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**ПРАКТИЧЕСКИЙ КУРС ОСНОВНОГО
ИНОСТРАННОГО ЯЗЫКА**

**АНГЛИЙСКИЙ ЯЗЫК
ДОМАШНЕЕ ЧТЕНИЕ**

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ПРАКТИЧЕСКИЙ КУРС ОСНОВНОГО ИНОСТРАННОГО ЯЗЫКА АНГЛИЙСКИЙ ЯЗЫК ДОМАШНЕЕ ЧТЕНИЕ

Юнита 1- 20. Тексты из художественной литературы на английском языке

ЮНИТА 20

АНТОЛОГИЯ АНГЛИЙСКОЙ РОМАНТИЧЕСКОЙ ПОЭЗИИ

Учебное пособие представляет собой краткую антологию английской романтической поэзии (в юниту включены стихотворения и поэмы Вордсворта, Кольриджа, Байрона, Шелли и Китса). Оригинальные тексты сопровождаются комментарием, а также упражнениями для закрепления изучаемого материала.

Тексты, отмеченные значком кассеты, записаны на пленку (аудиокурс СГУ - HR)

Для студентов 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

Антология английской романтической поэзии XIX века.

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ЛИТЕРАТУРА

1. Wordsworth, W. Poems. Wordsworth Classics or Penguin Classics.
2. Coleridge, S. T. Poems. Any edition.
3. Lord Byron. Poems. Any edition.
4. Shelly, P.B. Poems. Any edition.
5. Keats, J. Poems. Any edition.
6. Английский сонет XVI - XX вв. Антология. М.: Радуга, 1989.

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

INTRODUCTION

Unit 20 "The Anthology of the Romantic Poetry" is the selection of works of the five greatest English poets-romanticists. All these poets are very individual, but what is common for them is their refusal to follow the poetical traditions of the previous ages and their renovation of the poetical language by means of bringing it closer to everyday English.

The first three exercises of each lesson are devoted to development of understanding of the romantic poetical texts (with the help of "Comments", lists of words, expressions, and lines that might be difficult to understand). The forth exercise contains critical commentary and gives the students a chance to master the specific vocabulary of that commentary. The following exercises are meant to practice understanding and active mastering of the vocabulary of the poems that is useful in the modern usage. Sometimes they are accompanied by a couple of exercises in grammar, where bookish and outdated forms are compared with the modern everyday ones. The last two exercises aim at developing the skills of comparing the original with the translations (several variants as the case may be, for example with Byron), and to express one's own opinion about the poetry in English.

WILLIAM WORDSWORTH (1770-1850)

MICHAEL: A PASTORAL POEM (1800)

If from the public way you turn your steps
Up the tumultuous brook of Greenhead Gill
You will suppose that with an upright path
Your feet must struggle, in such bold ascent
The pastoral mountains front you, face to face.
But courage! — for beside that boisterous brook
The mountains have all opened out themselves,
And made a hidden valley of their own.
No habitation there is seen; but such

5

As journey thither find themselves alone	10
With a few sheep, with rocks and stones, and kites	
That overhead are sailing in the sky.	
It is in truth an utter solitude,	
Nor should I have made mention of this dell	
But for one object which you might pass by —	15
Might see and notice not. Beside the brook	
There is a straggling heap of unhewn stones;	
And to that place a story appertains,	
Which, though it be ungarnished with events,	
Is not unfit, I deem, for the fireside	20
Or for the summer shade. It was the first,	
The earliest of those tales that spake to me	
Of shepherds, dwellers in the vallies, men	
Whom I already loved — not verily	
For their own sakes, but for the fields and hills	25
Where was their occupation and abode.	
And hence this tale, while I was yet a boy —	
Careless of books, yet having felt the power	
Of Nature — by the gentle agency	
Of natural objects led me on to feel	30
For passions that were not my own, and think	
(At random and imperfectly indeed)	
On man, the heart of man, and human life.	
Therefore, although it be a history	
Homely and rude, I will relate the same	35
For the delight of a few natural hearts —	
And with yet fonder feeling for the sake	
Of youthful poets who among these hills	
Will be my second self when I am gone.	
Upon the forest-side in Grasmere vale	40
There dwelt a shepherd, Michael was his name,	
An old man, stout of heart and strong of limb.	
His bodily frame had been from youth to age	
Of an unusual strength; his mind was keen,	
Intense, and frugal, apt for all affairs;	45
And in his shepherd's calling he was prompt	
And watchful more than ordinary men.	
Hence he had learned the meaning of all winds,	
Of blasts of every tone; and oftentimes	
When others heeded not, he heard the south	50
Make subterraneous music, like the noise	
Of bagpipers on distant Highland hills.	

The shepherd, at such warning, of his flock
 Bethought him, and he to himself would say,
 'The winds are now devising work for me!' 55
 And truly at all times the storm that drives
 The traveller to a shelter, summoned him
 Up to the mountains: he had been alone
 Amid the heart of many thousand mists
 That came to him and left him on the heights. 60
 So lived he till his eightieth year was passed;
 And grossly that man errs who should suppose
 That the green valleys, and the streams and rocks,
 Were things indifferent to the shepherd's thoughts.
 Fields, where with chearful spirits he had breathed 65
 The common air, the hills which he so oft
 Had climbed with vigorous steps — which had impressed
 So many incidents upon his mind
 Of hardship, skill or courage, joy or fear;
 Which like a book preserved the memory 70
 Of the dumb animals whom he had saved,
 Had fed or sheltered, linking to such acts,
 So grateful in themselves, the certainty
 Of honourable gains — these fields, these hills,
 Which were his living being even more 75
 Than his own blood (what could they less?), had laid
 Strong hold on his affections, were to him
 A pleasurable feeling of blind love,
 The pleasure which there is in life itself.
 He had not passed his days in singleness: 80
 He had a wife, a comely matron — old,
 Though younger than himself full twenty years.
 She was a woman of a stirring life,
 Whose heart was in her house. Two wheels she had
 Of antique form — this, large for spinning wool, 85
 That, small for flax — and if one wheel had rest
 It was because the other was at work.
 The pair had but one inmate in their house,
 An only child, who had been born to them
 When Michael telling o'er his years began 90
 To deem that he was old — in shepherd's phrase,
 With one foot in the grave. This only son,
 With two brave sheep dogs tried in many a storm
 (The one of an inestimable worth),
 Made all their household. I may truly say 95

That they were as a proverb in the vale
 For endless industry. When day was gone,
 And from their occupations out of doors
 The son and father were come home, even then
 Their labour did not cease, unless when all 100
 Turned to their cleanly supper-board, and there
 Each with a mess of pottage and skimmed milk,
 Sate round their basket piled with oaten cakes,
 And their plain home-made cheese. Yet when their meal
 Was ended, Luke (for so the son was named) 105
 And his old father both betook themselves
 To such convenient work as might employ
 Their hands by the fireside — perhaps to card
 Wool for the housewife's spindle, or repair
 Some injury done to sickle, flail, or scythe, 110
 Or other implement of house or field.
 Down from the ceiling by the chimney's edge
 (Which in our ancient uncouth country style
 Did with a huge projection overbrow
 Large space beneath) as duly as the light 115
 Of day grew dim, the housewife hung a lamp,
 An aged utensil which had performed
 Service beyond all others of its kind.
 Early at evening did it burn, and late,
 Surviving comrade of uncounted hours 120
 Which going by from year to year had found
 And left the couple neither gay perhaps
 Nor chearful, yet with objects and with hopes
 Living a life of eager industry.
 And now, when Luke was in his eighteenth year, 125
 There by the light of this old lamp they sate,
 Father and son, while late into the night
 The housewife plied her own peculiar work,
 Making the cottage through the silent hours
 Murmur as with the sound of summer flies. 130
 Not with a waste of words, but for the sake
 Of pleasure which I know that I shall give
 To many living now, I of this lamp
 Speak thus minutely; for there are no few
 Whose memories will bear witness to my tale. 135
 The light was famous in its neighbourhood,
 And was a public symbol of the life
 The thrifty pair had lived. For, as it chanced,

Their cottage on a plot of rising ground
 Stood single, with large prospect north and south, 140
 High into Easedale, up to Dunmal-Raise,
 And westward to the village near the Lake.
 And from this constant light so regular
 And so far-seen, the house itself by all
 Who dwelt within the limits of the vale, 145
 Both old and young, was named The Evening Star.

