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Гуманитарный  
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**Дистанционное образование**

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Рабочий учебник

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**ПРАКТИЧЕСКИЙ КУРС ОСНОВНОГО  
ИНОСТРАННОГО ЯЗЫКА**

**АНГЛИЙСКИЙ ЯЗЫК**

**ДОМАШНЕЕ ЧТЕНИЕ**

ЮНИТА 17

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Разработано И.Ю. Поповой,  
канд.фил. наук

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# **ПРАКТИЧЕСКИЙ КУРС ОСНОВНОГО ИНОСТРАННОГО ЯЗЫКА АНГЛИЙСКИЙ ЯЗЫК ДОМАШНЕЕ ЧТЕНИЕ**

**Юниты 1–20:** Тексты из произведений художественной литературы на английском языке.

## **ЮНИТА 17**

Представляет собой выборку отдельных сцен из трагедии Шекспира “Макбет” .  
Сопровождается комментариями, глоссарием и творческими заданиями.

Для студентов факультета лингвистики СГУ

Юнита соответствует профессиональной образовательной программе №4

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\* Глоссарий расположен в середине учебного пособия и предназначен для самостоятельного заучивания новых понятий.

## **ТЕМАТИЧЕСКИЙ ПЛАН**

- УРОК 1. Макбет. Акт I, сцена 7.
- УРОК 2. Макбет. Акт II, сцена 2.
- УРОК 3. Макбет. Акт III, сцена 4.
- УРОК 4. Макбет. Акт IV, сцена 1.
- УРОК 5. Макбет. Акт V, сцена 1.

# **ЛИТЕРАТУРА**

## **Базовый учебник**

1. Shakespeare W. Macbeth. New Swan Classics. Longman, 1991.

## **Дополнительная литература:**

2. William Shakespeare. Two Tragedies. Moscow: Vysshaja Shkola, 1985.
3. New Swan Shakespeare. Macbeth. Ed. by Bernard Loft Longman, 1969.
4. Penguin Popular Classics. Macbeth by W. Shakespeare. Penguin Books, 1994.

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Примечание. Знаком (\*) отмечены работы, на основе которых составлен научный обзор.

**W. Shakespeare “Macbeth”****Act I, Scene 7**

*Oboes. Torches. Enter a Sewer, and divers Servants with dishes and service over the stage. Then enter Macbeth.*

**M A C B E T H** : If it were done, when 'tis done, then 'twere well,  
It were done quickly: if th' assassination  
Could trammel up the consequence, and catch  
With his surcease, success: that but this blow  
Might be the be-all, and the end-all. Here,  
But here, upon this bank and school of time,  
We'd jump the life to come. But in these cases,  
We still have judgement here, that we but teach  
Bloody instructions, which being taught, return  
To plague th' inventor. This even-handed Justice  
Commends th' ingredients of our poison'd chalice  
To our own lips. He's here in double trust;  
First, as I am his kinsman, and his subject,  
Strong both against the deed: then, as his host,  
Who should against his murderer shut the door.  
Not bear the knife myself. Besides, this Duncan  
Hath borne his faculties so meek; hath been  
So clear in his great office, that his virtues  
Will plead like angels, trumpet-tongu'd against  
The deep damnation of his taking-off:  
And Pity, like a naked new-born babe,  
Striding the blast, or Heaven's cherubin, hors'd  
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye,  
That tears shall drown the wind, I have no spur  
To prick the sides of my intent, but only  
Vaulting Ambition, which o'erleaps itself,  
And falls on th' other.

*Enter Lady Macbeth*

How now? What news?

**L A D Y M A C B E T H** : He has almost supp'd: why have you  
left the chamber?

M A C B E T H : Hath he ask'd for me?

L A D Y M A C B E T H: Know you not, he has?

M A C B E T H: We will proceed no further in this business:

He hath honour'd me of late, and I have bought  
Golden opinions from all sorts of people,  
Which would be worn now at their newest gloss,  
Not cast aside so soon.

L A D Y M A C B E T H: Was the hope drunk,  
Wherein you dress'd yourself? Hath it slept since?  
And wakes it now to look so green, and pale,  
At what it did so freely? From this time,  
Such I account thy love. Art thou afear'd  
To be the same in thine own act, and valour,  
As thou art in desire? Would thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem?  
Letting I dare not, wait upon I would;  
Like the poor cat i' th' adage.

M A C B E T H: Prithee peace:

I dare do all that may become a man,  
Who dares do more, is none.

L A D Y M A C B E T H: What beast was't then  
That made you break this enterprise to me?  
When you durst do it, then you were a man:  
And to be more than what you were, you would  
Be so much more the man. Nor time, nor place  
Did then adhere, and yet you would make both:  
They have made themselves, and that their fitness now  
Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me:  
I would, while it was smiling in my face,  
Have pluck'd my nipple from his boneless gums,  
And dash'd the brains out, had I so sworn  
As you have done to this.

M A C B E T H: If we should fail?

L A D Y M A C B E T H: We fail?

But screw your courage to the sticking-place,  
And we'll not fail: when Duncan is asleep,  
(Whereto the rather shall his day's hard journey  
Soundly invite him) his two chamberlains  
Will I with wine, and wassail, so convince,  
That memory, the warder of the brain,  
Shall be fume, and the receipt of reason

A limbeck only: when in swinish sleep,  
Their drenched natures lie as in a death,  
What cannot you and I perform upon  
Th' unguarded Duncan? What not put upon  
His spongy officers? Who shall bear the guilt  
Of our great quell?

M A C B E T H: Bring forth men-children only:

For thy undaunted mettle should compose  
Nothing but males. Will it not be receiv'd,  
When we have mark'd with blood those sleepy two  
Of his own chamber, and us'd their very daggers,  
That they have done't?

L A D Y M A C B E T H: Who dares receive it other,  
As we shall make our griefs and clamour roar,  
Upon his death?

M A C B E T H: I am settled, and bend up  
Each corporal agent to this terrible feat.  
Away, and mock the time with fairest show,  
False face must hide what the false heart doth know.

*Exeunt.*

## Tasks and Exercises

**I. Read Act I of «Macbeth». Study Scene 7 using the following list of difficult words, expressions and lines, outdated grammar forms and irregular spelling.**

'tis = it is

'twere = it were

th' = the

Эти и другие подобные сокращения объясняются ориентацией Шекспира на разговорную речь его эпохи.

trammel – сдерживать

trammel up – *зд.* в знач. “стреножить (коня)” и “опутать сетью”

surcease – *уст.* прекращение

at his surcease – “с его (Дункана) смертью”

if th' assassination ... success – “если бы убийство могло не иметь последствий и окончилось бы с его смертью и с удачей”

that but ... the end all – “если бы был лишь этот удар и все”

school – старая форма shoal – отмель

jump – *зд.* перескакивать

even – handed Justice – богиня правосудия, держащая в руках весы



с двумя чашами

commend – *зд.* привлекать

chalice – кубок

He's here in double trust – “Он здесь под двойным покровительством”

kinsman – сородич

murtherer = murderer

hath – в 3-м лице ед. ч. Present Ind. наряду с окончанием -s в шекспировское время еще употреблялось старинное – th

faculties – *зд.* власть

meek=meekly – прилагательные у Шекспира нередко употребляются как наречия и вообще слова переходят из одной грамматической категории в другую с еще большей легкостью, чем даже в современном английском языке

office – обычно offices – обязанности

will plead ... taking-off – “будут свидетельствовать, подобно трубящим в трубы ангелам, и проклинать его (Дункана) убийство”

to stride – сидеть верхом

And Pity ... the blast – “и жалость, словно голенький новорожденный младенец летящий верхом на порыве бури”

vault – выситься сводом. Также существует омоним: vault (2) – прыгать. *Зд.* возможна игра слов, вообще у Шекспира очень распространенная: “Т.о. тщеславие и “высится сводом”, и “прыгает” – далее развивается метафора прыжка o'erleaps itself and falls on th' other – тщеславие сравнивается с человеком, подпрыгнувшим так высоко, что попал не в седло, а упал по другую сторону лошади.

