

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
ОДЕСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ ІМЕНІ І. І. МЕЧНИКОВА  
ФАКУЛЬТЕТ РОМАНО-ГЕРМАНСЬКОЇ ФІЛОЛОГІЇ**

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## **ENGLISH LITERATURE: FROM READING TO APPRECIATING**

Методичний посібник  
до курсу «Основна іноземна мова: домашнє читання»  
для студентів спеціальності 035 Філологія, освітньої програми  
«Переклад з англійської мови та другої іноземної українською»  
першого (бакалаврського) рівня вищої освіти

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Методичний посібник “English Literature: From Reading to Appreciating” представляє короткий екскурс в історію Англійської літератури та особливостей перекладу найбільш значимих класичних творів.

Разраховано для студентів кафедри теорії та практики перекладу 1 курсу бакалаврату спеціальності 035 «Філологія» освітньої програми «Переклад з англійської мови та другої іноземної українською» денної, заочної та дистанційної форми навчання факультету романо-германської філології ОНУ імені І.І.Мечникова. Він також може бути корисним для широкого кола осіб, які удосконалюють свої навички читання англійської художньої літератури, перекладу та знання англійської мови.

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**INTRODUCTION**

This book contains a range of literary texts of different genres in roughly chronological order. The texts come from Britain and have been chosen not only in order to illustrate some aspect of writer's work or a trend in literary history, but also on the basis of their potential interest to learners. The book is intended for students and readers whose reading skills are of an intermediate level of English. The assumption is that users will not only be learning about British literature but will be expected to read, understand and appreciate actual texts and their literary acclaimed translations.

Integrated into each unit is support for learners in the form of language glossaries or expressions, translations, biographical information, description of literary trends and genres, definitions of literary terms. In addition to main units there is the first unit to introduce the reading of literature, vocabulary of reading and key literary terms.

Overall, the exercises aim to help learners to understand the text and can be used in a variety of circumstances: for example, in small classes where teacher is the focus, in classes where much of the work is done cooperatively in pairs or groups, and in situations where learners are working by themselves.

In the main the comprehension work will in the first instance focus on the general and get more intensive with subsequent readings. While all the comprehension exercises could be regarded as exercises which *test* comprehension, they have also been designed to *assist* comprehension. The Language exercises are intended to focus on language for language's sake. The Language and Style exercises as well as Appreciation exercises are more detailed and relate to the language used by the writer and how it achieves its effects on the reader. They focus on the more obvious features of a text and aim to be assistance to those classes engaged in literary-critical and translation studies.

## **PART 1**

### **READING AND UNDERSTANDING**

## Unit I.

### Introduction to vocabulary of literature

1. Match each kind of book on the right below with its definition on the left.

- a) a book about imaginary people and events
- b) an exciting story of crime and adventure
- c) a very popular book
- d) a book containing meanings of words
- e) a book in which someone writes about their own life
- f) a book about real events, people or places
- g) a short piece of writing in which the writer tells a story
- h) a book about murder case in which you do not find out who did the murder until the end
- i) a type of literature which describes events and people that do not really exist
- j) a book for tourists, etc that gives information about interesting places

**short story**  
**best-seller**  
**autobiography**  
**thriller**

**whodunnit**  
**dictionary**

**non-fiction**  
**novel**

**guidebook**

**fiction**

The Nobel Prize for literature - any of the prizes awarded annually to the person or persons adjudged by Swedish learned societies to have done the most significant recent work in literature. It was established by the will of Alfred Nobel, and is traditionally awarded on 10 December, the anniversary of his death. OERD, 985.

The **Booker Prize** (премія Букера/Букеровська премія) -- an important prize given every year for the best novel in English written by a citizen of the UK or the British Commonwealth. LDELC, 135.

Pulitzer Prize - one of the eight prizes given every year in the US to people who have produced especially good work in journalism, literature, or music. The prizes were started by the US newspaper owner Joseph Pulitzer (1847 - 1911), and winning a Pulitzer Prize is regarded as a great honour. LDEDC, 1081.

I couldn't read the doctor's \_\_\_\_.

**F**

I wouldn't really show anyone my \_\_\_\_, not even you.

In the 1837 \_\_\_\_ Darwin gives an account of his voyage to South America.

**G**

'You're only as old as you feel' - that's one of my favourite \_\_\_\_.

The book begins with a \_\_\_\_ from *The Book of Common Prayer*.

**H**

One of the hardest things when studying linguistics is learning all the right \_\_\_\_.

These stories are written for students with a \_\_\_\_ of about 2000 words.

**I**

In the \_\_\_\_ of her fascinating book, O'Brien explains how she first became interested in music.

Murray agreed to write the \_\_\_\_ to Baker's book, as a favor to his old friend.

