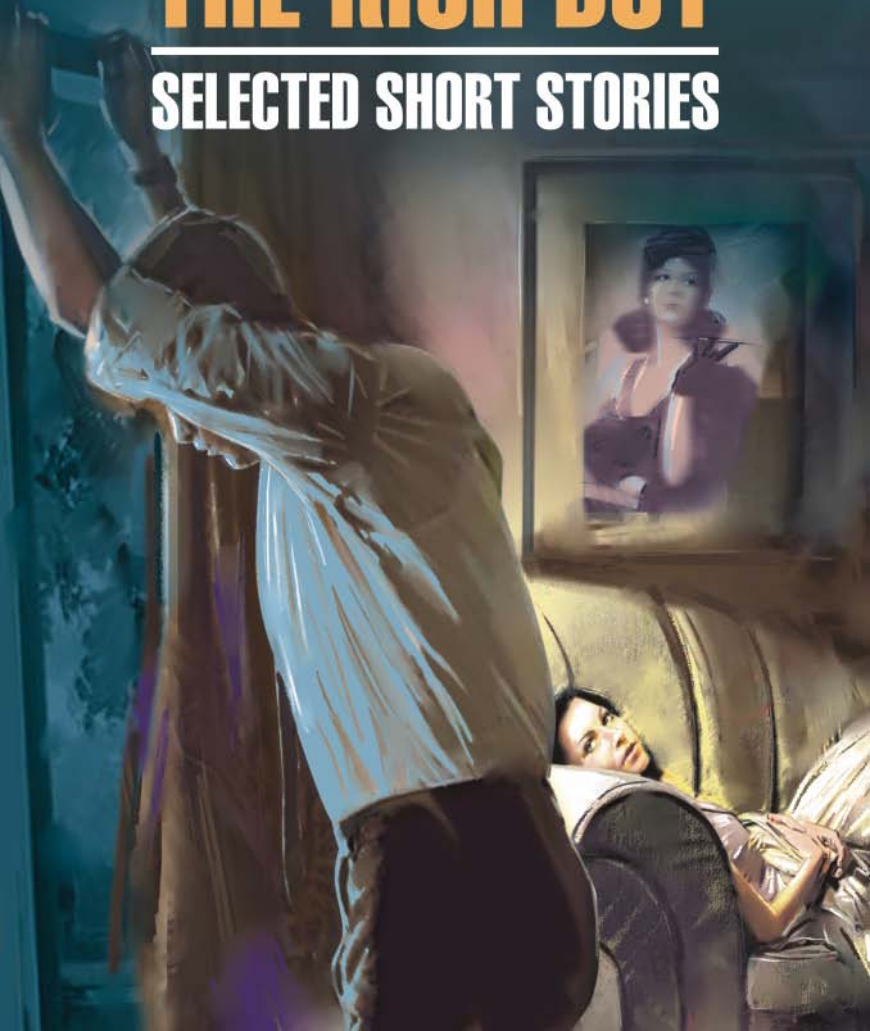


FRANCIS SCOTT FITZGERALD

THE RICH BOY

SELECTED SHORT STORIES



F. SCOTT FITZGERALD

THE RICH BOY

ENGLISH

CLASSICAL LITERATURE

Комментарии и словарь

К. Ю. Михно

ИЗДАТЕЛЬСТВО

КАРО

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Наряду с романами «Ночь нежна», «Великий Гэтсби», «Последний магнат» Ф. С. Фицджеральд (1896–1940) известен своими рассказами, которые вошли в золотой фонд американской новеллистики.

Неадаптированный текст снабжен комментариями и словарем. Книга адресована студентам языковых вузов и всех любителей американской литературы.

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ОБ АВТОРЕ



«Это был американский писатель, который писал в начале двадцатых годов двадцатого века и позже, и некоторое время жил в Париже и за границей. Он написал две очень хорошие книги и одну не закончил, но те, кто хорошо знает его творчество, говорят, что она была бы очень хорошей. Кроме того, он написал несколько хороших рассказов», — написал Эрнест Хемингуэй о Фрэнсисе Скотте Фицджеральде через четырнадцать лет после его смерти.

