阶段结束之后,就应当逐步学会读原文著作,听原声讲话,使用英英词典,阅读原著参考书,敢看爱看原版书刊。一句话,要日夕涵泳于英语之中,养成通过英语学英语的能力、爱好、信心和习惯。

经验证明,阅读译本看似省力,实际常有雾里看花之憾;钻研原著,起初不免吃力,但是唯有如此,才能识得庐山真面目。文学作品是这样,一般语文参考书也是这样。从研究外国文化的目标着想,必须立志精通外语;从学习外语的方法着眼,应当早读多读原文著

作。

因此,多读精选的英语原著,是精通英语的一个最重要的途径。**学生英语文库**的出版,就是为了给中级以上的学习者提供一部分这样的基本书籍。

收入**学生英语文库**的都是英语国家著名出版社所出的有价值著作,在世界上享有盛誉。其中有关于语言的,也有关于文学的;有教程和读物,也有参考书和工具书。每一种都是针对我国学习者的需要精选,并根据最新版本影印的。

学生英语文库中的书籍,除一两种教程酌加中文注释和参考译文外,其余都是英语原著的翻版。这些著作,绝大多数都是屡经修订再版,或年复一年地重印,成了各国英语学习者和使用者案头、架上常备之物。所收文学作品,都是名著杰作;在英语国家是家喻户晓,在其他国家是一切英语和文学爱好者所不可不读的。熟读这些作品,既有助于掌握英语的精髓,又可深入了解英语国家的社会历史文化背景。

学生英语文库第一辑和第二辑约 20 种,定于近期陆续和读者见面。以后还将逐步扩充选目。我们希望这个小小文库能成为我国广大英语学习者的良师益友。

本书内容介绍

《无名的裘德》是英国作家托马斯·哈代(Thomas Hardy 1840—1928)最优秀的作品之一。小说叙述乡村青年裘德·福雷的一生悲剧。裘德聪颖好学,得到学校老师费洛特孙的鼓励,立志进基督寺学院修习神学。他受美貌而粗俗的酒吧侍女阿拉贝拉的诱惑而同她结了婚,但不久阿拉贝拉就抛弃裘德另觅新欢。裘德移居基督寺,半工半读,希望将来上大学。他与表妹苏·布莱德赫相遇。苏聪敏善感,脱俗不羁,两人一见倾心。但苏出于一时的自虐心理,突然决定嫁给久已对她有意的费洛特孙。尽管裘德极力抑制对苏的感情,仍迷恋不舍。虽然费洛特孙对苏尊重体贴,但苏终因生理上的拒斥而离开了他,投向裘德。两人与各自的配偶离婚后,本可正式结合,但苏一面担心结婚会葬送爱情,一面又迷信福雷家族的婚姻总是不幸,她宁愿和裘德自由同居,并生育了子女。他们的行为为教会所不容,世俗所不齿。裘德壮志不酬,谋职无路,告贷无门,弄得一家无处栖身。绝望中,他的长子(阿拉贝拉)同弱妹幼弟一起吊死。苏遭此惨变,极度悔恨自卑,终于向命运和教会屈服,回到前夫的身边。裘德受此沉重打击,终日纵酒。已被人抛弃的阿拉贝拉乘机诱骗表示愿和他成婚。但裘德对苏始终未能忘情,郁郁成疾,年未三十就含恨而终。哈代自称这部小说要写出“灵与肉的生死搏斗”。客观上它揭露了在当时制度下,穷人子弟虽有才华,却上进无门;普通妇女向往自由,却处处受挫。它对教会的欺罔专横,世俗的虚伪冷酷,也作了尖刻的嘲讽抨击。此书出版后,遭到保守势力的同声诋毁,哈代从此不再写小说。

