

JACK LONDON

MARTIN EDEN



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ENGLISH

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Подготовка текста, комментарии и словарь

Ю. В. Князькиной

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«Мартин Иден» — один из самых известных романов знаменитого американского писателя Джека Лондона (1876–1916). Роман во многом автобиографичен — писатель, как и его герой, вышел из низов общества и добился выдающихся успехов в литературе исключительно собственными усилиями.

В предлагаемой вниманию читателей книге представлен неадаптированный текст романа, снабженный комментариями и словарем.

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Джек Лондон

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МАРТИН ИДЕН

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Джек Лондон и его роман «Мартин Иден»: краткая справка

Джек Лондон (англ. *Jack London*, урождённый Джон Гриффит Чейни, англ. *John Griffith Chaney*; 12 января 1876 — 22 ноября 1916) — американский писатель.

Джек Лондон родился в Сан-Франциско (штат Калифорния, США) в семье обедневшего фермера. С ранней юности, еще учась в школе, пошел работать, чтобы помогать семье: был продавцом газет, фабричным рабочим, мойщиком окон, «устричным пиратом», матросом... Столь разнообразная жизнь «на дне общества» позднее нашла отражение в его произведениях и, в числе прочего, определила их социальную направленность.

Еще со школьных лет Джек пристрастился к чтению, посещал публичную библиотеку. Первые литературные опыты Лондона приходятся на 1893 год: его рассказ «Тайфун у берегов Японии» победил в литературном конкурсе. В 1894 он уходит странствовать с армией безработных, а с ее распадом скитается по Соединенным Штатам, отбывает наказание в тюрьме за бродяжничество и выступления на социалистических митингах. В 1895 Джек посещает университет, но из-за отсутствия средств вынужден его бросить. Примерно в то же время он вступает в Социалистическую рабочую партию США.

Усвоив взгляды К. Маркса, Г. Спенсера и Ф. Ницше, Лондон разрабатывает собственную философию. Уехав в 1897 году на золотые прииски на Клондайк, он пишет серию рассказов о приключениях на Аляске, благодаря которым его заметили в литературном мире.

Дальнейшая литературная жизнь Лондона складывается удачно. Он был плодовитым писателем (рассказы, новеллы, романы, статьи, публицистические очерки), а его гонорары достигали фантастических по тем временам сумм, что не мешало ему продолжать писать в «социалистическом» духе.

Многие его произведения пронизаны протестом личности против окружающего ее грязного и несправедливого мира. Становление такой личности, физическое и духовное развитие, преодоление социальных барьеров — один из лейтмотивов его творчества. Однако наряду с этим в произведениях Лондона, неравноценных по таланту, много идеализации, восхищения силой и предрассудков, свойственных его времени.

Роман «Мартин Иден» весьма показателен для всего «социального» творчества Джека Лондона. Он автобиографичен и рассказывает о становлении вышедшего из рабочих низов писателя, разочаровавшегося потом в ценностях как своего круга, так и буржуазного, и не нашедшего себе места в жизни как личности.

Chapter I

The one opened the door with a latch-key and went in, followed by a young fellow who awkwardly removed his cap. He wore rough clothes that smacked of the sea, and he was manifestly out of place in the spacious hall in which he found himself. He did not know what to do with his cap, and was stuffing it into his coat pocket when the other took it from him. The act was done quietly and naturally, and the awkward young fellow appreciated it. "He understands," was his thought. "He'll see me through all right."

He walked at the other's heels with a swing to his shoulders, and his legs spread unwittingly, as if the level floors were tilting up and sinking down to the heave and lunge of the sea. The wide rooms seemed too narrow for his rolling gait, and to himself he was in terror lest his broad shoulders should collide with the doorways or sweep the bric-a-brac from the low mantel. He recoiled from side to side between the various objects and multiplied the hazards that in reality lodged only in his mind. Between a grand piano and a centre-table piled high with books was space for a half a dozen to walk abreast, yet he essayed it with trepidation. His heavy arms hung loosely at his sides. He did not know what to do with those arms and hands, and when, to his excited vision, one arm

seemed liable to brush against the books on the table, he lurched away like a frightened horse, barely missing the piano stool. He watched the easy walk of the other in front of him, and for the first time realized that his walk was different from that of other men. He experienced a momentary pang of shame that he should walk so uncouthly. The sweat burst through the skin of his forehead in tiny beads, and he paused and mopped his bronzed face with his handkerchief.

