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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

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

ЮНИТА 18

Включает в себя тексты из комедии классика британской литературы В.
Шекспира “Как вам это нравится” (W. Shakespeare “As you like it”).
Сопровождается глоссарием, творческими заданиями и тренингами.

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

У. Шекспир. «Как Вам это понравится».

ЛИТЕРАТУРА

Базовый учебник

1. Shakespeare W. «As You Like It». Longman, New Swan Shakespeare Series.

Дополнительная литература:

2. Шекспир У. Как Вам это понравится (на русском языке). Любое издание.

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

Introduction

The text given in this unit is excerpts from the comedy “As You Like It” by Shakespeare. They remain practically the same as the author wrote them though the spelling, punctuation and stage directions have been modernised.

All archaisms and grammar particularities are explained with the help of words most commonly used in modern English.

“As You Like It” is generally considered to be one of Shakespeare’s most successful comedies. Most of its action is concerned with the adventures of lovers in a pleasant forest setting. At the end, all wrongs are put right and all the lovers are happily married. The texts given here tell us about two young people that have fallen in love Orlando and Rosalind.

LESSON 1

УРОК 1

William Shakespeare
As You Like It

Вильям Шекспир
Как вам это понравится

DRAMATIS PERSONE

Действующие лица

DUKE SENIOR, *in banishment in the Forest of Arden*
DUKE FREDERICK, *his brother, usurper of the Dukedom*
AMIENS }
JAQUES } *lords attending on Duke Senior*
LE BEAU, *a courtier*
CHARLES, *a wrestler*
OLIVER }
JAQUES } *sons of Sir Rowland de Boys*
ORLANDO }
ADAM }
DENNIS } *servants of Oliver*
TOUCHSTONE, *a clown*
SIR OLIVER MAR-TEXT, *a vicar*
CORIN }
SILVIUS } *shepherds*

WILLIAM, *a country fellow*

HYMEN

ROSALIND, *daughter of Duke Senior*

CELIA, *daughter of Duke Frederick*

PHEBE, *a shepherdess*

AUDREY, *a country girl*

LORDS, PAGES, FORESTERS, AND ATTENDANTS

The scenes are laid at Oliver's house; the Duke's court; and in the Forest of Arden.

(I.i) Orlando complains to the old servant Adam about the bad treatment he has received from Oliver, his eldest brother, since their father's death. Oliver arrives and speaks to Orlando scornfully; they fight, and Orlando shows himself the stronger. In revenge, Oliver plots with Charles, Duke Frederick's wrestler, arranging for Charles to kill Orlando at the match to be held next day in front of the Duke. Mention is made of how the true Duke, Duke Senior, Frederick's brother, lives with a few of his supporters in hiding in the Forest of Arden.

ACT ONE

Scene 1. The orchard of Oliver's house.

¹ *it was upon . . . crowns* – “in this way there was left (*bequeathed*) to me by (my father's) will only the small amount of 1,000 *crowns* (gold coins worth 25p each)”. (Orlando and Adam enter in the middle of a conversation.)

² *charged . . . blessing* – “my brother was ordered (*charged*), as a condition for his (our father's) blessing”.

³ *breed me* – “bring me up, educate me”.

⁴ *report . . . profit* – “the reports speak most favourably (*goldenly*) of how he is benefiting from it (*his profit*)”.

⁵ *rustically* – “like a farm labourer”.

Enter ORLANDO and ADAM.

ORLANDO

As I remember, Adam, it was upon this fashion¹ bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother on his blessing² to breed me³ well; and there begins my sadness. My brother Jaques he keeps at school, and report⁴ speaks goldenly of his profit. For my part, he keeps me rustically⁵ at home or, to speak more properly, stays⁶ me here at home unkept; for call you that keeping⁷ for a gentleman of my birth, that differs⁸ not from the stalling of an ox? His horses are bred better; for besides that they

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10 are fair⁹ with their feeding, they are
taught their manage,¹⁰ and to that
end¹¹ riders dearly hired, but I, his
brother, gain nothing under him
but growth,¹² for the which his
animals on his dunghills are as
much bound¹³ to him as I. Besides
this nothing¹⁴ that he so plentifully
gives me, the something that
15 nature gave me, his countenance
seems to take from me. He lets me
feed with his hinds,¹⁵ bars me¹⁶ the
place of a brother, and, as much
as in him lies,¹⁷ mines my gentility
with my education. This is it, Adam,
that grieves me; and the spirit of
my father, which I think is within
me, begins to mutiny against this
servitude. I will no longer endure
20 it, though yet I know no wise
remedy how to avoid it.

Enter OLIVER

ADAM

Yonder comes my master, your
brother.

ORLANDO

Go apart,¹⁸ Adam, and thou
shalt hear how he will shake me
up.¹⁹

[ADAM stands back]

OLIVER

Now, sir, what make²⁰ you
here?

ORLANDO

25 Nothing; I am not taught to
make anything.

OLIVER

What mar you then, sir?

⁶ *stays*. . . *unkept* – “keeps me
back here at home unprovided for
(*unkept*)”. There is word-play on
keeps, line 5, and *unkept*.

⁷ *call ... keeping* – “do you call
it proper provision”.

⁸ *differs ... ox* – “is not different
from the way an ox is fed in its
stall”.

⁹ *besides . . . fair* – “in addition
to being healthy”.

¹⁰ *manage* – “correct way of
moving”, i.e. the horses may be
said to have an education; Orlando
has none.

¹¹ *to that end . . . hired* – “for
that purpose, riders are hired at a
high price”.

¹² *but growth* – “except the
mere fact that I grow”.

¹³ *bound* – “owing a duty”.

¹⁴ *Besides. . . take from me* (line
15) – “As well as so generously
(*plentifully*) giving me nothing in
this way, he seems by his special
favour (*countenance*) to take away
the one special quality (*the
something*) that I was given by
nature”. (Nature had given Orlando
one good quality: he was born a
gentleman. Oliver was trying to
take away that quality.) Orlando’s
use of *plentifully* and *countenance*
when he really means the opposite
is an example of irony.

¹⁵ *hinds* – “farm servants”.

¹⁶ *bars me* – “keeps me from”.

¹⁷ *as much as . . . education* –
“as far as he has the power, is
gradually destroying the good
qualities of my birth (*gentility*)
through my (lack of) upbringing

and training” (*mines* – “undermines, tries to destroy from below”).

¹⁸ *Go apart* – “Move a short distance away”.

¹⁹ *shake me up* – “scold me roughly”.

²⁰ *Now . . . make you* – “Well, what are you doing” (in reply, Orlando uses *make* in its more usual sense; *sir* is unfriendly rather than respectful).

²¹ *Marry* – “Indeed”.

²² *be naught awhile* – “do not trouble me for a time”.

²³ *What prodigal . . . wasted* – “What share of wealth have I wasted” (a reference to the Bible story – Luke 15:11-32 – of the *prodigal* (wasteful) son who spent his entire share of his father’s wealth and had to eat with the hogs).

²⁴ *Know . . . are*, i.e. “Do you know that you are standing in front of your master”. (Orlando pretends not to understand him.)

²⁵ *him I am before* – “the man I am standing in front of”, i.e. Oliver.

²⁶ *in the gentle . . . blood* – “because I am of the same noble (*gentle*) blood”.

²⁷ *The courtesy . . . first-born* – “The custom of civilised nations grants (*allows*) that, as the son who was born first, you are in authority over me (my better)”.

²⁸ *takes not . . . betwixt us* – “makes me still a man of noble birth, and would do that even if there were (*were there*) twenty brothers between us”, i.e. even if Orlando were the twenty-second

ORLANDO

Marry, ²¹ sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

OLIVER

Marry, sir, be better employed, and be naught awhile.²²

ORLANDO

Shall I keep your hogs, and eat husks with them? What prodigal²³ portion have I spent that I should come to such penury? 30

OLIVER

Know you²⁴ where you are, sir?

ORLANDO

O, sir, very well: here in your orchard.

OLIVER

Know you before whom, sir?

ORLANDO

Ay, better than him I am before²⁵ knows me. I know you are my eldest brother, and in the gentle condition of blood,²⁶ you should so know me. The courtesy²⁷ of nations allows you my better in that you are the first-born, but the same tradition takes not²⁸ away my blood, were there twenty brothers betwixt us. I have as much of my father in me as you, albeit,²⁹ I confess, your coming before me is nearer to his reverence. 40

OLIVER

What, boy!

[He strikes ORLANDO]

ORLANDO

Come, come, elder brother, you
are too young³⁰ in this.

[He seizes OLIVER]

OLIVER

Wilt thou lay hands on me,
villain?

ORLANDO

45 I am no villain;³¹ I am the
youngest son of Sir Rowland de
Boys; he was my father, and he is
thrice a villain that says such a
father begot villains. Wert thou not
my brother, I would not take this
hand from thy throat till this other
had pulled out thy tongue for
saying so. Thou hast railed³² on
thyself.

ADAM

50 Sweet masters, be patient; for
your father's remembrance,³³ be
at accord.

OLIVER

Let me go, I say.

ORLANDO

55 I will not till I please: you shall
hear me. My father charged you
in his will to give me good
education: you have trained me like
a peasant, obscuring and hiding
from me all gentlemanlike qualities.
The spirit of my father grows
strong in me, and I will no longer
endure it. Therefore allow me such

son, he would still be noble by
birth.

²⁹ *albeit ... reverence* –
“although, I admit, the fact that you
were born before me does make
you older”.

³⁰ *you are ... in this* – “you have
too little experience of fighting”
(Orlando shows his meaning by
grasping Oliver's throat and
making him powerless to move).

³¹ *I am no ... begot villains* – “I
am not a man of low birth (*villain*),
I am Sir Rowland de Boys'
youngest son, and anyone who
says that the sons of such a father
are men of low birth (*villains*) is
himself a wicked man (*villain*) three
times over” (*begot* – “was the
father of”). *Villain* is used in two
distinct senses: Oliver's *villain* in
line 44 means “wicked fellow”).

³² railed on – “spoken evil
against”.

³³ *for your ... accord* – “for the
sake of your memory of your
father, agree together”.

³⁴ *such exercises ... gentleman*
– “the training which it is proper
for a gentleman to have”. (In
Shakespeare's time there was a
clear division between the
members of noble families and
other people. This was reflected in
the training a person received, and
there were certain things that all
gentlemen were expected to know
or to be able to do.)

³⁵ *allottery* – “share of money”.

³⁶ *buy my fortunes* – “to get myself a way of earning my living”.

³⁷ *you will* – “what is left to you by the ‘will’ you talk about”. (The audience would see a second meaning: *have . . . your will* – “have part of what you want”.)

³⁸ *becomes me* – “is necessary”, “suits me”.

³⁹ *Get you* – “Go away”.

⁴⁰ *lost my teeth* – “become old”. (Adam supposes that he is no longer useful, like a dog that has lost its teeth in old age, but he has given his life to serving the de Boys family.)

⁴¹ *Is it even so* – “This is the situation, is it”.

⁴² *grow upon me* – “grow like a sore on me”. (There is a second meaning: the boy is growing up and growing too big.)

⁴³ *physic your rankness* – “give you medicine to stop your quick growth (*rankness*)”.

⁴⁴ *give no . . . neither* – “and still not give you your thousand crowns” (*neither* – “either”; the “double negative” was common).

⁴⁵ *Calls your worship* – “Are you calling (for me) sir” (*your worship*, “you” to a person of higher rank).

exercises³⁴ as may become a gentleman, or give me the poor allottery³⁵ my father left me by testament; with that I will go buy my fortunes.³⁶

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OLIVER

And what wilt thou do? Beg, when that is spent? Well, sir, get you in. I will not long be troubled with you; you shall have some part of your will.³⁷ I pray you leave me.

ORLANDO

I will no further offend you than becomes me³⁸ for my good.

OLIVER

Get you³⁹ with him, you old dog.

65

ADAM

Is “old dog” my reward? Most true, I have lost my teeth⁴⁰ in your service. God be with my old master; he would not have spoke such a word.

[*Exeunt* ORLANDO and
ADAM]

OLIVER

Is ’t even⁴¹ so? Begin you to grow⁴² upon me? I will physic⁴³ your rankness, and yet give no⁴⁴ thousand crowns neither. Holla, Dennis!

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Enter DENNIS

DENNIS

Calls⁴⁵ your worship?

OLIVER

Was not Charles, the Duke’s wrestler, here to speak with me?

75 DENNIS
So please⁴⁶ you, he is here at
the door and importunes⁴⁷ access
to you.

OLIVER
Call him in. [*Exit* DENNIS] 'T
will be a good way; and to-morrow
the wrestling is.

Enter CHARLES

CHARLES
Good morrow⁴⁸ to your
worship.

80 OLIVER
Good Monsieur⁴⁹ Charles, what
's the new news at the new⁵⁰
court?

CHARLES
There's no news at the court,
sir, but the old news; that is, the
old Duke is banished by his
younger brother the new Duke,
and three or four loving⁵¹ lords
have put themselves into voluntary
exile with him, whose lands and
revenues⁵² enrich the new Duke;
85 therefore he gives them good
leave⁵³ to wander.

OLIVER
Can you tell if Rosalind, the
Duke's daughter, be banished with
her father?

CHARLES
O, no; for the Duke's daughter,
her cousin, so loves her, being
ever⁵⁴ from their cradles bred
together, that she would have

⁴⁶ *So please you* – “If you
please”.

⁴⁷ *importunes . . . you* – “begs
to be allowed (to come in - access)
to see you”.

⁴⁸ *morrow* – “morning”.

⁴⁹ *Monsieur* – “Master, Mr”
(French).

⁵⁰ *the new court*, i.e. the court
under its new ruler.

⁵¹ *loving lords*, i.e. lords who
love the old Duke and are loyal to
him.

⁵² *revenues* – “receipts from
rent” (these would be taken by the
ruling Duke in their absence).

⁵³ *good leave* – “full
permission”.