How now? – приветственное восклицание

Know you not he has? – при вопросе и отрицании вспомогательный глагол do в шекспировское время был не обязателен

of late – недавно

gloss – блеск

wherein – *книжн.* там, где

thy/thine – твой

thou – ты (косв. падеж – thee). В эпоху Шекспира you уже начало вытеснять thou, поэтому эти два местоимения могут употребляться одним и тем же персонажем при обращении к одному и тому же персонажу. Thou в таких случаях является эмоционально окрашенным – как здесь. Thou также может подчеркивать близость и приятельское расположение, и наоборот – быть маркером социального неравенства.

art – 2 лицо ед. ч. глагола to be

afear'd – *устар.* испуганный

valour – доблесть

wouldst – типичные окончания 2 лица ед. ч. – -st и -est

the ornament of life – т.е. корона

wait upon – *зд.* подчиняться

adage – пословица

Like the poor cat... – намек на пословицу “The cat would eat fish, and would not wet her feet”

Prithee – *уст. поэт.* сокращение I pray thee

I dare ... is none – “Я дерзаю на все, на что пристало дерзать мужчине! Не существует человека, дерзающего на большее”.

enterprise – предприятие (особ. смелое, рискованное)

durst – *уст.* форма прош. времени от глагола dare

Nor time ... both – “Ни время, ни место тогда не подходили, и все же ты хотел найти и то, и другое”

and that their fitness now does unmake you – “и вот это их (времени и случая) благоприятное совпадение делает тебя нерешительным”. Утвердительные предложения со вспомогательным глаголом do часто употреблялись в шекспировское время как эквивалент структур без do (а не в эмфатических целях, как в совр. англ. яз.)

I have given suck ... milks me – “Я кормила грудью и знаю, какую нежную любовь испытываешь к младенцу, который сосет”

to dash – бросать

screw your courage to the sticking-place – “привинти свою храбрость намертво”, sticking – липкий – имел ранее омоним: sticking (2) – *уст.* колющий, острый, откуда sticking-knife – нож для забоя скота, т.е. возможна игра слов – Дункан ведь будет зарезан.

whereto – *книжн.* куда

the rather – *уст.* тем скорее

soundly – умело

wassail – *уст.* попойка; пиво или вино с пряностями

limbeck – *уст.* перегонный куб

that memory ... a limbeck only – “что память, хранительница сознания, превратится в испарение, а хранилище разума (т.е. голова) – лишь в перегонный куб”

spongy – *зд.* пьяные

quell – *зд. поэт.* предмет поисков

undaunted – неустрашимый

mettle – темперамент; храбрость

clamour – крики

corporal – телесный

agent – действующая сила

bend up each corporal agent – собираю все свои физические силы

feat – подвиг; *уст.* дело

doth = does

**II. Complete the sentences with one of the given variants according to the content of the tragedy.**

1. Macbeth plans the assassination
  - A. to defend himself and his wife from the tyrant
  - B. because the three witches persuaded him that he had the right to be king
  - C. because he is ambitious
2. Macbeth's famous soliloquy at the beginning of Scene 7 shows him to be
  - A. a coward
  - B. a reasonable and even moral person
  - C. a wicked villain
3. Learning that Macbeth wants to "proceed no further in this business" Lady Macbeth
  - A. is quite pleased
  - B. gets very angry
  - C. is dissatisfied but does not say so
4. The aim of Lady Macbeth's speech is
  - A. to show how dearly she loves her husband
  - B. to instigate the assassination
  - C. to stop Macbeth from murder while Duncan is their guest
5. Lady Macbeth could be characterised as
  - A. meek and mild
  - B. a gracious lady and hostess
  - C. ruthlessly ambitious and immoral
6. By the end of Scene 7 Macbeth decides
  - A. to murder Duncan that very night
  - B. not to murder Duncan because the king has many virtues
  - C. not to murder Duncan while he is guest at his castle

**III. Give full and detailed answers to the following questions.**

1. What are the witches' prophecies for Macbeth?

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2. What do they prophesy to Banquo?

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3. How does it happen that the first of the witches' prophecies is immediately fulfilled?

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**IV. Enumerate all the reasons why Macbeth decides to refrain from murder. Recite the necessary lines from Macbeth's monologue.**

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**V. Fulfil the tasks.**

1. Enumerate derivatives to the word «assassination».

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2. Which synonyms to the word «assassination» do you know? What are their shades of meaning in modern English?

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3. Find in the text synonyms to the word «deed».

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**VI. Find epithets, metaphors and comparisons in the text:**

1. Justice is described as \_\_\_\_\_
2. Pity is compared to ..... and to \_\_\_\_\_
3. Macbeth metaphorically describes his intent as \_\_\_\_\_
4. \_\_\_\_\_ means "the crown"
5. \_\_\_\_\_ means "the head"; it is compared to \_\_\_\_\_
6. Sleep is compared to \_\_\_\_\_

**VII. Write out all the contracted forms and make them complete:**

'tis = it is

we'd = ..... ?

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### **VIII. Give outdated forms of the 3<sup>d</sup> person singular of the verbs:**

I do	I have
Thou doest/dost	Thou hast
He _____	He _____

### **IX. Find the equivalent original lines to Boris Pasternak's translation given below.**

1. Пусть жизни ты подашь пример кровавый,  
Она тебе такой же даст урок.  
Ты в кубок яду льешь, а справедливость  
Подносит этот яд к твоим губам.
2. Как шалый конь,  
Взовьется на дыбы желанье власти  
И валится, споткнувшись в тот же миг.
3. Решусь на все, что в силах человека.  
Кто смеет больше, тот не человек.
4. Хотя ни время,  
Ни место не годились, ты в тот раз  
Готов был их найти. Искомый случай  
Представился, и вот ты отступил!
5. Но если бы я дала такое слово,  
Как ты, - клянусь, я вырвала б сосок  
Из мягких десен и нашла бы силы  
Я, мать, ребенку череп размозжить!
6. Когда они, уснувши мертвым сном,  
Растянутся, как две свиные туши,  
Чего не сможем сделать мы вдвоем  
Над беззащитным?

Can you see merits and flaws of this translation?

### **X. Topic for discussion in class.**

Discuss the problem: "Is Macbeth a tragic hero or a villain?"  
Prove your point of view with the help of citations from the text.

## Act II, Scene 2

*Enter Lady Macbeth.*

L A D Y M A C B E T H: That which hath made them drunk, hath made me bold:

What hath quench'd them, hath given me fire.

Hark, peace: it was the owl that shriek'd,

The fatal bellman, which gives the stern'st good-night.

He is about it, the doors are open:

And the surfeited grooms do mock their charge

With snores. I have drugg'd their possets,

That Death and Nature do contend about them,

Whether they live, or die.

*Enter Macbeth.*

M A C B E T H: Who's there? what now?