“Hold on, Arthur, my boy,” he said, attempting to mask his anxiety with facetious utterance. “This is too much all at once for yours truly¹. Give me a chance to get my nerve. You know I didn’t want to come, an’ I guess your fam’ly ain’t hankerin’² to see me neither.”

“That’s all right,” was the reassuring answer. “You mustn’t be frightened at us. We’re just homely people — Hello, there’s a letter for me.”

He stepped back to the table, tore open the envelope, and began to read, giving the stranger an opportunity to recover himself. And the stranger understood and appreciated. His was the gift of sympathy, understanding; and beneath his alarmed exterior that sympathetic process went on. He mopped his forehead dry and glanced about him with a controlled face, though in the eyes there was an expression such as wild animals betray when they fear the trap. He was surrounded by the unknown, apprehensive of what might happen, ignorant of what he should do,

¹ **yours truly** — я, меня

² Здесь и далее в речи персонажей встречаются ошибки, характерные для речи необразованных людей: два отрицания в одном предложении, пропуск *g* в окончании *-ing* и других звуков (напр., *d* в *and*), использование формы *ain’t* вместо *am not*, *are not*, *have not* и другие

aware that he walked and bore himself awkwardly, fearful that every attribute and power of him was similarly afflicted. He was keenly sensitive, hopelessly self-conscious, and the amused glance that the other stole privily at him over the top of the letter burned into him like a dagger-thrust. He saw the glance, but he gave no sign, for among the things he had learned was discipline. Also, that dagger-thrust went to his pride. He cursed himself for having come, and at the same time resolved that, happen what would¹, having come, he would carry it through. The lines of his face hardened, and into his eyes came a fighting light. He looked about more unconcernedly, sharply observant, every detail of the pretty interior registering itself on his brain. His eyes were wide apart; nothing in their field of vision escaped; and as they drank in the beauty before them the fighting light died out and a warm glow took its place. He was responsive to beauty, and here was cause to respond.

An oil painting caught and held him. A heavy surf thundered and burst over an outjutting rock; lowering storm-clouds covered the sky; and, outside the line of surf, a pilot-schooner, close-hauled, heeled over till every detail of her deck was visible, was surging along against a stormy sunset sky. There was beauty, and it drew him irresistibly. He forgot his awkward walk and came closer to the painting, very close. The beauty faded out of the canvas. His face expressed his bewilderment. He stared at what seemed a careless daub of paint, then stepped away. Immediately all the beauty flashed back into the canvas. "A trick picture," was his thought, as he dismissed

¹ **happen what would** — (*устар.*) что бы ни было, что бы ни случилось

it, though in the midst of the multitudinous impressions he was receiving he found time to feel a prod of indignation that so much beauty should be sacrificed to make a trick. He did not know painting. He had been brought up on chromos and lithographs that were always definite and sharp, near or far. He had seen oil paintings, it was true, in the show windows of shops, but the glass of the windows had prevented his eager eyes from approaching too near.

He glanced around at his friend reading the letter and saw the books on the table. Into his eyes leaped a wistfulness and a yearning as promptly as the yearning leaps into the eyes of a starving man at sight of food. An impulsive stride, with one lurch to right and left of the shoulders, brought him to the table, where he began affectionately handling the books. He glanced at the titles and the authors' names, read fragments of text, caressing the volumes with his eyes and hands, and, once, recognized a book he had read. For the rest, they were strange books and strange authors. He chanced upon a volume of Swinburne¹ and began reading steadily, forgetful of where he was, his face glowing. Twice he closed the book on his forefinger to look at the name of the author. Swinburne! He would remember that name. That fellow had eyes, and he had certainly seen color and flashing light. But who was Swinburne? Was he dead a hundred years or so, like most of the poets? Or was he alive still, and writing? He turned to the title-page... yes, he had written other books; well, he would go to the free library the first thing in the morning and try to get hold of some of Swinburne's stuff. He went back to the text and lost himself. He did not no-

¹ **Swinburne** — Суинберн Элджернон Чарльз (1837—1909) — английский поэт

tice that a young woman had entered the room. The first he knew was when he heard Arthur's voice saying:

"Ruth, this is Mr. Eden."

