

CHUNG HWA BILINGUAL SERIES

THE ROMANTIC ADVENTURES OF A MILKMAID

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CHUNG HWA BOOK CO., SHANGHAI

序

哈代被介紹到我國已很久，他的作品譯成了中文的，也有相當的數量，不過是短篇的多。此次所譯的，在哈代的作品中，以長短說，可稱中篇，以內容說，也是比較輕快的。

哈代是曾志於建築家過的，所以他的小說的結構，異常嚴密，有希臘的古典形式美。他的小說可比之爲一所建築；一所房子是由各部分合起來而成的一個全體，其中的任何部份都是不可缺少的，若取去了一磚或一瓦，則整個的家要生缺陷，不能成爲完成的東西。而哈代的小說正是如此，其中各部，是與小說的全體不可分的；而部分與部分，全體與全體間的調合，又是始終一貫，成爲一有機的統一，此統一既不是機械的，死板的，所以活躍於其中的人物，全無不自然的地方；構想與人物完全調和成爲一統一的有機體。這與亞力山大·仲馬之專注於構想的趣味的作風完全兩樣。

一人能具備科學的與藝術的頭腦，實很罕見。這兩者大概是在相反的立場的：有科學的頭腦者，則大半缺乏藝術的

頭腦，反之有藝術的天稟之人，則多缺科學的能力；這即心理學上之理智與感情之不能並存的明證。然天下事總有例外的。如美國的亞朗波與此書之作者哈代則係賦有科學的與藝術的兩方面的天才。他們都是有藝術天才而同時又有特別的分析的頭腦：這只要將他們的作品與其他人的作品比較一讀，立即可明瞭的。

以哈代的作風說，他是屬於維多利亞時代的；雖然他的活動繼續到了一九二八年，但他並不是二十世紀的作家，而是屬於前世紀的。所以他還是受了世紀末的悲觀厭世病。雖然我們不能說他是絕對的悲觀主義者，但他自己說若要走向光明之路去，非經過黑暗面不可。然而他作品中充滿着悲觀憂鬱的空氣，則是不可否定的事實。在他的作品中，決沒有二十世紀的新作家那充滿喜悅，希望進前的意識。然而他對農民則抱着滿腔的同情與哀憐，則是事實。

譯文因此叢書的性質上，多遷就原文，而犧牲了中文的流暢。譯註此書時，因手邊無多餘的參考書，遺漏之處自所難免，尚望海內宏達示教。

一九三五，十二，譯者於南翔

THE
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OF
A MILKMAID

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I

It was half-past five o'clock¹ (by the testimony² of the land-surveyor,³ my authority⁴ for the particulars⁵ of this story, a gentleman with the faintest curve of humour on his lips);⁶ it was half-past five o'clock on a May morning in the eighteen forties.⁷ A dense white fog hung over the Valley of the Exe,⁸ ending against the hills on either side.

But though nothing in the vale could be seen from higher ground, notes of differing⁹ kinds gave pretty clear indications that bustling life was going on there. This audible presence and visual absence¹⁰ of an active scene had a peculiar effect above the fog level.¹¹ Nature had laid a white hand over the creatures ensconced¹² within the vale, as a hand might be laid over a nest of chirping birds.

¹ o'clock=of the clock (依鐘說), 故雖前有 five 亦不用 plural.

² testimony=statement, evidence, affirmation, 陳述, 證言, 確言.

³ land-surveyor=one who measures and draws plans of landed estate, etc. 土地測量技師, 爲人測量地面製作地圖者. ⁴ authority 典據, 出所.

⁵ particulars 複數形時其意爲 '詳情', '細節'. ⁶ with the faintest curve of humour on his lips 口脣上有最微弱的幽默曲線: 即謂此紳士是一點幽默

村姑艷遇記

—

時間是五點半。——此故事所記的一切，係依據於陸地測量技師的陳述，他是一個在面孔上一點幽默味也沒有的嚴肅紳士——這是一千八百四十幾年，一個五月的清晨五時半的事。濃而白的朝霧籠罩了愛克斯河流域一帶，瀰漫到兩側的山崗。

從高處看去，山谷裏的東西是什麼也不能看見，但是種種樣樣的聲音，很明瞭地在指示說，那兒有喧囂的生活進行着。這種活動的情景，聽是聽得見，而看又看不見，對於在霧海上的人，是有一種特別的效果的。大自然已經放了一支白手在安住於谷裏的動物上了，這猶如人會將他的手放在啾啾而鳴的小鳥巢上一樣。