作者小传

哈代(Thomas Hardy 1840—1928)是英国最杰出的乡土小说家、诗人。他生于英国南部多西特郡的一个小村庄,紧邻该郡的大荒原。城外牛鸣羊咩,鸟语花香。但这一时期,英国工业资本主义已经确立,农村残存的宗法制迅速崩溃。一直保留着古老传统的南部地区也不能幸免。这些都反映在哈代的作品里:哈代的父亲是一个承揽建筑业的小工头儿。因此,哈代年轻时曾学习建筑,并搞过房屋设计和教堂修缮。

哈代的文学创作是从诗歌开始的。他于1862年开始写诗,其中有些诗如《中间音调》可列入他的最佳诗作。后因写诗无法维持生活,转而搞小说创作。他的第一部小说是《计出无奈》(1871),第二部小说是以南部地区为背景的乡土小说《绿林荫下》(1873)。接着是《一双湛蓝的眼睛》(1872—1873)和《远离尘嚣》(1874)。后者虽然也写农村生活,但与以前的作品相比,他开始面向现实,故事中出现了农民破产和村姑惨死的情节。由于这部书的成功,使他决心放弃建筑而专事小说创作。

1878—1895年是哈代在小说创作上获得光辉成就的时期。他先后发表了《还乡》、《号兵长》、《卡斯特桥市长》、《林地居民》、《德伯家的苔丝》和《无名的裘德》。

《苔丝》一书描写一个朴实善良的农村姑娘先是遭到恶少的侮辱,继而被人遗弃,最后被处绞刑的悲惨一生。因为该书副标题为“一个纯洁的女子的真实写照”,而受到当时卫道者们的攻击。《无名的裘德》可以认为是前书的姐妹篇,揭露了社会道德、法律、婚姻的

陈规陋习对人的自由意志和愿望的扼杀。因此受到资产阶级卫道士的更猛烈的攻击。有个主教甚至把该书焚烧后又把纸灰寄给哈代。因此之故，哈代愤而放弃小说创作重新致力于写诗。他一生共出诗集 8 集，凡 918 首。