According to the \_\_\_\_, the cookbook aims to celebrate the rich variety of Chinese food.

The **Book of Common Prayer** (Книга спільної молитви) - the official service book of the Church of England. It contains the words spoken by the priest and by the people in church at weekly services and at weddings, funerals etc.

4. Put one of the following words in each space in the sentences below.

**through into by up at from in by of**

a) She is studying European literature \_\_\_\_ the University of Illinois.

b) I understand your novel was inspired \_\_\_\_ a short story \_\_\_\_ Katherine Mansfield.

c) Look it \_\_\_\_ in the **encyclopedia**.

d) Do not remove **reference books** \_\_\_\_ the Bodleian library.

e) How long have you worked \_\_\_\_ publishing?

f) She is the author \_\_\_\_ three **acclaimed biographies**.

g) It's important to read, \_\_\_\_ your essay before you finally hand it in.

h) This is a wonderful book to dip \_\_\_\_ for all sorts of fascinating information.

**The Bodleian Library** (Бодліанська бібліотека) - the university library of Oxford University, which holds many of the country's oldest and most famous books and papers. It is the second most important library in Great Britain after the British Library (Британська бібліотека).

### Focus on Translation

5. Here are some of the well-known expressions with the word 'book':

**to be at one's books**

**to hit the books** (американський студентський жаргон)

**to be in smb's good (bad) books**

**to be a sealed book to smb.**

**to know smth. like the books**

**to read smb. like the book**

**to speak by the book**

**to take a leaf out of smb's book**

**in one's book**

**to book** (розм.).

*Translate the sentences below using these expressions:*

а) Я вважаю, що йому не можна довіряти.

б) Вона знову сидить за книгами (навчається).

в) Джек мав гарну репутацію (був на хорошому рахунку) у компанії.

г) Я наслідую твій приклад.

г) Це для мене книга за сімома печатками.

2. Explain the difference between...

a) **publish** and **bring out**

b) character and hero/heroine

c) **skim** and **dip into**

d) literate and illiterate

e) **scrawl** and **page-turner**

f) **diary** and **journal**

g) saying and **quotation**

h) **vocabulary** and

**terminology**

i) **preface, foreword** and

introduction

3. Put each word from exercise 2 into a gap in the sentences below:

**A**

'I've had a remarkable life' says the 60-year-old author, who has \_\_\_\_ 35 books.

He phoned to say they want to \_\_\_\_ a second edition.

**B**

She reminds you of a \_\_\_\_ from Dickens.

By the story's end, the \_\_\_\_ finds herself in the hero's arms, and all ends well.

**C**

He had some books by his bed which he would \_\_\_\_ when he couldn't sleep.

I \_\_\_\_ the newspaper but didn't see any report on the demonstration.

**D**

Every student should be \_\_\_\_ by the time he or she leaves primary school.

His father was an \_\_\_\_ farm worker.

**E**

Stephen King's latest novel is, as usual, a real \_\_\_\_.

- д) Та не піде він на дискотеку! Він сидить та зубрить перед іспитами.
- є) Я знаю граматику як свої п'ять пальців.
- є) Доповідач говорив з повним знанням справи.
- ж) Не обманюй! Я бачу тебе наскрізь!
- з) Якщо вчитель побачить, що тебе немає, то ти попався!

6. Which of these do you read in your language? Which have you read in English? Which ones interest you? Use a dictionary to check any new words.

- Gothic novels
- Science fiction stories
- Romantic stories
- Adventure stories
- Ghost stories
- Song lyrics
- Play scripts
- Novels
- Comic strips
- Travel writing

7. Think of a novel, story, or poem you have read, or a play or film you have seen. Write about it, using as many of the new words you have just studied in this Unit as possible.

Literature Quiz 1. World Famous Writers

Guess who is:

- 1. an Italian poet known especially for writing *La Divina Comrnedia* (*The Divine Comedy*), a long poem about a journey through Hell, Purgatory, and Heaven. It is one of the most important works of European literature.
- 2. an Italian writer whose book of stories called *The Decameron* had an important influence on European literature.
- 3. a French writer who wrote about French society and is famous for his set of novels called *La Comedie Humaine* - a significant work of 19-th century realism.
- 4. is an American freelance journalist and novelist who describes his work as transgressional fiction. He has published 19 novels, three nonfiction books, two graphic novels, and two adult coloring books, as well as several short stories. His first published novel was *Fight Club*.
- 5. a French writer of novels who developed the style of literature called naturalism (showing people and the world exactly as they really are) in novels such as *Nana* and *Germinal*.
- 6. a German writer who won the Nobel Prize for literature in 1929. His books include *Death in Venice*, which was later made into a successful film, *The Magic Mountain*, and *Doctor Faustus*.
- 7. a British author and philanthropist. She wrote *Harry Potter*, a seven-volume children's fantasy series published from 1997 to 2007. The series has sold over 500 million copies, been translated into at least 70 languages, and spawned a global media franchise including films and video games.
- 8. a Spanish writer, best known for his novel *Don Quixote*, one of the most important works of European literature.
- 9. a French dramatist who won the favour of Louis XIV and settled in Paris, where he began a series of great comedies with *Les Precieuses Ridicules*. His later successes include *Le Tartuffe*, and *Le Misanthrope*.