⁵⁴ *being ever ... together* –
“because they have been brought
up together, ever since they were
babies” (*cradle*, a small bed for a
baby).

⁵⁵ *followed . . . behind her* – “followed her (Rosalind) into exile, or else she would have died because of being forced to stay behind”.

followed her exile,⁵⁵ or have died to stay behind her. She is at the court, and no less beloved other uncle than his own daughter; and never two ladies loved as they do.

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OLIVER

Where will the old Duke live?

⁵⁶ *Robin Hood*, a famous rebel leader in the Middle Ages, who lived with his followers in hiding in Sherwood Forest, near Nottingham; many stories were told by country people about his adventures.

⁵⁷ *fleet the time* – “make the time pass”.

⁵⁸ *golden world*, i.e. the world in the “golden age” of the past, as described by the poets, when men lived a simple, happy life in the open air.



the old Robin Hood⁵⁶ of England

⁵⁹ *What* – “It is true, is it, that”.

⁶⁰ *Marry, do I* – “Yes, I do indeed”.

⁶¹ *I am given . . . understand* – “I have been told in secret”.

⁶² *hath a disposition* – “intends”.

⁶³ *try a fall* – “see whether he can beat me”. (*A fall*, when one wrestler was thrown down and could not get up, was the end of a match.)

⁶⁴ *credit* – “reputation”.

⁶⁵ *shall acquit him well* – “will have shown that he is very good (as a wrestler)”.

CHARLES

They say he is already in the Forest of Arden, and a many merry men with him; and there they live like the old Robin Hood⁵⁶ of England. They say many young gentlemen flock to him every day, and fleet⁵⁷ the time carelessly as they did in the golden world.⁵⁸

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OLIVER

What,⁵⁹ you wrestle tomorrow before the new Duke?

CHARLES

Marry, do I,⁶⁰ sir; and I came to acquaint you with a matter. I am given,⁶¹ sir, secretly to understand that your younger brother, Orlando, hath a disposition⁶² to come in disguised against me to try a fall.⁶³ Tomorrow, sir, I wrestle for my credit;⁶⁴ and he that escapes me without some broken limb shall acquit⁶⁵ him well. Your brother is but young and tender,

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and, for your love,⁶⁶ I would be loath to foil⁶⁷ him, as I must for my own honour if he come in. Therefore, out of my love to you, I came hither to acquaint⁶⁸ you withal, that either you might stay⁶⁹ him from his intendment, or brook⁷⁰ such disgrace well as he shall run into, in that it is a thing of his own search⁷¹ and altogether against my will.

OLIVER

Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite. I had myself notice of my brother's purpose herein,⁷² and have by underhand⁷³ means laboured to dissuade him from it, but he is resolute. I'll tell thee, Charles, it is the stubbornest young fellow of France; full of ambition, an envious emulator⁷⁴ of every man's good parts, a secret and villainous contriver⁷⁵ against me his natural⁷⁶ brother. Therefore use thy discretion: I had as lief⁷⁷ thou didst break his neck as his finger. And thou wert best⁷⁸ look to 't; for if thou dost him any slight disgrace, or if he do not mightily⁷⁹ grace himself on thee, he will practise⁸⁰ against thee by poison, entrap⁸¹ thee by some treacherous device, and never leave thee till he hath ta'en thy life by some indirect means or other; for, I assure thee – and almost with tears I speak it – there is not one so young and so villainous this day living. I speak but brotherly⁸² of him, but should I anatomise⁸³ him to thee as he is,

⁶⁶ *for your love* – “for your sake”.

⁶⁷ *foil him* – “throw him violently”.

⁶⁸ *acquaint you withal* – “tell you about this”.

⁶⁹ *stay . . . intendment* – “prevent him from doing what he intends to do”.

⁷⁰ *brook* – “bear”.

⁷¹ *of his own search* – “which he himself seeks”.

⁷² *purpose herein* – “intention to do this”.

⁷³ *by underhand means* – “privately”.

⁷⁴ *an envious . . . parts* – “a man who hates (*envious*) the good qualities (*parts*) in other people and makes himself their rival (*emulator*)”.

⁷⁵ *contriver* – “plotter”.

⁷⁶ *natural brother* – “brother by birth” (and so his closest relative).

⁷⁷ *I had . . . finger* – “I should be just as pleased if you broke his neck as if you broke his finger”.

⁷⁸ *thou wert . . . to 't* – “you had better take care”, “you would be well advised to look after your own interests”.

⁷⁹ *mightily . . . on thee* – “gain great honour (grace himself) from fighting you”.

⁸⁰ *practise . . . poison* – “attempt to poison you secretly”.

⁸¹ *entrap . . . device* – “catch you by some deceiving plot”.

⁸² *but brotherly* – “only like a brother”, i.e. as kindly as possible.

⁸³ *should I . . . I must* – “if I

described him to you in detail (anatomise, lay open like a body cut open for study) as he really is, it would make me”.

⁸⁴ *his payment* – “what he deserves”, i.e. punishment.

⁸⁵ *go alone again* – “goes back (again) without help”.

⁸⁶ *stir this gamester* – “encourage this sportsman” (to make sure that he will wrestle with Charles). Oliver is speaking to himself.

⁸⁷ *gentle* – “noble in behaviour”.

⁸⁸ *device* – “ways of thinking”.

⁸⁹ *of all sorts . . . beloved* – “loved by people of all classes (*sorts*) just as if they were charmed”.

⁹⁰ *in the heart of* – “loved by”.

⁹¹ *misprised* – “underrated, not respected”.

⁹² *clear all* – “settle everything”.

⁹³ *kindle -.. thither* – “encourage (*kindle*, set fire to) the boy to go there (*thither*)”.

⁹⁴ *go about* – “attend to”.

I must blush and weep, and thou must look pale and wonder.

CHARLES

I am heartily glad I came hither to you. If he come tomorrow, I'll give him his payment.⁸⁴ If ever he go alone⁸⁵ again, I'll never wrestle for prize more. And so, God keep your worship. 130

OLIVER

Farewell, good Charles. [*Exit* CHARLES] Now will I stir⁸⁶ this gamester. I hope I shall see an end of him; for my soul, yet I know not why, hates nothing more than he. Yet he's gentle:⁸⁷ never schooled and yet learned; full of noble device;⁸⁸ of all sorts⁸⁹ enchantingly beloved; and indeed so much in the heart⁹⁰ of the world, and especially of my own people, who best know him, that I am altogether misprised.⁹¹ But it shall not be so long; this wrestler shall clear all.⁹² Nothing remains but that I kindle the boy thither,⁹³ which now I'll go about.⁹⁴ 135

[*Exit*]

Tasks and Exercises

Задания и упражнения

1. Read the text paying attention to the words and expressions below. Give a summary of the text with the help of them.

bequeath
a hind
a gentility
to endure
labourer
to mar
a hog
the husks
to confess
penury
to breed smb well
to shake smb up
to mutiny against this servitude
to train smb like a peasant
to leave smth by testament
to be in exile

2. Choose only one correct variant from the ones given below.

1. Duke Senio, Orlando's father
 - A) left his son a thousand crowns by will
 - B) left his son nothing by will
 - C) left his money to Adam
2. Orlando and Oliver are:
 - A) friends
 - B) neighbours
 - C) brothers
3. Orlando accuses his eldest brother Oliver of
 - A) calling his servants "villains"
 - B) training him like a peasant
 - C) trying to kill Adam
4. The Old Duke lives
 - A) in Sherwood Forest, near Nottingham

- B) at the Court with his brother Duke Frederick
- C) in the Forest of Arden

5. Oliver wanted

- A) to kill his brother Orlando
- B) to dissuade a wrestler Charles from fighting with Orlando
- C) to save his brother Orlando

6. Who wants to kill Orlando

- A) Adam
- B) Oliver
- C) Charles

3. Give full answers to the following questions.

1) How did Oliver treat his younger brother?

2) Why does Adam sympathise with Orlando?

3) Why do you think Oliver calls Orlando Sir?

4) Who and why begins fighting in the orchard of Orlando's house?

5) Is the old Duke's daughter Rosalind banished with his father? Why?

6) Who followed the old Duke in his exile?

7) What did Charles, Duke Frederick's wrestler want to tell Oliver on the eve of his match with Orlando?

8) What did Oliver say to Charles to do at the match to be held the next day in front of the Duke? How did he justify his intention?

9) Did Oliver realize that his brother Orlando was a noble person? Can you prove it?

4. Find the following words and expressions in the text. Translate them. Be ready to reproduce the context they are used in.

bequeath smb _____

to breed me well _____

to keep smb rustically at home _____

to mutiny against this servitude _____

to shake smb up _____

dunhills _____

to mar smb with idleness _____

to come to such penury _____

to confess _____

the courtesy of nations _____

to leave smth by testament _____

to train smb like a peasant _____

to be in exile _____
to be banished _____
to put oneself into voluntary exile _____
to acquaint smb with a matter _____
to come in disguise _____
true Duke _____
to dissuade smb from smth _____
to be resolute _____
to be full of ambition _____

батрак _____
восстать против рабства, зависимости _____
оставить в наследство _____
выносить, терпеть _____
знатность, родовитость _____
крайняя бедность _____
фруктовый сад _____
негодяй _____
быть в ссылке _____
быть решительным, непоколебимым _____

5. Make a literary translation of the extract, beginning with the words:

- 1) "He lets me feed with his hinds..."
till "...no wise remedy how to avoid it."

- 2) “My father charged you...”
till “...that I will go buy my fortunes.”

- 3) “They say he is already in the Forest of Arden...”
till “...as they did in the golden world.”

- 4) “Your brother is but young and tender...”
till “...and altogether against my will.”

**6. Describe the main characters of the story (of the scene):
Orlando, his brother Oliver.**

7. Translate the following sentences into English, using the vocabulary of the text.

1) Оливер не выполнил волю отца воспитывать младшего брата как благородного человека.

2) Оливер относится к своему брату Орландо как к батраку или же блудному сыну, который растратил всецело свою долю отцовского богатства и теперь вынужден есть вместе со свиньями.

3) Оливер начал драку, ударив Орландо, но его брат оказался сильнее и тогда Оливер пообещал ему часть наследства.

4) Я пришел, чтобы познакомить вас с одним делом.

5) Борец герцога Чарльз сказал Оливеру, что он не будет сильно швырять Орландо, потому что это совершенно против его воли.

6) Оливер уговорил борца убить Орландо, назвав его негодяем, заслуживающим смерти.

7) Я сердечно рад, что пришел к вам. Теперь я вижу, что он заслуживает наказания.

8) Я ненавижу его, хотя и знаю, что он благородный человек.

9) Его любят и уважают, а меня недооценивают.

8. Topic for discussion in class.

What do you think about the conflict between Oliver and Orlando. Is such quarrel possible nowadays?

ACT ONE. Scene II.

(I.ii) At the Court, Rosalind, Duke Senior's daughter, and Celia, the daughter of Duke Frederick, talk about the workings of Fortune and Nature. Touchstone, the clown or "fool", joins them. The wrestling match results in the defeat of Charles by Orlando. Orlando and Rosalind fall in love, and she gives him a chain to wear round his neck. It becomes clear that Sir Rowland, Orlando's father, used to be a close friend of Duke Senior.

A level piece of grass near the Duke's palace.

Enter ROSALIND and CELIA.

¹ *sweet my coz* – "my dear cousin" (*coz*, a shortened, affectionate form of "cousin").

² *merry* – "cheerful".

CELIA
I pray thee, Rosalind, sweet my coz,¹ be merry.²

³ *more mirth...merrier* – "more cheerfulness than I really feel (*am mistress of*, own); do you want me to be more cheerful than that".

ROSALIND
Dear Celia, I show more mirth³ than I am mistress of, and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not

⁴ *learn ... pleasure* – "try to teach me to show more pleasure than is natural" (*remember* – "learn", as one learns a lesson by adding it to one's memory). Rosalind uses a metaphor from the schoolroom.

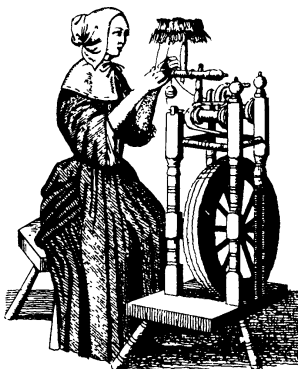
learn⁴ me how to remember any extraordinary pleasure.

5

⁵ *Herein* – "In this (that you say)".

⁶ *so thou hadst* – "if you had".

CELIA
Herein⁵ I see thou lovest me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle, the Duke my father, so⁶ thou



the good housewife Fortune

Современный Гуманитарный Университет

10 hadst been still with me, I could have taught my love⁷ to take thy father for mine. So wouldst thou,⁸ if the truth of thy love to me were so righteously tempered⁹ as mine is to thee.

ROSALIND

Well, I will forget the condition of my estate¹⁰ to rejoice in yours.

CELIA

15 You know my father hath no child but I, nor none¹¹ is like to have, and truly, when he dies, thou shalt be his heir; for what he hath taken away from thy father perforce,¹² I will render¹³ thee again in affection. By mine honour, I will, and when I break that oath, let me turn monster.¹⁴ Therefore, my sweet Rose,¹⁵ my dear Rose, be merry.

[. . .]

*Flourish.*⁷⁹ Enter DUKE
FREDERICK, LORDS, ORLANDO,
CHARLES, and Attendants

DUKE FREDERICK

Come on; since the youth will not be entreated,⁸⁰ his own peril⁸¹ on his forwardness.

120 ROSALIND
Is yonder the man?

LE BEAU
Even he, madam.

CELIA
Alas, he is too young! Yet he

⁷ *taught . . . for mine* – “trained my feelings (*taught my love*) to love your father as if he were my own father”

⁸ *So wouldst thou*, i.e. you would have loved my father as if he were your own.

⁹ *if the truth . . . thee* – “if your love were true, being made up of such right qualities as is my love to you”.