L A D Y M A C B E T H: Alack, I am afraid they have awak'd,

And 'tis not done: th' attempt, and not the deed,

Confounds us: hark: I laid their daggers ready,

He could not miss 'em. Had he not resembled

My father as he slept, I had done't.

My husband!

M A C B E T H: I have done the deed:

Didst thou not hear a noise?

L A D Y M A C B E T H: I heard the owl scream, and the crickets cry.

Did not you speak?

M A C B E T H: When?

L A D Y M A C B E T H: Now.

M A C B E T H: As I descended?

L A D Y M A C B E T H: Ay.

M A C B E T H: Hark, who lies i' th' second chamber?

L A D Y M A C B E T H: Donalbain.

M A C B E T H: This is a sony sight.

L A D Y M A C B E T H: A foolish thought, to say a sorry sight.

M A C B E T H: There's one did laugh in's sleep,

And one cried Murther, that they did wake each other:

I stood, and heard them: but they did say their prayers,

And address'd them again to sleep.

L A D Y M A C B E T H: There are two lodg'd together.

M A C B E T H: One cried God bless us, and Amen the other,  
As they had seen me with these hangman's hands:  
Listening their fear, I could not say Amen,  
When they did say God bless us.

L A D Y M A C B E T H: Consider it not so deeply.

M A C B E T H: But wherefore could not I pronounce Amen?

I had most need of blessing, and Amen stuck in my throat

L A D Y M A C B E T H: These deeds must not be thought  
After these ways: so, it will make us mad.

M A C B E T H: Methought I heard a voice cry, sleep no more:

Macbeth does murder Sleep, the innocent Sleep,  
Sleep that knits up the ravel'd sleeve of care,  
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great Nature's second course,  
Chief nourisher in Life's feast.

L A D Y M A C B E T H: What do you mean?

M A C B E T H: Still it cri'd. Sleep no more to all the House:

Glamis hath murder'd Sleep, and therefore Cawdor  
Shall sleep no more: Macbeth shall sleep no more.

L A D Y M A C B E T H: Who was it, that thus cried? Why  
worthy Thane,

You do unbend your noble strength, to think  
So brain-sickly of things: go get some water,  
And wash this filthy witness from your hand.  
Why did you bring these daggers from the place?  
They must lie there: go carry them, and smear  
The sleepy grooms with blood.

M A C B E T H: I'll go no more:

I am afraid, to think what I have done:  
Look on't again, I dare not.

L A D Y M A C B E T H: Infirm of purpose:

Give me the daggers: the sleeping, and the dead,  
Are but as pictures: 'tis die eye of childhood,  
That fears a painted devil. If he do bleed,  
I'll gild the faces of the grooms withal,  
For it must seem their guilt.  
Exit, within.

*Knock*

M A C B E T H: Whence is that knocking?

How is't with me, when every noise appals me?  
What hands are here? hah: they pluck out mine eyes.  
Will all great Neptune's Ocean wash this blood  
Clean from my hand? No: this my hand will rather

The multitudinous seas incarnadine,  
Making the green one, red.

*Enter Lady Macbeth.*

L A D Y M A C B E T H: My hands are of your colour: but I  
shame

To wear a heart so white.

*Knock.*

I hear a knocking at the south entry:

Retire we to our chamber:

A little water clears us of this deed.

How easy is it then ? Your constancy

Hath left you unattended.

*Knock.*

Hark, more knocking.

Get on your nightgown, lest occasion call us,

And show us to be watchers: be not lost

So poorly in your thoughts.

M A C B E T H: To know my deed,

*Knock.*

'Twere best not know myself.

Wake Duncan with thy knocking:

I would thou could'st.

*Exeunt.*

## Tasks and Exercises

**I. Read Act II of the tragedy. Study Scene 2 using the following list of words, expressions and lines most difficult for understanding.**

quench – гасить

Hark! – Peace! – “Прислушайся! – Все спокойно”

the fatal bellman – “роковой звонарь”

the stern ‘st goodnight – “последнее (в жизни) пожелание доброй  
ночи”

He is about it – “Он (Макбет) делает свое дело”

surfeited – объевшиеся

charge – т.е. то, что им поручено охранять

posset – “поссет”, горячий напиток из молока, сахара и пряностей,  
створоженный вином

contend – состязаться

confound – смущать; разрушать

There's one did laugh = There was one (of them) who laughed

Murder = Murder



lodge – размещать  
methinks (methought) – уст. мне кажется  
Sleep that knits up the ravell'd sleeve of care – сон, который распутывает перепутанные нити забот  
sore labour's bath – “купанье, освежающее после тяжелой работы”  
great Nature's second course, chief nourisher in Life's feast – “великое второе блюдо Природы, главная пища на пиру Жизни”  
unbend – ослаблять  
filthy – грязный  
smear – мазать, пачкать  
gild – Леди Макбет хочет “позолотить” лица слуг кровью Дункана  
withal – уст. вдобавок  
appal – устранять  
pluck out – зд. режет (глаза)  
all great Neptune's ocean – “весь мировой океан” (Нептун – бог морей )  
incarnadine – уст. окрашивать в алый цвет  
making the green one, red – “превращая зеленый цвет (морей) в красный”  
I shame – “я считаю позором”. Shame – зд. глагол (легкость перехода из одной грамматической категории в другую)  
how easy is it then – т.е. как же это тогда легко (обмануть всех )  
Your constancy hath left you unattended – “твердость духа оставила тебя, сделав беззащитным”  
I would thou could'st – “Хотел бы я, чтобы ты (тот, кто стучит) смог (разбудить, т.е. воскресить Дункана)”

## **II. Complete the sentences with one of the given variants according to the content of the tragedy.**

1. Lady Macbeth could have killed Duncan if
  - A. she hadn't been a kind and charitable lady
  - B. the grooms hadn't apprehended her
  - C. Duncan hadn't resembled her father
2. Lady Macbeth returns to the room where the dead Duncan lied in order to
  - A. remove the daggers from there
  - B. carry the daggers back there
  - C. kill the possible witness
3. After Macbeth has done the “deed” he is
  - A. happy and triumphant

- B. mortified and wishes he hadn't done it
  - C. calm and quiet
4. The murder is
    - A. discovered that very morning
    - B. not discovered till a few days after
    - C. discovered the next day
  5. Malcolm and Donalbain flee from Scotland
    - A. because they helped to assassinate their father
    - B. because they fear they may be chief suspects
    - C. because they fear for their own lives

### **III. Give full and detailed answers to the following questions.**

1. What was the night of the assassination like?

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2. Why did Macbeth kill Duncan's attendants? What is his own explanation of it?

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3. How do we know towards the end of the II act that some of the characters did not quite believe Macbeth and his lady?

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### **IV. Write out all the meanings of the words "filthy" and "smear". What do they mean in this scene? Think about the modern context they can be used in.**

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### **V. Fulfil the tasks.**

1. Translate the line word for word: "The fatal bellman, which gives the stern'st good-night".

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2. Read the historical commentary: "The night before an execution in London the great bell of St. Sepulchre's Church was tolled, and at midnight the bellman rang a handbell outside the condemned to remember their sins".

Comment on the coherence.

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## VI. Fulfil the tasks.

1. Translate the lines word for word: "Methought I heard ... in Life's feast".

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2. Read and translate the following lines from "Astrophe I and Stella" by Phillip Sidney:

Come sleep, o sleep, the certain knot of peace,  
The bathing place of wits, the balm of wol,  
The poor man's wealth, the prisoner's release,  
The indifferent judge between the high and low

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Comment on the coherence between these typical for that time lines and Macbeth's mumbling.