Писатель родился 24 сентября 1896 года в г. Сент-Поле, штат Миннесота. Какое-то время учился в Принстоне, затем ушел в армию, но на фронте не бывал. Демобилизовался в 1919 году, поступил на работу в рекламное агентство, сочинял рассказы, стихи, тексты к песням, скетчи и киносценарии. В 1920 году вышел его первый роман «По эту сторону рая», имевший большой успех. В том же году Фицджеральд женился на дочери судьи штата Алабама Зельде Сейр, с которой они вели шикарный образ жизни на европейских курортах. Однажды он сказал: «Не знаю, реальные ли мы с Зельдой люди или персонажи одного из моих романов». За первой книгой последовали произведения «Прекрасные, но обреченные» (1922) и «Великий Гэтсби» (1925) — роман, который многие критики, да и сам Фицджеральд, считают шедевром американской литературы. В авторитетном оксфордском списке «Сто главных книг столетия» этот ро-

ман обогнал «В поисках утраченного времени» Марселя Пруста и занял второе место, уступив только «Улиссу» Джойса. В эти годы также было написано много рассказов, с помощью которых Фицджеральд зарабатывал деньги, чтобы обеспечить свой роскошный образ жизни.

Последнее законченное произведение Фицджеральда — роман «Ночь нежна», в котором автор пытается проанализировать обратную сторону своей внешне красивой жизни, а также выразить горечь, вызванную меркантильной моралью. Писатель назвал это произведение своей исповедью. Критика и читатели этот роман не приняли. Америке нужны были Хемингуэй и Фолкнер.

Последние годы жизни писателя были очень тяжелыми. Зельда страдала шизофренией, сам он много пил, печатали его мало. Позднее творчество Фицджеральда публика не смогла оценить по достоинству. В декабря 1940 года он скончался от сердечного приступа в Калифорнии. Внезапная смерть прервала работу над романом о Голливуде «Последний магнат».

И, как это нередко бывает, после смерти писателя произошла переоценка ценностей — его возвели в ранг классиков американской литературы XX века.

THE RICH BOY



I

Begin with an individual, and before you know it you find that you have created a type; begin with a type, and you find that you have created — nothing. That is because we are all queer fish, queerer behind our faces and voices than we want any one to know or than we know ourselves. When I hear a man proclaiming himself an “average, honest, open fellow,” I feel pretty sure that he has some definite and perhaps terrible abnormality which he has agreed to conceal — and his protestation of being average and honest and open is his way of reminding himself of his misprision.

There are no types, no plurals. There is a rich boy, and this is his and not his brothers’ story. All my life I have lived among his brothers but this one has been my friend. Besides, if I wrote about his brothers I should have to begin by attacking all the lies that the

poor have told about the rich and the rich have told about themselves — such a wild structure they have erected that when we pick up a book about the rich, some instinct prepares us for unreality. Even the intelligent and impassioned reporters of life have made the country of the rich as unreal as fairy-land.

Let me tell you about the very rich. They are different from you and me. They possess and enjoy early, and it does something to them, makes them soft where we are hard, and cynical where we are trustful, in a way that, unless you were born rich, it is very difficult to understand. They think, deep in their hearts, that they are better than we are because we had to discover the compensations and refuges of life for ourselves. Even when they enter deep into our world or sink below us, they still think that they are better than we are. They are different. The only way I can describe young Anson Hunter is to approach him as if he were a foreigner and cling stubbornly to my point of view. If I accept this for a moment I am lost — I have nothing to show but a preposterous movie.

II

Anson was the eldest of six children who would some day divide a fortune of fifteen million dollars, and he reached the age of reason — is it seven? — at

the beginning of the century when daring young women were already gliding along Fifth Avenue in electric “mobiles.” In those days he and his brother had an English governess who spoke the language very clearly and crisply and well, so that the two boys grew to speak as she did — their words and sentences were all crisp and clear and not run together as ours are. They didn’t talk exactly like English children but acquired an accent that is peculiar to fashionable people in the city of New York.

