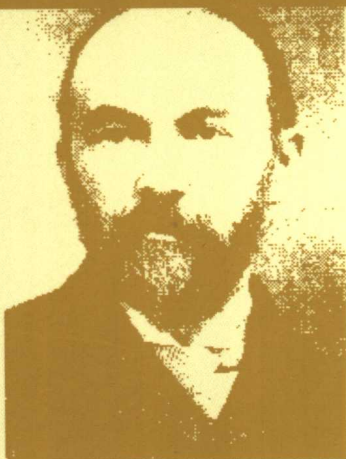


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Preface books

哈代导读



A Preface to

Hardy

〔英〕 Merryn Williams 著



北京大学出版社
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哈代导读



托马斯·哈代 著

Thomas Hardy

托马斯·哈代 著

中国文联出版社

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总 序

1970年英国朗文出版集团 Pearson 教育出版社出版了《华兹华斯导读》，作者是华兹华斯研究专家约翰·珀金斯。该书首先提供华兹华斯的基本信息，介绍诗人的教育背景、哲学和宗教思想，特别强调了他与英国当时经济发展的关系，随后对华兹华斯各个时期代表作品进行深入细致的解读，分析其诗歌创作的成就及其特点，最后提供相关资料，如华兹华斯圈子内的人、阅读书目等信息。《华兹华斯导读》是一部学习和研究华兹华斯诗歌极为有用的参考书，深受学生、教师和研究工作者欢迎。时隔多年，Pearson 教育出版社又推出《华兹华斯导读》修订版，原作者对该书内容作了调整，并增加对自传体长诗《序曲》的论述。《华兹华斯导读》是 Pearson 教育出版社出版的“英国文学名家导读丛书”第一册，入选该丛书的其他名家有莎士比亚、弥尔顿、邓恩、斯威夫特、蒲柏、约翰逊、雪莱、济慈、奥斯丁、狄更斯、勃朗特姐妹、霍普金斯、王尔德、哈代、康拉德、H. G. 威尔斯、E. M. 福斯特、欧文、劳伦斯、庞德、T. S. 艾略特、乔伊斯、奥威尔、格林等，在时间上涵盖文艺复兴、新古典主义、浪漫主义、现实主义、现代主义及战后等不同历史阶段，在文体上包括小说、诗歌、戏剧等文学样式。

“英国文学名家导读丛书”作为一套“学术与研究丛书”，旨在向英国名家作品的读者提供“现代和权威的导引”，帮助他们克服在阅读时遇到的特有的困难，达到“智性理解和艺术欣赏”之目的。一如《华兹华斯导读》，该丛书各册的结构一般分为三个部分，第一部分是关于作家的生平经历，所处的历史时代背景，所受到的文学、文化、宗教、哲学思潮的影响。第二部分是评论研究，以文本分析为主，涉及作家的代表性作品、创作思想、艺术手法，同时展示各种研究视角。第三部分是参考信息，包括对作家有重要影响或与作家关系密切的人物的简介、较为完备的研究书目等内容。

“英国文学名家导读丛书”各册的作者均为学有所成的专家学者,他们学术研究功底深厚,对英语文学文化传统以及当代西方文学理论有深入了解,注意将作家及其作品置于历史和社会文化背景之下,对文本进行深度解读,论证充分,剖析精辟,有不少独到的见解,形成了鲜明特色。例如,《莎士比亚喜剧导读》从研究笑的社会功能入手,分析莎剧中的幽默和丑角,将伊丽莎白时代观众对喜剧的期待与二十世纪读者对莎士比亚喜剧的接受进行区别。《莎士比亚悲剧导读》研究莎士比亚四大悲剧,对莎士比亚的语言有精当的论述。《弥尔顿导读》精选诗人不同时期的诗篇进行细读,有效帮助现代读者理解弥尔顿作品中所包含的清教主义思想以及他的诗歌艺术。《奥斯丁导读》对奥斯丁与十八世纪文学的关系进行梳理,详尽分析了她的人物塑造和小说结构,并专门讨论《爱玛》中的两位男性人物。《王尔德导读》按照王尔德的创作轨迹评析他的诗歌、小说、社会喜剧和自传,试图解开他经久不衰的魅力之谜,对王尔德的性倾向问题也有专门论述。《哈代导读》展示了哈代在小说中描写悲剧情感和普遍人性时所表现出来的深度和力度,并有专门章节讨论他的短篇小说和诗歌创作成就。《康拉德导读》揭示了康拉德复杂的欧洲文化思想背景,关于《诺斯特罗摩》的解读成为全书的亮点。《劳伦斯导读》将劳伦斯的生平经历、时代背景与文学创作结合起来考察,对《儿子与情人》和《虹》的评析清晰明了,令人信服。《庞德导读》以较多的篇幅介绍庞德这位有争议的诗人的生活 and 文学、文化、政治背景,对其鸿篇巨制《诗章》内容的复杂性以及诗人在二十世纪诗歌中的地位进行较为客观中肯的评析论述。《艾略特导读》强调了历史文化传统在艾略特生活和文学创作中的重要性,对他的代表作品诗歌《荒原》、《四个四重奏》和诗剧《大教堂谋杀案》作了现代阐释。《乔伊斯导读》分析了乔伊斯作品中的爱尔兰文学意识和现代主义特征,对《一个青年艺术家的画像》、《尤利西斯》和《芬尼根的苏醒》文本的分析解读起到了解惑释疑的功能,是学习乔伊斯小说的良师益友。