COMMENTS

tumultuous - шумный, буйный

a gill (также ghyll) - глубокий лесистый овраг с ручьем

upright - крутой

pastoral - пастушеский

boisterous - бурный, неистовый

habitation - жильё

a kite - коршун

thither (книжн.) - туда

sail - зд. парить

...but such as journey thither find themselves alone with a few sheep... — “...но те, кто путешествует в те края, оказываются наедине с несколькими овцами...”

a dell - лесистая долина

Nor should I have made mention of this dell but for one object which you might pass by — might see and notice not. — “И я не стал бы упоминать эту долину, если бы не один предмет, мимо которого вы могли бы пройти — могли бы увидеть его, но не обратить внимания.”

stragglings - зд. разбросанный в беспорядке

unhewn - неотесанный

appertain (книжн.) - относиться

ungarnished - без украшений. “... though it be ungarnished with events ...” — “... пусть она не будет украшена происшествиями...”

deem (книжн.) - полагать, думать

spake - уст. = spoke

a dweller - обитатель

verily (книжн.) - поистине

abode - жильё. “... men whom I already loved — not verily for their own sakes, but for the fields and hills where was their occupation and abode.” — “люди (о людях), которых я уже любил — по правде говоря, не их самих, но те поля и холмы, где они трудились и жили.”

hence - зд. поэтому

careless - *зд.* не интересующийся

agency - *зд.* уст. действие. "... by the gentle agency of natural objects led me on to feel for passions that were not my own..." — "... посредством тонкого воздействия природных объектов привела меня к сочувствию переживаниям, которые не были моими собственными..."

homely - неприятный, безыскусственный

relate - поведать

natural - *зд.* непосредственный. "... although it be a history ... when I am gone..." — "пусть это будет история неприятная и простая, я поведаю ее ради удовольствия нескольких непосредственных (не испорченных цивилизацией) сердец — и, с еще более любовными чувствами, ради молодых поэтов, которые будут моим вторым "я" среди этих холмов после моей смерти."

stout - *зд.* отважный

of limb - *зд.* "телом"

bodily frame - *зд.* физическая структура, тело

keen - *зд.* живой, острый

intense - значительный, впечатлительный

frugal - *зд.* проворный, скорый

apt for all affairs - "готовый к любой работе"

calling - призвание

prompt - быстрый, исполнительный

watchful - *зд.* наблюдательный

oftentimes (*книжн.*) - часто

heed - обращать внимание

subterraneous - *зд.* тайный, скрытый

a bagpiper - музыкант, играющий на волынке

bethink - напоминать. "The shepherd, at such warning, of his flock bethought him ..." — "Пастух при таком предвестии напоминал себе о своем стаде ..."

devise - замышлять

summon - призывать

And grossly that man errs ... to the shepherd's thoughts. — "И грубо заблуждается тот, кому случится предположить, что зеленые долины, потоки и скалы были безразличны этому пастуху."

common - *зд.* простой, обыкновенный

oft (*уст., поэт., диал.*) - часто

vigorous - бодрый, энергичный

... which had impressed so many incidents upon his mind of hardship ... — "... которые запечатлели в его памяти столь много событий, связанных с тяготами ..."

... linking to such acts ... of honorable gains ... — "... связывая с этими делами, столь благодарными самими по себе, уверенность в достойной награде..."

his living being - все его существо, вся его жизнь

... had laid strong hold ... in life itself. — “... заставили его сильно к себе привязаться, были для него приятным чувством слепой любви, тем удовольствием, которое заключается в самой жизни.”

singleness - *зд.* холостячество

comely - *зд.* благопристойный, подобающий

full twenty years - *зд.* “на целых двадцать лет”

stirring - *зд.* деятельный, активный

tell over - считать

deem (*книжн.*) - полагать

of inestimable worth - “бесценный”

a proverb - *зд.* пример, образец

industry - *зд.* трудолюбие

cease - прекращаться

... unless when all turned to their cleanly supper-board ... — “... кроме того времени, когда все садились за чистый стол к ужину...”

a mess of pottage - *зд.* = porridge

sate (*уст.*) = sat

piled - наполненный доверху

betake oneself - обращаться

card wool (*текст.*) - прочесывать шерсть

a flail - цеп, которым молотят

an implement - инструмент, приспособление

uncouth (*книжн., поэт.*) - грубый; (*редк.*) - странный, необычный

... did with a huge protection overbrow ... — “... нависала огромным выступом (над)...”

duly - *зд.* недоуменно

a utensil - *зд.* приспособление

... which had performed service beyond all others of its kind ... — “... которая выполняла службу бо́льшую, чем все другие приспособления этого типа...”

... surviving comrade ... of eager industry ... — “вечно живой товарищ бессчетных часов, которые шли год за годом, приходили и уходили, оставляя эту пару, возможно, не радостной и не веселой, однако с целями и надеждами проживающую жизнь в напряженном труде...”

ply - заниматься, усердно работать

murmur - *зд.* жужжать

minutely - подробно

Not with a waste of words... will bear witness to my tale. — “Не ради лишних слов, но ради удовольствия, которое, я знаю, что доставлю многим ныне живущим, говорю я столь подробно об этой лампе; так как есть немало людей, чьи воспоминания засвидетельствуют мое повествование.”

thrifty - экономный, бережливый; но также удачливый, счастливый, процветающий.

a plot - надел, кусок земли

with large prospect - зд. „С открывающимся видом“, „с широкой панорамой“

EXERCISES

Exercise I. Read the poem «Michael». Study the first 146 lines thoroughly, using the comments to the lesson.

Exercise II. Choose the only right variant to complete the sentence.

1. The story of the poem is set in
 - A. a densely populated area.
 - B. one of the southern countries by the sea.
 - C. a lonely mountain valley.
2. The author thinks that the story he is going to relate may be of interest because
 - A. it is full of exciting events.
 - B. it is concerned with strong passions.
 - C. it will teach the reader certain practical things.
3. Michael
 - A. was a single man most of his life.
 - B. had a large family.
 - C. had a wife and one child.
4. The lamp in Michael's cottage is given special attention because
 - A. it is the symbol of life Michael and his wife lived.
 - B. it is very beautiful and of great monetary value.
 - C. it has a special function in the development of the plot.
5. Michael
 - A. was a very poor shepherd and had no land of his own.
 - B. had some landed property but was in danger to lose it.
 - C. was planning to buy some land.
6. Luke went to town because
 - A. his parents wanted him to become an educated man and live a better life than theirs.
 - B. he quarrelled with his father.
 - C. his father wanted him to earn enough money to buy back their land.
7. Luke did not come back home because
 - A. he did something evil and shameful.

- B. he became a gentleman and grew ashamed of his parents.
- C. he died.

Exercise III. Give extended answers to the following questions.

1. How do we know that Michael was very good “in his shepherd’s calling”?

2. How did Michael and his family spend their evenings?

3. Why was Michael in danger of losing his land?

4. Why did Michael start building the sheepfold together with Luke? What is the function of the sheepfold in the story?

5. How do we know that Michael was very unhappy about sending Luke away?

Exercise IV. Fill in the gaps with the words given below.

“Wordsworth’s poetry _____ round the mind and soul of _____ men in simple surroundings. ‘I have attempted’, wrote Wordsworth of “Michael”, ‘to give a picture of a man of strong mind and _____ sensibility, agitated by two of the most _____ affections of the human heart — parental affection and love of landed property.’ The poem is concerned with feelings more than with actions and _____. Tragedy to Wordsworth is not what the world calls tragedy — blood and _____ — but the shattering of a poor man’s hopes. Notice the _____ on the relation of father and son: in this the tragedy rests. There is no harrowing description of Luke’s _____ courses, nor even moral _____ on his life. The poet is concerned not with the _____ of Luke but with the effect

on his aged father. The _____ is all the more powerful because Wordsworth does not press it home but allows the facts to speak for themselves.

Wordsworth _____ subject-matter and style. He avoided the _____ diction of lesser writers of the eighteenth century. The narrative is plain, the style unpretentious and _____, and the blank verse measure well sustained."

(violence, events, conversational, centred, emphasis, powerful, matches, lively, climax, evil, artificial, comment, humble, downfall)

Exercise V. 1. Write out all the words characterizing the nature in the poem as romantic nature.

2. Which words describing Michael characterize him as a romantic personage?

3. List the words describing Michael's family cottage. Which peculiarities of a shepherd's home look like romantic?

Exercise VI. Write out all the words

1) with the semantic meaning of «simplicity»: *homely, rude, ...*

2) with the semantic meaning of «work»: *work, skill, ...*

3) with the semantic meaning of «joy»: *delight, cheerful, ...*

Exercise VII. Enumerate all the synonyms to the word "*feeling*".

Exercise VIII. Write out of the text all the cases of using bookish, archaic words and give their regular synonyms. Example: *appertain* - *relate*; *belong* - ...

Exercise IX. Give all the dictionary meanings of the words

frugal

thrifty

Exercise X. What is the direct and indirect meaning of the expression *his own blood* in line 76? How does the context of the poem make the meaning of the expression wider and richer?

Exercise XI. Paraphrase the following lines, as they would be in prose (no inversion).

And grossly that man errs who should suppose
That the green valleys, and the streams and rocks,
Were things indifferent to the shepherds thoughts.

Exercise XII. Transform the following phrases according to the modern syntax (no Subjunctive I).

though it be ungarnished with events (строка 19)

although it be a history homely and rude (строки 34-35)

Exercise XIII. Find the original lines in the poem corresponding to the given Russian version by A. V. Karelsky.

- 1) Своя у них история: чудес
И тайн в ней нет — однако ж можно, право,
С ней не без пользы время скоротать
У очага или в тени платана.

- 2) Уже тогда любил я
Сих странников нагорий — но, увы,
Любил не ради их самих, а ради
Долин и круч, служивших им приютом.

- 3) Так диво ли, что горы, доли эти,
Свой вечный знак на нем запечатлели,
Что он их безотчетною любовью
Любил, как жизнь свою, — как жизнь саму?