**Gothic novel** (готичний роман/ «романжахів») - an English genre of fiction, popular in the 18-th to early 19-thcenturies, characterized by an atmosphere of mysterv and horror and with a pseudo-medieval ('Gothic') setting. Examples include H. Walpole's **Castle of Otranto** (**Замок Отранто**) and Ann Radcliffe's **TheMysteries of Udolpho**. The typical writer of modem Gothic novel is D. Du Maurier (Д. Дюморье) and her novel **Rebecca** (**Ребекка**).

**Comic strip**, also strip cartoon (BrE) - a set of drawings telling a short story, often with works showing the speech of the characters in the pictures (оповідання у картинках: гумористичний, пригодницький ит.і).

**Comics**, also **funnies** - especially AmE, the part of a newspaper containing cartoon strips. On Sundays American newspapers usually include a separate section of comics in colour (комікси, оповідання в картинках, зазвичай з підписами). Comic book (AmE) - a magazine for children containing cartoon strips. Famous comics include **The Beano** and **The Dandy** (in Britain) and **Marvel** (in the US), comic books (книжка коміксів).

LDELС. 252: NERD, T.I, 41.

10. an English writer and philologist. He was the author of the high fantasy works *The Hobbit* and *The Lord of the Rings*.

*Clues:* **Joanne Rowling, Miguel Be Cervantes, Emile Zola, Jean Baptiste Moliere, Thomas Mann, Charles Michael "Chuck" Palahniuk, John Ronald Reuel Tolkien, Giovanni Boccaccio, Dante, Honore de Balzak.**

Literature Quiz 2. Famous British Writers

Guess who is:

- 1. a British writer, known especially for his books *Tne Moonstone*, regarded as the first detective novel in England, and *The Woman in White*.
- 2. a British writer whose novels made him the most popular British writer of the 19-th century, and are still popular today. His books contain humorous characters with unusual names, many of whom have become very well known.
- 3. an English writer of plays and poems who is generally regarded as the greatest of all English writers. Many well-known English sayings come from, his work, and he had a great influence on the English language and English literature.
- 4. a Scottish writer and poet who was one of the most popular British writers of the 19-th century. He is best known for his many historical novels based on Scottish history (*Rob Roy*) and old English stories (*Ivanhoe*).
- 5. a British writer of books and plays who won the Nobel Prize for literature in 1932. He is best known for his series of novels called *The Forsyte Saga*, about a wealthy English family.
- 6. an Irish writer famous especially for his clever plays which criticize society and the moral values of the time. His best known works include *Caesar and Cleopatra* and *St Joan* and the comedy *Pygmalion* which was later turned into the popular musical show *My Fair Lady*.
- 7. an Irish dramatist whose plays are **comedies ofmanners**. They include *The Rivals* - whose character Mrs. Malaprop gave her name for the word malapropism - and *The School for Scandal*.
- 8. a British writer of novels and plays, one of the most respected British writers of the 20-th century. His books include *Brighton Rock* and *The Power and The Glory*, and the characters in his stories often have to make difficult moral decisions.
- 9. a British writer of thrillers whose books are read, especially by men. They include *The Day of the Jackal* and *The Dogs of War*, both of which have been made into films.
- 10. a British novelist and critic who uses the interior monologue in the attempt to render sensitivity directly. The novels include *Mrs. Dalloway*, *To the Lighthouse*, *the Waves*.

*Clues:* **G.B. Shaw, W. Shakespeare, W. Collins, Ch. Dickens, J. Galsworthy, V. Woolf, F. Forsyth, G. Green, R.B. Sheridan, W. Scott.**

**Comedy of manners/** humours – комедія вдач.

Malapropism - the use of a word in mistake for one sounding similar, to comic effect, e.g. to dance a **flamingo (for flamenco)**. Usually translated **as** неправильне вживання слів, які створюють комічний ефект. Note also **malaprop** (випадок неправильного або гротескного вживання слів), malapropos (недоречний вчинок; сказане не доречно слово).