“英国文学名家导读丛书”各册均由相关领域的专家学者一人独撰,这保证了书中内容结构的系统性和连贯性。该丛书注重学术严谨性,考证细致,阐释得当,同时,论述力求深入浅出,体现导读的特点,既有综合介绍,又有重点分析,可读性强。丛书的作者把作家的文本适当地穿引在评述之中,从而使得论证有理有据,没有脱离文本。书中采用各种研究视角,对一般读者具有启迪作用。作为教学与研究参考书,该丛书的资料不仅丰富全面,而且准确可靠。参考文献汇总了该领域的研究成果,很有针

对性,是查询相关材料的好助手。分类索引便于读者快捷地了解到所需信息在书中的位置。另外,书中附有珍贵的人物照片、历史地图、插图等,图文并茂成为该丛书的一个特点。

Pearson 教育出版社在上世纪七十年代推出“英国文学名家导读丛书”后,受到读者好评。为使该丛书及时反映学术研究最新进展,扩大其规模 and 影响,Pearson 教育出版社对已出版的导读进行修订再版,并继续出版新的导读。长期以来,我国高校英语文学教学与研究原版书刊匮乏,学生写论文时收集资料成为一大难题,教师和研究人员开展学术研究也受资料不足的制约,影响了研究工作的质量和水平。北京大学出版社决定引进 Pearson 教育出版社的“英国文学名家导读丛书”,将有助于改变这种状况。惠普尔说:“书籍是屹立在时间的汪洋上的灯塔。”对于在英国文学海洋中畅游的众多学子来说,该丛书如同灯塔一样,可以起到指引作用。

“英国文学名家导读丛书”在中国出版,将促进我们国家的英国文学教学和研究工作。

王守仁

南京大学外国语学院教授

2005 年 1 月

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Foreword to the first edition

A century on from their original reception the Wessex Novels of Thomas Hardy have entered into the national store of fictional masterpieces and are still eagerly read. Possibly Dickens alone of the great Victorian writers can equal or surpass Hardy's continuing success, a thought that would have pleased him most deeply. For many of us, though made aware of the unhappy social conditions of life in Hardy's Dorset, persist in finding colour, humanity and nostalgia present to a degree in the novels that almost excludes the darker emotions. There is still to this day a recognizable Hardy country and it stands fairly free from that more modern rural tragedy that goes by the name of development.

In this most readable, and unexpectedly positive study of Hardy's prose and verse, Merryn Williams offers a variety of scholarly approaches to her subject to demonstrate the depths of his power to release tragic emotion and universal humanity within the closely studied visual realism. In Part One she provides a firm historical perspective, reminding us that Hardy, for all his apparent isolation, could not escape the pervasive influence of the scientists and agnostics of Victorian England. We are invited to consider especially Charles Darwin, Thomas Huxley, John Stuart Mill and Matthew Arnold. The last-named writer's key poem, 'Dover Beach', quoted on p. 69, seems now to be part of a range stretching all the way to Beeny Cliff in Cornwall (see p. 160), that Cliff without a Name, the setting of one of the most imaginative of all post-Darwinian fantasies, that to be found in Hardy's *Pair of Blue Eyes*. [...]

Incidentally, one wonders why it is that no art historian seems to have offered the genre paintings of the Pre-Raphaelite period or even the popular engravings for the Victorian drawing-room as unsuspected sources of Hardy's imagination. He was, after all, much more than a man devoted to a single art. In his diaries and notebooks we are continually aware of his discussions of paintings, architecture, music and even the problems of modern philosophy as discussed in the distinguished periodical, *Mind*. It seems to me quite possible that these magazine engravings with their almost operatic emotions could to some degree have influenced the drama of some of the stories which he wrote for just such illustration. The one reprinted on p. 105 is one example among the many that have never been reprinted.