- 4) ... две прялки
Резьбы старинной были у нее:
Для шерсти — поглубей, для льна — потоньше;
Коли одна смолкала, то затем лишь,
Что наставлял черед журчать другой.

- 5) Когда с закатом дня отец и сын
Под кров родной с нагорий возвращались,
Они и тут не складывали рук.

6) ... Бессменный спутник всех часов несконченных,
Что здесь текли и складывались в годы ...

7) Свет этой лампы славен был окрест
Как символ жизни честного семейства.

Exercise XIV. Listen to the Wordsworth's poem «I wandered lonely as a cloud...» Write it down and learn it by heart.

[illegible]

Exercise XV. Task for discussion in class.

Wordsworth's mission was to create new poetry expressing simple feelings of simple people by simple language. What poetical tradition did he contradict to? What was radically new in his poetry?

SAMUEL TAYLOR COLERIDGE (1772-1834)

THE RIME OF THE ANCIENT MARINER (1797-1798)

PART II*

The Sun now rose upon the right:
Out of the sea came he,
Still hid in mist, and on the left
Went down into the sea.

And the good south wind still blew behind,
But no sweet bird did follow,
Nor' any day for food or play
Came to the mariners' hollo!

And I had done a hellish thing,
And it would work 'em woe:
For all averred, I had killed the bird
That made the breeze to blow.
Ah wretch! said they, the bird to slay,
That made the breeze to blow !

*His shipmates
cry out against
the ancient
Mariner, for
killing the bird
of good luck.*

Nor dim nor red, like God's own head,
The glorious Sun uprist:
Then all averred, I had killed the bird
That brought the fog and mist.
'Twas right, said they, such birds to slay,
That bring the fog and mist.

*But when the
fog cleared
off, they justify
the same, and
thus make
themselves
accomplices in
the crime.*

* Part I See Appendix One.

*The fair breeze
continues; the
ship enters the
Pacific Ocean,
and sails
northward,
even till it
reaches the
Line.*

*The ship hath
been suddenly
becalmed.*

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

Down dropt the breeze, the sails dropt down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea!

All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

*And the
Albatross
begins to be
avenged.*

Water, water, every where,
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink.

The very deep did rot: O Christ!
That ever this should be!
Yea, slimy things did crawl with legs
Upon the slimy sea.

About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green, and blue and white.

And some in dreams assured were
Of the spirit that plagued us so;
Nine fathom deep he had followed us
From the land of mist and snow.

And every tongue, through utter drought,
Was withered at the root;
We could not speak, no more than if
We had been choked with soot.

Ah! well a-day! what evil looks
Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung.

PART III

There passed a weary time. Each throat
Was parched, and glazed each eye.
A weary time! a weary time!
How glazed each weary eye,
When looking westward, I beheld
A something in the sky.

At first it seemed a little speck,
And then it seemed a mist;
It moved and moved, and took at last
A certain shape, I wist.

A speck, a mist, a shape, I wist!
And still it neared and neared:
As if it dodged a water-sprite,
It plunged and tacked and veered.

*A spirit had followed them;
one of the invisible
inhabitants of this planet,
neither departed souls nor
angels; concerning whom
the learned Jew,
Josephus, and the
Platonic Constantinopolitan,
Michael Psellus, may be
consulted. They are very
numerous, and there is no
climate or element
without one or more.*

*The shipmates,
in their sore
distress would
fain throw the
whole guilt on
the ancient
Mariner, in sign
hereof they
bang the dead
sea-bird round
his neck.*

*The ancient
Mariner
beholdeth a sign
in the element
afar off.*

*At its nearer
approach, it
seemeth him
to be a ship;
and at a dear
ransom he
freeth his
speech from
the bonds of
thirst.*

A flash of joy;

*And horror
follows. For
can be it be
a ship that
comes
onward
without wind
or tide?*

*It seemeth
him but the
skeleton of a
ship.*

*And its ribs are
seen as bars on
the face of
setting Sun. The
Spectrewoman
and her*

With throats unslaked, with black lips baked,
We could nor laugh nor wail;
Through utter drought all dumb we stood!
I bit my arm, I sucked the blood,
And cried, A sail! a sail!

With throats unslaked, with black lips baked,
Agape they heard me call:
Gramercy! they for joy did grin,
And all at once their breath drew in,
As they were drinking all.

See! see! (I cried) she tacks no more!
Hither to work us weal;
Without a breeze, without a tide,
She steadies with upright keel!

The western wave was all a-flame.
The day was well nigh done!
Almost upon the western wave
Rested the broad bright Sun;
When that strange shape drove suddenly
Betwixt us and the Sun.

And straight the Sun was flecked with bars,
(Heaven's Mother send us grace!)
As if through a dungeon-grate he peered
With broad and burning face.

Alas! (thought I, and my heart beat loud)
How fast she nears and nears!
Are those her sails that glance in the Sun,
Like restless gossameres?

Are those her ribs through which the Sun
Did peer, as through a grate?
And is that Woman all her crew?

Is that a Death? and are there two?
Is Death that woman's mate?

Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The Night-mare Life-in-Death was she,
Who thicks man's blood with cold.

*Deathmate, and
no other on board
of the skeleton-
ship.*

*Like vessel,
like crew.*

The naked hulk alongside came,
And the twain were casting dice;
'The game is done! I've won, I've won!'
Quoth she, and whistles thrice.

*Death and
Life-in-death have
diced for the ship's
crew, and she (the
latter) winneth the
ancient Mariner.*

The Sun's rim dips; the stars rush out:
At one stride comes the dark;
With far-heard whisper, o'er the sea,
Off shot the spectre-bark.

*No twilight within
the courts of the
sun.*

We listened and looked sideways up!
Fear at my heart, as at a cup,
My life-blood seemed to sip!
The stars were dim, and thick the night,
The steersman's face by his lamp gleamed white;
From the sails the dew did drip —
Till clomb above the eastern bar
The horned Moon, with one bright star
Within the nether tip.

*At the rising
of the Moon,*

One after one, by the star-dogged Moon,
Too quick for groan or sigh,
Each turned his face with a ghastly pang,
And cursed me with his eye.

One after another,

Four times fifty living men,
(And I heard nor sigh nor groan)
With heavy thump, a lifeless lump,
They dropped down one by one.

*His shipmates
drop down dead.*

*But Life-in-death
begins her work on
the ancient
Mariner.*

The souls did from their bodies fly, —
They fled to bliss or woe!
And every soul, it passed me by,
Like the whizz of my cross-bow!

PART IV

*The wedding
guest feareth
that a Spirit is
talking to him.*

'I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.

*But the ancient
M a r i n e r
assureth him of
his bodily life,
a n d
proceedeth to
relate his
horrible pen-
ance.*

I fear thee and thy glittering eye,
And thy skinny hand, so brown.' —
Fear not, fear not, thou Wedding-Guest!
This body dropt not down.

Alone, alone, all, all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony.

*He despiseth
the creatures
of the calm,*

The many men, so beautiful!
And they all dead did lie:
And a thousand thousand slimy things
Lived on; and so did I.

*And envieth
that they should
live, and so
many lie dead.*

I looked upon the rotting sea,
And drew my eyes away;
I looked upon the rotting deck,
And there the dead men lay.

I looked to heaven, and tried to pray;
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust.

I closed my lids, and kept them close,
And the balls like pulses beat;
For the sky and the sea, and the sea and the sky
Lay like a load on my weary eye,
And the dead were at my feet.

The cold sweat melted from their limbs,
Nor rot nor reek did they:
The look with which they looked on me
Had never passed away

*But the curse
liveth for him in
the eye of the
dead men.*

An orphan's curse would drag to hell
A spirit from on high;
But oh! more horrible than that
Is the curse in a dead man's eye!
Seven days, seven nights, I saw that curse,
And yet I could not die.

The moving Moon went up the sky
And no where did abide:
Softly she was going up,
And a star or two beside —

*In his loneliness and fix-
edness he yearneth to-
wards the journeying
Moon, and the stars that still
sojourn, yet still move
onward; and every where
the blue sky belongs to
them, and is their ap-
pointed rest, and their na-
tive country and their own
natural homes, which they
enter unannounced, as
lords that are certainly ex-
pected and yet there is a
silent joy at their arrival.*

Her beams bemoaned the sultry main,
Like April hoar-frost spread;
But where the ship's huge shadow lay,
The charmed water burnt alway
A still and awful red.

Beyond the shadow of the ship,
I watched the water-snakes:
They moved in tracks of shining white,
And when they reared, the elfish light
Fell off in hoary flakes.

*By the light of the
Moon he
beholdeth God's
creatures of the
great calm.*

Within the shadow of the ship
I watched their rich attire:

Blue, glossy green, and velvet black,
They coiled and swam; and every track
Was a flash of golden fire.

*Their beauty and
their happiness.*

*He blesses them in
his heart.*

*The spell begins
to break.*

O happy living things! no tongue
Their beauty might declare:
A spring of love gushed from my heart,
And I blessed them unaware:
Sure my kind saint took pity on me,
And I blessed them unaware.

The selfsame moment I could pray:
And from my neck so free
The Albatross fell off, and sank
Like lead into the sea.