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**VII. Find the lines where sleeping people look like dead. How is it connected with the final lines of Scene 7?**

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**VIII. Find in the text all the cases of using “do” in affirmative sentences.**

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**IX. Write out of the text all the cases of using Subjunctive mood and comment on its function (supposition, condition, wish, etc.).**

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**X. Write out all the contracted forms and make them complete.**

quench 'd = quenched

miss 'm = miss them

i'th ' second chamber

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**XI. Insert the verb in the form of the 2<sup>nd</sup> person singular.**

\_\_\_\_\_ thou not hear a noise?

I would thou \_\_\_\_\_

**XII. Find the equivalent original lines to Boris Pasternak's translation given below.**

1. В напиток  
Я подмешала сонного. Их хмель –  
И полусмерть и жизнь наполовину.

2. Что помешало мне сказать “аминь”?

Я жаждал благодати, и, однако  
“Аминь” застряло в горле у меня.

3.                   Всюду разносилось:

“Не надо больше спать. Гламисский тан  
Зарезал сон, и больше тан кавдарский  
Не будет спать, Макбет не будет спать”

4. Лишь детям страшны черти на картинах.

Я кровью, если он кровоточит,  
Так слуг раскрашу, чтобы на них сказали ...

5. А руки, руки! Мне их вид глаза

Из впадин вырывает. Океана  
Не хватит их отмыть. Скорей вода  
Морских пучин от крови покраснеет.

6. Ведь и мои в крови. А я не рук,

Я белокровья сердца бы стыдилась!

### **XIII. Topic for discussion in class.**

Compare Macbeth's and Lady Macbeth's characters as they are depicted in the text of the tragedy (Scene 3).

**XIV. Read, translate, and learn Sonnet XII by Shakespear by heart (page 46).**

## **LESSON 3**

## **УРОК 3**

### **Act III, Scene 4 (part)**

*Banquet prepared. Enter Macbeth, Lady Macbeth, Ross, Lennox, Lords, and Attendants.*

M A C B E T H: You blow your own degrees, sit down:

At first and last, the hearty welcome.

L O R D S: Thanks to your Majesty.

M A C B E T H: Ourselves will mingle with society,

And play the humble host:

Our hostess keeps her state, but in best time  
We will require her welcome.

L A D Y M A C B E T H: Pronounce it for me sir, to all our  
friends,

For my heart speaks, they are welcome.

*Enter first Murderer.*

M A C B E T H: See they encounter thee with their hear'  
thanks,

Both sides are even: here I'll sit i' th' midst,

Be large in mirth, anon we'll drink a measure

The table round. There's blood upon thy face.

M U R D E R E R: 'Tis Banquo's then.

M A C B E T H: 'Tis better thee without, than he within.

Is be dispatch'd?

M U R D E R E R: My Lord his throat is cut, that I did for him.

M A C B E T H: Thou art the best o' th' cut-throats,

Yet he's good that did the like for Fleance.

If thou didst it, thou an the nonpareil.

M U R D E R E R: Most Royal Sir,

Fleance is 'scap'd.

M A C B E T H: Then comes my fit again:

I had else been perfect;

Whole as the marble, founded as the rock,

As broad, and general, as the casing air:

But now I am cabin'd, cribb'd, confin'd, bound in

To saucy doubts, and fears. But Banquo's safe ?

M U R D E R E R: Ay, my good Lord: safe in a ditch he bides,

With twenty trenched gashes on his head;

The least a death to Nature.

M A C B E T H : Thanks for that:

There the grown serpent lies, the worm that's fled

Hath nature due in time will venom breed,

No teeth for th' present. Get thee gone, to-morrow

We'll hear ourselves again.

*Exit Murderer.*

L A D Y M A C B E T H: My Royal Lord,

You do not give the cheer: the feast is sold

That is not often vouch'd, while 'tis a-making:

'Tis given, with welcome: to feed were best at home:

From thence, the sauce to meat is ceremony,

Meeting were bare without it.

*Enter the Ghost of Banquo and sits in Macbeth's place.*

M A C B E T H: Sweet remembrancer:

Now good digestion wait on appetite,  
And health on both.

L E N N O X: May't please your Highness sit.

M A C B E T H: Here had we now our country's honour, roof'd,  
Were the grac'd person of our Banquo present;  
Who, may I rather challenge for unkindness,  
Than pity for mischance.

R O S S: His absence. Sir,

Lays blame upon his promise. Please't your Highness  
To grace us with your royal company ?

M A C B E T H: The table's full.

L E N N O X: Here is a place reserv'd Sir.

M A C B E T H: Where?

L E N N O X: Here my good Lord.

What is't that moves your Highness ?

M A C B E T H: Which of you have done this?

L O R D S: What, my good Lord?

M A C B E T H: Thou canst not say I did it: never shake  
Thy gory locks at me.

R O S S: Gentlemen rise, his Highness is not well.

L A D Y M A C B E T H: Sit worthy friends: my Lord is often  
thus,

And hath been from his youth. Pray you keep seat,  
The fit is momentary, upon a thought  
He will again be well. If much you note him,  
You shall offend him, and extend his passion,  
Feed, and regard him not. Are you a man?

M A C B E T H: Ay, and a bold one, that dare look on that  
Which might appal the Devil.

L A D Y M A C B E T H: O proper stuff:

This is the very painting of your fear:  
This is the air-drawn dagger which you said  
Led you to Duncan. O, these flaws and starts  
(Impostors to true fear) would well become  
A woman's story, at a winter's fire  
Authoriz'd by her grandam: shame itself,  
Why do you make such faces? When all's done.  
You look but on a stool.

M A C B E T H: Prithee see there:

Behold, look, lo, how say you?  
Why what care I, if thou canst nod, speak too.  
If charnel-houses, and our graves must send

Those that we bury, back: our monuments  
Shall be the maws of kites.  
*Exit Ghost.*

## Tasks and Exercises

**I. Read Act III of the tragedy. Study the first part of Scene 4 using the following list of words, expressions and lines difficult for understanding.**

degree – *зд.* социальное положение  
mingle – смешиваться  
humble – скромный  
keeps her state – *зд.* “остаётся на троне” (в отличие от Макбета, который собирается сидеть за общим столом)  
in best time – *зд.* позже  
require her welcome – *зд.* “попросим ее к нам”  
Both sides are even – т.е. равное количество людей вдоль каждой стороны стола  
i'the midst – *зд.* в середине  
large – *зд.* щедрый  
mirth – веселье  
we'll drink a measure the table round – мы выпьем чашу, передавая по кругу  
‘T is better ... he within – “Лучше, чтобы она (кровь) была на тебе, чем в нем” (строгость в построении фразы по сравнению с синтаксисом современного английского языка была гораздо меньшей)  
to dispatch – убивать  
the like – то же самое  
nonpareil – несравненный  
fit – напасть  
I had else been perfect – “Иначе я был бы в замечательном состоянии”  
founded – устойчивый  
As broad and general as the casing air – “Просторный и свободный, как окружающий нас воздух”  
cabin'd – помещен в тесную комнату  
crib'd – заключен в тесном помещении  
saucy – навязчивый  
But Banquo's safe? – “Но Банко-то наверняка?”  
to bide – обитать  
trenched – *зд.* рваный  
gash – ножевая рана