## Unit2

### Introduction to Poetry. What makes poetry poetry. Nursery Rhymes

#### 1. What poetry is usually about? Interpret the following quotations:

Poetry can be about dumping garbage, wounds of soldiers and other 'ugly' things. But we respond with pleasure to such lines, because we respond to something infinitely more subtle and complex than the subject matter. What we are responding to, of course, **is the language of the poem and the way in which the poet has ordered the various resources of language** so as to give us a pleasing *esthetic* whole. By their art poets have resolved individually ugly items in the poem into an experience of the poem that is anything but ugly, an experience that gives not only pleasure but a kind of knowledge

*D.L. Burton.*

Poetry applies words to our situations, to the conditions of being in which we find ourselves. 'By doing so, it gives us pleasure because it helps us articulate our states of mind. The poets we value are important because they speak for us and help us learn to speak for ourselves.

*N.R. Comley.*

Since poetry embodies certain formal characteristics one will have to become familiar with terms used to identify these characteristics. Our first encounter with them will be through poems which are the first formal contact with poetry for most people in Britain. And it is an important contact indeed. It is the rare child who doesn't like **nursery rhymes** – simple traditional songs or stories in rhyme for children.

#### 2. What do you know about nursery rhymes? What nursery rhymes do you know?

#### 3. Read the foreword to the book «Дом, який збудував Джек. Англійські дитячі пісеньки у перекладах С.Я. Маршака».

Найдавнішими, пустотливими та забавними творами для дітей у всьому світі вважають народні англійські вірші та пісеньки, відомі під назвами *Nursery Rhymes* ('Няньчині рими') чи *Mother Goose* ('Матінка Гуска'). Спочатку вони не призначалися для дітей: це були уривки зі старовинних балад, пісеньки вуличних торговців, різного роду примовки, сатиричні вірші про реальних історичних осіб, навіть давні молитви та заклинання. Але все, що дітям до душі, вони успішно

This is a popular nursery rhyme to count one's five fingers:

This little piggy went to market. This little piggy stayed at home. This little piggy had roast beef. This little piggy had none.

This little piggy cried "Wee! Wee! Wee!" All the way home.

привласнюють: казки (які колись належали лише дорослим), цирк, мультиплікацію...Ось і Матінка Гуска, яка придумала паліндроми та нісенітниці, разом з дітьми сміється з них. Багатьом із цих віршів по чотириста-п'ятсот років, але вони не старіють і не стають нецікавими з часом.

У нас багато віршів та пісенок Матінки Гуски знайомі дітям з чудових перекладів С.Я. Маршака. Ці переклади такі природні, такі яскраві і легко запам'ятовуються, що здається, ніби вони відразу народилися російською. Наші діти знають їх напам'ять, а тепер можуть прочитати ще й справжні англійські тексти. Щоправда, у них не було заголовків, їх пізніше вигадав Маршак, і до того ж зустрічаються незвичні старовинні слова та граматичні форми, але не так вже й складно в цьому розібратися, наприклад:

- застарілі слова: woe (замість sorrow), maid, maiden (замість girl), eve, even (замість evening), naught (замість nothing), ere (замість before), oft (замість often);

- застарілі форми: a-sailing (замість sailing), a-hunting (замість hunting);

- скорочення ne'er (замість never), e'er (замість ever), o'er (замість over), 't (замість it або the).

Говорять, що скільки людина знає мов, стільки в неї і розумів. Ті, хто ознайомляться з англійськими віршами Матінки Гуски та перекладами Маршака, стануть вдвічі розумнішими - вдвічі веселішими!

Сама Матінка Гуска одного разу сказала про свої вірші:

No, no, my melodies will never die,  
While nurses sing, or babies cry.  
(*Р. Харламов, 4-5*).



*The introduction to Mother Goose's Melodies (1833),  
the first well known American collection of "Mother Goose rhymes" or nursery rhymes*

Part of the pleasure of poetry lies in its relation to music. But poetry is not just a kind of music. It is a special combination of musical and

linguistic qualities – of sounds regarded both as pure sounds and as meaningful speech. The terms by means of which we describe the sounds of poetry are: **rhythm, rhyme, alliteration, assonance, consonance, onomatopoeia, rhyme schemes** and others.