COMMENTS

he - “он” (о солнце)

hollo - оклик

hellish - дьявольский, адский, ужасный, жестокий

woe (уст.) - скорбный, грустный. “it would work ’em woe” — “это опечалило бы их”

aver (книжн.) - утверждать

slay - убивать

uprist = uprose

copper - медный

shrink - ссыхаться

That ever this should be! - “Что бы это такое могло быть!”

slimy - склизкий

reel - хоровод

in round - по кругу

plague - мучить; (уст.) — насыщать бедствие

fathom - морская сажень

through utter drought — “из-за страшной жажды”

wither - сохнуть

soot - сажа

weary - зд. безрадостный

parched - запекшийся

glazed - *зд.* тусклый, подернутый пеленой

behold (*поэт.*) - узреть

a speck - пятнышко

wist (*уст.*) - прош. вр. и прич. II от *wit* (*уст.*) - знать, ведать

dodge - увертываться; также следовать за кем-то крадучись

a sprite - *уст.* дух, призрак

plunge - нырять

tack - менять курс, лавировать

veer - менять направление

unslaked - неутоленный

baked - *зд.* запекшийся

wail - выть

agape - с открытыми ртами (от изумления)

Gramercy! (*уст.*) - Слава Богу! (из фр. "grand merci")

grin - широко улыбнуться

she - *зд.* "она" о судне

hither - сюда

weal (*книжн.*) - благо, благоденствие

a-flame - в огне, горящий

nigh (*поэт.*) - почти

betwixt (*уст.*) = between

flecked - испещренный, изрешеченный

bars - сетка, *зд.*, вероятно, решетка (тюремная)

Heaven's Mother, send us grace! — "Матерь Божия, пошли нам благодать!"

a dungeon-grate - решетка темницы

peer - выглядывать

glance - *зд.* сверкать

gossamer - осенняя паутинка, тонкая материя, газ

a rib - ребро

a grate - решетка

a mate - товарищ, помощник

leprosy - проказа (болезнь)

... who thicks man's blood with cold — "... которая замораживает кровь в жилах"

a hulk - корпус старого корабля

the twain - двое, пара

cast dice - бросать жребий

The game is done! - "Игра окончена!"

quoth (*поэт.*) - (1-е и 3-е л. ед. ч. прош. вр. вышедшего из употребления глагола *quethen*) сказал(а)

a rim - край

dip - погружаться

rush out - высыпать(ся)

at one stride - моментально

... off shot the spectre-bark - "... прочь помчалась ладья-привидение"

sideways up - искоса вверх

sip - медленно пить

a steersman - рулевой

gleam - бледно сиять

dew - роса

drip - капать

clomb (уст.) - прош. вр. от climb

a bar - зд. полоса (света)

nether - нижний

a tip - оконечность

"by the star-dogged Moon" - "под преследуемой звездами луной"

groan - стон

ghastly - ужасающий

pang - сильная боль, мучение

thump - тяжелый глухой стук

a lump - куча, груда; (перен.) - брненное тело.

whizz - свист (рассекаемого воздуха)

a cross-bow - арбалет

lank - худощавый

ribbed - ребристый

glittering - блестящий

gush - хлынуть; изливать (чувства): "...but or ever a prayer had gusht"

the balls - зд. = eyeballs

weary - утомленный

reek - вонять, резко пахнуть

An orphan's curse would drag to hell a spirit from on high ...

- „Проклятье сироты способно утащить духа с высот в ад ...“

abide - ждать, задерживаться

bemock - осмеивать

sultry - душный

the main - океан

hoar-frost - иней

charmed - околдованный

always (уст.) = always. „The charmed water burnt always a still and awful red“ — „Околдованная вода всегда горела спокойным и ужасным красным цветом“

a track - зд. вереница

rear - зд. подниматься

elfish - волшебный, призрачный

hoary - серовато-белый

attire - наряд

A spring of love gushed from my heart// And I blessed them unaware - “Любовь ключом забила из моего сердца, и я, сам того не осознавая, благословил их”

selfsame (книжн.) - тот же самый

EXERCISES

Exercise I. Read the poem «The Rime of the Ancient Mariner». Study the parts II, III, and IV thoroughly, using the given list of words and expressions.

Exercise II. Choose the only right variant to complete the sentence.

1. The Albatross came to the ship
 - A. and the ship's hardships started.
 - B. and the ship got free out of the ice.
 - C. to lead the ship to the near-by shore.
2. The Mariner shot the Albatross
 - A. for no reason at all.
 - B. because he was hungry.
 - C. because he thought it was an evil bird.
3. For killing the Albatross, the crew of the ship
 - A. reproached and punished the Mariner immediately.
 - B. praised the Mariner.
 - C. reproached or praised the Mariner depending on their changing circumstances.
4. The Albatross fell off from the Mariner's neck and the curse was lifted
 - A. because all the crew had died.
 - B. because the crew had forgiven the Mariner.
 - C. as a result of the Mariner's blessing the water-snakes.
5. The Mariner was the only one who survived because
 - A. Life-in-Death won him from Death.
 - B. he repented and was forgiven.
 - C. he was stronger than the rest of the crew.
6. The Mariner made the voyage home
 - A. all on his own.
 - B. with the crew who were magically resurrected and lived happily ever after.

- C. with the spectres of the crew.
- 7. The Mariner was freed from the curse
 - A. and tried to forget the experience.
 - B. but from time to time feels the powerful necessity to tell his tale.
 - C. and in his old age he enjoys telling the unusual tale.

Exercise III. Give extended answers to the following questions.

1. Why did the Mariner stop the Wedding-Guest? How does he choose his listeners?

2. The Albatross seem to symbolize a number of things. What can they be?

3. What happened to the ship after the Albatross had been killed?

4. What happened to the Mariner when he was left alone?

5. What can Life-in-Death signify?

6. What is the function of water-snakes in the story?

7. What happened on the ship's approaching its native coast?

8. What was the Mariner's destiny after the voyage?

9. What made the Wedding-Guest "a sadder and a wiser man"?

Exercise IV. Fill in the gaps with the words given below.

“Like the old ballads ‘The Ancient Mariner’ is simply told, with _____ of certain striking situations, plainly stated, not described in detail. It is simple in language too, many lines _____ of monosyllables — sometimes a whole stanza. ‘The Ancient Mariner’ catches the trick of repetition found in the old ballads, and _____ phrases or couplets are repeated later in the story. The student should notice the recurring _____ to the Sun and Moon (personified), as if they are watching over events. Much use is made of alliteration. In the first edition there were many archaic words to give the _____ of an old ballad, most were _____ later, but a number still remain.

Coleridge is not interested in the supernatural for its own _____, as the old ballads were, but for its _____ upon the Mariner. He breaks down the _____ between the natural and the supernatural, and it is impossible to say where the one ends and the other begins. He invests the tale with romantic _____ and as he tells the story gives his imagination wide scope. The story is told by suggestion as much as by actual _____. For instance, Coleridge does not _____ state that the Albatross had anything to do with the tragedy; from hints here and there it is we who connect the two.

Although the poem is visionary, its imagery is not hazy, but particularly _____. Coleridge’s word-pictures are painted in a few _____ which pick out the significant details. Most of similes are quite simple, and even where they are in but two or three words they are _____ very apt. The metaphors are all short, most in a single word, but all are _____ apt and vivid. The music of the poem speaks for itself when it is read aloud, and its _____ cadences linger in the mind. The romantic _____ is partly due to the music and the way that words respond to Coleridge’s touch.”

(definitely, setting, atmosphere, emphasis, haunting, certain, strokes, consisting, invariably, effect, vivid, sake, narrative, likewise, references, barrier, removed, flavour)

Exercise V. Write out of the text all the epithets characterizing the Sun and the Moon. Which of them are metaphors?

Exercise VI. Write out of the text all the words

1) depicting natural calamities and marine scenery;

2) with the semantic meaning of lack of water, dryness;

3) meaning colours and shades.

Exercise VII. Enumerate all the synonyms to the word *kill* you know, and give their derivatives.

Exercise VIII. Write out of the text all the cases of using bookish, archaic words and give their modern regular synonyms.

Exercise IX. Give all the dictionary meanings of the word *hulk* (part III). Which of them are actualized in the text? Which of them are meant indirectly, basing on associations?

Exercise X. Compare the lines:

The fair breeze blew, the white foam flew,
The furrow followed free...

and

Down dropt the breeze, the sails dropt down.

What are the phonetic means used by the author to express the unrestricted sliding of the ship in the first case and its stoppage in the second case? Comment on phonetic expressive means in the following lines:

- 1) Day after day, day after day,
We stuck, nor breath nor motion.
- 2) About, about, in real and rout
The death-fires danced at night...

Find more examples in the text where sounds and rhythm bear meaning.

Exercise XI. Write out of the text several cases of syntactical parallelism (full repetition - when the words are repeated; partial repetition - when the words are different; and negative parallelism, like «*nor dim, nor red*»).

Exercise XII. Compare the original lines of the poem with the following translations made by Nikolay Gumilyov and Vilgelm Levik. Comment on the merits and flaws of each variant.

Белеет пена, дует ветер,
За нами рябь растет;
Вошли мы первыми в простор
Тех молчаливых вод.