哈代晚年受到英国人最高的推崇。他于 1928 年 1 月 11 日去世，葬于伦敦威斯敏斯特教堂“诗人之角”。按照遗嘱，其心脏葬于故乡斯廷斯福德教堂墓地。

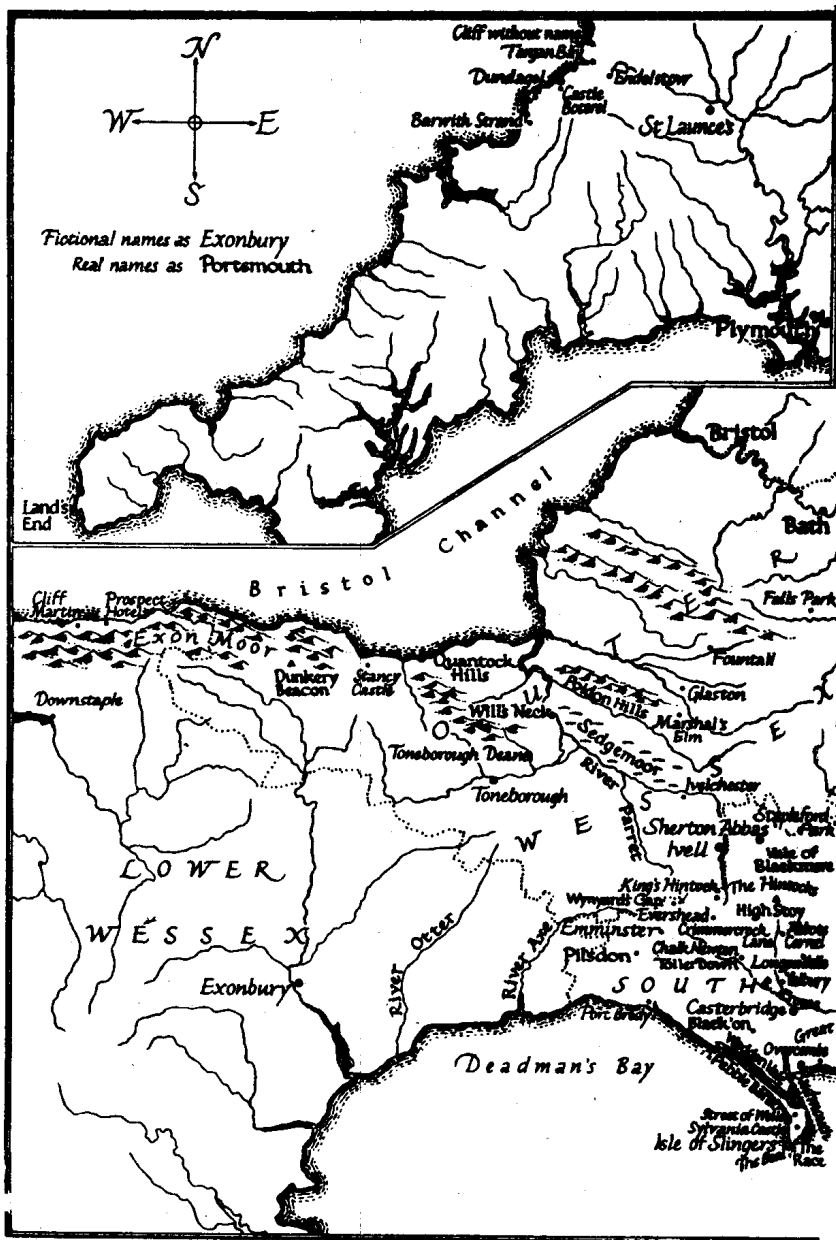
GENERAL EDITOR'S PREFACE

THE first concern in The World's Classics editions of Hardy's works has been with the texts. Individual editors have compared every version of the novel or stories that Hardy might have revised, and have noted variant readings in words, punctuation and styling in each of these substantive texts; they have thus been able to exclude much that their experience suggests that Hardy did not intend. In some cases this is the first time that the novel has appeared in a critical edition purged of errors and oversights; where possible Hardy's manuscript punctuation is used, rather than what his compositors thought he should have written.

Some account of the editor's discoveries will be found in the Note on the Text in each volume, while the most interesting revisions their work has revealed are included as an element of the Explanatory Notes. In some cases a Clarendon Press edition of the novel provides a wealth of further material for the reader interested in the way Hardy's writing developed from manuscript to final collected edition.

I should like to thank Shirley Tinkler for her help in drawing the maps that accompany each volume.

SIMON GATRELL



HARDY'S WESSEX

OF THE NOVELS AND POEMS



INTRODUCTION

AFTER the crude irony of the first printed title, *The Simpletons*, its lurid replacement *Hearts Insurgent*, and the weakly descriptive suggestion *The Recalcitrants*, *Jude the Obscure* seems satisfactorily precise and untheatrical. But its asymmetry has the effect of over-emphasizing the male protagonist; and the apparent protest at his fate has drawn attention to the parallels with Hardy's own life. Editors have felt documentation of the autobiographical element was essential: Jude as Hardy, Sue as Mary Hardy—Emma Gifford—Florence Henniker all in one, and many details to be spelled out, even if they do not include a fictitious son by his cousin Tryphena to represent Little Father Time. This evidence is produced partly to refute Hardy's typically devious denial that there is 'a scrap of personal detail in it'.¹

But Hardy's obfuscations are often oblique truths and perhaps he was right to throw the critic off that particular scent. In relation to the novel such information is trivial; it tells the biographer nothing he does not know already and critically it is a distraction. It diverts attention from the profounder sense in which *Jude* relates to its own time by engaging with three major forces in late Victorian society. These are the middle-class stranglehold on access to the most prestigious university education and on its content; the awareness of women that the self-estimates and roles forced on them by a patriarchal society were not the only possible ones; and the unresolved tension evoked by an established Christianity which for many had lost rational justification, but which was still socially and imaginatively powerful.