In the summer the six children were moved from the house on 71st Street to a big estate in northern Connecticut. It was not a fashionable locality — Anson’s father wanted to delay as long as possible his children’s knowledge of that side of life. He was a man somewhat superior to his class, which composed New York society, and to his period, which was the snobbish and formalized vulgarity of the Gilded Age¹, and he wanted his sons to learn habits of concentration and have sound constitutions and grow up into right-living and successful men. He and his wife kept an eye on

¹ **Gilded Age** — «Позолоченный век» (по названию романа М. Твена и Ч. Уорнера), саркастическое название периода с конца Гражданской войны до примерно 1880 г., для которого были характерны быстрый рост экономики и численности населения, а также стремительное обогащение некоторых промышленников и коррумпированность политики и бизнеса

them as well as they were able until the two older boys went away to school, but in huge establishments this is difficult — it was much simpler in the series of small and medium-sized houses in which my own youth was spent — I was never far out of the reach of my mother's voice, of the sense of her presence, her approval or disapproval.

Anson's first sense of his superiority came to him when he realized the half-grudging American deference that was paid to him in the Connecticut village. The parents of the boys he played with always inquired after his father and mother, and were vaguely excited when their own children were asked to the Hunters' house. He accepted this as the natural state of things, and a sort of impatience with all groups of which he was not the center — in money, in position, in authority — remained with him for the rest of his life. He disdained to struggle with other boys for precedence — he expected it to be given him freely, and when it wasn't he withdrew into his family. His family was sufficient, for in the East money is still a somewhat feudal thing, a clan-forming thing. In the snobbish West, money separates families to form "sets."

At eighteen, when he went to New Haven, Anson was tall and thick-set, with a clear complexion and a healthy color from the ordered life he had led in school. His hair was yellow and grew in a funny way on his head, his nose was beaked — these two things

kept him from being handsome — but he had a confident charm and a certain brusque style, and the upper-class men who passed him on the street knew without being told that he was a rich boy and had gone to one of the best schools. Nevertheless, his very superiority kept him from being a success in college — the independence was mistaken for egotism, and the refusal to accept Yale standards with the proper awe seemed to belittle all those who had. So, long before he graduated, he began to shift the center of his life to New York.

He was at home in New York — there was his own house with “the kind of servants you can’t get any more” — and his own family, of which, because of his good humor and a certain ability to make things go, he was rapidly becoming the center, and the débutante parties, and the correct manly world of the men’s clubs, and the occasional wild spree with the gallant girls whom New Haven only knew from the fifth row¹. His aspirations were conventional enough — they included even the irreproachable shadow he would some day marry, but they differed from the aspirations of the majority of young men in that there was no mist over

¹ **and the occasional wild spree with the gallant girls whom New Haven only knew from the fifth row** — и иногда бесшабашные кутежи с лихими девчонками, о которых в Нью-Хейвене знали лишь понаслышке

them, none of that quality which is variously known as “idealism” or “illusion.” Anson accepted without reservation the world of high finance and high extravagance, of divorce and dissipation, of snobbery and of privilege. Most of our lives end as a compromise — it was as a compromise that his life began.

He and I first met in the late summer of 1917 when he was just out of Yale, and, like the rest of us, was swept up into the systematized hysteria of the war. In the blue-green uniform of the naval aviation he came down to Pensacola, where the hotel orchestras played “*I’m sorry, dear,*” and we young officers danced with the girls. Every one liked him, and though he ran with the drinkers and wasn’t an especially good pilot, even the instructors treated him with a certain respect. He was always having long talks with them in his confident, logical voice — talks which ended by his getting himself, or, more frequently, another officer, out of some impending trouble. He was convivial, bawdy, robustly avid for pleasure, and we were all surprised when he fell in love with a conservative and rather proper girl.

