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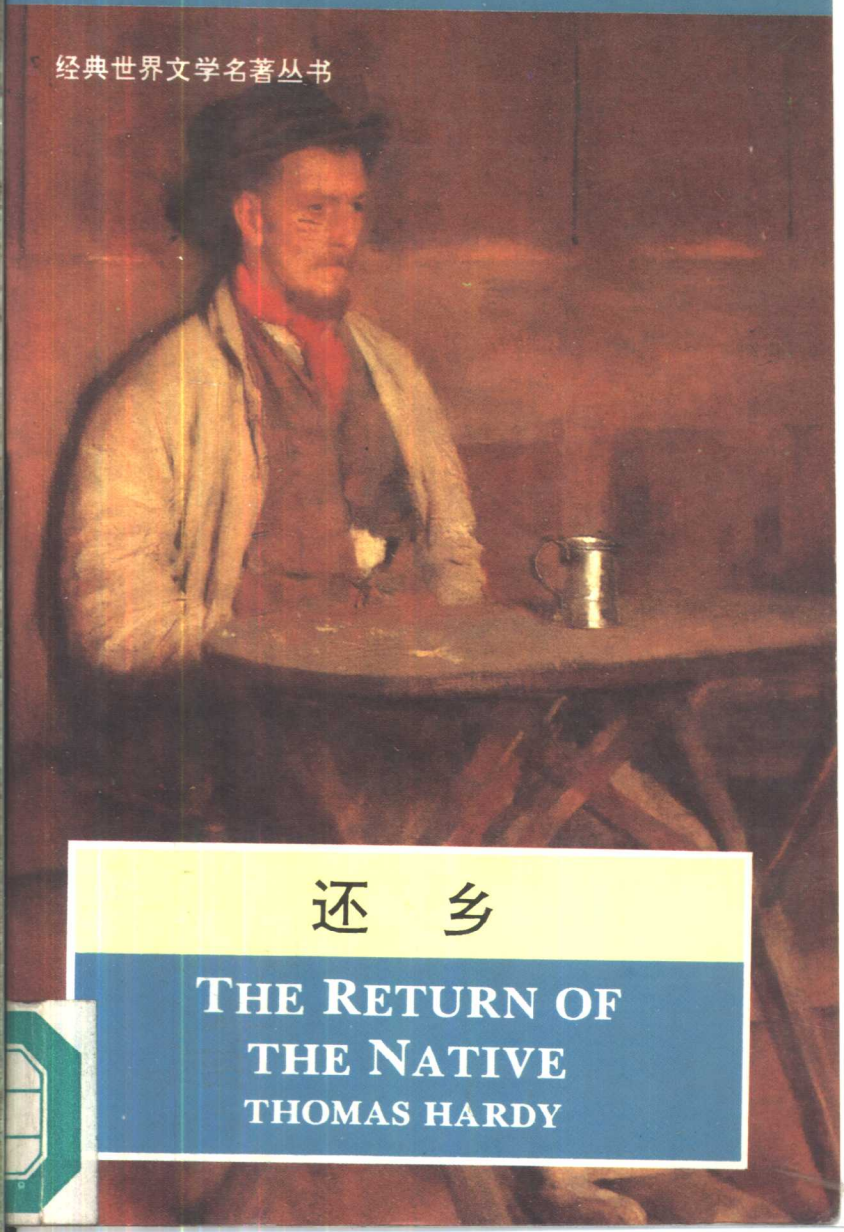

还 乡

THE RETURN OF THE NATIVE

THOMAS HARDY

英语经典世界文学名著丛书

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THE RETURN OF THE NATIVE

Thomas Hardy

With an Introduction and Notes on Revisions by Simon Gatrell

Explanatory Notes by Nancy Barrineau

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作者简介

托马斯·哈代，英国小说家，1840 年 6 月 2 日生于英国南部多塞特郡，1928 年 1 月 11 日在家乡去世。哈代的父亲是建筑业小业主，爱好音乐，母亲则培养了哈代对文学的兴趣。1856 年哈代辍学当学徒学习建筑，业余攻读文学和神学。1862 年到伦敦做建筑绘图员，同时继续钻研文学和哲学，并在伦敦大学皇家学院进修语言。1866 年开始写诗，因诗歌创作无法维持生计，翌年回故乡重操建筑业，同时从事小说创作。1871 年开始发表长篇小说。1874 年结婚，此后成为职业作家。