Dr Williams continually seeks to dismiss the image of Hardy as a

Foreword to the first edition

pessimist. There is, of course, no doubt that the tragic novels have their bitterness and bleakness, but we tend to ignore the more optimistic side of his character and writings. Where else can we find better and more delightful images of fields, woods and heaths or a more Franciscan love of the animal creation, devoid of sentimentality, in his period? Because it is the expressed aim of this book to draw attention to the positive aspect of his art I have chosen to quote a brief incident in *The Woodlanders*, said to have been his own favourite, and one of the Novels of Character and Environment. That last word arouses in us images of the conservationist and the environmentalist. Hardy anticipates us in this tree-planting episode of *The Woodlander*:

What he [Giles Winterborne] had forgotten was that there were a thousand young fir trees to be planted in a neighbouring spot which had been cleared by the wood-cutters, and that he had arranged to plant them with his own hands. He had a marvellous power of making trees grow. Although he would seem to shovel in the earth quite carelessly there was a sort of sympathy between himself and the fir, oak, or beech that he was operating on; so that the roots took hold of the soil in a few days. He put most of these roots towards the south-west; for he said, in forty years' time, when some great gale is blowing from that quarter, the trees will require the strongest holdfast on that side to stand against it and not fall.

MAURICE HUSSEY
General Editor

Maurice Hussey died suddenly in June 1991. The Publishers and author would like to pay tribute to his wisdom, inspiration and friendship as Editor of Preface Books. He will be sadly missed.



Preface to the second edition

Since this book was first published, in 1976, Hardy studies have changed drastically. At that time there was no reliable biography and not very much criticism ('Wanted: Good Hardy Critic' was the name of a famous article by Philip Larkin). Arnold Kettle pointed out in a lecture of 1966 (the same year as Larkin's article) that, as with Dickens some time earlier, everyone thought he was a great writer except the highbrows and academics. Hardy had always been enormously popular with the general reader but little serious work was done on him for thirty or forty years after his death.

Now everything is different. There have been two major biographies, by Robert Gittings and Michael Millgate. New books covering almost every aspect of his work come out every year. Novels like *Tess* which were controversial in their time are set texts in schools and universities, where students have voted him one of their favourites (another literary headline was 'Hardy Rules OK'). In his birthplace, Dorset, he is a major tourist attraction, and he has reached a whole new non-literary audience by way of the screen. The popular film of *Far from the Madding Crowd* (1967) was followed by the BBC TV *Mayor of Casterbridge* (1978, now available on video) and Roman Polanski's film *Tess* (1979). There have been many other TV and radio adaptations.

If we have to sum up his appeal in a few words, we may say that he describes an old-fashioned (and therefore 'quaint' and 'picturesque' world) with a modern sensibility. He is somewhere on the shadow-line between nineteenth- and twentieth-century literature; he was born in the early years of Queen Victoria, in a countryside with no railways or electricity and where many people were illiterate, and he lived to see the first great modern war and the first general strike. The Wessex of the novels has gone, but his attitudes to class divisions and education, to war, to religion, to relations between men and women, to animals and 'green' issues, are all likely to strike a chord with today's readers. He is seen as a man born ahead of his time, 'one of us'.

'Women', 'class' – these are words often used as slogans. Hardy is now very popular with feminists, a fact which would have surprised his first wife. However, despite the failure of his first marriage, he always protested publicly against what he called man's inhumanity to woman. He is less popular with some who think him a snob, on the basis of Gittings' *Young Thomas Hardy* (1975) which accused him of concealing his humble origins to make a better

Preface to the second edition

impression on middle-class readers. My own view is that he had little choice. We can hardly imagine the rigidity of class divisions in Victorian England; what distinguishes Hardy from thousands of men who painfully climbed out of the class they were born into is that he understood what was going on and used it to write major novels. Change, progress, conservatism, tradition: these are the raw materials of his work.

Reading over this book, several years after it was first written, I felt I had given too much attention to Hardy's novels (or rather, the *Novels of Character and Environment*) at the expense of the rest of his work. So I have written a new chapter on the short stories and *The Dynasts* and greatly expanded the one on the poetry. I have also revised Chapter One to take account of what we now know about Hardy the man.

M.W.



To John with love.

'But criticism is so easy, and art so hard: criticism so flimsy, and the life-seer's voice so lasting.'

(Thomas Hardy, writing about William Barnes)



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Part One

The Writer and his Setting