Her name was Paula Legendre, a dark, serious beauty from somewhere in California. Her family kept a winter residence just outside of town, and in spite of her primness she was enormously popular; there is a large class of men whose egotism can’t endure humor in a woman. But Anson wasn’t that sort, and I couldn’t

understand the attraction of her “sincerity” — that was the thing to say about her — for his keen and somewhat sardonic mind.

Nevertheless, they fell in love — and on her terms. He no longer joined the twilight gathering at the De Sota bar, and whenever they were seen together they were engaged in a long, serious dialogue, which must have gone on several weeks. Long afterward he told me that it was not about anything in particular but was composed on both sides of immature and even meaningless statements — the emotional content that gradually came to fill it grew up not out of the words but out of its enormous seriousness. It was a sort of hypnosis. Often it was interrupted, giving way to that emasculated humor we call fun; when they were alone it was resumed again, solemn, low-keyed, and pitched so as to give each other a sense of unity in feeling and thought. They came to resent any interruptions of it, to be unresponsive to facetiousness about life, even to the mild cynicism of their contemporaries. They were only happy when the dialogue was going on, and its seriousness bathed them like the amber glow of an open fire. Toward the end there came an interruption they did not resent — it began to be interrupted by passion.

Oddly enough, Anson was as engrossed in the dialogue as she was and as profoundly affected by it, yet at the same time aware that on his side much was

insincere, and on hers much was merely simple. At first, too, he despised her emotional simplicity as well, but with his love her nature deepened and blossomed, and he could despise it no longer. He felt that if he could enter into Paula's warm safe life he would be happy. The long preparation of the dialogue removed any constraint — he taught her some of what he had learned from more adventurous women, and she responded with a rapt holy intensity. One evening after a dance they agreed to marry, and he wrote a long letter about her to his mother. The next day Paula told him that she was rich, that she had a personal fortune of nearly a million dollars.

III

It was exactly as if they could say "Neither of us has anything: we shall be poor together"— just as delightful that they should be rich instead. It gave them the same communion of adventure. Yet when Anson got leave in April, and Paula and her mother accompanied him North, she was impressed with the standing of his family in New York and with the scale on which they lived. Alone with Anson for the first time in the rooms where he had played as a boy, she was filled with a comfortable emotion, as though she were pre-eminently safe and taken care of. The pictures of

Anson in a skull cap at his first school, of Anson on horseback with the sweetheart of a mysterious forgotten summer, of Anson in a gay group of ushers and bridesmaid at a wedding, made her jealous of his life apart from her in the past, and so completely did his authoritative person seem to sum up and typify these possessions of his that she was inspired with the idea of being married immediately and returning to Pensacola as his wife.

But an immediate marriage wasn't discussed — even the engagement was to be secret until after the war. When she realized that only two days of his leave remained, her dissatisfaction crystallized in the intention of making him as unwilling to wait as she was. They were driving to the country for dinner and she determined to force the issue that night.

Now a cousin of Paula's was staying with them at the Ritz, a severe, bitter girl who loved Paula but was somewhat jealous of her impressive engagement, and as Paula was late in dressing, the cousin, who wasn't going to the party, received Anson in the parlor of the suite.

Anson had met friends at five o'clock and drunk freely and indiscreetly with them for an hour. He left the Yale Club at a proper time, and his mother's chauffeur drove him to the Ritz, but his usual capacity was not in evidence, and the impact of the steam-heated sitting-room made him suddenly dizzy. He knew it, and he was both amused and sorry.

Paula's cousin was twenty-five, but she was exceptionally naïve, and at first failed to realize what was up. She had never met Anson before, and she was surprised when he mumbled strange information and nearly fell off his chair, but until Paula appeared it didn't occur to her that what she had taken for the odor of a dry-cleaned uniform was really whiskey. But Paula understood as soon as she appeared; her only thought was to get Anson away before her mother saw him, and at the look in her eyes the cousin understood too.