¹⁰ *the condition . . . estate* – “the state of my affairs”, i.e. Rosalind will stop thinking about what has happened to herself, and she will be glad that Celia is fortunate.

¹¹ *nor none ... have* – “and is unlikely to have any (other children)”.

¹² *perforce* – “by force”.

¹³ *render . . . affection* – “give back (*again*) to you because of my love”.

¹⁴ *turn monster* – “become unnatural in shape and size”.

¹⁵ *Rose*, a shorter form of *Rosalind*.

¹⁶ *devise sports* – “plan entertainments”.

⁷⁹ *Flourish*, a special trumpet call to proclaim the entrance of the ruler (Duke Frederick).

⁸⁰ *entreated* – “persuaded” (to withdraw from the match).

⁸¹ *his own . . . forwardness* – “let his bold behaviour (*forwardness*) be at his own risk (*peril*)”.

⁸² *successfully* – “able to succeed”.

⁸³ *How now* – “Hullo”.

⁸⁴ *Are you crept* – “Have you come quietly”.

⁸⁵ *my liege* – “my lord” (the usual way of addressing a ruler).

⁸⁶ *so please . . . leave* – “if you will be kind enough to give us permission”.

⁸⁷ *there is such . . . man* – “the man (Charles - not the youth, Orlando) has such an advantage”.

⁸⁸ *fain* – “gladly”.

⁸⁹ *move* – “influence”.

⁹⁰ *them*, i.e. the two princesses (although Le Beau, who supports Duke Frederick, has said “the princess”).

⁹¹ *the general challenger*: Charles has offered to fight all comers, and Orlando has, like others, accepted the offer; he has not demanded that Charles should fight him, as Le Beau suggested in calling Orlando “the challenger” (line 132).

looks successfully.⁸²

DUKE FREDERICK

How now,⁸³ daughter and cousin! Are you crept⁸⁴ hither to see the wrestling?

ROSALIND

Ay, my liege,⁸⁵ so please⁸⁶ you 125
give us leave.

DUKE FREDERICK

You will take little delight in it, I can tell you, there is such odds⁸⁷ in the man. In pity of the challenger’s youth I would fain⁸⁸ dissuade him, but he will not be entreated. Speak to him, ladies; see if you can move⁸⁹ him.

CELIA

Call him hither, good Monsieur 130
Le Beau.

DUKE FREDERICK

Do so. I’ll not be by.

[*He moves away*]

LE BEAU

Monsieur the challenger, the princess calls for you.

ORLANDO

I attend them⁹⁰ with all respect and duty.

ROSALIND

Young man, have you challenged Charles the wrestler?

ORLANDO

No, fair princess; he is the 135
general⁹¹ challenger. I come but in as others do, to try with him the

strength of my youth.

CELIA

Young gentleman, your spirits are too bold for your years. You have seen cruel proof of this man's strength; if you saw yourself with your eyes,⁹² or knew yourself with your judgment, the fear of your
140 adventure would counsel you to a more equal enterprise. We pray you, for your own sake, to embrace⁹³ your own safety and give over this attempt.

ROSALIND

Do, young sir. Your reputation shall not therefore be misprised.⁹⁴ we will make it our suit⁹⁵ to the Duke that the wrestling might not
145 go forward.⁹⁶

ORLANDO

I beseech you, punish me not⁹⁷ with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial,⁹⁸ wherein if I be foiled,⁹⁹ there
150 is but one shamed that was never gracious; if killed, but one dead that is willing to be so. I shall do my friends no wrong, for I have none to lament me; the world¹⁰⁰ no injury, for in it I have nothing. Only in the world I¹⁰¹ fill up a place, which maybe better supplied when I have made it empty.

ROSALIND

The little strength that I have, I
155 would¹⁰² it were with you.

⁹² *if you saw ... enterprise* – “if you could see yourself or judge your own strength (in comparison with his), the realisation of the danger of what you are doing would advise (*counsel*) you to try your strength where you have a fairer chance”.

⁹³ *embrace* – “hold on to”.

⁹⁴ *shall not ... misprised* – “will not be wrongly valued because of it (giving up the match)”.

⁹⁵ *suit* – “request”.

⁹⁶ *go forward* – “proceed” (in this way they will save Orlando from being shamed in public).

⁹⁷ *punish ... confess me* – “do not make me suffer by thinking badly of me, although I admit that I am”. (Orlando's polite and modest way of speaking shows the nobility of his character in spite of his lack of education.)

⁹⁸ *trial* – “test of strength”.

⁹⁹ *wherein ... gracious* – “if I am defeated (*foiled*) in it, the disgrace is only for a man who was never in favour (*gracious*)” (so the shame of defeat will be slight).

¹⁰⁰ *the world no injury* – “I shall have done the world no harm (by being killed)”.

¹⁰¹ *Only in ... supplied* – “In the world I only hold a place which may be filled by a better man”.

¹⁰² *would* – “wish”.

¹⁰³ *Pray ... in you* – “I pray that I may be mistaken in what I think are your chances of success”.

¹⁰⁴ *gallant ... earth* – “brave fellow who is so eager to be killed” (and then buried in the earth from which we all come).

¹⁰⁵ *his will ... working* – “his desire is more modest than that” (it is not his hope to be killed).

¹⁰⁶ *try but one fall* – “wrestle only until one of you is thrown down for the first time”.

¹⁰⁷ *warrant* – “assure, promise”.
¹⁰⁸ *you shall not ... first*, i.e. although the Duke persuaded Orlando so earnestly not to fight at all, there will be no need to beg him to avoid a second “round” (because, Charles means, the first throw will injure Orlando so much).

¹⁰⁹ *You mean ... before* – ‘If you intend to mock me after the fight, it is unwise (or unfair) to mock me before it”.

¹¹⁰ *come your ways* – “come on”; “let us begin”.

¹¹¹ *Hercules ... speed* – “may Hercules give you success (*speed*)”. In ancient Greek literature, Hercules (or Herakles) was the strongest man in the world. Rosalind asks for

CELIA
And mine, to eke out hers.

ROSALIND
Fare you well. Pray heaven¹⁰³ I be deceived in you!

CELIA
Your heart’s desires be with you!

CHARLES
Come, where is this young gallant¹⁰⁴ that is so desirous to lie with his mother earth?

ORLANDO
Ready, sir; but his will hath in it¹⁰⁵ a more modest working.

DUKE FREDERICK
You shall try but one fall.¹⁰⁶

CHARLES
No, I warrant¹⁰⁷ your Grace you shall not entreat¹⁰⁸ him to a second, that have so mightily persuaded him from a first.

ORLANDO
You mean¹⁰⁹ to mock me after; you should not have mocked me before; but come your ways.¹¹⁰

ROSALIND
Now Hercules be thy speed,¹¹¹ young man!

CELIA
I would I were invisible, to catch the strong fellow by the leg.
[*They wrestle*]

160

165

ROSALIND
O excellent young man!

CELIA
If I had a thunderbolt¹¹² in mine
170 eye, I can tell who should down.¹¹³
[A shout. CHARLES is thrown]

DUKE FREDERICK
No more, no more.

ORLANDO
Yes, I beseech your Grace: I am
not yet well breathed.¹¹⁴

DUKE FREDERICK
How dost¹¹⁵ thou, Charles?

LE BEAU
175 He cannot speak, my lord.

DUKE FREDERICK
Bear him away. [CHARLES is
carried out] What is thy name,
young man?

ORLANDO
Orlando, my liege, the youngest
son of Sir Rowland de Boys.

DUKE FREDERICK
I would¹¹⁶ thou hadst been son
to some man else.
180 The world esteemed¹¹⁷ thy
father honourable,
But I did find him still¹¹⁸ mine
enemy.
Thou shouldst have better
pleased me with this deed
Hadst thou descended from
another house.¹¹⁹
But fare thee well; thou art a
gallant youth:

Hercules to lend Orlando some of
his strength.

¹¹² *If I had ... eye* – “Even if I were
blind” (*thunderbolt*, a hard stone
once believed to be hurled to earth
by lightning).

¹¹³ *who should down* – “which of
them will be thrown”.

¹¹⁴ *I am ... breathed* – “I have not
had much exercise yet”.

¹¹⁵ *How dost thou* – “How do you
feel”.

¹¹⁶ *I would ... else* – “I wish you
had been a different man’s son.”

¹¹⁷ *esteemed* – “considered”.

¹¹⁸ *still* – “always”.

¹¹⁹ *descended ... house* – “been
born a member of a different family”.
Orlando’s father had been a
supporter of Duke Senior; Duke
Frederick wishes he had had a
different father (*another father*, line
185).

I would thou hadst told me of another father. 185

[Exit DUKE and Attendants]

CELIA

[To ROSALIND] Were I my father,¹²⁰ coz, would I do this?

¹²⁰ *Were I my father* – “If I were in my father’s place”.



a quintain,¹³² a mere lifeless block

¹²¹ *more proud*, i.e. than he would be if he had *another father* (line 185)

¹²² *calling* – “name”

¹²³ *as his soul* – “as much as he loved himself”

¹²⁴ *was of mind* – “agreed with my father” (in loving Sir Rowland)

¹²⁵ *his son* – “to be his son”

ORLANDO

I am more proud¹²¹ to be Sir Rowland’s son,

His youngest son, and would not change that callings¹²²

To be adopted heir to Frederick.

ROSALIND

[To CELIA] My father loved Sir Rowland as his soul,¹²³ 190

And all the world was of my father’s mind¹²⁴

Had I before known this young man his son,¹²⁵

I should have given him tears

unto¹²⁶ entreaties,
Ere he should thus have
ventured.

CELIA

195 [To ROSALIND] Gentle cousin,
Let us go thank him and
encourage him:

My father's rough and envious
disposition

Sticks¹²⁷ me at heart. [To
ORLANDO] Sir, you have well
deserved,

If you do keep your promises
in love.

But justly¹²⁸ as you have
exceeded all promise,

Your mistress shall be happy.

ROSALIND

200 Gentleman, [*giving him the
chain from round her neck*]

Wear this for me, one out of
suits¹²⁹ with fortune,

That could¹³⁰ give more, but that
her hand lacks means.

Shall we go, coz?

[*She turns and walks away*]

CELIA [*Following*]

Ay. Fare you well, fair
gentleman.

ORLANDO

205 Can I not say, "I thank you"?
My better parts¹³¹

Are all thrown down, and that
which here stands up

Is but a quintain,¹³² a mere
lifeless block.

ROSALIND

He calls us back. My pride fell

¹²⁶ *I should venture* – "I would
have added tears to my pleading
before (*ere*) I let him take such a
risk"

¹²⁷ *Sticks me at heart*, i.e. grieves
my heart as if a knife were stuck
there

¹²⁸ *But justly ... promise* – "as
perfectly as (in your wrestling) you
have performed much more than all
you promised"

¹²⁹ *for me ... fortune* – "as a sign
of friendship, from someone who is
not in the favour of fortune" ("In suit"
meant "in service", since the
Elizabethans dressed their servants
in special suits of clothing. "Out of
suits" therefore meant "dismissed",
"not cared for" Fortune is personified)

¹³⁰ *That could ... means* – "one
(Rosalind herself) who would like to
give more, but cannot because she
has no more to give" (After saying
this, Rosalind wants to go away –
Shall we go, coz? she says to Celia
– because she has fallen in love and
is overcome by shyness)

¹³¹ *My better ... stands up* – "My
good manners and qualities have
been defeated, and the man who is
standing here". (Orlando has fallen
in love, too and shyness has robbed
him of the power to make fine
speeches.)

¹³² *quintain*, a wooden figure of a man which horsemen attacked to practise their skill in fighting on horseback

¹³³ *would* – “wants”.

¹³⁴ *overthrown ... enemies* – “conquered others (i.e. your friends) besides your enemies”. (He has “conquered” her heart. She does not clearly say so, but Celia thinks she is in danger of admitting her love, and in the next line asks her to leave: *Will you go, coz?* – “Let us go now”.)

¹³⁵ *Have with you* – “I am coming (with you)”.

¹³⁶ *hangs ... tongue*, i.e. makes me unable to speak.

¹³⁷ *urged conference* – “invited conversation”.

¹³⁸ *Or Charles ... weaker* – “Either Charles or something not so strong as he”, i.e. love of Rosalind.

¹³⁹ *Albeit* – “Although”.

¹⁴⁰ *applause* – “approval”.

¹⁴¹ *condition* – “state of mind”.

¹⁴² *humorous* – “in a bad humour, badtempered”.

¹⁴³ *what he is ... speak of* – “it is better for you to imagine (*conceive*) what he is like than for me to

with my fortunes;

I'll ask him what he would.¹³³

[*She turns back*] Did you call, sir?

Sir, you have wrestled well, and
overthrown¹³⁴ 210

More than your enemies.

CELIA

Will you go, coz?

ROSALIND

Have with you.¹³⁵ Fare you well.

[*Exeunt ROSALIND and CELIA*]

ORLANDO

What passion hangs these
weights¹³⁶ upon my tongue?

I cannot speak to her, yet she
urged conference.¹³⁷

Enter LE BEAU

O poor Orlando, thou art
overthrown! 215

Or Charles¹³⁸ or something
weaker masters thee.

LE BEAU

Good sir, I do in friendship
counsel you

To leave this place. Albeit¹³⁹ you
have deserved

High commendation, true
applause,¹⁴⁰ and love,

Yet such is now the Duke's
condition¹⁴¹ 220

That he misconstrues all that
you have done.

The Duke is humorous;¹⁴² what
he is, indeed,

More suits you to conceive¹⁴³
than I to speak of.

ORLANDO

I thank you, sir; and pray you,
tell me this:

225 Which of the two was daughter
of the Duke,

That here was¹⁴⁴ at the
wrestling?

LE BEAU

Neither his daughter, if we
judge by manners;¹⁴⁵

But yet, indeed, the smaller is
his daughter;

The other is daughter to the
banished Duke,

230 And here detained by her
usurping uncle

To keep his daughter company;
whose loves¹⁴⁶

Are dearer than the natural
bond of sisters.