Such a schema is crudely sociological and reductive, whereas the novel itself struggles to express essentially hostile attitudes to these forces, which reach the reader as the 'series of seemings' that Hardy refers to in his original Preface. Only the surface symmetry of the story matches the simplicity of

¹ F. E. Hardy, *The Later Years of Thomas Hardy* (London, 1930), p. 196.

the schematized outline: Jude's hopeful and despairing visits to Christminster; Jude and Sue both unsuitably married, divorced, and captured in the same marriage trap again; the contrast of 'flesh and spirit' represented by Arabella and Sue, appealing to the two sides of Jude's nature; Arabella's child killing Sue's children; Jude liberated by grief, Sue subjugated by it. This symmetrical and stylized design runs through the details of the work: in the double seduction by Arabella, the double reference to Samson, Sue praying to Venus and Apollo, then prostrate on the floor of the 'ritual church', St Silas, a black heap contrasting with the white heap she made when she leapt from Phillotson's bedroom window. But the design is merely a grid superimposed with a specious neatness on a presentation of turbulent contradictory views of the three subjects. The epigraph to the whole novel, 'The letter killeth', would make a better title, its meaning refracted by each of the three themes. The incompleteness of the quotation is vital: in no part of the story does 'the spirit' give life.

The account of failed academic hopes has, unlike the sexual story, often been read simplistically, particularly when taken as a reflection of Hardy's own university hopes thwarted by poverty and lack of influence. But the autobiography must have been unexpectedly self-critical, since the narrator makes clear from the start the delusory nature of the boy's quest. Visually it is uncertain whether at first he really sees Christminster at all or merely the city 'miraged in the peculiar atmosphere', 'hardly recognizable save by the eye of faith'. And at his last view before going there he is not sure of anything about the city except that it 'had seemed to be visible'. He fosters this visual sham on his first night in the city, when passing 'objects out of harmony with its general expression' he allows his eyes to 'slip over them as if he did not see them'. He imagines alleys 'apparently never trodden now by the foot of man' whose 'very existence seemed to be forgotten'. The accounts he has of the place come from unreliable and vague witnesses: the carter recounting a report, the witch-like old woman.

Although as a child he recognizes (or thinks he does) a 'city of light' where 'the tree of knowledge grows', and which is

a 'ship manned by scholarship and religion', the object of Jude's adult ambition is oddly ambiguous. The learning which he so painfully acquired and proudly lists until brought back to earth by a slap from a pig's penis is already at this stage inextricable for him from religion or scholarship as a profession, with salary attached. In the early stages the narrator speaks of him as a 'prospective D.D. Professor, Bishop, or what not', and fellowships were the entrance to both scholarly and ecclesiastical preferment.² For Jude to become an undergraduate and then a graduate is to appropriate middle-class culture and status in one, a fact he is startlingly aware of. This is why when he meets Arabella he is exultantly listing his achievements in Classics and Mathematics, those requirements for access to the 'liberal education' which Oxford defended vehemently for most of the nineteenth century as superior to and subsuming vocational subjects.³ They open the professional gates to Jude, or so he thinks: ' "These things are only a beginning . . . I'll be D.D. before I have done! . . ." And then he continued to dream, and thought that he might even become a bishop by leading a pure, energetic, wise, Christian life. And what an example he would set! If his income were £5,000 a year, he would give away £4,500 in one form or another, and live sumptuously (for him) on the remainder!'

Rejected by the colleges, he passes on to self-delusion, as the narrator makes clear, when he talks to the curate, Highbridge, about his failure, 'dwelling with an unconscious bias less on the intellectual and ambitious side of his dream, and more upon the theological': ' "I don't regret the collapse of my university hopes one jot . . . *I don't care for social success any more . . . I bitterly regret the Church, and the loss of my chance of being her ordained minister.*" ' (My italics.)

Rather disconcertingly for the reader, the narrator, whose sympathy with Jude has been acute so far, now berates him for 'mundane ambition masquerading in a surplice' and rebukes him for that social unrest, that desire for upward mobility, which from the 1870s had been an explicit reason

² A. J. Engel, *From Clergyman to Don* (Oxford, 1983), pp. 286-7.