When Paula and Anson descended to the limousine they found two men inside, both asleep; they were the men with whom he had been drinking at the Yale Club, and they were also going to the party. He had entirely forgotten their presence in the car. On the way to Hempstead they awoke and sang. Some of the songs were rough, and though Paula tried to reconcile herself to the fact that Anson had few verbal inhibitions¹, her lips tightened with shame and distaste.

Back at the hotel the cousin, confused and agitated, considered the incident, and then walked into Mrs. Legendre's bedroom, saying: "Isn't he funny?"

"Who is funny?"

"Why — Mr. Hunter. He seemed so funny."

¹ **had few verbal inhibitions** — не особо стеснялся в выражениях

Mrs. Legendre looked at her sharply.

"How is he funny?"

"Why, he said he was French. I didn't know he was French."

"That's absurd. You must have misunderstood." She smiled: "It was a joke."

The cousin shook her head stubbornly.

"No. He said he was brought up in France. He said he couldn't speak any English, and that's why he couldn't talk to me. And he couldn't!"

Mrs. Legendre looked away with impatience just as the cousin added thoughtfully, "Perhaps it was because he was so drunk," and walked out of the room.

This curious report was true. Anson, finding his voice thick and uncontrollable, had taken the unusual refuge of announcing that he spoke no English. Years afterward he used to tell that part of the story, and he invariably communicated the uproarious laughter which the memory aroused in him.

Five times in the next hour Mrs. Legendre tried to get Hempstead on the phone. When she succeeded, there was a ten-minute delay before she heard Paula's voice on the wire.

"Cousin Jo told me Anson was intoxicated."

"Oh, no..."

"Oh, yes. Cousin Jo says he was intoxicated. He told her he was French, and fell off his chair and

behaved as if he was very intoxicated. I don't want you to come home with him."

"Mother, he's all right! Please don't worry about —"

"But I do worry. I think it's dreadful. I want you to promise me not to come home with him."

"I'll take care of it, mother..."

"I don't want you to come home with him."

"All right, mother. Good-bye."

"Be sure now, Paula. Ask some one to bring you."

Deliberately Paula took the receiver from her ear and hung it up. Her face was flushed with helpless annoyance. Anson was stretched asleep out in a bedroom upstairs, while the dinner-party below was proceeding lamely toward conclusion.

The hour's drive had sobered him somewhat — his arrival was merely hilarious — and Paula hoped that the evening was not spoiled, after all, but two imprudent cocktails before dinner completed the disaster. He talked boisterously and somewhat offensively to the party at large for fifteen minutes, and then slid silently under the table; like a man in an old print¹ — but, unlike an old print, it was rather horrible without being at all quaint. None of the young girls present remarked upon the incident — it seemed to merit only silence. His uncle and two other men carried him up-

¹ **old print** — (зд.) старый фильм

stairs, and it was just after this that Paula was called to the phone.

An hour later Anson awoke in a fog of nervous agony, through which he perceived after a moment the figure of his Uncle Robert standing by the door.

“...I said are you better?”

“What?”

“Do you feel better, old man?”

“Terrible,” said Anson.

“I’m going to try you on another bromo-seltzer¹. If you can hold it down, it’ll do you good to sleep.”

With an effort Anson slid his legs from the bed and stood up.

“I’m all right,” he said dully.

“Take it easy.”

“I thin’ if you gave me a glassbrandy I could go downstairs.”

“Oh, no —”

“Yes, that’s the only thin’. I’m all right now... I suppose I’m in Dutch² dow’ there.”

“They know you’re a little under the weather³,” said his uncle deprecatingly. “But don’t worry about it.

¹ **bromo-seltzer** — успокоительное средство в виде таблеток, растворяемых в воде

² **in Dutch** — в неприятном, трудном положении; в немилости

³ **a little under the weather** — навеселе, нетрезвый

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Фрэнсис Скотт Фицджеральд

**THE RICH BOY
Stories**

**ЮНЫЙ БОГАЧ
Рассказы**

Комментарии и словарь

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