Стих ветер, и парус наш повис,
И горе к нам идет,
Лишь голос наш звучит в тиши
Тех молчаливых вод.

В горячих, медных небесах
Полднечною порой

Над мачтой Солнце, точно кровь,
С Луну величиной.
За днями дни, за днями дни
Мы ждем, корабль наш спит,
Как в нарисованной воде
Рисованный стоит.

Вода, вода, одна вода,
Но чан лежит вверх дном;
Вода, вода, одна вода,
Мы ничего не пьем.

Как пахнет гнилью — о, Христос! —
Как пахнет от волны,
И твари склизкие ползут
Из вязкой глубины.

* * *

И бриз играл, и вал вставал,
И плыл наш вольный сброд
Вперед, в предел безмолвных вод,
Непройденных широт.

Но ветер стих, но парус лег,
Корабль замедлил ход,
И все заговорили вдруг,
Чтоб слышать хоть единый звук
В молчанье мертвых вод!

Горячий медный небосклон
Струит тяжелый зной.
Над мачтой Солнце все в крови,
С Луну величиной.

И не плеснет равнина вод,
Небес не дрогнет лик.

Иль нарисован океан
И нарисован бриг?

Кругом вода, но как трещит
От сухости доска.
Кругом вода, но не испить
Ни капли, ни глотка.

И мнится, море стало гнить, —
О боже, быть беде!
Ползли, росли, сплетясь в клубки,
Слипались в комья слизняки
На слизистой воде.

Exercise XIII. Listen to part I and part II of the poem. Learn the last five stanzas of part I by heart (since the moment the Albatross appears).

Exercise XIV. Task for discussion in class.

The idea of the poem «The Rime of the Ancient Mariner» can be brought to a very simple morale (what is this morale?) However Coleridge is too great a poet to be brought to a simple morale. Comment on the global problems of cognition, of sin and sinfulness, of Life-in-Death implied in the poem.

LESSON 3

УРОК 3

LORD BYRON (1788-1824)

“MY SOUL IS DARK...”

(from “Hebrew melodies”, 1814-1815)

My soul is dark — Oh! quickly string
The harp I yet can brook to hear;
And let thy gentle fingers fling

Its melting murmurs o'er mine ear.
If in this heart a hope be dear,
That sound shall charm it forth again:
If in these eyes there lurk a tear,
'Twill flow, and cease to burn my brain.

But bid the strain be wild and deep,
Nor let thy notes of joy be first:
I tell thee, minstrel, I must weep,
Or else this heavy heart will burst;
For it hath been by sorrow nursed,
And ached in sleepless silence long;
And now 'tis doom'd to know the worst,
And break at once — or yield to song.

COMMENTS

string - настроить (музыкальный инструмент)

a harp - арфа

brook (книжн.) - терпеть, выносить

fling - бросить

melt - таять

murmur - зд. приглушенный звук

charm forth - зд. пробудить (надежду) чарами

lurk - таиться

bid (книжн.) поэт. просить, приказывать

strain - зд. мелодия

And now 'tis doom'd to know the worst, // And break at once — or yield to song - “А теперь оно (сердце) обречено узнать самое худшее и сразу разорваться — либо же поддаться песне”

SUN OF THE SLEEPLESS

(from “Hebrew melodies”)

Sun of the sleepless! melancholy star!
Whose tearful beam glows tremulously far,
That show'st the darkness thou canst not dispel,
How like art thou to Joy remember'd well!

So gleams the past, the light of other days,
Which shines, but warms not with its powerless rays;

A night-beam Sorrow watcheth to behold,
Distinct, but distant – clear, but oh, how cold!

COMMENTS

tremulously - с дрожью

dispel - рассеять

a beam - луч

behold - поэт. созерцать, узреть

FARE THEE WELL (1816)

Fare thee well! and if for ever,
Still for ever, fare thee well:
Even though unforgiving, never
'Gainst thee shall my heart rebel.
Would that breast were bared before thee
Where thy head so oft hath lain,
While that placid sleep came o'er thee
Which thou ne'er canst know again:
Would that breast, by thee glanced over,
Every inmost thought could show!
Then thou wouldst at last discover
'T was not well to spurn it so
Though the world for this commend thee –
Though it smile upon the blow,
Even its praises must offend thee,
Founded on another's woe,
Though my many faults defaced me,
Could no other arm be found,
Than the one which once embraced me,
To inflict a cureless wound?
Yet, oh yet, thyself deceive not;
Love may sink by slow decay
But by sudden wrench, believe not
Hearts can thus be torn away:
Still thine own its life retaineth,
Still must mine, though bleeding, beat;
And the undying thought which paineth

Is – that we no more may meet.
 These are words of deeper sorrow
 Than the wail above the dead;
 Both shall live, but every morrow
 Wake us from a widow'd bed.
 And when thou wouldst solace gather,
 When our child's first accents flow,
 Wilt thou teach her to say 'Father!'
 Though his care she must forego?
 When her little hands shall press thee,
 When her lip to thine is press'd,
 Think of him whose prayer shall bless thee
 Think of him thy love had bless'd!
 Should her lineaments resemble
 Those thou never more may'st see,
 Then thy heart will softly tremble
 With a pulse yet true to me.
 All my faults perchance thou knowest,
 All my madness none can know;
 All my hopes, where'er thou goest,
 Wither, yet with *thee* they go.
 Every feeling hath been shaken;
 Pride, which not a world could bow,
 Bows to thee – by thee forsaken,
 Even my soul forsakes me now:
 But 'tis done – all words are idle –
 Words from me are vainer still;
 But the thoughts we cannot bridle
 Force their way without the will.
 Fare thee well! thus disunited,
 Torn from every nearer tie,
 Sear'd in heart, and lone, and blighted,
 More than this I scarce can die.

COMMENTS

Would that breast were bared before thee ... - “Если бы эта грудь (т.е. *зд.*- душа) была обнажена перед тобой ...”

placid -мирный, безмятежный

glance over - *зд.* “смотреть через” (*ср. русск.* “смотреть сквозь”, проглядеть)

inmost - самый сокровенный

spurn - пинать, отвергать с презрением

commend - хвалить

deface - портить, уст. бросать тень на кого-то

inflict - наносить

Love may sink by slow decay - “Любовь может угаснуть, медленно увядая”

wrench - зд. рывок

tear away - оторвать

retain - сохранять

wail - стон

morrow (поэт.) = morning

solace - утешение

When our child's first accents flow - “Когда зазвучат первые звуки речи нашего ребенка”

forego - отказываться

lineaments - черты

perchance (уст.) - быть может

with уст. враждебный. “All my hopes, where'er thou goest, // Wither, yet with *thee* they go” — “Все мои надежды — куда бы ты, враждебная, ни направлялась, все же с тобой”

Pride, which not a world could bow, // Bows to thee ... - “Гордость, которую не мог склонить никакой свет, склоняется перед тобой ...”

forsake - оставлять, покидать

idle - зд. тщетный

vain - зд. бесполезный

bridle - обуздать

force their way - “прорываются силой”

seared - иссушенный, увядший, опаленный

lone (поэт.) - одинокий

blighted - разрушенный и т. п. (о надеждах)

scarce (поэт.) - scarcely

EXERCISES

Exercise I. Read and study thoroughly the three poems by Byron.

Exercise II. Choose the only right variant to complete the sentence.

1. The speaker in “My soul is dark ...” speaks to the minstrel
 - A. in the hope that music can make him happy.
 - B. because music might help him in his sorrow.
 - C. because he is full of joy.

2. The speaker in “Sun of the sleepless...” speaks to
 - A. the moon.
 - B. the sun.
 - C. a star.
3. The speaker in “Fare thee well” speaks to
 - A. a woman he once loved.
 - B. a friend.
 - C. an enemy.
4. The speaker in “Fare thee well”
 - A. loves his addressee.
 - B. hates his addressee.
 - C. tries to be just to his addressee.
5. The speaker in “Fare thee well”
 - A. is defiant and pretends to be happy.
 - B. is sincere and does not conceal his feelings.
 - C. is unhappy and blames his addressee for that.

Exercise III. Give extended answers to the following questions.

1. In “My soul is dark ...”, why is it so important for the speaker that the musician should play? What kind of melody does he want?

2. In “Sun of the sleepless ...”, what is the beam compared to?

3. In “Fare thee well”, what is the speaker’s attitude towards “the world”? Why?

4. In “Fare thee well”, who may be the child referred to?

Exercise IV. Fill in the gaps with the words given below.

“Byron’s poetry, although widely _____ on moral grounds, and frequently attacked by critics, was _____ popular in England and even more so on the Continent. Much of his poetry and drama exerted great

_____ on Romanticism. His legacy of _____ in European poetry, music, the novel, opera, and painting, has been immense.”

(influence, condemned, inspiration, immensely)

Exercise V. Give all the dictionary meanings of the words *dark* and *darkness*. Which of them are in your opinion actualized in the poems «*My soul is dark...*» and «*Sun of the sleepless...*» ?

Exercise VI. What are the antonyms to the words *dark* and *darkness*: 1) in the language; 2) in the context of the poems?

Exercise VII. Divide the meaningful words of the poem «*Sun of the sleepless...*» into two groups: 1) with the semantic meaning of light and joy; 2) with the semantic meaning of darkness and sadness.