The book was closed on his forefinger, and before he turned he was thrilling to the first new impression, which was not of the girl, but of her brother's words. Under that muscled body of his he was a mass of quivering sensibilities. At the slightest impact of the outside world upon his consciousness, his thoughts, sympathies, and emotions leapt and played like lambent flame. He was extraordinarily receptive and responsive, while his imagination, pitched high, was ever at work establishing relations of likeness and difference. "Mr. Eden," was what he had thrilled to — he who had been called "Eden," or "Martin Eden," or just "Martin," all his life. And "*Mister*"! It was certainly going some¹, was his internal comment. His mind seemed to turn, on the instant, into a vast camera obscura, and he saw arrayed around his consciousness endless pictures from his life, of stoke-holes and forecastles, camps and beaches, jails and boozing-kens, fever-hospitals and slum streets, wherein the thread of association was the fashion in which he had been addressed in those various situations.

And then he turned and saw the girl. The phantasmagoria of his brain vanished at sight of her. She was a pale, ethereal creature, with wide, spiritual blue eyes and a wealth of golden hair. He did not know how she was dressed, except that the dress was as wonderful as she. He likened her to a pale gold flower upon a slender stem. No, she was a spirit, a divinity, a goddess; such sublimated beauty was not of the earth. Or perhaps the books were

¹ **It was certainly going some** — Это уже кое-что значит

right, and there were many such as she in the upper walks of life. She might well be sung by that chap, Swinburne. Perhaps he had had somebody like her in mind when he painted that girl, Iseult¹, in the book there on the table. All this plethora of sight, and feeling, and thought occurred on the instant. There was no pause of the realities wherein he moved. He saw her hand coming out to his, and she looked him straight in the eyes as she shook hands, frankly, like a man. The women he had known did not shake hands that way. For that matter, most of them did not shake hands at all. A flood of associations, visions of various ways he had made the acquaintance of women, rushed into his mind and threatened to swamp it. But he shook them aside and looked at her. Never had he seen such a woman. The women he had known! Immediately, beside her, on either hand, ranged the women he had known. For an eternal second he stood in the midst of a portrait gallery, wherein she occupied the central place, while about her were limned many women, all to be weighed and measured by a fleeting glance, herself the unit of weight and measure. He saw the weak and sickly faces of the girls of the factories, and the simpering, boisterous girls from the south of Market². There were women of the cattle camps, and swarthy cigarette-smoking women of Old Mexico. These, in turn, were crowded out by Japanese women, doll-like, stepping mincingly on wooden clogs; by Eurasians, delicate featured, stamped with degeneracy; by full-bodied South-Sea-Island women, flower-crowned

¹ **Iseult (Izolde)** — Изольда, легендарный персонаж средневекового рыцарского романа XII века и нового времени, а также поэмы Суинберна «Тристан из Лайонесса»

² **Market** — Market Street, большая улица в Сан-Франциско

and brown-skinned. All these were blotted out by a grotesque and terrible nightmare brood — frowsy, shuffling creatures from the pavements of Whitechapel¹, gin-bloated hags of the stews, and all the vast hell's following of harpies, vile-mouthed and filthy, that under the guise of monstrous female form prey upon sailors, the scrapings of the ports, the scum and slime of the human pit.