**Rhythm** – the pattern of strong and weak syllables. Read the poem keeping to the rhythm:

Jack and Jill went up the hill, To fetch a pail of water; Jack fell down, and broke his crown, And Jill came tumbling after. Up Jack got and home did trot As fast as he could caper; Went to bed and found his head With vinegar and brown paper.	Идут на гору Джек и Джилл, Несут в руках ведерки. Свалился Джек и лоб разбил, И Джилл слетела с горки, Заплакал Джек, а тетка Дог, Склонившись над беднягой, Спешит ему заклеить лоб Коричневой бумагой. <i>Переклад С.Маршака</i>
Гриць і Нора йшли на гору За своїм обідом. Гриць упав, «беркиць» сказав, А Нора впала слідом.	Гриць кричить, додому мчить, до мами і до тата. Будуть пластирем сріблястим Гриця лікувати. <i>Переклад Н. Забілої</i>

**Jack and Jill** - хлопчик та дівчинка у дитячих віршиках; хлопець та дівчина, нерозлучні друзі, закохана пара  
**Every Jack has his Jill** - подруга є у кожного, кожна птиця знайде свого Гриця;  
**A good Jack makes a good Jill** - у доброго чоловіка добра жінка;  
**All shall be well, Jack will have Jill** - все буде добре, все завершиться весіллям (про щасливий кінець книги, фільму, тощо.)

**Rhyme** – a sound pattern in which both vowel and consonant sounds at the end of words match, especially when these words come at the ends of nearby lines.

4. Try to catch the sound pattern of these poems. Fill in the gaps:

Elizabeth, Elspeth, Betsy, and Bess, They all went together to seek a bird's ____; They found a bird's nest with five eggs in, They all took one and left four ____.	<b>Загадка</b> Элизабет, Лизи, Бэтси и Бэсс Весною с корзинкой Отправились в _____. В гнезде на берёзе Где не было птиц. Нашли они пять Розоватых _____. Им всем четверым По яичку досталось, И всё же четыре На месте _____. <i>Переклад С.Маршака</i>	Разгадка Хоть разные Названы здесь (Элизабет, Лиззи Бэтси и Бэсс), Но так называлась Девчонка одна. Она и ходила С корзинкою в ____.
Елізабет, Елсбі, Бетсі і Бес Шукали гніздо й луг оббігали весь; Нарешті знайшли -- п'ять яєчок в однім; Взяли по одному -- й чотири ще в нім. (Здавалось би, різні тут всі імена, Та в Англії дівчинка це лиш одна.) <i>Переклад В.І. Марача</i>		

5. There is a well-known nursery rhyme based on the names of places, especially churches, in London. Put each of them in its correct place following the rhyme.

St. Clements Old Bailey	Stepney Bow	St. Martins Shoredich
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‘Oranges and lemons’ say the bells of \_\_\_\_.  
‘You owe me five farthings’ say the bells of \_\_\_\_\_.  
When will you pay me?’ say the bells of \_\_\_\_\_.  
‘When I grow rich’ say the bells of \_\_\_\_\_.  
‘When will that be?’ say the bells of \_\_\_\_\_.  
‘I do not know’ says the great bell at \_\_\_\_.

Young children play a game to this song, which they call ‘*oranges and lemons*’. Two children join hands and hold their arms up to form an arch; they sing the song while the other players go underneath. At the end of the song they say: ‘Here comes a candle to light you to bed, here comes a chopper to chop off your head, Chip, chop, chip chop, the last man’s dead’, and as they say the last word they bring their arms down quickly to catch a child going underneath.

**Alliteration** – the use of the same sound or letter at the beginning of two or more words in the same line (or two adjacent lines) of verse, e.g. ‘*Of village dances, dear delicious tunes*’.

**Assonance** – the same or a similar vowel sound used in syllables of words near each other, e.g. “*I choose/Never to stoop*” or the use of identical consonants with different vowels, e.g. *killed, cold, culled*.

**Consonance** – the use of similar-sounding consonants.

6. Which of these three are used in the poems and their translation?

Betty Better bought some butter  
But, she said, the butter’s bitter  
If I put it in my batter  
It will make my batter bitter,  
But a bit of better butter  
Will make my batter better.  
So she bought a bit of butter  
Better than her bitter butter,  
And she put it in her batter  
And the batter was not bitter.  
So t’was better Betty Better  
Bought a bit of better butter

Молли Миллер купила мыло,  
Молли Миллер мылась умело,  
Но оказалось: мыла мало,  
Чтобы отмыть так много мела.  
Молвила Молли: «Вот так мило!  
Если бы было меньше мела,  
Мне бы хватило этого мыла,-  
Можете мне поверить смело!»

*Переклад С.Маршака*

‘We do not necessarily need the evidence of the famous nursery rhyme to realize that the bells were a familiar and friendly presence in the life of Londoners... Citizens used to bet which parish could make its bells heard at the greatest distance and it was said that bell-ringing was a Saturday way of keeping warm in winter... When the protagonist of George Orwell’s 1984 recalls the famous song with its mention of St Clement’s and St. Martins, Bow and Shoreditch, he seems to ‘hear the bells of a lost London that still existed somewhere or other disguised and forgotten’. Some of the bells of feat lost London can still be heard.