Exercise VIII. Write out of the three poems all the cases of using bookish, archaic words and give their modern regular synonyms.

Exercise IX. Give all the dictionary meanings of the word *wither*. Which of them is actualized in the poem «*Fare thee well...*»? Can there be double meaning?

Exercise X. Write out of the poem «*Fare thee well...*» all the cases of using archaic forms of the verbs and give their modern equivalents.

Exercise XI. Give word-for-word translation of the line from the poem «*Sun of the sleepless...*»: «*A night-beam Sorrow watcheth to behold.*»

What is the subject and the object in this sentence?

Paraphrase the line according to the modern syntax

Exercise XII. Find the original lines in the poem «*Fare thee well...*» corresponding to the given Russian version by I. Kozlov.

Пусть ты безжалостна — с тобою
Вражды мне сердца не снести.

Пусть свет улыбкой одобряет
Теперь удар жестокий твой...

... Но для чего ж убит рукою,
Меня привыкшей обнимать?

Мы оба живы, но вдовцами
Уже нам день с тобой встречать.

И если сходство в ней найдется
С отцом, покинутым тобой...

... Презревший свет, дух гордый мой
Тебе покорным был; с тобою
Расставшись, расстаюсь с душой!

... Истлевший сердцем, сокрушенный,
Могу ль я больше умереть?

Exercise XIII. There exist at least six versions of translation of «*Sun of the sleepless...*», some of them were composed by great Russian poets. Compare these translations and comment on merits and flaws of each version.

Бессонное солнце, в тумане луна!
Горишь ты далеко, грустна и бледна.
При тусклом мерцанье мрак ночи страшной,
Как в памяти радость утраченных дней.
Минувшее блещет меж горестных туч;
Но сердце не греет томительный луч,
И радость былая, как ночью луна,
Видна, но далеко, ярка, но холодна.

(И. Козлов)

Звезда

Звезда печальная, звезда лишенных сна,
Твой бледный свет уныл, ты трепета полна;
Рассеять мрак ночной твой свет не в состоянье:
О днях былых с тобой сходны воспоминанья.
Так светятся в душе мечты минувших дней,

Но счастья, увы! дарить не могут ей;
Не могут возвратить утраченные силы,
И, как твой свет, оне и хладны и унылы.

(П. Козлов)

О, солнце глаз бессонных! Звездный луч,
Как слезно ты дрожишь меж дальних туч!
Сопутник мглы, блестящий страж ночной,
Как по былом тоска сходна с тобой!
Так светит нам блаженство давних лет:
Горит, а все не греет этот свет;
Подруга дум воздушная видна,
Но далеко — ясна, но холодна!

(А. Фет)

Солнце неспящих

Неспящих солнце, грустная звезда,
Как слезно луч мерцает твой всегда,
Как темнота при нем еще темней,
Как он похож на радость прежних дней!
Так светит прошлое нам в жизненной ночи,
Но уж не греют нас бессильные лучи;
Звезда минувшего так в горе мне видна,
Видна, но далека, — светла, но холодна.

(А.К. Толстой)

Солнце бессонных

Бессонных солнце, скорбная звезда,
Твой влажный луч доходит к нам сюда.
При нем темнее кажется нам ночь,
Ты — память счастья, что умчалось прочь.

Еще дрожит былого смутный свет,
Еще мерцает, но тепла в нем нет.
Полночный луч, ты в небе одинок,


Чист, но безжизнен, ясен, но далек!

(С. Маршак)

О солнце тех, кто бодрствует в ночи!
Ты, как потоки слез, струишь лучи!
Но не рассеять им ночных теней:
В твоём сиянье — тьма ещё темней.

Не такова ли память прежних лет?
Лишь леденит, не греет этот свет.
Минувшего лучистая тоска,
Ты так ясна, но вечно далека.

(А. Ибрагимов)

 **Exercise XIV.** Listen to the poem «*She walks in beauty*», another one from «*Hebrew melodies*». Write it down and learn it by heart.

Exercise XV. Task for discussion in class.

The translation of the poem «*My soul is dark...*» made by M. Y. Lermontov («*Душа моя мрачна...*») exists as a work of original Russian poetry. Find this poem in English and try to explain why Lord Byron turned out to be so close to the Russian romantic culture.

**PERCY BYSSHE SHELLEY
(1792-1822)****ODE TO THE WEST WIND
(1820)**

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed

The winged seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow

Her clarion o'er the dreaming earth and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odours plain and hill:

Wild Spirit, which art moving everywhere;
Destroyer and preserver; hear, oh, hear!

Thou on whose stream, mid the steep sky's commotion,
Loose clouds like earth's decaying leaves are shed,
Shook from the tangled boughs of Heaven and Ocean,

Angels of rain and lightning: there are spread

On the blue surface of thine æry surge,
Like the bright hair uplifted from the head

Of some fierce Maenad, even from the dim verge
Of the horizon to the zenith's height,
The locks of the approaching storm. Thou dirge

Of the dying year, to which this closing night
Will be the dome of a vast sepulchre,
Vaulted with all thy congregated might

Of vapours, from whose solid atmosphere
Black rain, and fire, and hail will burst: oh, hear!

Thou who didst waken from his summer dreams
The blue Mediterranean, where he lay,
Lulled by the coil of his crystalline streams,

Beside a pumice isle in Baiae's bay,
And saw in sleep old palaces and towers
Quivering within the wave's intenser day,

All overgrown with azure moss and flowers
So sweet, the sense faints picturing them! Thou
For whose path the Atlantic's level powers

Cleave themselves into chasms, while far below
The sea-blooms and the oozy woods which wear
The sapless foliage of the ocean, know

Thy voice, and suddenly grow gray with fear,
And tremble and despoil themselves: oh, hear!

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;

A wave to pant beneath thy power, and share
The impulse of thy strength, only less free
Than thou, O uncontrollable! If even
I were as in my boyhood, and could be

The comrade of thy wanderings over Heaven,
As then, when to outstrip thy skiey speed
Scarce seemed a vision; I would ne'er have striven

As thus with thee in prayer in my sore need.
Oh, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!

A heavy weight of hours has chained and bowed
One too like thee: tameless, and swift, and proud.

Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth

The trumpet of a prophecy! O, Wind,
If Winter comes, can Spring be far behind?

COMMENTS

flee - убежать

hectic - *зд.* чахоточный

pestilence - чума; что-либо гибельное

chariot - везти в колеснице

winged - *зд.* поэт. быстротечный

a corpse - труп

azure - лазурный

clarion (*поэт.*) рожок; призыв

driving sweet buds like flocks to feed in air - “призывая сладкие бутоны, как стада, чтобы накормить их воздухом”

hue - оттенок цвета

plain - *зд.* равнина

stream - поток, течение

steep - круто возвышающийся

commotion - волнение

loose - свободный, не связанный

decay - увядать

shed - просыпать, сыпаться

shook - *зд.* = shaken осыпавшийся

tangled - переплетенный

surge (*поэт.*) - море

Maenad - Менада (спутница бога Диониса)

even - *зд.* на одном уровне, ровный

dim - смутный, неясный, туманный

Verge - край, окраина

locks - кудри, локоны, завитки

closing - *зд.* сгущающийся, наступающий

a dome - купол

a sepulchre - склеп, гробница

vaulted - высящийся сводом

congregated - собранный, соединенный

vapour - туман; химера, фантазия, меланхолия

hail - град

lull - убаюкивать

coil - виток, кольцо

crystalline - *зд.* из мелкого кристалла

pumice - пемза

Baiae's bay - бухта Байи, города близ Неаполя, знаменитый курорт со времен древнего Рима

quiver - дрожать, переливаться красками

intense - мощный, более насыщенный и т. п.

overgrown - заросший

moss - мох

... the sense faints picturing them!

„чувства отказывают при воссоздании их!“

level - уравновешенный, спокойный

cleave - раскалываться

a chasm - глубокое ущелье; бездна

oozy - илистый, тинистый; влажный

sapless - увядший, высохший; сухой

foliage - листва

despoil - грабить, разорять

pant - вздыматься

outstrip - обгонять, превосходить

skiey (поэт.) - небесный

scarce - едва ли

strive - стремиться. „I would ne'er have striven as thus with thee in prayer in my sore need.“ — „Я бы никогда не старался так (соревноваться) с тобой в мольбе о моей насущной нужде.“

a thorn - шип, колючка

bleed - кровоточить

bow - зд. склонять

tameless - неукротимый

a lyre - лира

even as - так же как

tumult - шум, беспорядок; смятение чувств

mighty - могущественный

impetuous - порывистый, бурный

quicken - оживить; возбуждать, пробуждать. “Drive my dead thoughts over the universe// Like withered leaves to quicken a new birth!“ — „Гони мои умершие мысли по Вселенной, как увядшие листья, чтобы пробудить новое рождение!“

incantation - магическая формула, чары

scatter - рассыпаться

inextinguished - непогашенный

hearth - зд. камин

Be through my lips to unawakened earth the trumpet of a prophecy! - „Будь моими устами для непробужденной земли трубой пророчества!“

EXERCISES

Exercise I. Read and study «*Ode to the West Wind*» in detail.

