

世界经典文学作品赏析(英汉对照)

Thomas Hardy's THE RETURN OF THE NATIVE

Charles Leavitt

托马斯·哈代的

还乡



外语教学与研究出版社

Simon & Schuster 国际出版公司

(京)新登字 155 号

京权图字: 01-1996-0569

图书在版编目(CIP)数据

托马斯·哈代的《还乡》: 英汉对照/(美)莱维特(Leavitt, C.),(美)莱维特(Leavitt, E.)著;孙蓓译.—北京:外语教学与研究出版社,1997

(世界经典文学作品赏析)

ISBN 7-5600-1212-4

I. 托… II. ①莱…②莱…
③孙… III. 英语-语言读物、
文学评论-英、汉 IV. H319.
4:I

中国版本图书馆CIP数据
核字(97)第06376号

托马斯·哈代的
还乡

著: Charles L. Leavitt

Emily S. Leavitt

译: 孙蓓

外语教学与研究出版社出版发行

(北京西三环北路19号)

北京外国语大学印刷厂印刷

新华书店总店北京发行所经销

开本 850×1168 1/32 6.75 印张
140 千字

1997年5月第1版 1997年5月第1
次印刷

印数: 1—31000 册

ISBN 7-5600-1212-4/H·678

定价: 7.80 元

Joan Thellusson Nourse:
Thomas Hardy's THE RETURN
OF THE NATIVE Authorized
translation from the English
language edition published by
Simon & Schuster.

Copyright © 1964 by Simon &
Schuster

All rights reserved. For sale in
Mainland China only.

本书中文简体字版由外语教学
与研究出版社和美国 Simon &
Schuster 国际出版公司合作出
版,未经出版者书面许可,本书
的任何部分不得以任何方式复
制或抄袭。本书封面贴有
Simon & Schuster 防伪标签,
无标签者为盗版,不得销售。

版权所有 侵权必究

仅限中华人民共和国境内销售

CONTENTS

目 录

英文部分

*	Introduction	1
*	The Story in Brief	6
*	Detailed Summary of <i>The Return of the Native</i>	9
*	Character Analyses	93
*	Critical Commentary	101
*	Essay Questions and Answers for review	106
*	Bibliography	114
*	Suggested Topics for Further Research	118
*	Glossary	120

中文部分

*	作者介绍.....	127
*	故事梗概.....	131
*	《还乡》详细摘要.....	134
*	性格分析.....	198
*	总评.....	204

INTRODUCTION

HARDY'S BIRTH AND PARENTAGE: Thomas Hardy was born in Upper Bockhampton, Dorsetshire, England, on June 2, 1840. His father was known then as a master builder (today we would call him a contractor) who employed up to ten or twelve men on his buildings. Hardy's mother came of a family long established in Dorset as cultivators of the land. Ernest Brennecke in his *Life of Thomas Hardy* says she was ambitious in a literary way; her interests included the classical Latin poets, Virgil, French romances and tragedies. From her Hardy developed his love of reading. It was she who arranged what formal education Hardy received: first the village school; then her own tutoring in Latin; then a French governess for a year. Thereafter Hardy was his own tutor, teaching himself Greek, and reading eagerly and thoughtfully.

YOUTH: In 1856 Hardy, aged sixteen, was apprenticed to a Dorchester architect, whom he helped in the restoration of old churches. In 1862, at twenty-two, he went to London to work in another architect's office. He won a prize for an essay, "The Application of Coloured Bricks and Terra Cotta in Modern Architecture." During his time in London Hardy attended night classes offered by King's College. In his spare time he wrote poetry. He spent much time at concerts and in the art museums. Hardy endured London for five years before he returned to Dorset in 1867 to work for the same architect who had apprenticed him.

LATER YEARS: Through his work on restoring a church in Corn-

wall, Hardy met the church organist, Emma Lavinia Gifford, whom he married in 1874. During their early married years, after a honeymoon in Paris and Belgium, they lived in Dorset, London, and at times in a Paris flat. Although he preferred writing poetry, he turned to writing novels as a means of earning money. His novels were first published in installments in popular magazines. Between 1883 and 1885 he built, near Dorchester, his own home which he called Max Gate. In 1912 the first Mrs. Hardy moved from his beloved Wessex country. In 1912 the first Mrs. Hardy died. In 1914 Hardy married his secretary, Florence Emily Dugdale. She was a writer herself, and after Hardy's death, in 1928, she devoted her time to assembling his biography from his papers and her own reminiscences. Her *Life of Thomas Hardy* was first published in 1933.