哈代的一生基本上是在家乡度过的，所以十分熟悉英国农村。他的作品主要反映了 19 世纪后期在工业资本主义侵袭下，英国南部农村残存的宗法制社会迅速走向崩溃所带给人民的无穷灾难，揭露了资产阶级道德、法律和宗教观念的虚伪性质。但是他认为支配宇宙的是一种不知善恶，冷酷无情，没有知觉的“内在意志”，而人的命运总是受着它的摆布与捉弄，经常处在痛苦忧患中。这种宿命论观点给哈代的作品蒙上悲观主义色彩，在一定程度上削弱了它的[illegible]义。

哈代著有十多部长篇小说，其中最著名的有《还乡》(1878)，《卡斯特桥市长》(1886)，和《德伯家的苔丝》(1895)等。

哈代在英国文坛上曾一度被忽视，20 世纪以来他的声誉逐渐上升，晚年备受英国人推崇，被公认为英国文学史上重要的小说家之一，死后葬于伦敦威斯敏斯特教堂诗人之角。

内容简介

青年商人克林因为厌恶浮华的城市生活，由巴黎回到故乡爱敦荒原，打算过平静的乡居生活。而少女游苔莎却恨透了阴郁的爱敦荒原，一心向往大城市。她希望结识久已闻名的克林，便女扮男装不请自去混在哑剧演员中参加了他家的宴会。克林果然被她迷住了，而且不顾母亲的反对，不久就与她结了婚，二人离家另住。

然而克林无意返回巴黎，并且因看书太多，双目几乎失明。这使游苔莎感到不满。后来克林又当了伐木工人，更使她觉得丢尽了脸面。在一次舞会上游苔莎意外地遇见了旧情人韦狄，从此与他暗中来往。

克林的母亲决定与儿媳和解，在烈日下穿过荒原去看望儿子。克林因干活太累睡着了，而游苔莎以为他已经起身迎候，结果便没人为母亲开门。误以为不受欢迎的母亲伤心地转身回家，路上竟被蛇咬死。

克林后来知道了实情，愤怒地将游苔莎赶出家门。游苔莎在绝望中又去找韦狄。正好韦狄意外地获得一大笔财产，便叫她随自己一同出走。这天晚上游苔莎去赴韦狄的约会，在暴风雨中迷路，结果失足掉入小湖中淹死。韦狄下水去救，也被淹死。

最后克林做了巡回传教士。

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.

SIMON GATRELL

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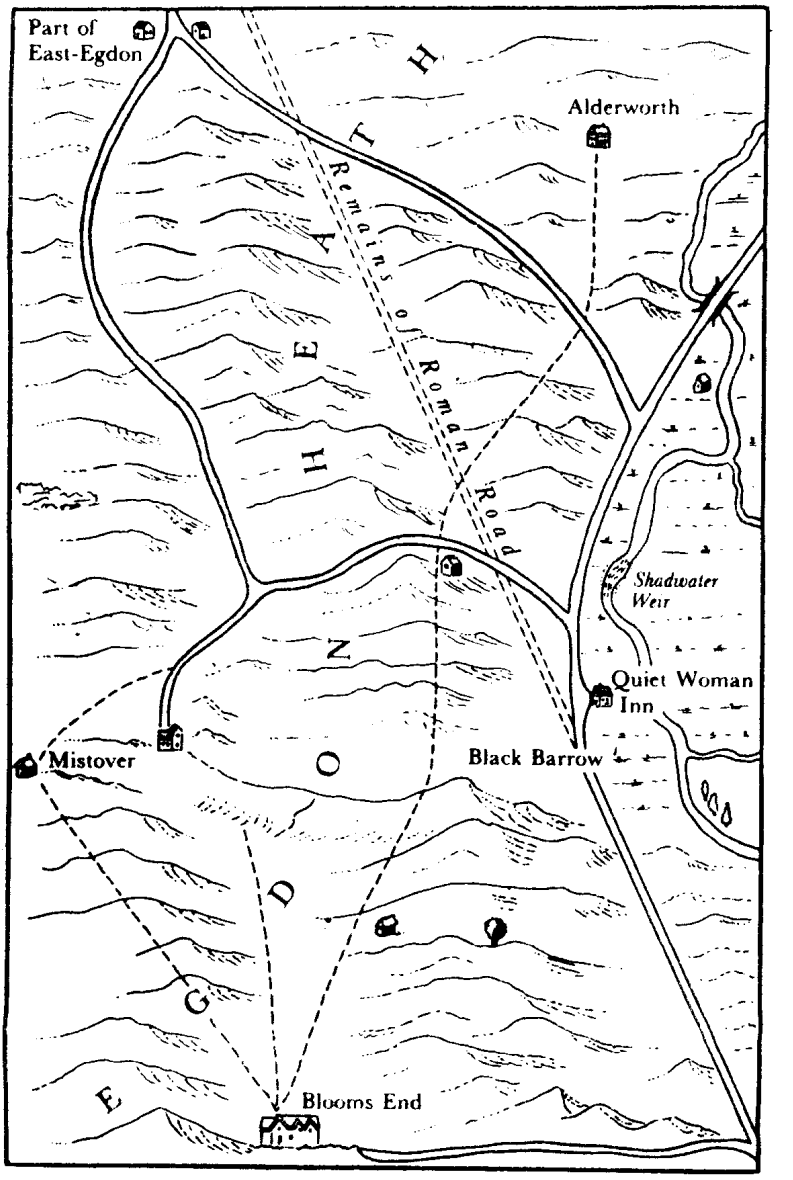
COPY for this edition was produced electronically on an IBM PS2/70 computer, with the assistance of a Calera Compound Document Processor and the CASE package of text comparison software developed by Peter Shillingsburg. I am grateful to the University of Georgia and the Department of English therein for making available to me these essential elements of modern textual scholarship. I am also grateful to Ms Carol Pagliara who keyboarded with accuracy and celerity a diplomatic transcription of the manuscript of *The Return of the Native*.