But I can tell you that of late¹⁴⁷
this Duke

Hath ta'en displeasure 'gainst
his gentle niece,

235 Grounded upon no other
argument

But that the people praise her
for her virtues,

And pity her for her good
father's sake;

And, on my life, his malice
'gainst the lady

Will suddenly¹⁴⁸ breath forth.
Sir, fare you well.

240 Hereafter,¹⁴⁹ in a better world¹⁵⁰
than this,

I shall desire more love¹⁵¹ and
knowledge of you.

ORLANDO

I rest much bounden¹⁵² to you:
fare you well.

describe it". (As a courtier, Le Beau
dare not speak openly of the Duke's
terrible anger.)

¹⁴⁴ *here was* – "was here".

¹⁴⁵ *Neither ... manners*: Since
both Rosalind and Celia show good
manners, neither of them behaves
like Duke Frederick's daughter.

¹⁴⁶ *whose loves ... sisters* – "their
love for each other is deeper than it
would be if they were sisters"
(natural bond, the links with which
nature binds sisters together).

¹⁴⁷ *of late ... But that* – "recently
Duke Frederick has developed a
dislike of his noble niece, with only
one reason (*argument*) for it (his
dislike) – that" (*ta'en* – "taken";
'*gainst* – "against"; *Grounded* –
"based").

¹⁴⁸ *suddenly break forth* – "very
soon show itself".

¹⁴⁹ *Hereafter* – "At some later
time".

¹⁵⁰ *world* – "state of society" (i.e.
under the true Duke).

¹⁵¹ *I shall desire ... of you* – "I
hope to have you as a friend and to
know you better".

¹⁵² *rest much bounden* – "remain
very grateful".

¹⁵³ *Thus must ... smother* – “So now I must go away from one danger and into a greater danger”. Orlando uses an Elizabethan expression (*smother* – “smoke which stops one’s breathing”) with a meaning similar to that of the modern expression, “out of the frying pan into the fire”.

[Exit LE BEAU]
Thus must I¹⁵³ from the smoke
into the smother,
From tyrant Duke unto a tyrant
brother.

But heavenly Rosalind! 245
[Exit]

Tasks and Exercises Задания и упражнения

1. Read the text paying attention to the words and expressions below. Give a summary of the text with the help of them.

to be heir
to be merry
to forget a banished father
to challenge smb
to give over one’s attempt for one’s own sake
to beseech
to lament (= to complain)
to fall in love with smb
to be thrown
to thank and encourage smb
to walk away
to call smb back
to turn back
to conceive
to detain smb
to urge conference

2. Choose only one correct variant from the ones given below.

1. Orlando was going to fight ... at the wrestling match.

- A) Duke Frederick
- B) Charles
- C) Oliver

2. Rosalind thanked Orlando and

- A) gave him a chain from round her neck

- B) kissed him
- C) left him without saying anything else

3. Charles, the wrestler
- A) won the match
 - B) withdrew from the match
 - C) was defeated

4. Le Beau advises Orlando
- A) to leave the place
 - B) to remain but be careful
 - C) to escape with Rosalind

3. Give the full answers to the following questions.

- 1) Who is Duke Frederick's heir and why?

- 2) What Rosalind and Celia were talking about when Clown entered?

- 3) How do you explain the fact that Duke Frederick let the young ladies try to persuade Orlando to withdraw from the match?

- 4) How and why does Orlando refuse to withdraw from the match?

- 5) How did the participants behave before the match?

- 6) What reason was Duke Frederick displeased for when he had learned the winners name?

7) How can one guess that Rosalind has fallen in love with Orlando?

8) What does Le Beau say to Orlando after the young ladies have left?

9) How does Orlando see the situation he is in?

4. Find the following words and expressions in the text. Translate them. Be ready to reproduce the context they are used in.

a banished father_____

to break one's oath_____

a heir_____

to take delight in smth_____

my father's rough and envious disposition

I would thou hadst been son to some man else

I am more proud to be Sir Rowland son

to be adopted heir to Frederick_____

I beseech your Grace_____

I am not yet well breathed_____

the Duke is humorous, what he is indeed

to judge by manners_____

and here detained by her usurping uncle

the people praise her for her virtues

наследник

нарушить клятву

влюбиться

отнимать что-либо у кого-либо силой

я умоляю вас

вернуть, позвать кого-либо обратно

покорить, победить

удержать кого-либо

5. Make a literary translation of the extract beginning with the words:

- 1) “You know my father hath no child...”
till “...let me turn monster.”

- 2) “Gentle cousin, let’s go thank him...”
till “...Your mistress shall be happy”

-
-
-
- 3) "Good sir, I do in friendship counsel you..."
till "...more suits you to conceive than I to speak of."
-
-
-
-
-
-
-

6. Describe the conversation between Rosalind and Orlando in your own words.

7. Translate the following into English using the vocabulary of the text or/and explanatory notes.

1) Пусть я стану чудовищем, если нарушу свою клятву.

2) Герцог Фредерик отнял силой у своего брата все, что тот имел.

3) Розалинда и Целия просят Орlando ради его собственной безопасности отказаться от схватки.

4) Он завоевал ее сердце.

5) Ее слова лишили его дара речи.

6) Воодушевленный ее вниманием, он решил доказать свою храбрость.

7) Он объявил Целии и Розалинде, что не откажется от своего намерения и не исполнит их просьбы.

8) Вспомнив слова юноши, что у него нет друзей и что он без сожаления готов умереть, она сравнила его положение со своим, и убедилась, что он несчастен не менее ее.

9) Храбрость и искусство, оказанные юношей, очень понравились герцогу Фредерику.

10) Этот дворянин, умерший несколько лет тому назад, при жизни был другом изгнанного герцога.

8. Topics for discussion in class.

Do you think Rosalind and Orlando are lovers at first sight? Is it possible in real life? Can you prove it?

ACT ONE. Scene III.

(I.iii) Rosalind speaks to Celia about her love for Orlando. Duke Frederick comes to them and angrily banishes Rosalind from the court. Celia decides to go with her, and they arrange for Rosalind to disguise herself as a boy, taking the name of Ganymede. Celia will pretend to be “Ganymede’s” young sister, and Touchstone will go with them into Arden.

The palace.

Enter CELIA and ROSALIND.

CELIA

Why,¹ cousin! Why, Rosalind! Cupid² have mercy, not a word?

ROSALIND

Not one to throw at a dog.

CELIA

No, thy words are too precious to be cast away upon curs; throw some of them at me; come, lame me with reasons.³

ROSALIND

Then there were two cousins laid up,⁴ when the one should be lamed with reasons, and the other mad⁵ without any.

CELIA

But is all this⁶ for your father?

ROSALIND

No, some of it is for my child’s father.⁷ O, how full of briers⁸ is this working-day world!

¹ *Why*, ‘said in an attempt to attract attention. Rosalind’s thoughts are far away, and Celia cannot get an answer from her.

² *Cupid*, the ancient god of love.

³ *I lame me with reasons* – “throw some reasons (for your silence) at me to make me lame” (as if throwing stones at a dog).

⁴ *there were ... laid up* – “there would be two injured (*laid up*) cousins”.

⁵ *mad without any* – “overcome by sadness without a reason”. Rosalind refers to herself.

⁶ *all this*, i.e. this silence and sadness.

⁷ *my child’s father*, i.e. the man she would like to marry, who would then become the father of her child.

⁸ *how fall ... world* – “how many difficulties there are in this world of ordinary life” (*briers* – literally “thorny bushes”).

CELIA
They are but burrs⁹ cousin,
thrown upon thee in holiday
10 foolery; if we walk not in the
trodden paths,¹⁰ our very petticoats
will catch them.

ROSALIND
I could shake them off my coat;
these burrs are in my heart.

CELIA
Hem¹¹ them away.

ROSALIND
I would try, if I could cry “hem”,
15 and have “him”.¹²

CELIA
Come, come, wrestle with thy
affections.¹³

ROSALIND
O, they take the part¹⁴ of a
better wrestler than myself.

CELIA
O, a good wish¹⁵ upon you! You
will try in time, in despite of a fall.
But turning these jests¹⁶ out of
service, let us talk in good earnest.
Is it possible, on such a sudden,
20 you should fall into so strong a
liking with old Sir Rowland’s
youngest son?

ROSALIND
The Duke my father loved his
father dearly.

CELIA
25 Doth it therefore ensue¹⁷ that
you should love his son dearly? By

⁹ *but burrs ... foolery* – “only rough seed-cases thrown on your clothes in holiday fun”, i.e. these ‘troubles are only small annoyances. (A *burr* is the rough case of a seed; it fastens itself to clothes, and it was therefore a common holiday joke to throw burrs at people. There is a contrast in *briers* – *burrs*, *working-day world* – *holiday foolery*.)

¹⁰ *if we walk ... paths*, i.e. if we do not follow the usual ways (it was not usual for princesses to talk to unknown wrestlers).

¹¹ *Hem them away* – “Clear them away by coughing”. (There is word-play on burr and a bur in the throat, a need to cough. *Hem* is the sound of a cough and it can also mean to turn up the edge of a garment - a petticoat for example.)

¹² *cry ... “him”* – “cough with the sound ‘hem’ and get ‘him’ (i.e. Orlando)”.

¹³ *wrestle ... affections* – “fight against your strong feelings”.

¹⁴ *take the part of* – “are on the side of”. (It is useless, Rosalind means, for her to struggle against her feelings because they are on Orlando’s side, and he is a stronger wrestler.)

¹⁵ *a good wish ... jail* – “bless you. You will learn in time, even if you learn by being thrown by a stronger wrestler”. (Celia repeats the idea of I.ii.210 that Orlando has “overthrown” Rosalind’s heart by his wrestling.)

¹⁶ *turning ... service* – “let us finish joking”. The image is of dismissing the jokes (*jest*s) like

servants who are no longer needed. Celia wants to end the word-play and talk seriously (in good earnest).

¹⁷ *ensue* – “follow (in the way of reasoning)”.

¹⁸ *chase* – “reasoning” (following from point to point).

¹⁹ *dearly* – “deeply”.

²⁰ *faith* – “indeed”.

²¹ *Doth he ... well*: Celia means that, if she behaved like her father (by *this kind of chase*, line 25), she should hate those who deserve well, and since Orlando deserves well, she should hate him.

²² *dispatch you ... court* – “be as quick as you can, for your own safety, and leave the court”.

²³ *cousin* was often used by the Elizabethans in addressing any relative.

²⁴ *if that thou beest* – “if you are”.

²⁵ *Let me ... bear with me*, i.e. “Let me take with me the knowledge of what wrong I have done”.

this kind of chase,¹⁸ I should hate him, for my father hated his father dearly;¹⁹ yet I hate not Orlando.

ROSALIND

No, faith,²⁰ hate him not, for my sake.

CELIA

Why should I not? Doth he not deserve well?²¹

Enter DUKE FREDERICK with Attendants

ROSALIND

Let me love him for that, and do you love him because I do. 30
Look, here comes the Duke.

CELIA

With his eyes full of anger.

DUKE FREDERICK

Mistress, dispatch you²² with your safest haste,
And get you from our court.

ROSALIND

Me, uncle?

DUKE FREDERICK

You, cousin,²³

Within these ten days if that thou beest²⁴ found

So near our public court as twenty miles,

Thou diest for it. 35

ROSALIND

I do beseech your Grace,
Let me the knowledge²⁵ of my fault bear with me.

If with myself I hold
intelligence,²⁶

Or have acquaintance with mine
own desires,

40 If that I do not dream or be not
frantic²⁷

As I do trust I am not – then,
dear uncle,

Never so much as in a thought
unborn²⁸

Did I offend your Highness.

DUKE FREDERICK

Thus do²⁹ all traitors:

If their purgation³⁰ did consist
in words,

45 They are as innocent as grace
itself.

Let it suffice³¹ thee that I trust
thee not.

ROSALIND

Yet your mistrust cannot make
me a traitor.

Tell me whereon³² the likelihood
depends.

DUKE FREDERICK

Thou art thy father's daughter;
there's enough.

ROSALIND

50 So was I when your Highness
took his dukedom;

So was I when your Highness
banished him.

Treason is not inherited, my
lord;

Or if we did derive³³ it from our
friends,

What's that to me? My father
was no traitor.

²⁶ *If with ... intelligence* – “If I
have some understanding of
myself”.

²⁷ *frantic* – “mad”.

²⁸ *a thought unborn* – “an idea
before it has become a clear
thought”.

²⁹ *Thus do all traitors* – “All
traitors talk like that”.

³⁰ *If their ... words* – “if (their
own) words were enough to free
them from suspicion”.

³¹ *suffice thee* – “be sufficient
(reason) for you”.

³² *whereon ... depends* – “what
makes it likely that I am a traitor”.

³³ *derive ... that to me* – “receive
it (as an inheritance) from our
relatives, how does that affect my
case”. (The reason for claiming
that it does not affect her case is
given in the next sentence: her
father was not a traitor, so she has
not inherited treason.)

³⁴ *mistake ... treacherous* – “do not make the mistake of thinking that being poor makes me a traitor”.

Then, good my liege, mistake³⁴ me not so much
To think my poverty is treacherous.

CELIA

Dear sovereign, hear me speak.

DUKE FREDERICK

Ay, Celia; we stayed³⁵ her for your sake,

Else had she³⁶ with her father ranged along.

CELIA

I did not then entreat to have her stay;

It was your pleasure and your own remorse.³⁷

I was too young that time to value her,

But now I know her. If she be a traitor,

Why, so am I; we still³⁸ have slept together,

Rose at an instant;³⁹ learned, played, eat⁴⁰ together;

And whereso'er we went, like Juno's⁴¹ swans,

Still we went coupled⁴² and inseparable.

DUKE FREDERICK

She is too subtle⁴³ for thee; and her smoothness,⁴⁴

Her very silence and her patience

Speak to the people, and they pity her.