³ S. Marriott, *A Backstairs to a Degree* (Leeds, 1981), pp. 67 ff.

for Oxford in particular holding back the spread of adult education to the working class in order to protect 'the overcrowded professions'. The narrator's volte-face sets the future pattern. He may condemn Jude sometimes but elsewhere, for instance in Jude's speech to the crowd at Christminster, he will support his attempt to 'reshape' his course and rise into another class. The very title of the novel (in its final form) is a protest not at Jude's exclusion from the university nor at his thwarted scholarship but at his social failure. The odd emphasis thrown on the adjective by the archaic phrasing suggests that, for some self-evident reason, he ought not to have remained in the 'obscurity' of the working class.

Not only this, but Sue continues to assert rather melodramatically that Jude is one of the very men with a passion for learning that 'Christminster was intended for . . . But you are elbowed off the pavements by millionaires sons.' Long after his academic efforts have become nominal, both of them cling to this idea. He even still hopes for acceptance before they return to the city for the last time: 'I love the place—although I know how it hates all men like me—the so-called Self-taught,—how it scorns our laboured acquisitions . . . Perhaps it will soon wake up, and be generous . . .'. So Jude is seen equally forcefully as being and as not being the pure seeker after learning.

Despite his delusions about Christminster, both Jude and the narrator are seized of the desirability of the learning that the university offers, and even Sue speaks of some qualified 'respect' for the place 'on the intellectual side'. What Christminster offers manifests itself in the web of allusion and quotation that enmeshes the novel: in the epigraphs, in the Christminster voices, and everywhere in the text.

Comments on this material that spell out references have overlooked its overriding importance as a cruel and varying witness to its own alienation from the lives with which it is interwoven. The very epigraphs relating to Sue and Jude, those bland emblems (at first reading) of the action in each section, dissolve before the reader's eyes into something different. Jude's dealings with Arabella at Marygreen seem aptly summarized by the quotation from Esdras: 'Yea, many

there be that have run out of their wits for women . . .'. But the point of the original context of the passage is that, though this may be true, truth is stronger than wine, the king, or women—a passionate assertion forlornly unrelated to the story of Jude's life. The two quotations introducing the Christminster section seem to capture the emergent optimism of Jude now embarking on his academic course—'Save his own soul, he hath no star'—and the joy of his incipient love for Sue—'Nearness led to awareness . . . love grew with time'. Both fragments are torn out of context: Swinburne's eulogy on self-reliance is woefully inapt for Jude; and Ovid is beginning not a joyous love-affair but the tragic story of the doomed lovers, Pyramus and Thisbe.

Even more cruelly irrelevant are the snatches from Sappho and The Book of Esther. 'There was no other girl, O bridegroom, like her!' fixes Jude's growing delight in Sue at Melchester; but what Sappho in context was promising the bridegroom was that erotic joy, the gift of Aphrodite, that Sue, for all her formal worship of the goddess whose image she buys, painfully fails to deliver. Similarly, her final collapse into abject religiosity seems epitomized by the sentence describing Esther: 'And she humbled her body greatly, and all the places of her joy she filled with her torn hair'. But in the original account Esther's penitence is part of a calculated plan which triumphantly achieves the salvation of the Jews from slaughter, while Sue's brings nothing but suffering and death. The epigraphs are mockeries of what they appear to be: not formal and precise summaries linking neatly to each section but statements in an ambiguous and hostile relationship to the text.

Within the novel other allusions relate in the same oblique way. The most extended attempt to annex Christminster learning appears in the voices of the spectres haunting the city that Jude imagines on his first night there. The emptiness of assumed appropriation is evidenced by the fact that many of them are merely indirectly described and remain lifelessly unevocative; those quoted are not named but periphrastically alluded to also. The reader as well as Jude is assumed to be an initiate who can supply the names: Peel as he makes a