I should like to dedicate this edition to my wife Tita and son Clym without whose patience and exuberant good-humour it could hardly have been completed.

SIMON GATRELL

Athens 1989


Part of East-Egdon
Alderworth
Remains of Roman Road
Shadwater Weir
Quiet Woman Inn
Mistover
Black Barrow
Blooms End

INTRODUCTION

I

AS is well known by now, Hardy took every opportunity offered by his publishers to re-examine his work and make changes to it. We are accustomed to read his novels in a form which includes all of these revisions, even though sometimes they were made forty years after the novel was first written. After all, the primary argument runs, he is the creative artist, they are his novels, and we must accord to him the right to change them as he sees fit. And if critics have occasionally questioned this right, a second, aesthetic justification for accepting Hardy's revisions has generally prevailed: the critical consensus suggests that most of the alterations are (for a variety of reasons) improvements on the original. This edition of *The Return of the Native*, however, excludes many of Hardy's revisions, and the reasons for this divergence from accepted practice are of more than technical interest.

The first edition of *The Return of the Native* was the final product of nearly two years of creation and re-creation. Hardy probably began writing the novel at the end of 1876; the writing was stalled in the spring of 1877 as, in his struggles to find an editor who would accept the story as a serial, he decided to recast the narrative completely; and the last chapters were not completed in manuscript until March 1878, by which time the first three serial episodes had been published in *Belgravia*. Throughout 1878 Hardy revised the proofs of the serial episodes, and in the late summer also began reconsidering the novel as a complete thing in preparation for its publication in three volumes. Thus when Smith, Elder issued the first edition, several weeks in advance of the novel's last episode in the December 1878 issue of *Belgravia*, it appeared as the culmination of a continuous process of writing.

It was seventeen years before Hardy substantially reconsidered the novel, and in some ways his priorities as a novelist had changed during a period which saw the publication of *The Mayor of Casterbridge*, *The Woodlanders*, *Tess of the d'Urbervilles*,

and *Jude the Obscure*. One of these changes is particularly of interest in the history of the development of the text of *The Return of the Native*. In 1878 Hardy had not formulated with any clarity a theory of Wessex; it was at that time a useful concept which allowed him to play with the relationship between fiction and reality in the settings of his novels, but little more. By 1895, when the first collected edition of his novels began to appear, Wessex had taken on a new dimension for Hardy; he had become sharply aware that the traditional culture of Dorset villages was being rapidly eroded and many of their buildings destroyed or transformed. He had begun keenly to regret this loss, and as a consequence he came gradually to feel that part of his function as novelist was to preserve imaginatively, through re-creation in his fiction, that disappearing environment and way of life. This new approach to Wessex was strongly felt in revisions for the collected edition, when Hardy, for the first time, was confronted with all his novels and stories together, as a whole thing. As a result, though he made few changes to the action of the earlier novels, he altered more considerably their characterization, and above all their environmental and social framework, and they were drawn more thoroughly into the now fully developed idea of Wessex as the identifiable equivalent of nineteenth-century south-western England. Naturally the extent of revision varied from novel to novel, as did the effect of the changes on the fabric of each novel. What I want to show briefly is that some of the alterations Hardy made in 1895 to *The Return of the Native* transform what I take to be a crucial element of the novel, the nature of Egdon Heath.