Ackroyd P. London.  
The Biography, 42

Three little ghostesses, Sitting on postesses, Eating buttered toastesses, Greasing their firstesses, Up to their wristesses, Oh, what beastesses To make such feastesses!	Три привиденяточка Всілися на ганочку, Їли із горняточка Пресмачну сметаночку Влізли у горняточко Аж по самі п'яточки Ах, як вам не соромно Нині ж гарне святочко!	Феечки  Три очень милых феечки Сидели на скамеечке И, съев по булке с маслом, Успели так замаслиться, Что мыли этих феечек Из трех садовых леечек
		<i>Переклад С.Маршака</i>
	<i>Переклад Г. Меламеда</i>	

**Onomatopoeia** [ˌɒnəˌmætəˈpiːə] – where the words sound like the noise they describe (ономатопея, звуконаслідування, умовна імітація звучань навколишньої дійсності фонетичними засобами мови. Для перекладача важливо знати, т.к. багато слів у різних культурах не збігаються: ку-ка-ре-ку – cock-a-doodle-doo).

7. Find onomatopoeic words in the following rhymes. Compare with their translation:

Old King Cole was a merry old soul, And a merry old soul was he; He called for his pipe, And he called for his bowl, And he called for his pipers three. Every piper he had a fine pipe, And a very fine pipe had he. Then, tootle, tootle-too, tootle-too, Went the pipers, Twang, twang-a-twang, twang-a-twang, Went the harpers, Twee, tweedle-dee, tweedle-dee, Went the fiddlers. Oh, there's none so rare as can compare With King Cole and his pipers three!	Старый дедушка Коль Был веселый король. Громко крикнул он свите своей: - Эй, налейте нам кубки, Да набейте нам трубки, Да зовите моих скрипачей, трубачей Да зовите моих скрипачей. Были скрипки в руках у его скрипачей. Были трубы у всех трубачей. И пилили они, и трубили они До утра не смыкая очей. Старый дедушка Коль Был веселый король. Громко крикнул он свите своей: - Эй, налейте нам кубки, Да набейте нам трубки, Да гоните моих скрипачей, трубачей Да гоните моих скрипачей!	Король старий Колі, Не тужив він ніколи, О, веселий друзяка він був! Він звелів, взявши дудку, Принести всім по кубку, Й скрипалів своїх трьох не забув.  І в кожного скрипаля була скрипка, Й така скрипка, що грала сама. Ті-лі-лі, ті-лі-лі -- скрипалі почали, І нічого у світі нема, Та й де його взяти, Щоб порівняти Із королем і його скрипалями трьома.
	<i>Переклад С.Маршака</i>	<i>Переклад В. Марача</i>

Little Robin Redbreast sat upon a  
tree,  
Up went pussy cat, and down went  
he;  
Down came pussy, and away Robin  
ran; Says little Robin Redbreast,  
Catch me if you can.  
Little Robin Redbreast jumped upon  
a wail,  
Pussy cat jumped after him, and  
almost got a fail;  
Little Robin chirped and sang, and  
what did pussy say?  
Pussy cat said, Mew, and Robin  
jumped away.

Робин-Воробин присел на  
карниз,  
Котик подпрыгнул и  
шлёпнулся вниз.  
Робин- Воробин взлетел на  
сарай  
И прочирикал:« Попробуй  
поймай!»  
Котик подкрался к сараю - и  
прыг!  
Робин вспорхнул и сказал:  
«Чик- чирик!»  
Котик свалился на землю  
опять,  
«Мяу»,- сказал он. А что тут  
сказать?

*Переклад С.Маршака*

Baa. baa, black sheep.  
Have you any wool?  
*Yes, sir, yes, sir,*  
*Three bags full:*  
One for the master,  
And one for the dame,  
And one for the little boy,  
Who lives down the lane.

## Images of poetry

**Simile** – the direct comparison of one thing to another using  
like’ or ‘as’ (сравнение).

8. Find simile in this poem, compare with the translation.

Tweedledum and Tweedledee agreed to have a battle For Tweedledum said Tweedledee had spoiled his new nice rattle, Just then flew by a monstrous crow, as big as a tar - barrel Which frightened both the heroes so, they quite forgot their quarrel	Шли Твидлдум и Твиддди войною друг на дружку, У Твидлдума Твиддди испортил погремушку. Но вдруг раздался страшный шум, ужасный крик ворон, И Твиддди, и Твидлдум вдвоем удрали вон
	<i>Переклад С.Маршака</i>
Близняк з Близнюком Учинили бійку, Бо Близнюк Близняку Пошкодив торохтілку.	Тут чорний ворон прилетів І з криком сів на гілку,- Так налякав обох бійців, Що враз забули спірку.