The least a death to Nature – “Самой маленькой (из этих ран) было бы достаточно, чтобы убить живое существо”

venom – зло

breed – производить

hath nature ... for th' present – “имеет жизнь, которая со временем произведет зло, но пока не имеет зубов”

the cheer – тост

The feast ... with welcome – “Пир не в пир, когда часто не провозглашают, пируя, что дают этот пир с радостью”

To feed were best at home – “Поесть лучше было дома”

from thence – т.е. не дома

bare – *зд.* пустой

remembrancer – тот, кто напоминает

wait on – *зд.* сопровождать

Here had we ... Banquo present – “Здесь под этой крышей мы бы имели весь цвет страны, если бы еще присутствовал наш благородный Банко”

challenge – *зд.* упрекнуть

mischance – неуспех

to grace us with your royal company – “удостоить нас Вашим королевским обществом”, т.е. “сесть с нами за стол”

to move – взволновать

gory – окровавленный

locks – *поэт.* волосы

upon a thought – моментально

extend – продлить

passion – напасть

o proper stuff – пустяки

the very painting of your fear – “лишь то, что рисует тебе твой страх”

air-drawn – воображаемый

flaw – порыв

start – вздрагивание

impostors to true fear – “обманщики по сравнению с настоящим страхом”

authoriz'd – *зд.* впервые рассказанный

grandam = grandmother

shame itself – “просто стыд”

when all is done – в конце-то концов

behold – смотреть

a charnel-house – усыпальница

a maw – *зд.* желудок, нутро

a kite – коршун

our monuments ... of kites – “наши памятники должны быть желудками коршунов”, т.е. надо, чтобы наши тела склевывали хищные птицы, раз наши могилы не могут их держать в себе.

**II. Complete the sentences with one of the given variants according to the content of tragedy.**

1. Macbeth wants Banquo to be murdered because

- A. he suspects that Banquo hates him
- B. of the witches' prophecy
- C. Banquo knows who murdered Duncan

2. Macbeth is particularly disappointed that Fleance has managed to escape because

- A. Fleance is his special enemy
- B. Fleance is already strong and powerful
- C. that means that the witches' prophecy may still come true

3. Banquo fails to be present at the feast in person because

- A. he has been murdered
- B. he has fled to England
- C. he hates the tyrant and does not intend to be his guest

4. At the start of the feast Macbeth

- A. is gloomy and miserable
- B. shows himself a cruel tyrant
- C. tries to win popularity

5. During the feast Macbeth has to speak with the murderer

- A. and so he leaves his guests
- B. and does it within everybody's hearing
- C. who is at the door but does not enter the hall

6. Macbeth cannot take his seat at the table because

- A. all the seats are in fact occupied – “the table is full”
- B. the ghost of Banquo has taken his place
- C. he prefers to “keep his state”

7. During the feast Lady Macbeth

- A. sees the ghost of Banquo too and shows some signs of disturbance
- B. does not see the ghost of Banquo and doesn't understand her husband's behaviour
- C. sees the ghost of Banquo, but manages to discard it as nonsense

### III. Give full and detailed answers to the following questions.

1. Which of the witches' prophecies particularly worries Macbeth at the beginning of the III act?

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2. Why is it essential, by the logic of the plot, that Fleance should escape?

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3. What makes Macbeth fill at case during the feast?

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4. What is the reaction of Lady Macbeth to Macbeth's "fit" of his guests?

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### IV. Answer the questions.

1. Give your interpretation to the following:

Macbeth: The table's full

Lenox: Here is a place reserved, sir

Macbeth: Where?

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2. Macbeth says to Ghost of Banquo:

"Thou canst not say I did it."

What does he mean?

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### V. Fulfil the tasks.

1. How are the nouns "fit" and "passion" used in modern English? Fill in the blanks:

He is filled with \_\_\_\_\_ for Fiona.

At that moment he had a sudden \_\_\_\_\_ of coughing.

She almost had a \_\_\_\_\_ when she saw the bill.

\_\_\_\_\_ -s were running high at the meeting.

In a \_\_\_\_\_ of enthusiasm he started doing the job himself.

If he flies into a \_\_\_\_\_ just drop the subject.

When the \_\_\_\_\_ was on her she cleaned the whole house.

It's too hot for her - no wonder she had a fainting \_\_\_\_\_ yesterday.

2. How is the verb “to fit” and noun “fit” used in modern English? Think out possible situations for their usage.

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**VI. Write out all the forms of address to Macbeth.**

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**VII. Write out all the contracted forms and make them complete.**

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**VIII. Write out of the text all the cases of using outdated forms of the 2<sup>d</sup> person singular. Comment on their meaning (emotions, superiority etc.).**

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**IX. Find the equivalent original lines to Boris Pasternak’s translation given below.**

1. Прошу занять места по старшинству.  
Мы рады всем, и первым и последним.

2. Я сяду посреди,  
Чтоб запросто ухаживать за вами.

3. Вы за меня гостям скажите слово.  
Добро пожаловать. Я рада всем.

4. Дадим веселью волю. Для начала  
Мы выпьем круговую.

5. Тогда я болен вновь. Я полагал,  
Что ожил, стал несокрушим, как мрамор,

Тверд, как скала, неудержим, как вихрь,  
А я сбит с ног, прижат к земле и отдан  
В добычу снам и страхам. Банко мертв?

6. Змея убита, а змееныш жив  
И будет мне со временем опасен,  
Когда нальется ядом.
7. Мой Друг, вы невнимательны к гостям.  
За деньги ведь обедать можно дома.  
Тем и приятно пировать в гостях,  
Что пир приправлен ласкою хозяев.
8. Вся знать была б тут в сборе, если б Банко  
Был налицо. Отсутствие его  
Я б объяснить хотел изменой слову,  
А не бедой в пути.
9. Его величеству не по себе.  
Вставайте, господа.
10. Все это вмиг пройдет. Не обращайтесь  
Вниманья, чтобы припадка не продлить.  
Садитесь, кушайте.
11. Да, и бесстрашный, если я могу  
Смотреть на то, что дьявола б смутило.
12. Пот холодный,  
И дрожь, и бледность - словом, все черты  
Нелепых дамских страхов у камина,  
Зимой, за сказками! Какой позор!  
Лица нет на тебе. Ты испугался  
Пустого кресла, правду говоря.

## **X. Topic for discussion in class.**

Based on the text of Act III and Scene 4 continue discussion of the topic:  
“Is Macbeth a tragic hero or a villain?” Continue comparing Macbeth's  
character and Lady Macbeth's one.

## Act IV, Scene 1 (part)

S E C O N D W I T C H: By the pricing of my thumbs,  
Something wicked this way comes:  
Open locks, whoever knocks.

*Enter Macbeth.*

M A C B E T H: How now you secret, black, and midnight  
hags?

What is't you do ?

A L L: A deed without a name.

M A C B E T H: I conjure you, by that which you profess,  
(Howe'er you come to know it) answer me:

Though you untie the winds, and let them fight

Against the churches: though the yesty waves

Confound and swallow navigation up:

Though bladed corn be lodg'd, and trees blown down,

Though castles topple on their warders' heads:

Though palaces, and pyramids do slope

Their heads to their foundations: though the treasure

Of Nature's germen, tumble all together,

Even till destruction sicken: answer me

To what I ask you.

F I R S T W I T C H: Speak.

S E C O N D W I T C H: Demand.

T H I R D W I T C H: We'll answer.