味也沒有的非常嚴肅的人。 ⁷ eighteen forties 一千八百四十年代，forties 指四十至五十年之十年間，餘可類推。 ⁸ the Valley of the Exc [eks] 愛克斯河流域。 ⁹ differing=different ¹⁰ audible presence and visual absence 「可聽的存在與可見的缺如」即可聽而不可見之意。此實一很有趣的對句。 ¹¹ above the fog level 「在霧海之上」，因在山之高處看為霧所罩了的村莊，只能見一面的霧原，此外什麼也不可能見，不過村中之嘈雜聲則可聽見。 ¹² ensconced=settled snugly 安住，安居。

The noises that ascended through the pallid coverlid were perturbed lowings,¹ mingled with² human voices in sharps and flats,³ and the bark of a dog. These, followed by the slamming of a gate, explained as well as eyesight could have done,⁴ to any inhabitant of the district, that Dairyman Tucker's⁵ under-milker was driving the cows from the meads into the stalls. When a rougher accent⁶ joined in the vociferations⁷ of man and beast, it would have been realised that the dairy-farmer himself had come out to meet the cows, pail in hand, and white pinafore⁸ on; and when, moreover, some women's voices joined in the chorus,⁹ that¹⁰ the cows were stalled¹¹ and proceedings¹² about to commence.

A hush followed, the atmosphere being so stagnant that the milk could be heard buzzing into the pails, together with occasional¹³ words of the milkmaids and men.

¹ perturbed lowings 亂雜之牛鳴聲。(即牛吼之外還有其他聲音之意)。

² mingled with 混以。these 指上述各種聲音。 ³ voice in sharps and flats 尖音與低音。 ⁴ explained as well as eyesight could have done 如視力能做一般的說明，即如親眼看見一樣地說明，如實說明。 ⁵ Dairyman Tucker 酪農場主，本篇女主人公之父，爲常出於 Hardy 小說中之鄉下老頭之一型。

從蒼白的霧罩裏透上來的雜音，爲牛的亂鳴聲，而其中又雜以尖銳的與平板的人語聲，以及犬吠聲。跟着上面種種聲音，又起了砰然而閉的門響聲。以上各種聲音，在此地的居民看來，便是如實說明牛乳商特克的助手，將牛由牧場趕進牛舍的。在這些人與家畜吶喊之間，有時會加進更炸耳的一種腔調，這時我們就可以明白這是酪農場主親自出來迎接他的牛；在這樣的時候，他常常是手提小桶，身着白衣的。還有，若是在這合唱之中，又有幾個婦人的聲音加入時，那可以知道牛是進了牛舍，而工作將要開始的了。

於是靜寂起來，空氣是這麼沉靜，連牛奶流進桶去的聲音都可聽見了，其中還間有搾乳男女的片言斷語混着。

⁶ rougher accent 炸耳的腔調。 ⁷ vociferation=clamour 叫聲。 ⁸ pinafore 衣圍，做事時穿者。 ⁹ chorus 即指上述種種聲音之合奏。 ¹⁰ that 之前補上 it would have been realized 讀。 ¹¹ stalled 進了牛舍。 ¹² proceedings 本爲「進行」「行爲」，但此處應作「工作」「事務」解。 ¹³ occasional—not regular, incidental 時而的，偶然的。

“Don’t ye¹ bide about² long upon the road, Margery.³ You can be back again by skimming-time.”

The rough voice of Dairyman Tucker was the vehicle of this remark. The barton-gate⁴ slammed again, and in two or three minutes a something became visible, rising out of the fog in that quarter.

The shape revealed itself as⁵ that of a woman having a young and agile gait.⁶ The colours and other details of her dress were then disclosed—a bright pink cotton frock (because winter was over); a small woollen shawl of shepherd’s⁷ plaid (because summer was not come); a white handkerchief tied over her head-gear,⁸ because it was so foggy, so damp, and so early; and a straw bonnet and ribbons peeping from under the handkerchief, because it was likely to be a sunny May day.

Her face was of the hereditary type among families down in these parts: sweet in expression, perfect in hue, and somewhat irregular in feature.

¹ ye=you. ² bide about 勾留, 徘徊. bide (pp. bode) 爲 abide 之古語及詩語, 很少人用, 現今只用於如下之成語中: bide one’s time (等待最好的機會, 待時機); bide by (袒護, 堅持). ³ Margery 即本書中之 heroine.

『不可在路上耽擱太久，瑪琪麗。你需要能在撇取乳皮時轉回來。』

牛乳商特克底刺耳的聲音，便是這幾句話的傳達具。農場的門又砰的響了一聲，過了二三分鐘後，一個什麼東西可以看見了，它是從那邊霧中浮現出來的。

這影子成爲一個女人，步調活潑而輕快。跟着她的衣服的顏色及各部的裝束也顯露了出來——石竹色的棉布衣（因爲冬天已經過了）；一條黑白間格花紋的羊毛圍巾（因爲夏天還沒有到）；一條白手巾結在她的帽子上，因爲霧氣太大，濕氣太重，時間又太早；一頂有絲紐的女草帽，隱隱約約地在手帕下，因爲天氣似乎是一個五月的晴陽天。