HARDY'S PERSONALITY: Albert Guerard, a noted critic, speaks of Hardy as having the tenderness of a Saint Francis toward children, animals, and all unfortunates. Katherine Anne Porter, in an essay in *Modern Literary Criticism*, says that Hardy was painfully sensitive to what he believed to be a universal pervasiveness of needless misery for humans and animals. All his life he suffered underlying selfless discomfort for the suffering of all animate beings. H. M. Tomlinson, in an essay in *The Saturday Review Gallery*, believes that the only thing that could arouse Hardy's anger was cruelty to humble and insignificant people or to animals. His greatness lay in simple, modest thoughts and concerns. He liked to talk of nature, the birds and the signs of the weather; he liked to ramble on about the village inns and the characters who frequented them. The little things of life interested him for he was a man of simple tastes and habits.

LITERARY CAREER: At the outset of his book on Hardy, Henry Duffin gives a chronology and classification of Hardy's literary works. Hardy began writing as a poet and ended writing as a poet. Poetry was his favorite means of expression; but writing poetry did not provide a livelihood; so he turned to writing popular novels.

Hardy wrote fourteen Wessex novels between 1871 and 1895. *The Return of the Native* (1878) is the sixth of those novels. Hardy classified his fiction as: Novels of Character and Environment; Romances and Fantasies; Novels of Ingenuity and Experiment. *The Return of the Native* he called a Novel of Character and Environment. Mr. Duffin suggests another classification—Tragedies, Tragi-comedies, Comedies—and lists *The Return of the Native* as a Tragedy.

The last of the Wessex novels, *Jude the Obscure*, published in 1895, created such a furor in ecclesiastical circles that Hardy, a devout churchman, gave up writing novels and returned to his first love, poetry. The dates of the poetry volumes range from 1898 to his death in 1928.

Critics differ as to which of Hardy's novels is his greatest: *The Return of the Native*, *Tess of the D'Urbervilles*, or *Jude the Obscure*. From the number of editions of *The Return of the Native* now published, it seems that this novel is the most popular at the present time.

WESSEX COUNTRY: Historically, Wessex was one of the kingdoms of Anglo-Saxon Britain. Geographically, it first included what are now the counties of Dorset, Somerset, and Devon; later it annexed what are now Surrey, Kent, Sussex, and Essex. The Wessex of Hardy's novels encompasses Dorsetshire, Hampshire, and Wilt-

shire. On the map it describes a semi-circle southward with Oxford as the northernmost point.

Ernest Brennecke, in his biography, says that Hardy looked upon the heath country of Wessex as if it were a great stage upon which nature buffeted the animate and inanimate about in comedies and tragedies dependent upon the sum of all the long past actions of history as well as upon the present unpredictable moods of weather and vast solitude. Albert Guerard enumerates the important Wessex virtues as fidelity, simplicity, endurance, and tolerance. Wessex contains heath country unchanged over the centuries since the Romans buried their dead in the huge earthworks now known as barrows. Guerard calls Hardy the Wessex historian and further notes that Hardy's rural characters are really not of the nineteenth century, but are characters out of Wessex history which they help to keep alive.

In his childhood, Hardy made his playground on the heath; his playmates were heath children. He learned early to talk the heath dialect, although in his home he was not allowed to use it. That his heart and soul were firmly attached to the Wessex country is shown by Max Gate, the home he built on the edge of the heath and rarely left. H. M. Tomlinson visited Hardy at Max Gate and writes of the place in an essay. Max Gate, near Dorchester, is like an island walled by trees from the vast expanse of Egdon Heath. The house is completely hidden from the road. Hardy probably planted the screen of trees to protect his cherished privacy. One could walk across the fields from the town and feel the dark mood of the brooding hill beyond fields of corn. Maiden Castle, an ancient Celtic earthwork or hillfort formed by men long before the Romans came, rises in the distance. Dorchester church with its square tower, and the chim-

neys of the town seem to float over the treetops which rise from the depression below the height of the town. This is real Hardy country, and you feel you must be about to meet the man himself, no matter which path you take.

THE RETURN OF THE NATIVE: Hardy classified this work as a Novel of Character and Environment. Albert Guerard calls it a tragedy of cross purpose, which is universal and vast. Here we have the brooding heath, less concerned over human beings caught in its spell than human beings are concerned over the plight of ants in an ant hill on its wild surface. Here we have characters, themselves strong personalities, playing upon each other and played upon by this imperturbable environment. Guerard says that Hardy believed literally in the power of imagination over the body and in the magnetic, compelling power of the strong mind over the weak. In *The Return of the Native* the heath is the ultimate strong mind.