Thou art a fool: she robs thee of thy name,⁴⁵

And thou wilt show more bright and seem more virtuous.

³⁵ *stayed her* – “kept her back”.

³⁶ *Else had ... along* – “otherwise she would have gone wandering with her father”.

³⁷ *remorse* – “pity”.

³⁸ *still* – “always”.

³⁹ *Rose at an instant* – “(we) have always got up at the same moment”.

⁴⁰ *eat* – “eaten”.

⁴¹ *like Juno's swans*: Juno, in the ancient Roman belief, was the wife of the god Jupiter. But Shakespeare seems to have made a mistake: it was Venus, the goddess of love, whose car was drawn through the sky by two swans.

⁴² *coupled* – “as a pair”.

⁴³ *subtle* – “deceiving”.

⁴⁴ *smoothness* - “gentle manner”. Duke Frederick is a typical tyrant in his fear of the people he rules.

⁴⁵ *she robs ... name* – “she gets for herself the good name that you should have”.

55

60

65

70

75 When she is gone. Then open⁴⁶
not thy lips:

Firm and irrevocable is my
doom⁴⁷

Which I have passed upon her;
she is banished.

CELIA

Pronounce⁴⁸ that sentence then
on me, my liege;

I cannot live out of her company.

DUKE FREDERICK

You are a fool. You, niece,
provide yourself.⁴⁹

If you outstay⁵⁰ the time, upon
mine honour,

80 And in the greatness of my
word, you die.

[Exit DUKE FREDERICK and
Attendants]

CELIA

O my poor Rosalind, whither
wilt thou go?

Wilt thou change⁵¹ fathers? I
will give thee mine.

I charged⁵² thee, be not thou
more grieved than I am.

ROSALIND

I have more cause.

CELIA

85 Thou hast not, cousin.

Prithee be cheerful: know'st
thou not the Duke

Hath banished me, his
daughter?

ROSALIND

That he hath not.⁵³

⁴⁶ *open not thy lips* – “do not
talk about it (any more)”.

⁴⁷ *doom* – “judgement and
sentence”.

⁴⁸ *Pronounce ... on me* –
“Declare the same judgement and
sentence on me”.

⁴⁹ *provide yourself* – “make your
preparations”.

⁵⁰ *If you outstay ... die* – “If you
are still here after the given time
(ten days), I swear by my honour
– and with all the authority of my
commands – that you shall be put
to death”.

⁵¹ *change* – “exchange”.

⁵² *charge thee* – “want you to
promise”.

⁵³ *That he hath not* – “He has
certainly not done that”.

⁵⁴ *Rosalind ... am one* – “Then you cannot have such love for me as would make you see (understand) that you and I are one person”.

⁵⁵ *devise ... fly* – “make a plan with me how we may run away”.

⁵⁶ *your change ... me out* – “your changed circumstances alone, facing your own troubles alone, and not sharing them with me”.

⁵⁷ *now at ... pale*: The sky, now it is evening, has turned pale – in sympathy, Celia says, with their unhappiness.

⁵⁸ *Maids* – “young girls”.

⁵⁹ *mean attire ... do you* (line 102) – “humble clothes (*attire*) and darken my face with a brown stain (*umber*), you do the same”. This, Celia thinks, will make them unattractive to strange men while travelling.

CELIA

No? Hath not? Rosalind lacks⁵⁴ then the love

Which teacheth thee that thou and I am one.

Shall we be sundered? Shall we part, sweet girl?

No; let my father seek another heir.

Therefore devise⁵⁵ with me how we may fly, 90

Whither to go, and what to bear with us;

And do not seek to take your change⁵⁶ upon you,

To bear your griefs yourself, and leave me out;

For, by this heaven, now at our sorrows pale,⁵⁷ 95

Say what thou canst, I'll go along with thee.

ROSALIND

Why, whither shall we go?

CELIA

To seek my uncle in the Forest of Arden.

ROSALIND

Alas, what danger will it be to us,

Maids⁵⁸ as we are, to travel 100 forth so far!

Beauty provoketh thieves sooner than gold.

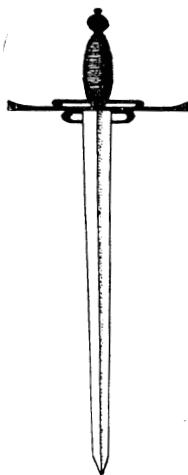
CELIA

I'll put myself in poor and mean⁵⁹ attire

And with a kind of umber smirch my face;

The like do you; so shall we

pass along,
And never stir
assailants.



ROSALIND
105 Were it not⁶⁰ better,
Because that I am
more than common tall,
That I did suit me all
points like a man?
A gallant curtle-axe⁶¹
upon my thigh,
A boar-spear in my
hand; and – in my heart
110 Lie⁶² there what
hidden woman's fear
there will–

A gallant curtle-axe.⁶¹ my heart”.

⁶⁰ *Were it not ... all points* – “Since I am unusually (*more than common*) tall, would it not be better for me to dress in every detail”.

⁶¹ *a gallant curtle-axe* – “a good broad sword (hanging)”. (The curtle-axe would hang at the side; it was a forester's sword – both weapon and wood-cutting edge.)

⁶² *in my heart ... there will* – “whatever woman's fear may be hidden inside

We'll have a swashing⁶³ and a martial outside,

As many other mannish⁶⁴ cowards have

That do outface it with their semblances.

CELIA

What shall I call thee when thou art a man?

ROSALIND

I'll have no worse a name than
115 Jove's⁶⁵ own page,
And therefore look you call me Ganymede.
But what will you be called?

CELIA

Something that hath a reference⁶⁶ to my state:

⁶³ *swashing* – “boastful”.

⁶⁴ *As many ... semblances* – “just as a lot of cowards who are men in other ways make a bold pretence with an appearance of bravery”. (Rosalind says that a good many men are not really brave but make a bold show and are therefore accepted as fearless; she too can put on a bold, soldier-like outside appearance to hide her woman's fear.)

⁶⁵ *Jove's own page*, the boy attendant (*page*) of Jupiter (*Jove*), the king of the Roman gods. This page's name was Ganymede; Shakespeare took the names *Ganymede* for Rosalind and *Aliena* for Celia (line 119) from Lodge's story, *Rosalynde* (*look you call* – “you must call”).

⁶⁶ *hath ... my state* – “refers to my present condition” (as a

wanderer – *Aliena* is Latin for “a stranger”).

⁶⁷ *what if we assayed* – “would it be a good idea if we attempted”.

⁶⁸ *The clownish fool* – “the simple fool”, i.e. Touchstone. Many courts kept a so-called “fool” whose duty was to amuse the company.

⁶⁹ *comfort to our travel* – “protection for us on our travels”.

⁷⁰ *woo* – “persuade (him to join us)”.

⁷¹ *Let 's away* – “Let us go now”.

⁷² *go we in content* – “let us go calmly”.

No longer Celia, but *Aliena*.

ROSALIND

But, cousin, what if we 120
assayed⁶⁷ to steal

The clownish fool⁶⁸ out of your
father’s court?

Would he not be a comfort⁶⁹ to
our travel?

CELIA

He’ll go along o’er the wide
world with me;

Leave me alone to woo⁷⁰ him.
Let’s⁷¹ away,

And get our jewels and our
wealth together; 125

Devise the fittest time and
safest way

To hide us from pursuit that will
be made

After my flight. Now go we in
content⁷²

To liberty, and not to
banishment.

[*Exeunt*]

Tasks and Exercises

Задания и упражнения

1. Read the text, paying attention to the words and expressions below. Give a summary of the text with the help of them.

to struggle against one's feelings
to hate smb
a traitor
to value
to declare the judgment and sentence on smb
to put smb to death
to part with
to make a plan (= devise)
to go along with smb
to seek smb
to hide one's woman's fear
to disguise
to protect smb
to be protection for smb on his travels
to hide smb

2. Choose only one correct variant from the ones given below.

1. After the match Rosalind was full of thoughts of
 - A) her sister
 - B) her father
 - C) Orlando
 - D) Touchstone

2. Rosalind was given ... to leave the court.
 - A) 10 hours
 - B) 10 minutes
 - C) 10 days

3. Rosalind had to go away because
 - A) she was a daughter of Duke Frederick's enemy
 - B) Celia had asked her to do it
 - C) she had stolen a chain from Celia

4. Rosalind decided to put on the clothes of

- A) a young man
- B) an old woman
- C) a beggar

5. The young girls planned to take with them

- A) Adam
- B) Touchstone
- C) Orlando

3. Give the full answers to the following questions.

1) Is it right that Rosalind's father was on friendly terms with Orlando's father?

2) What was the reason for Rosalind's thoughtfulness after the match?

3) Was it usual for princesses to talk to unknown wrestlers?

4) Does Celia hate Orlando like her father Duke Frederick does?

5) Who ordered Rosalind to leave the Court?

6) How did Rosalind react to Frederick's order to get away?

7) Did Celia try to defend her cousin against her father?

8) What did she tell her father?

9) Where did Celia and Rosalind want to flee?

10) Whom did Rosalind and Celia intend to seek for having a shelter?

11) What did Celia propose to do to make them unattractive to strange men while travelling?

12) Why did Rosalind decide to put on a bold, soldier like outside appearance?

4. Find the following words and expressions in the text. Translate them. Be ready to reproduce the context they are used in.

let's talk in good earnest _____

with one's eyes full of anger _____

to trust smb _____

treason is not inherited _____

being poor makes me a traitor _____

to take smb's dukedom _____

I didn't then entreat to have her stay _____

firm and irrevocable is my doom _____

I cannot live out of her company _____

let my father seek another heir _____

to seek my uncle in the forest of Arden _____

and therefore look you call me Ganymede _____

get our jewels and our wealth together _____

предатели _____

наследовать что-либо _____

бедность _____
ценить, оценивать что-либо _____
твердый и окончательный приговор _____
горе _____
переодеваться _____
защищать, служить защитой _____
прятать кого-либо _____

5. Make a literary translation of the extract beginning with the words:

- 1) "O, a good wish upon you! ..."
till "... old Sir Rowland's youngest son."

- 2) "I did not then entreat to have her stay..."
till "... still we went coupled and inseparable."

- 3) "I'll put myself in poor and mean attire..."
till "... and never stir assailants."

6. Describe the plan of the young girls to escape. Retell the text as if you were Rosalind (Celia).

7. Translate the following into English using the vocabulary of the text or/and explanatory notes.

- 1) Целия догадалась о том, что Орlando покoрил сердце Розалинды.

-
-
- 2) Розалинда не могла побороть свои чувства.

-
-
- 3) Герцог Фредерик дал Розалинде 10 дней, чтобы она покинула двор.

-
-
- 4) Бедность не превращает человека в предателя.

-
-
- 5) Девушки не хотели расставаться друг с другом и поэтому решили убежать вместе.

-
-
- 6) Я не хочу жить в доме отца. Пусть, он ищет себе другую наследницу!
-
-

7) Красота привлекает (провоцирует) воров больше чем золото.

8) Розалинда решила надеть мужскую одежду и назвала себя Ганимедом.

9) Кто защитит нас во время нашего путешествия?!

10) Ее кротость и молчаливое терпение говорит в ее пользу перед народом.

11) Не долго думая, они в ту же ночь оставили дворец и ушли вместе искать в Арденском лесу изгнанного герцога, отца Розалинды.

8. Topics for discussion in class.

Duke Frederick considers Rosalind as a traitor, because she is a daughter of his enemy. Can children be responsible for their parents? Do you know such cases in contemporary history?

ACT TWO. Scene IV.

(II.iv) Rosalind, Celia, and Touchstone arrive in Arden, Rosalind disguised as a boy. They hear Silvius, a young shepherd, talking to the old shepherd Corin about his unhappy love. Later they speak to Corin, and arrange for him to buy with their money a cottage and its grounds on the edge of the forest.

The Forest of Arden.

Enter ROSALIND disguised as GANYMEDE, CELIA as ALIENA, and TOUCHSTONE.

ROSALIND

O Jupiter, how weary are my spirits!

TOUCHSTONE

I care not for my spirits, if my legs were not weary.

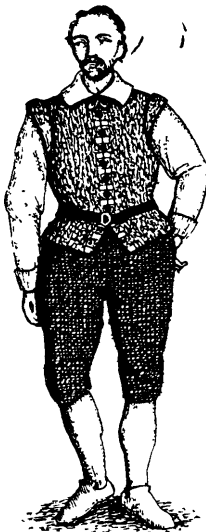
ROSALIND

I could find in my heart to disgrace my man's apparel¹ and to cry like a woman; but I must comfort the weaker vessel² as doublet and hose³ ought to show itself courageous to petticoat: therefore, courage, good Aliena.

5

CELIA

I pray you, bear⁴ with me; I cannot go no further.



¹ *disgrace my man's apparel*, i.e. shame (by crying) my appearance of being a man (*apparel*—clothes).

² *weaker vessel*, a Bible description (1 Peter 3:7) of a woman as less strong than a man.

³ *doublet ... petticoat*, i.e. a man must show himself brave in the presence of a woman. Rosalind is wearing a man's clothes – *doublet*, a short, closefitting coat, and *hose*, a long tight garment for the legs. Celia is dressed as a girl, in a *petticoat*.

⁴ *bear* – “be patient”.

doublet and hose³

⁵ *For my part ... bear you* – “I myself would rather be patient with (bear with) you than carry (bear) you”. Touchstone continues to play on the two uses of bear in what follows.

⁶ *bear no cross* has two meanings, and Touchstone plays with them: (i) “not suffer” – the saying “bear a cross” referred to a part of the Roman punishment suffered by Christ – (ii) “not carry any money” – because a *cross* was a coin.

⁷ *the more fool I* – “which makes me even more of a fool”

⁸ *that* – “I wish that”

TOUCHSTONE

For my part,⁵ I had rather bear with you than bear you; yet I should bear no cross⁶ if I did bear you; for I think you have no money in your purse. 10

ROSALIND

Well, this is the Forest of Arden.