F I R S T W I T C H: Say, if thou'dst rather bear it from our  
mouths,

Or from our masters.

M A C B E T H: Call 'em: let me see 'em.

F I R S T W I T C H: Pour in sow's blood, that hath eaten

Her nine farrow: grease that's sweaten

From the murderer's gibbet, throw

Into the flame.

A L L: Come high or low:

Thyself and office deftly show.

*Thunder. First Apparition, an Armed Head.*

M A C B E T H: Tell me, thou unknown power.

F I R S T W I T C H: He knows thy thought:

Hear his speech, but say thou nought.

FIRST APPARITION : Macbeth, Macbeth, Macbeth :  
Beware Macduff,  
Beware the Thane of Fife: dismiss me. Enough.

*He descends.*

M A C B E T H: Whate'er thou art, for thy good caution,  
thanks,

Thou hast harp'd my fear aright. But one word more.

FIRST WITCH: He will not be commanded: here's another  
More potent than the first.

*Thunder, Second Apparition, a Bloody Child.*

SECOND APPARITION: Macbeth, Macbeth, Macbeth.

M A C B E T H: Had I three ears, I'd hear thee.

SECOND APPARITION: Be bloody, bold, and resolute:  
Laugh to scorn  
The power of man: for none of woman born  
Shall harm Macbeth.

*Descends.*

M A C B E T H: Then live Macduff: what need I fear of thee?

But yet I'll make assurance double sure,  
And take a bond of Fate: thou shalt not live,  
That I may tell pale-hearted Fear, it lies:  
And sleep in spite of thunder.

*Thunder. Third Apparition: a Child crowned,  
with a tree in his hand,*

What is this, that rises like the issue of a King,  
And wears upon his baby-brow, the round  
And top of sovereignty?

A L L: Listen, but speak not to't.

THIRD APPARITION: Be lion-mettled, proud, and take no  
care:

Who chafes, who frets, or where conspirers are:  
Macbeth shall never vanquish'd be, until  
Great Birnam Wood, to high Dunsinane Hill  
Shall come against him.

*Descends.*

M A C B E T H: That will never be:

Who can impress the forest, bid the tree  
Unfix his earth-bound root? Sweet bodements, good:  
Rebellion's head, rise never till the Wood  
Of Birnam rise, and our high-plac'd Macbeth  
Shall live the lease of Nature, pay his breath  
To time, and mortal custom. Yet my heart  
Throbs to know one thing: tell me, if your Art

Can tell so much: shall Banquo's issue ever  
Reign in this Kingdom ?

A L L: Seek to know no more.

M A C B E T H: I will be satisfied. Deny me this,  
And an eternal curse fall on you: let me know.  
Why sinks that cauldron? and what noise is this?

*Oboes.*

F I R S T W I T C H: Show.

S E C O N D W I T C H: Show.

T H I R D W I T C H: Show.

A L L: Show his eyes, and grieve his heart,  
Come like shadows, so depart.

*A show of eight Kings, and Banquo last, with a glass in his  
hand.*

M A C B E T H: Thou art too like the spirit of Banquo: down:  
Thy crown does sear mine eye-balls. And thy hair,  
Thou other gold-bound brow, is like the first:  
A third is like the former. Filthy hags,  
Why do you show me this? - A fourth? Start eyes!  
What will the line stretch out to th' crack of Doom?  
Another yet? A seventh? I'll see no more:  
And yet the eighth appears, who bears a glass,  
Which shows me many more; and some I see,  
That two-fold balls, and treble sceptres carry.  
Horrible sight: now I see 'tis true,  
For the blood-bolter'd Banquo smiles upon me,  
And points at them for his. What? Is this so?

F I R S T W I T C H: Ay Sir, all this is so. But why  
Stands Macbeth thus amazedly?  
Come sisters, cheer we up his sprites,  
And show the best of our delights.  
I'll charm the air to give a sound,  
While you perform your antic round:  
That this great King may kindly say,  
Our duties did his welcome pay.

*Music. The Witches dance, and vanish.*

M A C B E T H: Where are they? Gone?  
Let this pernicious hour,  
Stand aye accursed in the Calendar.  
Come in, without there.



## Tasks and Exercises

**I. Read Act IV of the tragedy. Study this part of Scene 1 using the following list of words, expressions and lines difficult for understanding.**

to prick – уколоть

By the pricking ... – судя по уколам ... (Ведьмы, якобы, испытывали боль, когда должно было случиться что-либо необыкновенное)

secret – зд. “таинственный”

hag – ведьма

conjure – заклинать

profess – заниматься (какой-либо деятельностью)

untie the winds – развязываете ветры (ветры мыслятся как бы связанными до тех пор, пока они не начинают дуть)

fight against the churches – “налетать на высокие церковные здания” (к тому же ясно, что церковь борется со злом)

yesty – пенящиеся

confound – сбивать (зд. с курса)

swallow navigation up – поглощают корабли

bladed – зд. зазеленевший

lodged – зд. уложен, прибит к земле

topple – опрокидываться

pyramid – зд. башня

slope – съезжать вниз, склоняться

Nature's germs – семя природы, все живое

tumble all together – т.е. не будет никакого порядка в жизни, все смешается

till destruction sicken – т.е. до тех пор, пока разрушение не устанет разрушать

her nine farrows – ее помет из девяти поросят

sweaten = sweated

gibbet – виселица

office – дела

deftly – быстро

an armed head – голова в доспехах (возможно, видение головы

Макбета – ср. конец трагедии)

nought = nothing

dismiss – отпустить

harp – угадать

potent – могущественный

bloody – окровавленный (a bloody child – возможно, видение

Макдуфа, только что извлеченного из материнской утробы – он “сильнее” головы в доспехах – ср. конец трагедии)

scorn – надсмеиваться  
 none of woman born – никто, кого родила женщина  
 I'll make assurance ... bond of Fate – “Я сделаю то, что должно быть  
 наверняка, вдвойне наверняка, заключив договор с Судьбой”  
 issue – потомок  
 the round and top of sovereignty – т.е. корона, знак королевской  
 власти  
 lion-mettled – храбрый, как лев  
 chafe – досаждать  
 fret – беспокоить  
 vanquish – побеждать  
 impress – заставить  
 bid – уговорить  
 unfix – *зд.* оторвать от земли  
 bodement – предсказание  
 the lease of Nature – т.е. естественный жизненный срок (lease  
 предполагает аренду, что дальше развивается словосочетанием to pay  
 his breath)  
 mortal custom – т.е. естественная смерть  
 I will be satisfied – “Я настаиваю, чтобы вы ответили”  
 grieve – опечалить  
 sear – обжигать  
 gold-bou1nd brow – “лоб в золотой короне”  
 to th' crack of Doom – до Судного Дня  
 ball *зд.* = orb – держава (королевская регалия в виде золотого  
 шара; двойная держава – two-fold ball – потому, что король будет  
 править двумя королевствами)  
 sceptre – скипетр (тройной – treble – потому, вероятно, что речь  
 идет об Англии, Шотландии, Ирландии)  
 blood-boltered – *зд.* “с запекшейся кровью на волосах”  
 amaredly – в смущении  
 sprite – дух  
 antic – уст. шутовской  
 round – *зд.* танец  
 pernicious – пагубный  
 aye – навсегда  
 without there – (тот, кто) там снаружи

## **II. Complete the sentences with one of the given variants according to the content of the tragedy.**

1. The apparitions and their prophecies  
 A. are totally unclear

B. may be interpreted retrospectively when one has read the tragedy to the end

C. are clear immediately

2. The prophecies of the first and of the second apparitions

A. apparently contradict each other

B. do not seem to contradict each other

C. have no relation to each other

3. The prophecy of the third apparition is that

A. Macbeth will never be conquered

B. Macbeth will only be conquered when something impossible happens

C. Macbeth's enemies are very strong

4. As a result of his "interview" with the witches Macbeth is

A. happy because believes himself immune to danger

B. very angry because all the information he gets seems hopeless

C. satisfied after seeing the apparitions but is miserable and angry afterwards

### III. Give full and detailed answers to the following questions.

1. Why does Macbeth seek another meeting with the witches?

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2. What is the prophecy of the third apparition?