THE STORY IN BRIEF

Eustacia Vye, a nineteen-year-old, sultry beauty, has one compelling desire: to marry a man worthy of her and to travel to exotic distant lands with him as her cavalier. Living on Egdon Heath, she has only one possible candidate: Damon Wildev, keeper of the village inn, a former civil engineer who somehow failed in his profession. Wildev and Eustacia Vye have equally uncurbed passionate natures. They seem to thrive on tormenting each other—now passionately loving, now passionately hating. Wildev, however, has a roving eye which has been caught by the innocent simplicity of Thomasin Yeobright. She is not one to be trifled with, and he has asked her to marry him; but at church on the wedding day, whether by his intent, or by his mistake, the license proves invalid. Eustacia is overjoyed at the news, thinking Wildev is so much in love with her that he cannot marry another.

Thomasin Yeobright, however, has a protector, Diggory Venn. Diggory is in love with Thomasin. He has earlier proposed to her but has been gently refused. Diggory determines that she shall have the man she wants. He and Mrs. Yeobright, Thomasin's aunt, contrive separately and together, to bring about the delayed wedding.

Eustacia, confronted with an actual proposal of marriage from Wildev, cannot bring herself to believe him good enough for her; neither can she bring herself to accept what she considers second place, since Thomasin received his first proposal of marriage.

The arrival of Clym Yeobright, Mrs. Yeobright's son, stirs Eustacia's spirit of adventure. Clym's business is in Paris. Bright

lights glitter in Eustacia's mind. Clym is well-educated and well-to-do; he is her knight-in-armor come to rescue her; Thomasin, his earlier sweetheart, must not get him. Eustacia joins the schemers to bring about the postponed wedding of Thomasin and Damon Wildeve. Meanwhile Mrs. Yeobright, by telling Wildeve of another suitor who wants Thomasin, rekindles his desire for her. Diggory Venn, by admitting himself the other suitor, and Eustacia Vye, by spurning Wildeve's proposal to her, send Wildeve, in a pique, to set a date with Thomasin.

Thomasin marries Wildeve. Wildeve thinks he is having revenge on Eustacia, but Eustacia is happy to have Thomasin removed as a rival for Clym Yeobright's affections. When Clym marries Eustacia, despite his mother's disapproval of the "hussy," he has to move from his mother's house because of the rift, and the wedding is without her blessing or presence.

Eustacia has heard Clym say that he wants to stay on the heath and become a teacher, but she cannot believe that anyone who has been to Paris will not go back there. By the end of their honeymoon, however, she realizes his firm resolve never to go back. Clym plunges deeper into his studies to hasten his becoming a teacher, and thus ruins his eyesight. Unable to read for months, he finds in furze-cutting (cutting bushes on the heath) an occupation which enables him to keep his self-respect. Eustacia, however, is humiliated and in despair.

Clym's mother, learning of his misfortune through Diggory Venn (the ever-watchful one), is persuaded to relent and go to call on the couple. Through a mistake, however, no one answers her knocks, though she knows her son, his wife, and another man are in the house. She stumbles back over the heath in the broiling sun, to be found later by her son in a state of exhaustion from which she dies.

Clym is ill and broken-hearted for weeks. He cannot understand how his mother could have been turned from his door thinking she was cast off by her son, as a neighbor boy reports. He blindly blames himself and will not be comforted. Finally he learns that it all happened while he was taking his mid-day nap. Eustacia had a visitor with her and, thinking Clym had roused to answer his mother's knock, had not gone to the door. Clym demands to know who the visitor was. Eustacia will not say. Clym, beside himself with rage and grief, says things that drive Eustacia from the cottage back to her grandfather's house at Mistover.

Eustacia meets secretly with Wildeve, who has now inherited a considerable sum of money. He agrees to help Eustacia escape to the seaport, inwardly planning to escape with her. She still has her dream of Paris; he relishes the thought of an illicit elopement with her.

Thomasin suspects the plan and goes to Clym, her cousin, for help. He sets forth to intercept the pair; Thomasin goes on to ask help of Diggory Venn. Diggory and Thomasin go together to the place where Clym and Wildeve have met—on the heath road beside the river. Suddenly they all hear a dull thud and soon discover that Eustacia, overwhelmed by the futility of it all, has slipped or flung herself into the water to drown. Wildeve and Clym Yeobright both swim to rescue her. All three are finally dragged from the water by Diggory Venn. Eustacia and Wildeve are dead, but Clym is revived.