TOUCHSTONE

Ay, now am I in Arden; the more fool I;⁷ when I was at home, I was in a better place; but travellers must be content.

Enter CORIN and SILVIUS

ROSALIND

Ay, be so, good Touchstone. Look you, who comes here; a young man and an old in solemn talk.

[*They stand back*] 15

CORIN

That is the way to make her scorn you still.

SILVIUS

O Corin, that⁸ thou knew'st how I do love her!

CORIN

I partly guess, for I have loved ere now.

SILVIUS

No, Corin, being old, thou canst not guess,

Though in thy youth thou wast as true a lover 20

As ever sighed upon a midnight

pillow.⁹

But if thy love were ever like to mine –

As sure I think¹⁰ did never man love so–

How many actions most ridiculous

25 Hast thou been drawn to by thy fantasy?¹¹

CORIN

Into a thousand that I have forgotten.

SILVIUS

O, thou didst then ne'er love so heartily!¹²

If thou remember'st not the slightest folly

That ever love did make thee run into,¹³

30 Thou hast not loved.

Or if thou hast not sat as I do now,

Wearing¹⁴ thy hearer in thy mistress' praise,

Thou hast not loved.

Or if thou hast not broke from company

35 Abruptly, as my passion now makes me,

Thou has not loved.

O Phebe, Phebe, Phebe!

[Exit]

ROSALIND

Alas, poor shepherd! Searching of¹⁵ thy wound,

I have by hard adventure found mine own.

TOUCHSTONE

40 And I mine. I remember, when

⁹ *upon a ... pillow* – “when he was in bed (with his head on a pillow) at midnight”.

¹⁰ *Assure... love so* – “although I really think that no man was ever so deeply in love before”.

¹¹ *drawn to ...fantasy* – “led into doing by your imagination (under the influence of love)”.

¹² *heartily* – “deeply and sincerely”.

¹³ *run into* – “enter into without thought”. (Because Corin, an old man, has forgotten the foolish things he did as a young lover, Silvius is sure that Corin can never have been so deeply in love as he is himself.)

¹⁴ *Wearing ... praise* – “wearying the person you are speaking to by (endless) praise of the woman whom you love”.

¹⁵ *Searching ... mine own*, i.e. hearing the expression of Silvius's suffering has made Rosalind realise that she herself is suffering from love. – Her metaphor gives us an image of a doctor opening up (*Searching*) a wound and as a painful discovery (*by hard adventure*) finding the cause.

¹⁶ *bid him take that* – “told him to have my sword-cut as a punishment”.

¹⁷ *batler*, a stick with a flat end, used for beating clothes while washing them. (Touchstone’s account of his follies as a lover makes fun of the excesses of romantic love)

¹⁸ *chopt*, (modern *chapped*) with the skin made rough and broken by cold weather.

¹⁹ *peascod*, the green soft shell in which peas grow.

²⁰ *cods* – “peas”.

²¹ *again* – “back” (Jane Smile was removing the peas from their shells at the time).

²² *mortal in folly* – “likely to do all sorts of foolish things”. Touchstone is playing with two meanings of mortal: (i) “not living for ever” (*all is mortal in nature*), and (ii) “extreme” (*mortal in folly*, extremely foolish).

²³ *thou ... ware of* – “you realise” (*ware* for *aware*, knowing).

²⁴ *be ware ... it*: i.e. never learn to beware of my own cleverness until it hurts me. (Touchstone uses a different *ware*, meaning “careful”).

²⁵ *upon my fashion* – “like my own”.

²⁶ *it grows ... with me* – “it is getting rather old (*stale*) in my case”.

²⁷ *gold* – “money”.

I was in love, I broke my sword upon a stone and bid him take that¹⁶ for coming a-night to Jane

Smile: and I remember the kissing of her batler,¹⁷ and the cow’s

dugs that her pretty chopt¹⁸ hands had milked; and I remember the wooing of a peascod¹⁹

instead of her; from whom I took two cods,²⁰ and giving her them again,²¹ said with weeping

tears: “Wear these for my sake.” We that are true lovers run into strange capers; but as all is mortal in nature, so is all nature in love mortal²² in folly.

45

ROSALIND

Thou speakest wiser than thou art ware²³ of.

TOUCHSTONE

Nay, I shall ne’er be ware²⁴ of mine own wit till I break my shins against it.

50

ROSALIND

Jove, Jove! This shepherd’s passion

Is much upon my fashion.²⁵

TOUCHSTONE

And mine, but it grows something stale²⁶ with me.

CELIA

I pray you, one of you question yond man

55

If he for gold²⁷ will give us any food:

I faint almost to death.

TOUCHSTONE
[To CORIN] Holla,²⁸ you clown!

ROSALIND
Peace,²⁹ fool! He's not thy
kinsman.³⁰

CORIN
60 Who calls?

TOUCHSTONE
Your betters,³¹ sir.

CORIN
Else³² are they very wretched.

ROSALIND
[To TOUCHSTONE] Peace, I
say! [To CORIN] Good even³³ to
you, friend.

CORIN
And to you, gentle sir, and to
you all.

ROSALIND
65 I prithee, shepherd, if that³⁴ love
or gold
Can in this desert³⁵ place buy
entertainment,³⁶
Bring us where we may rest
ourselves and feed.
Here's a young maid with travel
much oppressed,³⁷
And faints for succour.

CORIN
70 Fair sir, I pity her,
And wish, for her sake more
than for mine own,
My fortunes were more able³⁸
to relieve her;
But I am shepherd to another

²⁸ *Holla, you clown* – “Listen, you country fellow”. Touchstone shouts to Corin from a distance. He is glad that Celia has given him the chance to behave like a courtier ready to offer money to the humble country fellow (*clown* – but, as Rosalind quickly points out, *clown* also means a fool like himself).

²⁹ *Peace* – “Be quiet”.

³⁰ *thy kinsman* – “related to you” (as a *clown*).

³¹ *Your betters* – “People of a higher rank in society than yourself”.

³² *Else are they* – “If they are not (better than myself), they are” (*Else* – “Otherwise”).

³³ *even* – “evening”.

³⁴ *if that* – “if”.

³⁵ *desert* – “lonely”, “without people in it”.

³⁶ *entertainment* – “food and lodging”.

³⁷ *with travel ... succour* – “tired out (*much oppressed*) with travelling, and so much in need of help (*succour*) that she is fainting”.

³⁸ *My fortunes ... relieve her* – “that I was in a position to help her more generously than I can”.

³⁹ *shear the fleeces that I graze* – “cut the wool of the sheep that I look after”: i.e. someone else receives the gain from his work.

⁴⁰ *churlish* – “very ungenerous”.

⁴¹ *little recks ... hospitality* – “cares (*recks*) little whether he will earn the reward of a place in heaven by showing kindness to strangers”.

⁴² *cote* – “cottage”.

⁴³ *bounds of feed* – “the area in which he has the right to feed sheep”.

⁴⁴ *sheepcote* – “cottage for a keeper of sheep”.

⁴⁵ *By reason of his absence*, i.e. because the owner has left the place.

⁴⁶ *that you will feed on* – “that you will wish to eat”.

⁴⁷ *in my voice* – “so far as I am concerned” (his employer would not help them, but Corin himself makes them welcome).

⁴⁸ *What* – “What person”.

⁴⁹ *swain* – “country lover” (Silvius).

⁵⁰ *but erewhile* – “just a little time ago”.

⁵¹ *That little ... buying* – “who has no real wish to buy” (because he is in love and cannot think of anything else).

⁵² *stand with honesty* – “is the fair thing to do” (without upsetting any agreement made with Silvius).

⁵³ *have to pay ... us* – “receive from us the money with which to pay for it”.

⁵⁴ *mend* – “improve”.

⁵⁵ *waste* – “spend”.

man,

And do not shear the fleeces that I graze.³⁹

My master is of churlish⁴⁰ disposition,

And little recks⁴¹ to find the way to heaven 75

By doing deeds of hospitality.

Besides, his cote,⁴² his flocks, and bounds of feed⁴³

Are now on sale, and at our sheepcote⁴⁴ now,

By reason⁴⁵ of his absence, there is nothing

That you will feed on;⁴⁶ but what is, come see, 80

And in my voice⁴⁷ most welcome shall you be.

ROSALIND

What⁴⁸ is he that shall buy his flock and pasture?

CORIN

That young swain⁴⁹ that you saw here but erewhile,⁵⁰

That little cares⁵¹ for buying anything.

ROSALIND

I pray thee, if it stand⁵² with honesty, 85

Buy thou the cottage, pasture, and the flock,

And thou shalt have⁵³ to pay for it of us.

CELIA

And we will mend⁵⁴ thy wages. I like this place

And willingly could waste⁵⁵ my time in it.

90 CORIN
Assuredly⁵⁶ the thing is to be sold.

Go with me; if you like upon report⁵⁷

The soil, the profit, and this kind of life,

I will your very faithful feeder⁵⁸ be

And buy it with your gold right suddenly.⁵⁹

[Exeunt]

⁵⁶ *Assuredly* – “Certainly”. Corin is answering Rosalind’s doubt about whether the purchase could be made “with honesty” (note 52).

⁵⁷ *upon report* – “after getting a (full) description”.

⁵⁸ *feeder* – “servant” (depending on his master for food).

⁵⁹ *right suddenly* – “at once”.

Tasks and Exercises Задания и упражнения

1. Read the text paying attention to the words and expressions below. Give a summary of the text with the help of them.

the edge of the forest
a young shepherd
to arrange smth
to be content
abruptly
to realise smth
to faint almost to death
a humble country fellow
to be wretched
to give smb food for money
to rest and feed oneself
doing deeds of hospitality
to buy the cottage, pasture and the flock

2. Choose only one correct variant from the ones given below.

1. The young girls met in the Forest of Arden:

- A) beggars
- B) 2 hunters
- C) 2 shepherds

2. Who was the first to speak to the old shepherd Corin?

- A) Rosalind
- B) Touchstone

- C) Celia
3. The young girls were looking for
- A) the place where Duke Senior lived
 - B) the place where Orlando lived
 - C) the place where they could have a rest and food
4. They bought the cottage for money
- A) they had taken from the Duke's court
 - B) that had been given them by Duke Frederick
 - C) that had been given them by Orlando

3. Give the full answers to the following questions.

1) How did the travellers feel when they reached the Forest of Arden?

2) What did two young shepherds speak about?

3) Why does young Silvius think that Corin can never have been so deeply in love as he is himself?

4) What did Rosalind think about when she heard the conversation of the two shepherds?

5) Was Touchstone in love when he was young?

6) What did Celia want to get from the shepherds?

7) In what manner did Touchstone address the shepherds?

8) Who wanted to buy the cottage?

9) Was Corin's master hospitable?

10) Where did Celia and Rosalind get money to buy the cottage?

4. Find the following words and expressions in the text. Translate them. Be ready to reproduce the context they are used in.

to show oneself brave in the presence of woman (= to show itself courageous to petticoat)

to disgrace _____

to be in love _____

I remember the kissing of her batler _____

the cow's dugs _____

all is mortal in nature _____

to faint _____

to relieve smb _____

to be on sale _____

позорить, унижать _____

терять сознание, падать в обморок _____

хижина, изба _____

продавать что-либо _____

стадо овец _____

гостеприимный _____

5. Make a literary translation of the extract beginning with the words:

- 1) "I prithee shepherd if that love or gold..."
till "... And faints for succour."

-
-
-
-
-
-
- 2) "I pray thee, if it stand with honesty..."
till "... And thou shalt to pay for it of us."
-
-
-
-

- 3) "Assuredly the thing is to be sold. ..."
till "... right suddenly."
-
-
-
-

6. Retell in your own words how the girls were looking for Duke Senior and what happened to them.

7. Translate the following into English using the vocabulary of the text or/and explanatory notes.

- 1) Любовь заставляет людей делать глупости.
-

- 2) Розалинда поняла, что она страдает от любви.
-

- 3) Переодевшись и взяв с собой деньги и драгоценности, прекрасные принцессы отправились в далекий путь.
-

4) Ничто не вечно в природе (Все смертно).

5) Они искали место, где можно отдохнуть и поесть.

6) Она чувствовала, что теряет сознание.

7) Девушки встретили в Арденском лесу двух пастухов.

8) На деньги, взятые с собой из дома, они купили дом и стадо пастуха.

9) Моя сестра ужасно устала от долгого пути и голода.

10) Алиэна объявила, что она не может идти дальше.

8. Topics for discussion in class.

Do you consider that love makes young people do foolish things or even commit crimes? Prove your point of view.

Imagine:

You are in a forest alone and you have lost your way. How will you proceed?

ACT THREE. Scene II.

Celia tells Rosalind that she has seen Orlando in the forest, that he is the author of the verses devoted to her (Rosalind), which they often saw cut on some trees while walking in the forest.

The two girls hear a conversation between Orlando and his brother Jaques, who mocks Orlando for being in love. Rosalind in her disguise, steps forward and speaks to Orlando. She offers to cure him of his love if he will come to her every day and pretend to woo her. The following excerpt begins with Rosalind that the author of the love verses is Orlando.

				CELIA
				It is young Orlando, that tripped up the wrestler's heels and your heart, both in an instant.
				ROSALIND
				Nay, but the devil take ¹²⁵ mocking! Speak sad brow ¹²⁶ and 190 true maid.
				CELIA
				I' faith, ¹²⁷ coz, 't is he.
				ROSALIND
				Orlando?
				CELIA
				Orlando.
				ROSALIND
				Alas the day! ¹²⁸ What shall I do with my doublet and hose? What did he ¹²⁹ when thou sawest him? 195 What said he? How looked he? Wherein went ¹³⁰ he? What makes ¹³¹ he here? Did he ask for me? Where remains he? How
¹²⁵ the devil take mocking – "stop making fun of me".				
¹²⁶ Speak sad ... maid – "Speak seriously (sad brow), as is right for a truthful girl".				
¹²⁷ I' faith – "indeed".				
¹²⁸ Alas the day – "At what an unfortunate time". (Rosalind's first thought is that Orlando will now see her dressed in man's clothes.)				
¹²⁹ did he – "was he doing".				
¹³⁰ Wherein went he – "What clothes was he wearing".				
¹³¹ makes he – "is he doing" (i.e. is his purpose in being here).				

parted he with thee?
And when shalt thou
see him again?
Answer me in one
word.¹³²

CELIA

You must borrow
me Gargantua's¹³³
mouth first; 't is a
word too great for
any mouth of this
age's¹³⁴ size. To say
Ay and No to these
particulars¹³⁵ is
more than to answer
in a catechism.