When readers in 1878 finished the third volume of the novel the heath was for them a vaguely located, rather mysterious, highly self-contained environment; all they knew for sure was that it was twenty or thirty miles from the seaside resort of Budmouth (a town mentioned in earlier novels), and thus somewhere in the south of Hardy's half-imaginary province Wessex. The narrator suggests that the heath was mentioned in Domesday Book and that Leland commented on it, which would have encouraged readers to believe in its historical existence; and indeed they would have as supporting evidence

Hardy's own map of the area printed at the beginning of the first volume (see p.ix above).

In the first edition the only settlement, beside Budmouth, heard of outside the heath is Southerton. Almost nothing is known of this place: it has a Great Market; it has a church; presumably (though we are not told) it is where the heath-folk go to conduct social and economic transactions; but no scene is enacted there, there is no record of its architecture or its people. Nor, most importantly, is there offered the slightest hint of where it is in relation to the heath or anywhere else. What Hardy is concerned to stress is the self-sufficient isolation and insulation of the heath and its inhabitants. Egdon is in Wessex, to be sure, but unlike the Weatherbury of *Far From the Madding Crowd* (1874) or the Knollsea of *The Hand of Ethelberta* (1876), it is set apart, remote, not integrated into established patterns of commercial and communal interaction. The contrast with the vagueness of topographical relationships in *The Return of the Native* becomes more extreme in comparison with his next novel *The Trumpet-Major* (1880), which takes place in Dorset rather than Wessex.

The most significant effect of the revision to *The Return of the Native* in 1895 is that this essential calculated vagueness disappears, that Egdon Heath, of imprecise but massive extent and uncertain location, becomes limited and fixed in place on a map. Hardy achieved this demystification in part by replacing references to the town Southerton with references at different times in the text to three settlements whose fictional names were familiar to the Hardy reader from several other novels, and whose identity with existing Dorset places was well established: Anglebury (Wareham), Casterbridge (Dorchester), and Weatherbury (Puddletown), These towns were carefully chosen: they are at (respectively) the south-eastern, south-western, and north-western corners of the heath, like pins tacking down Hardy's imprecise and misoriented first-edition map (not included in 1895) to the map of south-western England (which was included in 1895). That these alterations represent a fundamental change of intent is suggested by the fact that all three places had appeared in the earliest published versions of novels written before *The Return of the Native*, and thus

Hardy must consciously have rejected using them in 1878; by 1895 historical forces were driving him in a different direction. In a similar step Blackbarrow, the central upland feature of Egdon Heath, becomes Rainbarrow, a prominence discoverable in the heathland a short distance from the house in which Hardy was born. Some distances and directions were also changed in order to provide a closer relationship between the fictional and the geographical landscape.

Another seventeen years on and Hardy was again revising the novel, this time for Macmillan's Wessex edition; in 1912 his alterations were almost entirely directed towards ensuring that the fictional heath conformed with observable geographical spaces, so that literary pilgrims searching on the ground for the locations of the novel would not be misled or disappointed.

Though Hardy's evocation of the heath is so remarkable that no tampering of this kind can ultimately spoil his achievement, the heath has lost a part of its mystery, and I hold these changes to be a perversion by Hardy of a central aspect of his original conception, made under the compelling pressure of a purpose quite unformulated when he wrote the novel. This edition offers readers a text which shows what it really means to say that *The Return of the Native* is a novel of 1878.

All the significant changes made to the novel both before and after the publication of the first edition in 1878 are presented in a list at the end of this edition, and provide further evidence for the reader to use in debating the issues I have here set forward.

II

Everything, even in fiction, has to happen somewhere; but there is no place more remarkable in the rich history of the Victorian novel than Egdon Heath. Hardy was writing at the end of the great flourishing of the realistic tradition in English fiction; he felt himself bound by its conventions, but often chafed at the constrictions they placed on his ability to communicate his sense of the way the world worked. Most of his finest novels test the boundaries of the tradition, and in this matter of the

importance of the place where the events occur, the significance that Hardy grants in *The Return of the Native* to Egdon Heath comes very close to subverting the normal order of things in the Victorian novel. The heath is not only a vividly evoked environment, it also contains an energy which is felt by all those who dwell on it, an energy with the power to change the natures of those who are at all receptive to it.