她的面孔是這些鄉下地方一帶的家族中的遺傳型：表情很可愛，顏色更是刮刮叫，不過面孔有點不周正的地方。她的

⁴ barton-gate 農場之出入口。 barton=farmyard. ⁵ revealed itself as=appeared as 出現爲.... ⁶ young and agile gait 活潑輕快的步調。

⁷ shepherd ['ʃepəd] 注意發音非 ['ʃefəd]. ⁸ head-gear=covering for the head (覆蓋的東西，即帽之類)。

Her eyes were of a liquid brown. On her arm she carried a withy basket, in which lay several butter-rolls in a nest of wet cabbage-leaves.¹ She was the "Margery" who had been told not to "bide about long upon the road."

She went on her way across the fields, sometimes above the fog, sometimes below it, not much perplexed by its presence except when the track was so indefinite that it ceased to be a guide to the next stile.² The dampness was such that innumerable earthworms lay in couples across the path till, startled even by her light tread,³ they withdrew suddenly into their holes. She kept clear of⁴ all trees. Why was that? There was no danger of lightning on such a morning as this. But though the roads were dry the fog had gathered in the boughs, causing them to set up such a dripping as would go clean through⁵ the protecting handkerchief like bullets, and spoil the ribbons beneath. The beech and ash were particularly shunned, for they dripped more maliciously than any. It was an instance of woman's keen

¹ in a nest of wet cabbage-leaves [濕蓮花白葉的集中] 此處之 nest 一字用得妙極，將似巢的蓮花白葉內包藏着 butter-roll 之情景如實描出。 ² stile 踏蹕，此種蹕階設於柵或牆的地方，借以行人而以防家畜之通過者。 ³ light

睛是透明的褐色。在她的一隻手腕上，掛着一只柳條筐，其
放着數個巢在濕蓮花白葉裏的牛油團。她便是那個被命令
不要「在路上耽擱太久」的瑪琪麗。

她走過牧場，有時在霧上，有時在霧下，霧的存在並沒有
分苦了她；不過連路跡都成為模糊不定，認不清楚到第二
個越蹬去的路時，她是有點困惑了。濕氣是這樣的重，所以有
無數的蚯蚓成羣地橫在道上，為她的輕微的足音所驚動了，
它們方始慌慌張張的退却進它們的洞去。她避開一切樹木，
那是為什麼呢？在像這樣的朝晨，是決沒有閃電的危險的。但
是雖然路是乾，而霧是集結在樹枝上，使一枝一葉生出極多
的水滴，好像是要如鎗彈一般，徹頭徹尾地穿過防護的手帕，
而毀壞在其下面的絲紐。他特別避開山毛櫸與槐樹，因為它
們比其他的任何樹木滴得更可惡。這是女子對於大自然的脾

tread 輕微的足音。 4 kept clear of 避開=avoid. 以下一段為作者常用於
女性的極饒趣味的諷刺。 5 go clean through=go through 通過，穿過。不
過有 clean(=completely) 時，意思較強。

appreciativeness of nature's moods and peculiarities: a man crossing those fields might hardly have perceived that the trees dripped at all.

In less than an hour she had traversed a distance of four miles, and arrived at a latticed cottage¹ in a secluded spot.² An elderly³ woman, scarce⁴ awake, answered her knocking. Margery delivered up the butter, and said, "How is granny⁵ this morning? I can't stay to go up to her,⁶ but tell her I have returned what we owed her."

Her grandmother was no worse than usual:⁷ and receiving back the empty basket the girl proceeded to carry out some intention which had not been included in her orders.⁸ Instead of returning to the light labours of skimming-time, she hastened on, her direction being towards a little neighbouring town. Before, however, Margery had proceeded far, she met the postman, laden to the neck with letter-bags, of which he had not yet deposited one.

"Are the shops open yet,⁹ Samuel?" she said.

¹ latticed cottage 象眼籬的草舍。即外面有竹或其他的東西所編成的籬的家。 ² secluded spot=remote place; sequestered spot 僻靜之地。

³ elderly=somewhat old 中老的，有點老氣的，稍老的。 ⁴ scarce=scarcely。

⁵ granny=grandmother, grandma, 用於表示親愛，輕蔑時，又爲小兒用

氣與特性，有敏銳的鑑別眼之一例：假如是個男人的話，雖通曉
過這些野原，恐怕幾乎不會覺察到樹木究竟滴水不滴水吧。

還不到一個鐘頭時，她已踏破四哩的長距離，來到了一
間位於僻地的竹籬草房。一個中老的婦人，半醒半睡地起來
為她開了門。瑪琪麗交出了牛油團，說道：『婆婆今晨好罷？
我不能耽擱着到她那兒去了，但是請告訴她，我們所欠她的，
我已經還來了。』