**You must borrow me
Gargantua's¹³³ mouth first**

¹³² *in one word*
– “at once (and
without wasting
words)”. Celia
pretends to
understand this as
a demand for a
one-word answer
to all Rosalind's
questions
together.

¹³³ *Gargantua*
was a giant
(person of more
than human size)
in very old French
stories and also in
books written by

ROSALIND

But doth he know that I am in
this forest, and in man's apparel?
Looks he as freshly¹³⁶ as he did
the day he wrestled?

CELIA

It is as easy to count atomies¹³⁷
as to resolve the propositions of a
lover; but take a taste¹³⁸ of my
finding him, and relish it with good
observance. I found him under a
tree, like a dropped acorn.

ROSALIND

It may well be called Jove's
tree,¹³⁹ when it drops such fruit.

CELIA

Give me audience,¹⁴⁰ good
madam.

ROSALIND

Proceed.

Rabelais in 1532 and 1534.
Gargantua's mouth was very big;
he once swallowed five pilgrims in
a mouthful of food.

¹³⁴ *of this age's size* – “of the
small size that people's mouths are
in our time”.

¹³⁵ *particulars* – “detailed
questions”.

¹³⁶ *freshly* – “healthy”.

¹³⁷ *count atomies ... lover* –
“count grains of dust (from which
comes our word ‘atoms’) as to
answer (all) the questions of a
lover”.

¹³⁸ *take a taste ... observance* –
“feed your curiosity a little by
hearing how I found him, and enjoy
(*relish*) it by paying careful
attention”.

¹³⁹ *Jove's tree*, i.e. the finest
tree, since Jove was the greatest
of the ancient gods.

¹⁴⁰ *Give me ... madam*: To mock
Rosalind, Celia used the courtly

language spoken before a queen.
In plain words: "Listen to me".

¹⁴¹ *along* – "at full length".

¹⁴² *well becomes the ground*, i.e. makes the ground look more beautiful (becomes - "suits").

¹⁴³ *Cry "holla" to thy tongue* – "Call your tongue to stop running on". Holla was the call to a horse when it did not stop immediately. Celia's image of the badly controlled horse continues in *curvets* – "jumps about" (like a restless horse).

¹⁴⁴ *unseasonably* – "at the wrong time".

¹⁴⁵ *furnished* – "dressed".

¹⁴⁶ *heart*, with word-play on *hart* (deer), since Orlando looked like a hunter.

¹⁴⁷ *I would ... tune* – "I should like to sing my song (i.e. give my description) without anybody joining in (i.e. without interruptions); you are making me sing (i.e. tell) it badly".

¹⁴⁸ *bring me out* – "are upsetting the story" (as *bringest me out of tune*, line 218).

¹⁴⁹ *Soft* – "(We must) be quiet".

¹⁵⁰ *Slink by ... him* – "(Let us) slip away quietly and watch him". (Rosalind and Celia are not seen by Orlando and Jaques during the conversation which follows.)

¹⁵¹ *good faith ... alone* – "indeed, I should as gladly (*lief*) have been alone".

CELIA

There lay he, stretched along,¹⁴¹ like a wounded knight.

ROSALIND

Though it be pity to see such a sight, it well becomes¹⁴² the ground.

CELIA

Cry "holla"¹⁴³ to thy tongue, I prithee; it curvets unseasonably¹⁴⁴. 215
He was furnished¹⁴⁵ like a hunter.

ROSALIND

O, ominous! He comes to kill my heart.¹⁴⁶

CELIA

I would sing my song without a burden;¹⁴⁷ thou bring'st me out of tune.

ROSALIND

Do you not know I am a woman? When I think, I must 220
speak. Sweet, say on.

Enter ORLANDO and JAUQUES

CELIA

You bring me out:¹⁴⁸ Soft!¹⁴⁹
Comes he not here?

ROSALIND

'T is he! Slink by,¹⁵⁰ and note him.

[They stand back]

JAUQUES

[To ORLANDO] I thank you for your company; but, good faith,¹⁵¹ I had as lief have been myself alone.

ORLANDO

And so had I; but
yet for fashion sake¹⁵² .
I thank you too for your
society.¹⁵³

JAQUES

God buy you;¹⁵⁴
let's meet as little as
we can.

ORLANDO

I do desire we may
be better strangers.¹⁵⁵

JAQUES

230 I pray you mar no
more trees with writing love-songs
in their barks.

ORLANDO

I pray you mar no moe¹⁵⁶ of my
verses with reading them ill-
favouredly.

JAQUES

235 Rosalind is your love's name?

ORLANDO

Yes, just.¹⁵⁷

JAQUES

I do not like her name.

ORLANDO

There was no thought of
pleasing you when she was
christened.

JAQUES

What stature¹⁵⁸ is she of?



Atalanta

¹⁵² *for fashion*
sake – “for the sake
of good manners”.
¹⁵³ *society* –
“company”.

¹⁵⁴ *God buy you* –
“God be with you”
(meaning the same
as “Good-bye”).

¹⁵⁵ *be better*
strangers – “become
increasingly
strangers”

(changing round the usual polite
wish to be “better acquainted”).

¹⁵⁶ *no moe ... ill-favouredly* – “no
more of my poems by reading them
unpleasingly”.

¹⁵⁷ *just* – “(you are) quite right”.

¹⁵⁸ *What stature ... of?* – “What
is her height?”

¹⁵⁹ *Just as ... heart*, i.e. just tall
enough for Orlando to love her.

¹⁶⁰ *goldsmiths' wives*, wives of
the makers of gold objects; the
richest and best-dressed ladies of
the merchant class; many young
nobles liked to make their

acquaintance.

¹⁶¹ *conned ... rings*, i.e. learnt them (the “pretty answers”) from the words cut inside finger rings made by goldsmiths for lovers. (Shakespeare’s *The Merchant of Venice* has an example in v.i.149 of a message carved inside a ring: “Love me, and leave me not.”)

¹⁶² *right painted cloth*, i.e. using the words painted with the pictures on cloths which were often hung up to brighten the walls of inns. The words were usually well-known sayings, containing no new ideas.

¹⁶³ *from whence ... questions*, meaning that Jaques has learnt such questions while wasting time in inns (a smart reply to Jaques’s claim that Orlando learnt his answers while talking to and spending money with goldsmiths’ wives).

¹⁶⁴ *nimble wit* – “quick mind”.

¹⁶⁵ *Atalanta’s heels*: See note 90.

¹⁶⁶ *rail ... world* – “complain about the ways of the world, as if it were a cruel mistress”.

¹⁶⁷ *chide no breather but* – “blame no one who breathes (i.e. no living person) except”.

¹⁶⁸ *change* – “exchange”.

¹⁶⁹ *By my troth* – “Indeed”. Jaques is also tired of Orlando. He says that he was looking for a fool (Touchstone) when he found Orlando, suggesting insultingly that he found in Orlando a fool.

¹⁷⁰ *He* – “The fool you are seeking”.

¹⁷¹ *look but in* – “only look into (the brook)”.

ORLANDO

Just as high as my heart.¹⁵⁹

JAQUES

You are full of pretty answers. Have you not been acquainted with goldsmiths’ wives,¹⁶⁰ and conned¹⁶¹ them out of rings? 240

ORLANDO

Not so; but I answer you right painted cloth,¹⁶² from whence¹⁶³ you have studied your questions.

JAQUES

You have a nimble wit;¹⁶⁴ I think ’t was made of Atalanta’s heels.¹⁶⁵ Will you sit down with me, and we two will rail against our mistress¹⁶⁶ the world, and all our misery? 245

ORLANDO

I will chide no breather¹⁶⁷ in the world but myself, against whom I know most faults.

JAQUES

The worst fault you have is to be in love.

ORLANDO

’T is a fault I will not change¹⁶⁸ for your best virtue. I am weary of you. 250

JAQUES

By my troth,¹⁶⁹ I was seeking for a fool when I found you.

ORLANDO

He¹⁷⁰ is drowned in the brook: look but¹⁷¹ in, and you shall see him.

JAKUES
There I shall see mine own
figure.¹⁷²

ORLANDO
255 Which I take to be either a fool
or a cipher.

JAKUES
I'll tarry¹⁷³ no longer with you:
farewell, good Signior Love.¹⁷⁴

ORLANDO
I am glad of your departure:
adieu,¹⁷⁵ good Monsieur
Melancholy.

[Exit JAKUES]

ROSALIND
[To CELIA] I will speak to him
like a saucy lackey,¹⁷⁶ and under
that habit play the knave with him.
[Calling] Do you hear, forester?

ORLANDO
260 Very well: what would you?¹⁷⁷

ROSALIND
I pray you, what is't o'clock?¹⁷⁸

ORLANDO
You should ask me, what time
o'day: there's no clock in the
265 forest.

ROSALIND
Then there is no true lover in
the forest; else sighing every
minute and groaning every hour
would detect¹⁷⁹ the lazy foot of
Time as well as a clock.

¹⁷² *mine own figure* – “my own
face”. In the next speech, Orlando
plays with two meanings of *figure*:
Jaques, he says, will see either the
figure (= face) of a fool or the
figure (= number) O (*cipher*) –
Jaques, he suggests, is either a
fool or a person of no importance
(a cipher).

¹⁷³ *tarry* – “stay”.

¹⁷⁴ *Signior Love* – said in
mockery of Orlando as a lover.
Signior: an old spelling of the
Italian word for “Master” or
“Mister”. In reply, Orlando uses
the corresponding French title.
Monsieur.

¹⁷⁵ *adieu*: “good-bye” (French).

¹⁷⁶ *a saucy ... with him* – “a rude
man-servant, and under that
pretence (*habit* – literally,
“clothes”) trick him.”

¹⁷⁷ *would you* – “do you want”.

¹⁷⁸ *what is 't o'clock* – “what
time is it” (*o'clock* – “by the
clock”).

¹⁷⁹ *detect ... Time* – “show the
slow movement of time”
(personified). Orlando's regular
sighs and groans will count
minutes and hours like the hands
of a clock.

¹⁸⁰ *proper* – “suitable (as an expression)”. The sayings about time seem to show contrasts in nearly all languages. Time is seen as travelling fast or slowly according to circumstances, and Orlando and Rosalind play with this idea.

¹⁸¹ *in divers paces* – “at different (divers) speeds”. The word *paces* continues the image of the foot for the movement of time. The next two lines refer particularly to the different speeds at which a horse moves. *ambles*, walks without hurry, *trots*, runs. *gallops*, runs at top speed.

¹⁸² *trots hard* – “goes at an uncomfortable, uneven trot”.

¹⁸³ *between the contract ...'solemnized* – “between the time of the agreement to marry and the day of the marriage ceremony [*solemnized*, officially and publicly completed)”.

¹⁸⁴ *if the interim ... se 'nnight* – “even if the period in between is only a week (se 'nnight, seven nights)”.

¹⁸⁵ *hard* – “uncomfortable”.

¹⁸⁶ *lacks Latin* – “cannot understand Latin”. Good priests were expected to know Latin, the language of religious studies. A priest ignorant of Latin does not study and has more time for sleep.

¹⁸⁷ *the one*, i.e. the ignorant priest, by contrast with *the other*, the rich man.

¹⁸⁸ *the burden ... learning* – “the load (on the mind) of study, which makes a man lean and wastes his

ORLANDO

And why not the swift foot of Time? Had not that been as proper?¹⁸⁰ 270

ROSALIND

By no means, sir. Time travels in divers¹⁸¹ paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal, and who he stands still withal.

ORLANDO

I prithee, who doth he trot withal?

ROSALIND

Marry, he trots hard¹⁸² with a young maid between the contract¹⁸³ of her marriage and the day it is solemnized: if the interim¹⁸⁴ be but a se'nnight. Time's pace is so hard¹⁸⁵ that it seems the length of seven year. 275

ORLANDO

Who ambles Time withal?

ROSALIND

With a priest that lacks Latin¹⁸⁶ and a rich man that hath not the gout; for the one¹⁸⁷ sleeps easily because he cannot study, and the other lives merrily because he feels no pain; the one lacking the burden of lean¹⁸⁸ and wasteful learning, the other knowing no burden of heavy tedious penury: these Time ambles withal. 280

ORLANDO

Who doth he gallop withal? 285

ROSALIND

With a thief to the gallows; for
though he go as softly¹⁸⁹ as foot
can fall, he thinks himself too soon
there.

ORLANDO

Who stays it still withal?

ROSALIND

290 With lawyers in the vacation ;¹⁹⁰
for they sleep between term and
term, and then they perceive not
how Time moves.

ORLANDO

Where dwell you, pretty
youth?¹⁹¹

ROSALIND

With this shepherdess, my
sister; here in the skirts¹⁹² of the
forest, like fringe upon a petticoat.

ORLANDO

Are you native¹⁹³ of this place?

ROSALIND

295 As the cony,¹⁹⁴ that you see
dwell where she is kindled.

ORLANDO

Your accent is something
finer¹⁹⁵ than you could purchase in
so removed a dwelling.

ROSALIND

300 I have been told so of many:¹⁹⁶
but indeed, an old religious¹⁹⁷ uncle
of mine taught me to speak, who
was in his youth an inland¹⁹⁸ man;
one that knew courtship¹⁹⁹ too well,

strength”.

¹⁸⁹ *go as softly* – “walks as
slowly”.