Exercise II. Choose the only right variant to complete the sentence.

1. The West Wind is associated with
 - A. no season of the year.
 - B. Autumn.
 - C. Spring.
2. The speaker in the poem
 - A. is frightened of the West Wind.
 - B. is sad because of the West Wind.
 - C. would like to be part of the West Wind.

Exercise III. Give extended answers to the following questions.

1. How can the destructive power of the West Wind be seen as the force of re-birth?

2. What classical realia are involved into the poem? What is their function?

3. Why would the speaker of the poem wish to be part of the West Wind?

Exercise IV. Fill in the gaps with the words given below.

“Mr. Shelly’s style is to poetry what astrology is to natural science — a passionate dream, a straining after impossibilities, a record of fond conjectures, a confused embodying of _____ abstractions, — a fever of the soul, thirsting and _____ after what it cannot have, indulging its love of power and novelty at the _____ of truth and nature, associating ideas by contraries, and _____ great powers by their application to unattainable objects.” (William Hazlitt, 1824)

“Shelley’s main _____ of (I) trust in his own, subjective, consciousness, (II) holistic enthusiasm, and ascent, and (III) prophetic energy, are neatly _____ in three of his most famed lyrics: his *Cloud*, *Skylark*, and *West Wind* _____

The *Ode to the West Wind* objectifies Shelly’s third characteristics: prophetic energy. The wind is a _____ of resurrection like the cloud and of fine motion like the skylark, expressing, however, rushing energy as

the skylark soaring joy _____

Stanza II has a _____ image of riotous elemental confusion, the tangled boughs of heaven and ocean' suggesting psychic conflicts of passion and spirit till the _____ stage becomes a single gigantic actor in person of ,some fierce Maenad' whose locks are the full sky in storm. The wind is _____ destructive as well as creative, tearing at forests, blackening the sky, and, in the third stanza, stirring up under-sea ,palaces and towers' , the paradises slumbering in _____ , for its purpose." (G. Wilson Knight, 1941)

"Shelley's images are not meant to build up a _____ or effect a comparison. Their _____ is simply to add to the kaleidoscope of associations which surrounds the central symbol. The ghosts, the enchanter, and the bright colours are merely intended to _____ the *idea* of the West Wind rather than to define one of its spheres of action." (F. W. Bateson, 1950)

(craving, symbol, enrich, vague, magnificent, function, expense, throughout, landscape, characteristics, unconsciousness, wasting, vast, expressed)

Exercise V. Write out of the text all the allegorical names of Wind.

Exercise VI. Write out of the text all the words with the semantic meaning of: 1) land, earth; 2) air; 3) water; and other words associated with them.

Exercise VII. Write out of the text all the comparisons; explain what is compared to what, for example:

Dead leaves driven by the wind are compared to ghosts falling from an enchanter.

Exercise VIII. Give definitions, as in the model:

dark wintry bed here means *earth in winter* _____

thine azure sister here means _____

the thorns of life here mean _____

my leaves were falling means _____

Exercise IX. Write out of the text all the adjectives derived from the words *winter*, *autumn*, *air*, and *sky*.

Exercise X. Give all the dictionary meanings of the word *vapour*. Which of them is (are) actualized in the context of the ode?

Exercise XI. Find the original lines in the poem corresponding to the given Russian version by Boris Pasternak:

Перед тобой толпой бегут листы,
Как перед чародеем привиденья...

Ты ставишь им, как пляшущей менаде,
Распущенные волосы торчком,
И треплешь пряди бури.

... И водорослей, и медуз тщедушье
От страха покрывает седина...

О нет, когда б, по-прежнему дитя,

[illegible]

Современный Гуманитарный Университет

JOHN KEATS (1795-1821)

ON THE GRASSHOPPER AND CRICKET (1816)

The poetry if earth is never dead:

When all the birds are faint with the hot sun,
And hide in cooling trees, a voice will run
From hedge to hedge about the new-moons mead,
That is the Grasshopper's — he takes the lead
In summer luxury, — he has never done
With his delights; for when tired out with fun
He rests at ease beneath some pleasant weed.

The poetry if earth is ceasing never:

On a lone winter evening, when the frost
Has wrought a silence, from the stove there shrills
The Cricket's song, in warmth increasing ever
And seems to one, in drowsiness half lost,
The Grasshopper's among some grassy heels.

COMMENTS

faint - *зд.* ослабший

mow - *зд.* косить

mead (*поэт.*) - луч

take the lead - брать инициативу; *зд.* также возможно “иметь ведущую партию”

he has never done with delights — “ему все всегда в удовольствие”

weed - трава

cease - прекращаться

lone (*поэт.*) - одинокий

wrought (*уст., поэт.*) - прош. вр. и прич. II от to work. „When the frost has wrought a silence“ — “Когда мороз создал молчание”

shrill (*поэт.*) - громко звучать

a cricket - сверчок

drowsiness - дремота
and seems to one ... some grassy hills — “и кажется находящемуся
в полудреме (песней) кузнечика среди заросших травой холмов“

TO AUTUMN (1819)

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spare the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cyder-press, with patient look,
Thou watchest the last oozy hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too, –
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft

The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies.

COMMENTS

mellow - спелый, мягкий, сочный и т. д.

a bosom-friend - закадычный друг

mature - созреть

conspire - ступать в разговор

he - *зд.* о солнце

load - нагружать

bless - благословлять

a vine - лоза

a thatch - соломенная крыша

eaves - свес крыши (м.б. скат? — О.Е.)

bend - склонить

mossed - поросший мхом

ripeness - зрелость

the core - сердцевина

swell - раздуть

a gourd - тыква

plump - *зд.* округлить

a hazel - лесной орех

a shell - скорлупа

a kernel - ядро

to set budding more, and still more — “заставить все выпускать
и выпускать бутоны”

o'erbrim - переполнить

clammy - клейкий

a cell - келья

oft (*поэт.*) - часто

amid (*поэт.*) - в окружении, посреди

store - запас, изобилие

seek abroad - *зд.* выходить из дому, находиться вне дома

a granary - амбар

soft-lifted - мягко развевающийся

winnow - 1) веять (зерно); 2) *поэт.* веять (о ветре)

half-reaped - полусжатый (о том, что жнут)

a furrow - борозда, полоса

drowsed - усыпленный

fume - пар, испарение

while thy hook ... flowers — “и тогда твой серп щадит следующий
ряд со всеми его сплетшимися цветами”

a gleaner - сборщик колосьев

thou dost keep ... a brook — “ты неподвижно держишь гнущуюся под тяжестью голову над ручьем”

a cider-press - пресс для изготовления сидра

oozing - сочение

barred - полосатый

bloom - *зд.* расцвечивать

stubble-plains - жнивье

hue - оттенок (цвета)

wailful - заунывный

gnats - гнус, комарье

a sallow - ива

borne aloft ... lives or dies — “взлетающие или опускающиеся в зависимости от того, дует ли или затихает ветерок”

full-grown - полностью выросший

loud = loudly

bleat - блять

a bourn (*уст.*) - *зд.* загон

treble (*муз.*) - дискант, сопрано

a redbreast малиновка

a croft - небольшая ферма

a swallow - ласточка

twitter - щебетать

ODE ON GRECIAN URN (1819)

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal – yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe

Than ours, a friend to man, to whom thou say'st,
'Beauty is truth, truth beauty,' – that is all
Ye know on earth, and all ye need to know.

COMMENTS

unravished - непохищенный, нетронутый

a foster-child - приемное дитя

sylvan - сельский

flowery - цветистый, но также покрытый цветами

leaf-fringed - окаймленный листьями

haunts about thy shape — “навевается твоей формой”, “веет над твоей формой”

a deity - божество

a mortal - смертный

Tempe - Темпейская долина, многократно воспетая греческими поэтами

a dale (поэт.) - долина

Arcady - Аркадия, сельский рай

a maiden (поэт.) - дева

loth - непреклонный, уклоняющийся

pursuit - преследование

a timbrel - тамбурин; (ист.) - тимпан

a ditty - песенка

bare - голый

bold - дерзкий

the goal - цель

grieve - горевать

fade - увядать

bliss - блаженство

shed - осыпать

bid the Spring adieu — “сказать весне прощай”

a melodist - зд. музыкант

unwearied - неутомимый

pant - задыхаться

For ever warm ... and for ever young — “всегда теплая, и наслаждение ею все еще впереди, всегда задыхающаяся и всегда молодая”

far above - зд. намного выше

cloyed - пресыщенный

parching - пересыхающий. “All breathing human passion ... a parching tongue” — “намного выше всей дышащей человеческой страсти, которая оставляет сердце в глубокой грусти и пресыщении, голову в огне, а язык пересыхающим”

Who are these coming to sacrifice? — “кто это идет к жертвоприношению?”

a heifer - телка

low - мычать

silken - шелковый

a flank - зд. бок

drest = dressed

pious - благочестивый. “Is emptied by this folk, this pious morn” — “покинутый этими людьми в это благочестивое утро”

and not a soul ... can e'er return — “и ни одна душа не может никогда вернуться, чтобы рассказать, почему ты (город) покинут”

attic - зд. классический

attitude - положение, поза

brede (уст.) = braid плетение, окаймленность

overwrought - слишком тщательно выделанный

trodden weed - примятая ногами трава

doth tease us out of thought as doth eternity — „дразнишь нашу мысль, как это делает вечность“

waste - зд. разрушать, уводить

in midst of other woe than ours — „посреди иной печали, не нашей“

EXERCISES

Exercise I. . Read and study the three above poems by J. Keats in detail using the comments to the lesson.