她的祖母與平常並沒有兩樣：將空了的柳條筐接在手裏
後，這女孩子將父親的命令置之腦後，異想天開的開始去實
行某種目的了。她不轉回去作取乳皮時的輕鬆的工作，而急
急忙忙地往前進，她的目的是要到一個隣近的小城。但是，
瑪琪麗還未走了好遠，便遇見了郵差；這郵差所持的信件，簡
直堆到了他的頸部，他還一件都沒有送。

『撒母耳，現在商店已經開了嗎？』她問。

語。 ⁶ I can't stay to go up to her—我不能爲到她那兒去而逗留。 ⁷ no
worse than usual 比平常不更壞，與平時一樣。 ⁸ her orders 她所受的命
令。 one's order 常是受動的而非自動的。 ⁹ yet=now 現在；已經。

“Oh no,” replied that stooping pedestrian, not waiting to stand upright. “They won’t be open yet this hour, except the saddler and iron-monger and little tacker-haired¹ machine-man for the farm-folk. They down² their shutters at half-past six, then the baker’s at half-past seven, then the draper’s at eight.”

“Oh, the draper’s at eight.” It was plain that Margery had wanted the draper’s.

The postman turned up³ a side-path,⁴ and the young girl, as though deciding within herself that if she could not go shopping at once she might as well get back for the skimming, retraced her steps.⁵

The public road home from this point was easy but devious.⁶ By far⁷ the nearest way was by getting over⁸ a fence, and crossing the private grounds⁹ of a picturesque¹⁰ old country-house,¹¹ whose chimneys were just visible through the trees. As the house had been shut up for many months,¹² the girl decided to take the straight cut.¹³ She

¹ tacker-haired=matted, unkept(?) 蓬頭亂髮的。 ² down=open. 此處之 s 本不應有。 ³ turn up 轉上。 ⁴ side-path=side-track, by-road 小道。 ⁵ retrace her steps (retrace one's way) 轉回原路去。 ⁶ devious=roundabout, circuitous 迂迴的, 繞路的。 ⁷ By far=in a great degree; very much 含有比較的意思 cf. by far the best of all (比

『哦，還不開的，』彎着腰的步行者還不等身子立直而
 去。『這個時候商店還不會開的，除開馬具商、鐵器商、以及
 以農夫為主顧的蓬頭散髮的小小機械商而外。他們這些鋪子
 在六時半開窗子，其次麵包店在七時半，綢緞舖則在八時。』

『哦，綢緞舖要在八點鐘。』明明白白的瑪琪麗要想去
 的是綢緞舖。

郵差轉上側道而去，少女則似乎以為若不能立刻去買東
 西，那末回去撇乳皮也可，這樣下了決心，於是打轉了。

由這兒走馬路回家是容易的，可是是繞路。比較最近的
 路，那是要越過柵，通過一所如畫一般美麗的古風的別墅的，
 這別墅的煙囪由樹叢中剛剛可看見。因為這所房子已經閉鎖
 着好幾個月了，於是少女決定走近路。她推開叢叢的桂樹，

被起來)...頂好的; ...by far the prettiest woman (比較起來)...最美的女
 人. ⁸ getting over, to get over 越過. ⁹ private grounds 用牆或柵圍
 著的私有地. ¹⁰ picturesque [ˌpɪktʃə'resk]. ¹¹ country-house 鄉下紳士
 公館; 別墅. ¹² month [mʌnθ] months [ˈmʌnz] 注意 [th] 發音之變化.
¹³ cut=short cut 近路.

pushed her way through¹ the laurel bushes, sheltering her bonnet with the shawl as an additional safeguard, scrambled over an inner boundary, went along through more shrubberies, and stood ready to emerge² upon the open lawn. Before doing so she looked around in the wary manner of a poacher. It was not the first time that she had broken fence in her life; but somehow, and all of a sudden,³ she had felt herself⁴ too near womanhood to indulge in such practices with freedom. However, she moved forth, and the house-front stared her in the face,⁵ at this higher level unobscured by fog.

It was a building of the medium size, and unpretending,⁶ the façade⁷ being of stone; and of⁸ the Italian elevation⁹ made¹⁰ familiar by Inigo Jones¹¹ and his school.¹² There was a doorway to the lawn, standing at the head of a flight of steps.¹³ The shutters of the house were closed, and the

¹ push her way through, push one's way—to advance by effort, and by pushing others aside 擁進, 推進. ² emerge=come out. ³ all of a sudden=suddenly. ⁴ too near womanhood to indulge in such practices with freedom=so near womanhood that she cannot indulge in such practices with freedom. indulge in=engage in. ⁵ the house-front stared her in the face 房屋注視她的臉, 意即突然有房屋出現在眼前 (爲之一驚). 此種主客互易的表現法, 將當時少女由樹叢中走出, 見了面前的房屋時