“Won’t you sit down, Mr. Eden?” the girl was saying. “I have been looking forward to meeting you ever since Arthur told us. It was brave of you — ”

He waved his hand deprecatingly and muttered that it was nothing at all, what he had done, and that any fellow would have done it. She noticed that the hand he waved was covered with fresh abrasions, in the process of healing, and a glance at the other loose-hanging hand showed it to be in the same condition. Also, with quick, critical eye, she noted a scar on his cheek, another that peeped out from under the hair of the forehead, and a third that ran down and disappeared under the starched collar. She repressed a smile at sight of the red line that marked the chafe of the collar against the bronzed neck. He was evidently unused to stiff collars. Likewise her feminine eye took in the clothes he wore, the cheap and unaesthetic cut, the wrinkling of the coat across the shoulders, and the series of wrinkles in the sleeves that advertised bulging biceps muscles.

While he waved his hand and muttered that he had done nothing at all, he was obeying her behest by trying to get into a chair. He found time to admire the ease with which she sat down, then lurched toward a chair facing her, overwhelmed with consciousness of the awkward

¹ **Whitechapel** — бедный рабочий район Лондона

figure he was cutting¹. This was a new experience for him. All his life, up to then, he had been unaware of being either graceful or awkward. Such thoughts of self had never entered his mind. He sat down gingerly on the edge of the chair, greatly worried by his hands². They were in the way wherever he put them. Arthur was leaving the room, and Martin Eden followed his exit with longing eyes. He felt lost, alone there in the room with that pale spirit of a woman. There was no bar-keeper upon whom to call for drinks, no small boy to send around the corner for a can of beer and by means of that social fluid start the amenities of friendship flowing.

"You have such a scar on your neck, Mr. Eden," the girl was saying. "How did it happen? I am sure it must have been some adventure."

"A Mexican with a knife, miss," he answered, moistening his parched lips and clearing his throat. "It was just a fight. After I got the knife away, he tried to bite off my nose."

Baldly as he had stated it³, in his eyes was a rich vision of that hot, starry night at Salina Cruz, the white strip of beach, the lights of the sugar steamers in the harbor, the voices of the drunken sailors in the distance, the jostling stevedores, the flaming passion in the Mexican's face, the glint of the beast-eyes in the starlight, the sting of the steel in his neck, and the rush of blood, the crowd and the cries, the two bodies, his and the Mexican's, locked together, rolling over and over and tearing up the sand, and from

¹ **of the awkward figure he was cutting** — каким неуклюжим он выглядел

² **worried by his hands** — не зная, куда девать руки

³ **Baldly as he had stated it** — Хотя ответил он скупое (неприукрашенно)

away off somewhere the mellow tinkling of a guitar. Such was the picture, and he thrilled to the memory of it, wondering if the man could paint it who had painted the pilot-schooner on the wall. The white beach, the stars, and the lights of the sugar steamers would look great, he thought, and midway on the sand the dark group of figures that surrounded the fighters. The knife occupied a place in the picture, he decided, and would show well, with a sort of gleam, in the light of the stars. But of all this no hint had crept into his speech. "He tried to bite off my nose," he concluded.

"Oh," the girl said, in a faint, far voice, and he noticed the shock in her sensitive face.

He felt a shock himself, and a blush of embarrassment shone faintly on his sunburned cheeks, though to him it burned as hotly as when his cheeks had been exposed to the open furnace-door in the fire-room. Such sordid things as stabbing affrays were evidently not fit subjects for conversation with a lady. People in the books, in her walk of life¹, did not talk about such things — perhaps they did not know about them, either.

There was a brief pause in the conversation they were trying to get started. Then she asked tentatively about the scar on his cheek. Even as she asked, he realized that she was making an effort to talk his talk, and he resolved to get away from it and talk hers.

"It was just an accident," he said, putting his hand to his cheek. "One night, in a calm, with a heavy sea running, the main-boom-lift carried away, an' next the tackle. The lift was wire, an' it was threshin' around like a snake. The

¹ **in her walk of life** — (люди) вроде нее, ее круга

whole watch was tryin' to grab it, an' I rushed in an' got swatted."