Hardy's sixth book of the novel, written at the demand of his public, has Thomasin, now a widow, marry her faithful lover, Diggory Venn. Clym Yeobright plunges on alone through life in his chosen professions of teaching and preaching.

DETAILED SUMMARY OF THE RETURN OF THE NATIVE

BOOK FIRST THE THREE WOMEN

CHAPTER 1. A FACE ON WHICH TIME MAKES BUT LITTLE IMPRESSION

The time is November—a Saturday afternoon approaching twilight. The place is Egdon Heath, covered by a sky completely overcast. Imagine being in a vast rounded tent made of clouds with the heath as the floor. The dark brown heath and the whitish sky make it seem that night has come while day still lingers. "Looking upwards, a furze-cutter [furze is an evergreen shrub] would have been inclined to continue work; looking down, he would have decided to finish his faggot [bundle] and go home." Thus the dark face of the heath could "hasten evening," "intensify midnight," "retard dawn," and "sadden noon." The approach of night seems to bring the heath to life. Darkness becomes a living, pulsing being, exhaled by the heath to meet the waning light from the heavens. As all else sinks to sleep, the heath awakens and becomes an intent listener. It seems to be waiting, "a lonely face, suggesting tragical possibilities," friend to the wind, beloved of the storm. Twilight combines with "the scenery of Egdon Heath to evolve a thing majestic...impressive...emphatic...grand": a "sublimity" or appeal to the soul, often lacking in places famous for scenic beauty.

The human soul has suffered oftener from a place too smiling for its reason than from oppressive surroundings "oversadly tinged." As our race has advanced in years, the more thinking among mankind have

found "closer harmony with external things wearing a sombreness": "the chastened sublimity of a moor, a sea, or a mountain"—or "a gaunt waste in Thule." Egdon Heath answers to this call from the spirit of man. Its intensity is the sort "arrived at during winter darkness, tempests, and mists." It invites the illusion of strange phantoms—the wild regions which harass "in midnight dreams of flight and disaster."

History, recording in the *Domesday Book* (record of old English landowners) the length and breadth of this wilderness, shows that the area of Egdon has not diminished. Mention of the right of heath-turf cutting occurs in the early charters of the district, but any changes in the land have not been made "by pickaxe, plough, or spade." They remain as "finger-touches of the last geological change." Here the scene is set: on the brown heath breathing darkness toward the twilight sky. The light of the sky in its turn serves to mark out the sole brightness of the land—a sandy road winding like a thread along the lower hollows between rounds and rises from one horizon to the other.

COMMENT: This chapter sets the tone for the whole book. We are introduced to Egdon Heath, the center of all the action. To Hardy, Egdon Heath is much more than a place; it is a living being responding to the whims of nature; it is a mood, casting a spell over all who know it. Hardy casts its spell over us. He uses "November" and "Saturday afternoon" and "twilight" to establish a somber, darkening mood. He uses the shifting clouds in the sky as contrasts, to add stormy motion to the mood. He is telling us that this is to be a story of strong emotions, midnight calamities, mysterious events; a story of the people of the heath country and how they are affected by this

environment. Egdon Heath will have a powerful effect on the characters of the story, moving them to love or to hate, to despair or to resignation. Egdon Heath holds the threads of a grim and tragic tapestry—the separate, lonely lives of its people. With the mood well set, Hardy reveals to us the first tangible link of the heath with humanity—the road.

CHAPTER 2. HUMANITY APPEARS UPON THE SCENE, HAND IN HAND WITH TROUBLE

Along the road walks an old man. He seems from his ancient and faded garb to have been a naval officer of some sort. He stabs into the ground with a silver-headed walking stick at equal intervals with the stomping of his sturdy legs. Before him stretches “the long, laborious road” bisecting the dark surface of the heath “like the parting line on a head of black hair.” Stretching his eyes ahead of him, the old man sees, far beyond, a moving spot. Although it is advancing away from him, its pace is slower than his own. As the traveler draws near, he discovers the spot to be a “spring van of a lurid red color.” The driver walking beside it is also completely red. “One dye of that tincture” covers “his clothes, the cap upon his head, his boots, his face, his hands.” He is not just “temporarily overlaid with the color”; he is permeated with it. The old man knows him for a reddleman, “a person whose vocation” it is to “supply farmers with redding for their sheep.” As the ancient navy man comes alongside, he calls out a greeting to which the reddleman replies “in sad and occupied tones.”