Exercise II. Choose the only right variant to complete the sentence.

1. The Grasshopper and the Cricket in Keats's poem
 - A. are contrasted and opposed.
 - B. are the embodiment of the same idea.
 - C. have nothing to do with each other.
2. Autumn in Keats's poem is seen as
 - A. a sad season reminding one of the human mortality.
 - B. a season of beautiful tranquility.
 - C. a rich season of fruitfulness.
3. Autumn is personified as
 - A. a beautiful lady.
 - B. a hard-working busy labourer.
 - C. an old woman.
4. The Grecian Urn attracts the speaker in Keats's poem because everything depicted on it is
 - A. in a state of absolute tranquility.

- B. moving and changing in a „wild ecstasy“.
 - C. moving and yet remains still at the same time.
5. Everything depicted on the urn
- A. seems very realistic, but at the same time remains unclear.
 - B. is very realistic and easy to understand.
 - C. is vague and unclear.

Exercise III. Give extended answers to the following questions.

1. What is Autumn in Keats's poem busy with?

2. What sounds make the music of Autumn?

3. Why is the Grecian urn called „historian“?

4. What is meant by „unheard melodies“ in „Ode on a Grecian Urn“?

5. Why does love depicted on the Grecian urn seem happy and „for ever young“?

6. What is depicted in the scene which seems to be a scene of the sacrifice (stanza IV of „Ode on a Grecian Urn“)?

7. How do you understand the two final lines of „Ode on a Grecian Urn“?

Exercise IV. Fill in the gaps with the words given below.

„_____ Keats can be read without a glossary and he believed simply in Beauty. This _____ of appeal is reinforced by the straight-

forwardly romantic _____ of the verse and by the engaging personality, tragic life and high aspirations of the poet; nobody, it seems _____ was ever more a poet than Keats.” (Kingsley Amis, 1957)

(subject-matter, unmistakable, immediacy)

Exercise V. Write adjectives out of the text of the poem «*On the Grasshopper and Cricket*». Are their meanings direct, indirect or metaphorical? What is the share of nouns of concrete meaning to the abstract ones in this poem? Give your conclusion about the vocabulary of the poem.

Exercise VI. In his ode «*To Autumn*» Keats creates images with the help of sounds.

- 1. Write out of the text all the words with the sound “s”. What is the effect of the cluster of these sounds?

- 2. Comment on the phonetic images of the lines
Or by a cyder-press, with patient look,
Thou watchest the last oozings, hours by hours.

- 3. Which vowels are «clustered» in the first stanza? ...In the last? What sound images are created by them?

Exercise VII. Write out of the text «*To Autumn*» all the words
1) with the semantic meaning of «maturity», «fertility»;

2) expressing different sounds;

3) meaning things and details of the country life.

Exercise VIII. Write out of the text «*Ode on Grecian Urn*» all the words with the semantic meaning of 1) «quiet»; 2) «love», «passion».

Exercise IX. Give all the dictionary meanings of the words *flowery* and *waste*. Which of them are actualized in the context of the ode?

Exercise X. What effect is achieved by the numerous incomplete interrogative constructions by the end of the first stanza of «*Ode on Grecian Urn*»? Which other constructions are used in this poem?

Exercise XI. Write out of the text all the allegorical names of Autumn and Grecian Urn.

Exercise XII. Compare the original lines of the poem with the following translations made by S. Y. Marshak and B. Pasternak. What is accentuated by each translator?

Кузнечик и сверчок

Вовеки не замрет, не прекратится
Поэзия земли. Когда в листве
От зноя ослабев, умолкнут птицы,
Мы слышим голос в скошенной траве
Кузнечика. Спешит он насладиться
Своим участием в летнем торжестве,
То зазвенит, то снова притаится
И помолчит минуту или две.

Поэзия земли не знает смерти.
Пришла зима. В полях метет метель,
Но вы покою мертвому не верьте.
Трещит сверчок, забившись где-то в щель,
И в ласковом тепле нагретых печек
Нам кажется: в траве звенит кузнечик.

(перевод С. Маршака)

Кузнечик и сверчок

В свой час своя поэзия в природе:
Когда в зените день и жар томит,
Притихших птиц, чей голосок звенит
Вдоль изгороди скошенных угодий?
Кузнечик — вот виновник тех мелодий,
Певун и лодырь, потерявший стыд,
Пока и сам, по горло пеньем сыт,
Не свалится, последним в хороводе.

В свой час во всем поэзия своя:
Зимой, морозной ночью молчаливой
Пронзительны за печкой переливы
Сверчка во славу теплого жилья.
И, словно летом, кажется сквозь дрему,
Что слышишь треск кузнечика знакомый.

(перевод Б. Пастернака)

Exercise XIII. Find the original lines in the poems corresponding to the given Russian versions («*To Autumn*» by Boris Pasternak, «*Ode on Grecian Urn*» by I. A. Mikhailov).

... И вспучить тыкву, и напыжить шейки
Лесных орехов ...

Забравшись на задворки экономий,
На сквозняке, раскинув воротник,
Ты, сидя, отдыхаешь на соломе ...


... Векам несешь ты свежесть старины
Пленительней, чем могут строчки эти.

Нам сладостен услышанный напев,
Но слаще тот, что недоступен слуху ...

Все тот же жаркий, вечно юный миг ...

Не можешь знать ты сумрачную бровь,
Горящий лоб и высохший язык ...

Когда других страданий полоса
Придет терзать другие поколенья ...

 **Exercise XIV.** Listen to the poem «*La Belle Dame Sans Merci*» by Keats. Write it down and learn it by heart.

[illegible]

Exercise XV. Task for discussion in class.

Keats is considered as a poet of tragic dualism. Can you explain what is meant by that on the basis of his poems you know? Think about the open or subconscious thoughts that are always present in his poems.

APPENDIX 1

SAMUEL TAYLOR COLERIDGE

THE RIME OF THE ANCIENT MARINER

PART I

It is an ancient Mariner,
And he stoppeth one of three.
'By thy long grey beard and glittering eye,
Now wherefore stoppst thou me?

*An ancient
Mariner
meeteth three
gallants bidden
to a wedding-
feast, and
detaineth one.*

'The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din.'

*The wedding
guest is spell-
bound by the eye
of the old sea-
faring man, and
constrained to
bear his tale*

He holds him with his skinny hand,
'There was a ship,' quoth he.
'Hold off! unhand me, grey-beard loon!'
Eftsoons his hand dropt he.

He holds him with his glittering eye –
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner hath his will.

The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the light house top.

*The Mariner tells
how the ship
sailed southward
with a good wind
and fair weather,
till it reached the
Line.*

The Sun came up upon the left,
Out of the sea came he!
And he shone bright,
Went down into the sea.

Higher and higher every day,
Till over the mast at noon –
The Wedding-Guest here beat his breast,
For he heard the loud bassoon.

*The wedding
guest heareth
the bridal music;
but the Mariner
continueth his
tale.*

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear;

And thus spake on that ancient man,
The bright-eyed Mariner.

And now the Strom-blast came, and he
Was tyrannous and strong:
He struck with his o'ertaking wings,
And chased us south along.

*The ship drawn by
a storm toward the
south pole.*

With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled.

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

And through the drifts the snowy clifts
Did send a dismal sheen:
Nor shapes of men nor beasts we ken –
The ice was all between.

*The land of ice,
and of fearful
sounds where no
living thing was to
be seen.*

The ice was here, the ice was there,
The ice was all around:
It cracked and growled, and roared and howled
Like noises in a swound!

At length did cross an Albatross,
Thorough the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.

*Till a great sea-
bird, called the
Albatross, came
through the snow
-fog, and was
received with
great joy and
hospitality.*

.
It ate the food it ne'er had eat,
And round and round it flew.

*And lo! The
Albatross proveth
to a bird of goog
omen, and
followeth the ship
as it returned
northward through
fog and floating
ice.*

The ice did split with a thunder-fit;
the helmsman steered us through!

And a good south wind sprung up behind;
The Albatross did follow,
and every day, for food or play,
Came to the mariners' hollo!

In mist or cloud, on mast or shroud,
It perched for vespers nine;
Whiles all the night, through fog-smoke white,
Glimmered the white moon-shine.

*The ancient
Mariner
inhospitably
killeth the
pious bird of
good omen.*

'God gave thee, ancient Mariner!
From the fiends, that plague thee thus! –
Why look'st thou so?' – With my cross-bow
I shot the Albatross.

**ПРАКТИЧЕСКИЙ КУРС ОСНОВНОГО ИНОСТРАННОГО ЯЗЫКА
АНГЛИЙСКИЙ ЯЗЫК ДОМАШНЕЕ ЧТЕНИЕ
ЮНИТА 20**

АНТОЛОГИЯ РОМАНТИЧЕСКОЙ ПОЭЗИИ

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