When Hardy began work on *The Return of the Native* at the end of 1876, he was himself an imaginatively returning native, deeply stimulated by the decision to return in fiction to the country of his childhood. His perspective was that of a man of 36, married two years, experienced in life in London and Europe, fresh from a concentrated period of reading in contemporary science and philosophy, classical and Renaissance literature; and he was creating, through the accounts of his narrator (who seems to share much of his perspective), and through the words of his characters, a version of the physical and social environment which had permeated his early years.

The opening chapter of the novel, uniquely in Hardy, and unlike almost all Victorian novels, is not concerned with any of the characters, but is devoted entirely to place; and Egdon Heath is at once marked out for the reader as an environment set apart, extraordinary, even strange. In this first chapter, and indeed throughout the novel, there is a curious relationship between the childlike and the sophisticated, in which the adult and the adolescent sometimes vie, sometimes coalesce in the narrative voice. We might say that the child growing up absorbed many of the elements out of which the novel is formed, and the grown-up presents and explains them.

Here, for instance, is the first sentence of the novel: "A Saturday afternoon in November was approaching the time of twilight, and the vast tract of unenclosed wild known as Egdon Heath embrowned itself moment by moment." The image of any stretch of countryside in southern England as "a vast tract of unenclosed wild" is essentially that of a young child. To small feet wandering over it, like those of Johnny Nunsuch, the heath must have seemed interminable, like the Sahara or the Amazonian rain forest which the description evokes. Part

of the child's vision too, is the animation of the heath, imagined here drawing darkness down upon itself. These impressions of the child's mind, however, are made to seem reasonable and unexaggerated by being presented in a measured adult tone and vocabulary.

The opening chapter continues in part with other images of childhood on the heath interpreted by the highly literate adult voice of the narrator: the child's fears of storm and ghosts and bad dreams; the child's sense that time on the heath is different from time elsewhere; that Egdon is not only boundless in extent, but is the one unchangeable, permanent thing in his world, indeed that it is in a sense *the* world. However, interspersed with these intensifications of childhood visions and anxieties, there are sophisticated accounts of the heath's emblematic quality as a pattern for modern man, and of its place in geological and historical time. Only the grown-up could have conceived these insights, and only such a fully imagined environment could sustain them.

The heath, throughout the novel, is like an island of heather in a sea of agricultural land, and its inhabitants seem as distinctly cut off from other society as the inhabitants of an offshore island would be. The island is inviolate, and inviolable. It is, we are constantly reminded, full of life: a creeping, growing, observing aggregation of plants and animals and birds. The rules which guide experience on the heath are not quite those which do so elsewhere; the heath has a language of its own which requires learning for full comprehension.

Not until the revision of the novel in 1895 did this child's-vision-illusion about a stretch of land in the midst of Victorian England begin to fray at the edges. In a preface Hardy then added to the novel under pressure of the desire—explored briefly in the first part of this introduction—to assure his readers of the authenticity of the world he describes in the novel, he admits that vast Egdon waste was in fact a composite of many existing heaths, which, far from being unchangeable or inviolate, have long been fragmented by incursions of intensive agriculture and forestry. Thus he undermines the imaginative reality with which he had endowed Egdon by application of historical and topographical reality, a process which is

enhanced by revisions to the novel itself over a period of years. (As noted earlier, the more significant of these, along with the preface, are given at the end of this book.) In part this edition of the novel follows the text of the first edition in order to preserve undiluted Hardy's almost magical vision of Egdon.

In no other attribute does the heath more fully demonstrate its separateness from ordinary experience than in its ability to control or to ignore the effects of time. In the first chapter the narrator writes that "the face of the heath by its mere complexion added half an hour to evening; it could in like manner retard the dawn" (p.3), and later he notes that "in the course of many days and weeks sunrise had advanced its quarters . . . sunset had receded . . . but Egdon had hardly heeded the change" (p.105), and then there is the comment that "on Egdon there was no absolute hour of day" (p.130). Of the heath-dwellers only Eustacia with her hour-glass seems particularly concerned with the passing of time; on Egdon minutes are too small a unit to be of value as dividers of time; indeed to Egdon the passing of the seasons is no more than a day: the "flowering period represented the second or noontide division in the cycle of those superficial changes which alone were possible here; it followed the green or young-fern period, representing the morn, and preceded the brown period when the heath-bells and ferns would wear the russet tinges of evening . . ." (p.241). Moreover, untouched Egdon encompasses all conceivable scales of time, from the geological to the hour by hour passing of each day. Clym at one moment in the novel finds himself in prehistory: "The air was warm with a vaporous warmth, and the stillness was unbroken. Lizards, grasshoppers and ants were the only living things to be beheld. The scene seemed to belong to the carboniferous period, when the plants were few, and of the fern kind" (p.206); lovers meet observed by the Celts buried in the mound on Blackbarrow; the heath is recorded in Domesday, by Leland, and it has not changed. It is not that the heath is a world outside time, but rather that time does not have the same significance that it does in Budmouth or Paris.