*Переклад М.Лукаша*

**Metaphor** – is a figure of speech in which unlike objects are identified with each other (without using ‘as’ or ‘like’). It is an implied or suggested comparison. Some metaphors contain a form of the verb ‘to be’.

Note also the rhythm  
pattern of the first  
line: ‘Baa, baa, ’black  
ship  
(**Yes, sir, yes, sir**)  
**three bags full** - this  
phrase is often used  
humorously when  
saying that someone  
is giving you a lot of  
orders and expects  
you to obey them all  
without asking any  
questions  
LDELС, 1404



9. Can you see any metaphors in this rhyme? Compare the images in the original and translation.

What are little girls made of? What are little girls made of? Sugar and spice and all that's nice; And that's what little girls made of. What are little boys made of? What are little boys made of? Snakes and snails and puppy-dog's tails; And that's what little boys made of.	Мальчики и девочки Из чего только сделаны мальчики? Из чего только сделаны мальчики? Из улиток, ракушек. Из зеленых лягушек. Вот из чего сделаны мальчики! Из чего только сделаны девочки? Из чего только сделаны девочки? Из конфет и пирожных Из сладостей всевозможных. Вот из этого сделаны девочки! Из чего только сделаны парни? Из чего только сделаны парни? Из насмешек, угроз. Крокодиловых слез. Вот из этого сделаны парни! Из чего только сделаны барышни? Из чего только сделаны барышни? Из булавок, иголок Из тесемок, наколок. Вот из этого сделаны барышни!
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Переклад С. Маршака

**Hyperbole (overstatement)** – is a form of exaggeration in extreme language usually used to emphasize something and/or achieve intensity (opposite – **understatement**).

10. Read and compare the images in the original and translation.

Robin the Bobbin, the big fat Ben, He ate more meat than fourscore men; He ate a cow, he ate a calf, He ate a butcher and a half; He ate a church, he ate a steeple, He ate the priest and all the people. A cow and a calf, An ox and a half A church and a steeple, And all the good people, And yet he complained That his stomach wasn't full	Робин-Бобин Робин-Бобин кое-как Подкрепился натошак. Съел теленка утром рано, Двух овечек и барана, Съел корову целиком И прилавок с мясником, Сотню жаворонков в тесте И коня с телегой вместе, Пять церквей и колоколен, Да еще и недоволен.	Робін-Бобін-Ненажера з'їв гороху півцентнера, з'їв коня і сім телят, і дванадцять поросят, з'їв ведмедя під ліском і крамничку з молоком, схрумав кузню й коваля і самого короля, Лондон з'їв та Ліверпуль, випив річку - буль-буль-буль, згадав триста кораблів - ще й кричить, що недоїв!
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Переклад С. Маршака

Переклад І. Малковича

There was an old woman who lived in a shoe, She had so many children she didn't know what to do; She gave them some broth without any bread; She whipped them all soundly and put them to bed.	Була стара жінка, що в черевіку жила, І дітей стільки мала, що справитись не могла; На вечерю бульйон їм без хліба давала І після прочуханів у ліжко вклала.
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Переклад В. Марича

Сказка про старушку.  
Жила-была старушка в дырявом башмаке.  
И было у неё ребят, что пескарей в реке!  
Она ихвыпорола всех, сварила им кисель  
И накормив их киселем, велела лечь в постель.

Переклад С. Маршака

Жила-была старушка в дырявом башмаке.  
У ней детишек было, что зерен в колоске.  
Она им всем давала похлебки похлебать  
И, звонко перешлепав, укладывала спать.

Переклад Г. Кружкова

**Paradox** –a seemingly absurd or contradictory statement.

11. Compare the original and the translation of this nursery rhyme.  
Most images in the translation are changed or lost.  
Could you suggest your own variant of translation?

I saw a fishpond all in fire  
I saw a house bow to squire  
I saw a parson twelve feet high  
I saw a cottage near the sky  
I saw a balloon made of lead  
I saw a coffin drop down dead  
I saw two sparrows run a race  
I saw two houses making lace  
I saw a girl just like a cat  
I saw a kitten wear a hat  
I saw a man who saw these too  
And said though strange they all were true.

Я видел озеро в огне,  
Собаку в брюках на окне,  
На доме шляпу вместо крыши,  
Котов, которых ловят мыши.  
Я видел утку и лису,  
Что пироги пекли в лесу,  
Как медвежонок туфли мерил  
И как дурак всему поверил.

Переклад С. Маршака

12. Here are some of the well-known characters in the nursery rhymes.  
Fill the gaps with their names in the nursery rhymes below.

Old Mother Hubbard	Little Miss Muffet	Jack Sprat
Georgie Porgie	Little Bo Peep	Little Tom Tucker

\_\_\_\_\_ went to the cupboard  
To get her poor dog a bone;  
And when she got there, the cupboard was bare,  
And so the poor dog had none.