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3. What does he insist on learning after he has seen the three apparitions? Why? \_\_\_\_\_

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4. Why is Macbeth going to be so ruthless with Macduff's family?

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5. What is the point of Macduff's conversation with Malcolm? What is Macduff trying to persuade Malcolm to do? What is Malcolm's reaction?

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6. What is the news Ross brings? What way does he break it? What is Macduff's reaction?

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**IV. List derivatives to the word “dismiss”. Think about typical modern contexts of their usage.**

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**V. Read the historical commentary to the scene:**

“This suggests that the descendants of Banquo will stretch out into the future as kings, and Banquo is, in fact, looked upon as a forerunner of the royal house of Stuart; it was James Stuart, King James VI of Scotland, who became King James I of England, and who was on the throne when Macbeth was written”.

**VI. Translate Macbeth’s monologues word for word:**

1. I conjure you, ... to what I ask you.

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2. That will never be ... reign in this kingdom.

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3. Thou art too like the spirit of Banquo ... is this so?

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Судьбой от всех, кто женщиной рожден.

4. Но нет, упрочу свой покой вдвойне.  
Судьба судьбою, а тебя не станет.  
Тогда меня уж не обманет страх  
И гром не помешает спать ночами.
5. Цари, Макбет, покамест не полез  
На Дунсинанский холм Бирнамский лес.  
Всю жизнь носи уверенно венец  
В надежде на естественный конец.
6. Я знать хочу,  
Иль будьте прокляты вы все навеки!
7. Чуть мелькнете, скройтесь с глаз!  
С болью он запомнит вас.
8. Ты чересчур похож на Банко! Сгинь!  
Глаза мне колешь ты своей короной.
9. Так быть должно, так рок судил.  
Но ты, Макбет, что приуныл?  
Давайте обществом своим  
Его втроем развеселим.
10. Пусть же этот час  
Останется отмеченным проклятьем  
В календаре!

Is the original rhythm preserved in the translation? At what cost? Point out the most fine lines.

#### **X. Topic for discussion in class.**

At the end of Act IV witches appear last time. Recollect their previous appearances. Describe their function in the plot of the tragedy.

#### **XI. Read, translate and learn Sonnet LXXI by Shakespear by heart (page 46).**

## Act V, Scene 1

*Enter a Doctor of Physic, and a Waiting Gentlewoman.*

D O C T O R: I have two nights watch'd with you, but can perceive no truth in your report. When was it she last walk'd?

G E N T L E W O M A N: Since his Majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

D O C T O R: A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching. In this slumbry agitation, besides her walking, and other actual performances, what (at any time) have you heard her say?

G E N T L E W O M A N: That sir, which I will not report after her.

D O C T O R: You may to me, and 'tis most meet you should.

G E N T L E W O M A N: Neither to you, nor any one, having no witness to confirm my speech.

*Enter Lady Macbeth, with a taper.*

Lo you, here she comes: this is her very guise, and upon my life fast asleep: observe her, stand close.

D O C T O R: How came she by that light?

G E N T L E W O M A N: Why it stood by her: she has light by her continually, 'tis her command.

D O C T O R: You see her eyes are open.

G E N T L E W O M A N: Ay but their sense are shut.

D O C T O R: What is it she does now?

Look how she rubs her hands.

G E N T L E W O M A N: It is an accustom'd action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

L A D Y M A C B E T H: Yet here's a spot.

D O C T O R: Hark, she speaks, I will set down what comes from her, to satisfy my remembrance the more strongly.

L A D Y M A C B E T H: Out damned spot: out I say. One: two:  
why then 'tis time to do 't: Hell is murky. Fie, my  
Lord, fie, a soldier, and afear'dt what need we feare:  
who knows it, when none can call our power to  
account: yet who would have thought the old man  
to have had so much blood in him.

D O C T O R: Do you mark that?

L A D Y M A C B E T H: The Thane of Fife, had a wife: where  
is she now? What will these hands ne'er be clean? No  
more o' that my Lord, no more o' that: you mar all  
with this starting.

D O C T O R: Go to, go to:

You have known what you should not.

G E N T L E W O M A N : She has spoke what she should not, I am  
sure of that: Heaven knows what she has known.

L A D Y M A C B E T H: Here's the smell of the blood still: all  
the perfumes of Arabia will not sweeten this little hand.  
Oh, oh, oh.

D O C T O R: What a sigh is thete! The heart is sorely charg'd.

G E N T L E W O M A N: I would not have such a heart in my  
bosom, for the dignity of the whole body.

D O C T O R: Well, well, well.

G E N T L E W O M A N: Pray God it be sir.

D O C T O R: This disease is beyond my practice: yet I have  
known those which have walk'd in their sleep, who have  
died holly in their beds.

L A D Y M A C B E T H: Wash your hands, put on your night-  
gown, look not so pale: I tell you yet again Banquo's  
buried; he cannot come out on's grave.

D O C T O R: Even so?

L A D Y M A C B E T H: To bed, to bed: there's knocking at the  
gate: come, come, come, come, give me your hand:  
what's done, cannot be undone. To bed, to bed, to bed.

*Exit Lady Macbeth.*

D O C T O R: Will she go now to bed?

G E N T L E W O M A N: Directly.

D O C T O R: Foul whisperings are abroad: unnatural deeds  
Do breed unnatural troubles: infected minds  
To their deaf pillows will discharge their secrets:  
More needs she the divine, than the physician:  
God, God forgive us all. Look after her,  
Remove from her the means of all annoyance,  
And still keep eyes upon her: so good night,



My mind she has mated, and amaz'd my sight.  
I think, but dare not speak.  
G E N T L E W O M A N: Good night good doctor.  
*Exeunt.*

## Tasks and Exercises

**I. Read Act V of the tragedy. Study Scene 1 using the following list of difficult words, expressions and lines.**

a Doctor of Physic – “Доктор Медицины”  
she last walk'd – т.е. “в последний раз ходила во сне”  
into the field – в военный поход  
closet – комод, где запирались ценные вещи  
a most fast sleep = a very deep sleep  
perturbation – волнение  
in nature – *зд.* в жизни  
benefit – благодеяние  
do the effects of watching – т.е. “делать то, что показывает, что человек бодрствует”  
slumbery – сонный  
agitation – возбуждение  
other actual performances – т.е. “то, что (она) на самом деле делала”  
That, Sir, which I will not report after her – “То, сэр, что я не хочу повторять”  
meet – *зд.* “правильно (если бы вы)”  
taper – свеча  
Lo you! – Смотрите!  
her very guise – точно ее манера  
close – *зд.* спрятавшись  
How came she by – Как она заполучила  
their sense are shut – *зд.* “в них нет сознания”  
Yet here's a spot – Здесь все еще пятно  
set down – записывать  
remembrance – память, т.е. “то, что вижу”  
one; two ... – очевидно, два удара колокола (когда Дункан был убит)  
Fie, my Lord, fie! – Позор, Милорд, позор!  
afear'd – испуган  
murky – мрачный  
none can call our power to account – “никто не может призвать нас к ответу (как мы употребляем власть)”  
mark – замечать

mar – портить

starting – дрожь

Yo to! – Увы!

spoke *зд.* = spoken

is sorely charged – переполнено страданием

for the dignity of the whole body – “ни за какие внешние достоинства”

practice – опыт

holily – благочестиво

on's = of his

Even so? – “Даже так?”