¹⁹⁰ *in the vacation*: Law courts,
like schools and universities, have
terms, and, between them,
vacations.

¹⁹¹ *pretty youth*: Orlando finds
the “young man” (*youth*) very
pleasant (*pretty*).

¹⁹² *in the skirts ... fringe upon* –
“on the edge of the forest as if our
house were attached to it like the
ornamental border (*fringe*) sewn
on”.

¹⁹³ *native of* – “a person who
was born in”.

¹⁹⁴ *As the cony ... kindled* –
“(yes) just like the rabbit (*cony*)
that one sees living in the place
where it was born (*kindled*)”.

¹⁹⁵ *Your accent ... dwelling* –
“Your way of speaking is rather
more refined than you would
acquire in a place so far away
(from the court and educated
people)”.

¹⁹⁶ *of many* – “by a lot of
people”.

¹⁹⁷ *religious* – “devoted to the
religious life of prayer and study
in a lonely place (i.e. as a hermit)”.

Rosalind invents this “uncle” to explain her refined accent and her knowledge of the world.

¹⁹⁸ See note 65.

¹⁹⁹ *courtship*: Rosalind plays with two meanings : (i) life at court; (ii) wooing (the usual meaning).

²⁰⁰ *read many lectures* – “give many warnings”.

²⁰¹ *be touched ... withal* – “affected with so many foolish faults (*giddy offences*) as he has generally accused (*taxed*) all women of having”.

²⁰² *evils ... women* – “faults that he declared women to be guilty of”.

²⁰³ *I will not ... sick* – “I will give my medicine (*physic*) only to those who are ill” (i.e. those who are in love).

²⁰⁴ *a man haunts ... with carving* – “a man frequently in the forest who harms our young trees by carving the name”.

²⁰⁵ *forsooth* – “indeed” (said with scorn).

²⁰⁶ *deifying* – “treating as if it belonged to a goddess”.

²⁰⁷ *fancy-monger* – “dealer in love” (compare fishmonger, ironmonger, etc.)

²⁰⁸ *quotidian* – “fever which comes back every day”.

²⁰⁹ *love-shaked* – “shaken (through all his body as if with a

for there he fell in love. I have heard him read many lectures²⁰⁰ against it, and I thank God I am not a woman, to be touched²⁰¹ with so many giddy offences as he hath generally taxed their whole sex withal.

ORLANDO

Can you remember any of the principal evils that he laid to the charge²⁰² of women?

305

ROSALIND

There were none principal; they were all like one another as halfpence are; every one fault seeming monstrous till his fellow-fault came to match it.

ORLANDO

I prithee, recount some of them.

ROSALIND

No, I will not cast away my physic²⁰³ but on those that are sick. There is a man haunts²⁰⁴ the forest, that abuses our young plants with carving “Rosalind” on their barks; hangs odes upon hawthorns, and elegies on brambles; all, forsooth,²⁰⁵ deifying²⁰⁶ the name of Rosalind. If I could meet that fancy-monger,²⁰⁷ I would give him some good counsel, for he seems to have the quotidian²⁰⁸ of love upon him.

310

315

ORLANDO

I am he that is so love-shaked;²⁰⁹ I pray you, tell me your remedy.

ROSALIND

320 There is none of my uncle's
marks²¹⁰ upon you. He taught me
how to know a man in love; in
which cage of rushes²¹¹ I am sure
you are not prisoner.

ORLANDO

What were his marks?

ROSALIND

325 A lean cheek, which you have
not; a blue eye²¹² and sunken,
which you have not; an
unquestionable²¹³ spirit, which you
have not; a beard neglected, which
you have not; but I pardon you for
that, for simply your having²¹⁴ in
beard is a younger brother's
revenue. Then, your hose should
be ungartered,²¹⁵ your bonnet
unbanded,²¹⁶ your sleeve
unbuttoned, your shoe untied, and
everything about you
demonstrating a careless
desolation.²¹⁷ But you are no such
man; you are rather point device²¹⁸
330 in your accoutrements, as loving
yourself than seeming the lover of
any other.

ORLANDO

Fair youth, I would I could make
thee believe I love.

ROSALIND

335 Me believe it? You may as
soon²¹⁹ make her that you love
believe it; which, I warrant, she is
apt to do than to confess she
does; that is one of the points in
which women still give the lie²²⁰ to
their consciences. But, in good

fever) by love".

²¹⁰ *my uncle's marks*, i.e. the
signs of a man in love that her
uncle taught her to look for.

²¹¹ *cage of rushes* – "cage made
of straw" (i.e. love is a kind of prison
from which one can easily escape).

²¹² *blue eye and sunken* – "eyes
with dark circles round them
(showing lack of sleep) and looking
dull".

²¹³ *an unquestionable spirit* – "an
unwillingness to talk".

²¹⁴ *your having ... revenue* –
"what you possess in the way of a
beard is like the wealth (revenue)
of a younger brother", i.e. there is
very little of either.

²¹⁵ *hose should be ungartered*,
i.e. his leg garments, instead of
being properly pulled up and firmly
tied with a garter (a band round
the leg for this purpose), should
be loose and wrinkled.

²¹⁶ *bonnet unbanded*, i.e. his hat
(*bonnet*), instead of having the
fashionable band tied round it,
should be carelessly worn without
it.

²¹⁷ *demonstrating ... desolation*
– "showing outwardly a condition
of misery (*desolation*) in which you
no longer care about your
appearance".

²¹⁸ *point-device ...*
accoutrements, as – "very correct
in your way of dressing, more as if".

²¹⁹ *You may ... she does* – "It
would be as easy to make the
person whom you love believe it,
though I am sure she is readier to
believe it (that you love her) than
to admit that she does". Rosalind

is talking about herself.

²²⁰ *give the lie ... consciences* –
“deny their secret thoughts”.

²²¹ *Neither rhyme nor reason* –
“Neither verse nor plain language”
(i.e. no form of expression).

²²² *merely* – “entirely”

²²³ *a dark house and a whip* –
refers to the way madmen were
treated

²²⁴ *they*, i.e. lovers

²²⁵ *profess ... counsel* – “claim
that I can cure it by giving advice”
(and not by punishment).

²²⁶ *set him* – “gave him the duty”

²²⁷ *at which time ... youth* – “and
then (when he came to woo), as a
changeable (*moonish*) young
person, I used to” (*Moonish*,
because changing, as does the
moon).

²²⁸ *effeminate* – “girlish in
behaviour”

²²⁹ *fantastical, apish, shallow* –
“full of strange fancies, foolish
tricks (like an ape), without deep

sooth, are you he that hangs the
verses on the trees, wherein
Rosalind is so admired?

ORLANDO

I swear to thee, youth, by the
white hand of Rosalind, I am that 340
he, that unfortunate he.

ROSALIND

But are you so much in love as
your rhymes speak?

ORLANDO

Neither rhyme nor reason²²¹
can express how much.

ROSALIND

Love is merely²²² a madness,
and, I tell you, deserves as well a
dark house²²³ and a whip as
madmen do, and the reason why
they²²⁴ are not so punished and 345
cured is that the lunacy is so
ordinary that the whippers are in
love too. Yet I profess²²⁵ curing it
by counsel.

ORLANDO

Did you ever cure any so?

ROSALIND

Yes, one, and in this manner. 350
He was to imagine me his love, his
mistress; and I set him²²⁶ every day
to woo me: at which time would I,
being but a moonish²²⁷ youth,
grieve, be effeminate,²²⁸
changeable, longing and liking,
proud, fantastical,²²⁹ apish,
shallow, inconstant, full of tears,
full of smiles; for every passion
something, and for no passion truly

355 anything, as boys and women are
for the most part cattle of this
colour;²³⁰ would now like him, now
loathe him; then entertain²³¹ him,
then forswear him; now weep for
him, then spit at him; that I drave²³²
my suitor from his mad humour of
love to a living humour of madness;
which was, to forswear the full
stream²³³ of the world and to live
360 in a nook merely monastic. And
thus I cured him; and this way will
I take upon me²³⁴ to wash your
liver²³⁵ as clean as a sound²³⁶
sheep's heart, that there shall not
be one spot of love in 't.

ORLANDO

I would not²³⁷ be cured, youth.

ROSALIND

I would cure you, if you would
but²³⁸ call me Rosalind, and come
365 every day to my cote²³⁹ and woo me.

ORLANDO

Now, by the faith of my love, I
will. Tell me where it is.

ROSALIND

Go with me to it, and I'll show it
you; and by²⁴⁰ the way you shall
tell me where in the forest you live.
Will you go?

ORLANDO

370 With all my heart,²⁴¹ good youth.

ROSALIND

Nay you must call me Rosalind.
[To CELIA] Come, sister, will you go?

[Exeunt]

feelings".

²³⁰ *cattle of this colour* –
"creatures of this kind"

²³¹ *then entertain ... forswear*
him – "first make him welcome,
then break promises to him".

²³² *drave ... madness* – "drove
my lover (*suitor*) from the mad
state of mind caused by love to a
state of real (*living*) madness".

²³³ *forswear ... monastic* – "take
a vow to give up the way of life
followed by most people, and to live
in a hidden place (*nook*) entirely
as a man who has given himself to
the service of God".

²³⁴ *take upon me* – "make it my
duty"

²³⁵ *liver*, the part of the body
where it was believed that love and
strong passions originated
Rosalind, in offering to *wash*
Orlando's liver *clean*, meant to
clean the passion of love out of his
body.

²³⁶ *sound* – "healthy"

²³⁷ *would not* – "do not wish to"

²³⁸ *but* – "only"

²³⁹ *cote* – "cottage"

²⁴⁰ *by the way* – "on our way
there".

²⁴¹ *with all my heart* – "most
willingly"

Tasks and Exercises

Задания и упражнения

1. Read the text and notes paying attention to the words and expressions below. Give a summary of the text with the help of them.

at full length
to lie under an oak tree like a wounded knight
to come to kill one's heart
to sleep away quietly
to watch smb
to be alone
to be acquainted with
to be weary of smb (= to be tired of smb)
to say smth in mockery (of smb)
to say smth in reply
to be glad of
the shepherdess
to live on the edge of the forest
to be guilty of
to give smb a good counsel (advice)
to hang the verses on the trees
to woo smb

2. Choose only one correct variant from the ones given below.

1. When Rosalind learned that Orlando was near she
 - A) couldn't stop talking
 - B) fainted
 - C) couldn't speak
2. When the young girls saw Jaques and Orlando they
 - A) went to meet them
 - B) slipped away quietly
 - C) stayed where they were
3. Rosalind asked Orlando
 - A) the way to Duke Senior's place
 - B) what time it was
 - C) for some water, because she was thirsty

4. While telling Orlando that he didn't look like a man in love she meant
- A) to cure him from love
 - B) to prove that he wasn't in love
 - C) to make sure that he really loved her

5. In reply to Ganymede's (Rosalind's) proposition to cure him from love he
- A) asked her to let him think
 - B) refused
 - C) agreed

3. Give the full answers to the following questions.

- 1) How does Rosalind react to the news that Orlando is in the forest not far from her?

- 2) Who interrupted Celia's story? (And in what way?)

- 3) How does Jaques mock Orlando for being in love?

- 4) Who was Jaques seeking for when he found Orlando in the forest?

- 5) What did Rosalind ask Orlando to start talking with him? Do you think it was a proper question?

- 6) Have Orlando and Jaques the sense of humour? Prove it.

- 7) Do you agree that time passes fast or slowly according to circumstances? Give your examples.

8) What did Rosalind want to know arguing that Orlando didn't look like a man in love?

9) What medicine did Rosalind offer Orlando?

10) Why did Orlando give his consent?

4. Find the following words and expressions in the text and notes. Translate them. Be ready to reproduce the context they are used in.

to answer somebody in one word (at once and without wasting words)

to look freshly (healthy) as he did the day he wrestled

I found him under a tree, like a dropped acorn.

He was furnished like a hunter.

He comes to kill my heart.

When I think I must speak.

I thank you for your company (society).

There was no thought of pleasing you when she was christened.

The worst fault you have is to be in love.

time trots

to go to the gallows

not to perceive how time moves

to give medicine to those who are ill

I pray you tell me your remedy.

шутить над кем-либо _____

наблюдать за кем-либо _____

радоваться чему-либо _____

сказать что-либо в шутку _____

стонать _____

пастушка _____

опушка леса _____

5. Make a literary translation of the extract beginning with the words:

1) "Alas the day..."

till "... Answer me in one word."

2) "I pray you mar no more trees with ..."
till "... Just as high as my heart."

3) "I have been told so of many ..."
till "... their whole sex withhal."

6. Describe the state of mind and behaviour of Rosalind when she learned about Orlando's presence in the forest and met him. Retell in your own words the conversation between Rosalind (Ganymede) and Orlando. What features of these characters impressed you?

7. Translate the following into English using the vocabulary of the text or/and explanatory notes.

1) Для кого время стоит на месте?

2) Орландо писал о своей любви к Розалинде в стихах и развешивал их на деревьях.

3) Любовь – это настоящее сумасшествие.

4) Она пообещала, что вылечит его от любви.

5) Лекарство и совет, предложенный Ганимедом, состоял в том, чтобы Орландо приходил каждый день в домик пастуха.

6) Я буду представлять, как причудливые барашки капризничают со своими обожателями.

7) Орландо, хотя и плохо верил в действенность подобного средства, однако согласился приходить каждый день в домик Ганимеда.

8) Выходя для прогулки, девушки дивились, встречая на некоторых деревьях, вырезанное имя Розалинды и на некоторых даже любовные стихи.

8. Topics for discussion in class.

Imagine:

You are in love and your friend is mocking you. Would you be insulted or reply in the same way? Have you ever been in such situation really? How was it? Have you got a sense of humour? Do you keep it in any situation?

Do you agree that love is a kind of prison from which one can easily escape?

**ПРАКТИЧЕСКИЙ КУРС ОСНОВНОГО ИНОСТРАННОГО ЯЗЫКА
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