He is a young man whose smooth-shaven face is probably handsome in its natural color. His blue eyes are keen as a hawk’s. His suit of corduroy is of excellent quality and well chosen for his work. He

carries himself with a well-to-do air. One would wonder: "Why should such a promising being as this have hidden his prepossessing exterior by adopting that singular occupation?" The two travelers walk side by side without speaking further, hearing only the sounds of the heath. At short intervals the reddleman leaves his companion and, stepping behind, peers into a small window of the van. Each time he returns the older man ventures a remark or two to which the younger man replies absent-mindedly. They lapse into silence and plod on for miles without talking.

After the fifth of the reddleman's visits to the van, his walking companion begins to question him. He learns that there is a young woman sleeping uneasily inside the wagon. She has been riding thus from Anglebury and is being taken home. The old man grows bolder in his questioning, but the reddleman refuses to divulge anything more. He explains that his ponies are tired. "I am going to rest them under this bank for an hour." So the old traveler proceeds on his way.

The reddleman watches the advancing figure gradually become absorbed "in the thickening films of night." He then takes down some hay for the ponies and, settling himself on a pad, musingly surveys the scene around him. This scene is "a gradual series of ascents from the level of the road backward into the heart of the heath." It embraces "hillocks, pits, ridges, acclivities one behind the other . . . finished by a high hill cutting against the still light sky." As the young man's eyes scan the heights along the skyline, they settle "upon one noteworthy object . . . a barrow. This bossy projection of earth above its natural level " occupies the "loftiest ground of the loneliest height" that the heath contains. From the vale it appears "as a wart on an Atlantean brow," but "its actual bulk is great." It forms the

"pole and axis of this heathery world." As the reddleman watches, he sees the barrow "surmounted by something higher," rising "like a spike from a helmet." To the young man in the valley, the scene is viewed in waves: "Above the plain... the hill, above the hill... the barrow, and above the barrow... the figure." Above and around the figure is the sky. Suddenly the figure shifts, turns around and, descending "with the glide of a water-drop down a bud," vanishes from sight. The movements are sufficient to reveal the disappearing form to be that of a woman. The reason for her departure soon becomes evident; one form after another appears, each bearing a burden to be deposited on top, until finally "the whole barrow is peopled with burdened figures. "

COMMENT: The road immediately brings us into contact with our first human being. The old man on the road leads us to the mysterious van (a little house on wheels drawn by two ponies) and the mysterious reddleman (one who deals in reddle, which is red ocher or red chalk for marking sheep). In the wagon is the mysterious sleeping woman. By the reddleman's concern for her, we believe her to be an important character. Hardy is very slowly unravelling the thread of his tale. The reddleman is an odd creature to us, but we find him likeable. We feel he will be one of the likeable characters. When the traveler goes on alone, the reddleman settles down to survey the darkening scene around him. We get a stronger, higher impression of the heath. We look up to the top of a large barrow (a mound of earth or stones built over graves by the Celts, early settlers of England) and see a solitary figure outlined against the sky. The figure disappears. The barrow now swarms with people; but we are given the impression that the one person who preceded them, "the lonely person who . . .

had been queen of the solitude," is to be an important character in the story—possibly a mysterious one. Hardy is showing himself a master artist in building suspense. We know no names but Egdon Heath; we feel a mood of "calm before a storm," an ominous foreboding; we now know of four individuals, two men and two women, but we have no names for them.

CHAPTER 3. THE CUSTOM OF THE COUNTRY

The "burdened figures" swarming over the top of Rainbarrow are men and boys, each carrying on his shoulder a long pole sharpened at both ends and strung with furze-faggots. The effect is as if an acre or bushes has sprouted legs and is invading the barrow-top. As the men deposit their burdens, the furze-faggots are loosened, spread, and piled into a pyramid thirty feet around. Matches light the driest tufts, and a huge bonfire blazes up into the sky. Almost immediately similar fires burst out all over the expanse of the heath as far as an eye can see. As this fire burns, we become conscious of the country folk as individuals. (Women and children have now reached the top to join their men.) The oldest man, Grandfer Cantle, begins to jig and sing "in the voice of a bee up a flue." Someone, calling attention to "a dim light in the direction of the distant highway" asks, "And how about the new-married folks down there at the Quiet Woman Inn?"

The question starts a flurry of village gossip. We learn of Mrs. Yeobright, the young bride's aunt; that her son Clym is expected home to keep her company now her niece has left her; that she had at first forbidden the banns but has since "come around." The bride's name is revealed to be Thomasin Yeobright. Her husband, Damon