Foul wisp' rings are abroad – “Гуляют ужасные слухи”

unnatural – вероятно, игра смыслами: “противоестественный”, т.е. ужасный и “неестественный для натуры”, т.е. свойственный больному сознанию

discharge – *зд.* выкладывать

the divine – *зд.* священник

the means of all annoyance – *зд.* “все, чем она может себе повредить”

still keep eyes – *зд.* “все время следите”

mate – *зд.* “сбивать с толку”

amaze – *зд.* смущать

## **II. Complete the sentences with one of the given variants according to the content of the tragedy:**

1. The lady-in-waiting wouldn't repeat to the doctor what Lady Macbeth says in her sleep because

- A. she is loyal to the Queen
- B. she is frightened
- C. she is too modest

2. Lady Macbeth is disturbed

- A. very seriously because of the crime
- B. but it is only a disguise
- C. because she is unloyal to her husband

3. The doctor

- A. is a fool and does not understand why Lady Macbeth is disturbed
- B. is ready to treat Lady Macbeth
- C. understands more than he would openly admit

4. Lady Macbeth

- A. will survive her husband

- B. shall die before her husband
- C. and her husband will live happily ever after

5. Macbeth

- A. kills the young Siward
- B. is killed by the young Siward
- C. kills his wife

6. By the end of the tragedy

- A. Macbeth is the king in exile
- B. Banquo's son Fleance appears and is proclaimed King of Scotland
- C. Malcolm is proclaimed King of Scotland

**III. Give full and detailed answers to the following questions.**

1. Why did the Gentlewoman (the lady-in-waiting) seek the doctor's assistance?

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2. What do the doctor and the gentlewoman observe?

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3. What events does Lady Macbeth particularly refer to while she is speaking during her sleep-walking?

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4. How does it happen that the prophecy concerning Birnam Forest coming to Dunsinane comes true?

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5. How is the prophecy that Macbeth will be harmed by "none of woman born" fulfilled?

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**IV. Recollect real episodes (point out Act and Scene) Lady Macbeth's injured senses refer to in the following remarks.**

1. Why, then't is time to do't.

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2. Yet who would have thought the old man to have had so much blood in him?

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3. Here's the smell of blood still: all the perfumes of Arabia will not sweeten this little hand.

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4. Wash your hands, put on your night-gown, look not so pale.

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5. No more o' that, my lord, no more o' that: you mar all with this starting.

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6. To bed, to bed: there's knocking at the gate.

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7. I tell you yet again, Banquo's buried: he cannot come out on's grave.

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8. The Thane of Fife had a wife: where is she now?

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**V. Write out of the dictionary all the meanings of the words "charge" and "discharge". Give examples of typical modern contexts they can be used in.**

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**VI. List all the English words you know that mean "mental disease". Comment on their shades of meaning and usage.**

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**VII. Translate word for word:**

1. doctor' speech: A great perturbation ... heard her say?

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2. Lady Macbeth speech: Out damned spot! ... so much blood in him?

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**VIII. Translate the following sentences into modern English.**

1. You may to me; and't is most meet you should.

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2. Ay, but their sense are shut.

---

3. It is an accustomed action with her, to seem thus washing her hands.

---

4. I will set down what comes from her, to satisfy my remembrance the more strongly.

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5. She has spoke what she should not, I am sure of that: heaven knows what she has known.

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6. I would not have such a heart in my bosom for the dignity of the whole body.

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7. – Well, well, well –  
– Pray God it be, sir.
- 

8. More needs she the divine than the physician.

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9. My mind she has mated, and amazed my sight.

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**IX. Find the equivalent original lines to Boris Pasternak's translation given below.**

1. После отъезда его величества к войску я это видела довольно часто.
2. Какое раздвоение всей нашей природы! Пользоваться покоем ночного сна и быть охваченной дневной заботой!
3. Смотрите, вот она идет! Это ее обычный вид. И, клянусь вам, она крепко спит.
4. Что это она делает? Как беспокожно она трет свои руки.
5. У Тана Файфского была жена. Где она теперь?
6. Вы слышали этот вздох? Как отягощено ее сердце!
7. Ее недуг не по моей части. Но я знал лунатиков, ни в чем не повинных, которые спокойно умирали в своих постелях.
8. Сделанного не воротишь.
9. Большая совесть лишь глухой подушке  
Свои секреты смеет поверять.
10. От страшных дум захватывает дух,  
Но не осмелюсь высказать их вслух.

Was the translation of this Scene as difficult as of other Scenes? Why?

**X. Topic for discussion in class.**

Shakespeare is considered a great humanitarian. Give definition of the word “humanism”. Can it be applied to “Macbeth”? Prove your point of view.

**XI. Read, translate and learn Sonnet CXXXVIII by Shakespeare by heart (page 47)**

## **W. Shakespeare, Sonnets**

### **XII**

When I do count the clock that tells the time,  
And fee the brave day sunk in hideous night;  
When I behold the violet past prime,  
And sable curls all silver'd o'er with white,  
When lofty trees I see barren of leaves,  
Which erst from heat did canopy the herd,  
And summer' green all girded up in sheaves  
Bourne on the bier with white and bristly beard;  
Then of thy beauty do I question make  
That thou among the wastes of time must go,  
Since sweets and beauties do themselves forsake,  
And die as fast as they see others grow;  
And nothing' gainst Time's scythe can make  
defence  
Save breed, to brave him when he takes thee  
hence.

### **LXXI**

No longer mourn for me when I am dead  
Than Lyon shall hear the surly sullen bell  
Give warning to the world that I am fled  
From this vile world, with vilest worms to dwell.  
Nay, if you nod this line, remember not  
The band that writ it; for I love you so,  
That I in your sweet thoughts would be forgot,  
If thinking on me then should make you woe.  
O if, I say, you took upon this verse,  
When I perhaps compounded am with day,  
Do not so much as my poor name rehearse,  
But let your love even with my life decay;  
Lest the wise world should look into your  
moan,  
And mock you with me after I am gone.

### **CXXXVIII**

When my love swears that she is made of truth,  
I do believe her, though I know she lies,  
That she might think me some untutor'd youth,

Unlearned in the world's false subtleties.  
Thus vainly thinking that she thinks me young  
Although she knows my days are past the best,  
Simply I credit her false-speaking tongue:  
On both sides thus is simple truth suppressed.  
But wherefore says she not she is unjust?  
And wherefore say not I that I am old?  
O love's best habit is in seeming trust,  
And age in love loves not to have years told.  
Therefore I lie with her,  
and she with me,  
And in our faults by lies we flattered be.

**ПРАКТИЧЕСКИЙ КУРС ОСНОВНОГО ИНОСТРАННОГО ЯЗЫКА**  
**АНГЛИЙСКИЙ ЯЗЫК**  
**ДОМАШНЕЕ ЧТЕНИЕ**  
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