Thus Hardy has devised from his experience and his imagination an isolated, self-enclosed environment, where time itself

is ambiguous—an environment he must have felt from the start was a particularly appropriate arena for the exploration of extraordinary passions.

For Hardy any landscape, however singular in itself, is ultimately only valuable for its human associations. At the end of the second chapter of the novel the human figure on top of the barrow is seen in aesthetic terms as the justification of the whole composition; and this account stands also as a summary of Hardy's attitude to environment in general—that it only gains significance when brought into relation with man. But the interrelationship of man with Egdon is of a kind rarely found elsewhere. The Celts built their burial mound, but otherwise the heath has repulsed human attempts at transformation; even Wildeve's small patch of cultivated land on the edge cost the lives of two men before it could be established, and there is a strong sense that without intense vigilance the patch will return again to heather and furze. All occupations on the heath are concerned with the nurture and harvest of what naturally occurs there, furze and turf for the most part; and this labour hardly interrupts the slow continuous process of decay and regeneration that is Egdon's natural state.

Since this activity barely alters the heath, man's relation with it is a different sort of thing from the relation of those who cultivate land with their fields or orchards or woodlands. When Clym becomes a furze-cutter, he becomes a representative example of this symbiosis on the heath between man and nature, at times almost becoming a fragment of it; and there are moments when the heath seems to absorb the humans: Eustacia and Wildeve like horns on a snail, put out and then withdrawn, for instance, or in the same passage, Venn concealed beneath the turves. It *is* a symbiosis, not a domination. The heath cannot be dominated, it can only be co-operated with; Eustacia understands this, and finds it humiliating.

Egdon is a place where the temporal concerns of conventional Victorian society seem petty, almost irrelevant. Clym returns from the city with a countenance that is becoming worn with thought and concern; the heath provides an environment in which "the incipient marks of time and thought" become smoothed out (p.207). And yet paradoxically the attitudes

and beliefs of Victorian society are the essential material of the plot.

Clym comes from Paris burdened with Comtean or socialist ideals; Eustacia comes from Budmouth with dreams of social splendour; Wildeve has trained somewhere as an engineer; Mrs Yeobright has the desires of an entrepreneurial social materialist; even Thomasin feels that she has to make good her failed marriage in the face of Victorian convention, despite her diminished affection for her future husband. It would seem on the face of it that the heath could have little to do with such ephemeral and passing concerns, and we find by the end of the novel that Eustacia, Wildeve, and Mrs Yeobright are dead, Clym is transformed, and Thomasin is widowed. And yet as the characters progress through the events that lead to this conclusion, we are made aware that the heath is the element in which the story moves, the element which has conditioned the formation of the characters (to a greater or lesser extent), and which is an agent in their ends. Again it is a matter of symbiosis: for better or worse they all pass their lives in the heath; the heath, for better or worse, assists in shaping those lives.

Hardy designed Clym and Eustacia as natures opposed in certain ways, brought together for disaster by catastrophic sexual passion. In no way does this seem clearer than through their attitudes to the heath: "Take all the varying hates felt by Eustacia Vye towards the heath, and translate them into loves, and you have the heart of Clym" (pp.175–6). Earlier in the same paragraph the narrator says: "If anyone knew the heath well, it was Clym. He was permeated with its scenes, with its substance, and with its odours. He might be said to be its product. His eyes had first opened thereon . . ." And yet he has been sent off to Budmouth and then Paris to become a rich gentleman; he took a number of years to realize that such a life was intolerable to him, and he returns to Egdon with the atmosphere of these places clinging to him, stimulating Eustacia to hopes of release from the heath.

Eustacia, in a reverse pattern, spent her formative years in Budmouth, a seaside resort of fashionable society and considerable sophistication by comparison with Egdon, and