"Oh," she said, this time with an accent of comprehension, though secretly his speech had been so much Greek to her and she was wondering what a *lift* was and what *swatted* meant.

"This man Swineburne," he began, attempting to put his plan into execution and pronouncing the *i* long.

"Who?"

"Swineburne," he repeated, with the same mispronunciation. "The poet."

"Swinburne," she corrected.

"Yes, that's the chap," he stammered, his cheeks hot again. "How long since he died?"

"Why, I haven't heard that he was dead." She looked at him curiously. "Where did you make his acquaintance?"

"I never clapped eyes on him¹," was the reply. "But I read some of his poetry out of that book there on the table just before you come in. How do you like his poetry?"

And thereat she began to talk quickly and easily upon the subject he had suggested. He felt better, and settled back slightly from the edge of the chair, holding tightly to its arms with his hands, as if it might get away from him and buck him to the floor. He had succeeded in making her talk her talk, and while she rattled on, he strove to follow her, marvelling at all the knowledge that was stowed away in that pretty head of hers, and drinking in the pale beauty of her face. Follow her he did, though bothered by unfamiliar words that fell glibly from her lips and by critical phrases and thought-processes that were foreign to his

¹ **I never clapped eyes on him** — В глаза его не видел

mind, but that nevertheless stimulated his mind and set it tingling. Here was intellectual life, he thought, and here was beauty, warm and wonderful as he had never dreamed it could be. He forgot himself and stared at her with hungry eyes. Here was something to live for, to win to, to fight for — ay, and die for. The books were true. There were such women in the world. She was one of them. She lent wings to his imagination, and great, luminous canvases spread themselves before him whereon loomed vague, gigantic figures of love and romance, and of heroic deeds for woman's sake — for a pale woman, a flower of gold. And through the swaying, palpitant vision, as through a fairy mirage, he stared at the real woman, sitting there and talking of literature and art. He listened as well, but he stared, unconscious of the fixity of his gaze or of the fact that all that was essentially masculine in his nature was shining in his eyes. But she, who knew little of the world of men, being a woman, was keenly aware of his burning eyes. She had never had men look at her in such fashion¹, and it embarrassed her. She stumbled and halted in her utterance. The thread of argument slipped from her. He frightened her, and at the same time it was strangely pleasant to be so looked upon. Her training warned her of peril and of wrong, subtle, mysterious, luring; while her instincts rang clarion-voiced through her being, impelling her to hurdle caste and place and gain to this traveller from another world, to this uncouth young fellow with lacerated hands and a line of raw red caused by the unaccustomed linen at his throat, who, all too evidently, was soiled and tainted by ungracious existence. She

¹ **She had never had men look at her in such fashion** — Никогда еще мужчины не смотрели на нее так

was clean, and her cleanness revolted; but she was woman, and she was just beginning to learn the paradox of woman.

"As I was saying — what was I saying?" She broke off abruptly and laughed merrily at her predicament.

"You was saying¹ that this man Swinburne failed bein' a great poet because — an' that was as far as you got, miss," he prompted, while to himself he seemed suddenly hungry, and delicious little thrills crawled up and down his spine at the sound of her laughter. Like silver, he thought to himself, like tinkling silver bells; and on the instant, and for an instant, he was transported to a far land, where under pink cherry blossoms, he smoked a cigarette and listened to the bells of the peaked pagoda calling straw-sandalled devotees to worship.

"Yes, thank you," she said. "Swinburne fails, when all is said², because he is, well, indelicate. There are many of his poems that should never be read. Every line of the really great poets is filled with beautiful truth, and calls to all that is high and noble in the human. Not a line of the great poets can be spared without impoverishing the world by that much."

"I thought it was great," he said hesitatingly, "the little I read. I had no idea he was such a — a scoundrel. I guess that crops out in his other books."

"There are many lines that could be spared from the book you were reading," she said, her voice primly firm and dogmatic.

¹ **You was saying** — You *were* saying. Использование единственного числа вместо множественного и наоборот характеризует речь необразованных людей

² **when all is said** — в конце концов

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