\_\_\_\_\_ Sings for his supper;  
What shall he eat?  
White bread and butter,  
How shall he cut it without a knife?  
How will he be married without wife?

\_\_\_\_\_ would eat no fat,  
His wife would eat no lean,  
And so between them both, you see  
They licked the platter clean.

\_\_\_\_\_ Sat on a tuffet,  
Eating her curds and whey;  
There came a great spider,  
'Who sat down beside her,  
And frightened Miss Muffet away.

\_\_\_\_\_ has lost her sheep  
And doesn't know where to find them;  
Leave them alone, and they'll come home,  
Bringing their tails behind them.

\_\_\_\_\_ pudding and pie,  
Kissed the girls and made them cry.  
When the boys came out to play,  
\_\_\_\_\_ ran away.

13. The following are names of popular characters in nursery rhymes. They are well-known by all British people and often used in ordinary conversation. Put each of them in its correct place in the sentences below.

	Little Jack Homer	
Mother Goose	The Grand Duke of York	Simple Simon
Humpty Dumpty	Tweedledum and	Jack and Jill
	Tweedledee	

- a) Every \_\_\_\_\_ has his \_\_\_\_\_, if he and she can only find each other at the proper moment.
- b) If you are good I'll read you some \_\_\_\_\_, before you go to bed.
- c) He seems to keep doing something and then doing the opposite, a proper \_\_\_\_\_.
- d) Poor Hector, he is a \_\_\_\_\_, he'll believe any tale one tells him.
- e) Stop blowing your own trumpet, you \_\_\_\_\_!
- f) He is short and dumpy like \_\_\_\_\_.
- g) Some voters felt there was little real difference between the two party leaders - a case of choosing between \_\_\_\_\_.

### Focus on Translation

14. Translation of nursery rhymes has its own history. The article below gives some information about it. Could you find more?

У 1924 р. вийшла перша збірка англійських фольклорних віршів у перекладі Маршака. Книга називалася «Будинок, який збудував Джек» і перевидавалася під цією назвою в 1925, 1928, 1935, 1940, 1958, 1967, 1969, 1975 рр, і ще багато разів в останні роки. Переклади Маршака *Nursery Rhymes* видавалися також і під іншими обкладинками («Англійські народні пісеньки» з мал. Ю. Васнецова - 1944, 1945, 1972, 1977; «Кораблик» - 1939, 1949, 1963 і т.д.: «Пливе, пливе кораблик» Вл.Конашевича - 1963), доповнювалися новими перекладами, входили в різні збірники. Робін Бобін Барабек, що з'їв сорок чоловік, Старий дідусь Коль - веселий король, Кошенята, що втратили рукавички, та багато інших персонажів *Nursery Rhymes* остаточно увійшли до мови. Пісеньки Матінки Гуски стали в Росії тим, чим здавна були в Англії – кілька поколінь читачів знають їх напам'ять мало не з народження. Проте переклади Маршака підкреслено не русифіковані та мають виразний англійський присмак. Зрозуміло, англійські дитячі пісеньки перекладалися потім багатьма іншими перекладачами (збірник перекладів К. Чуковського «Котаусі та Маусі» видавався в 1936, 1956, 1958, 1968, 1971, 1972, 1977; також *Nursery Rhymes* виходили в перекладах І. Токмакової, О. Сedaкової, Ю. Левіна, Г. Кружкова та багатьох інших), однак саме Маршак вперше зробив *Nursery Rhymes* надбанням російської культури, зберігши за ними англійську приналежність.

Little Jack Homer sat in the corner  
Eating a Christmas pie;  
He put in his thumb, and  
pilled out a plum,  
And said, 'What a good boy  
am I'.

Oh the Grand Old Duke  
of York  
He had ten thousand  
men,  
He marched them up to  
the top of the hill  
And he marched them  
down again.

This character also  
appeals in the book  
'Through the Looking  
Glass' by Lewis  
Carroll.

Однак *Nursery Rhymes*, так само як всілякі віршовані лічилки та скороговки, зустрічаються не тільки в дитячих книгах – частота їх використання в англійській та американській «дорослій» літературі також дуже велика. При цьому для вирішення перекладацького завдання не завжди достатньо наявності знайомого жанру, часом для адекватного перекладу бажано, щоб цитата була впізнаваною. Наприклад, широка популярність віршика про Шалтая-Болтая виявилася дуже доречною при перекладі назви роману Роберта П. Уоррена (1905-1989) *All the king's men* (1946) - російською роман називається «Вся королівська рать» (пер. В. Голышева, 1968), і російськомовний читач, подібно до Аліси, вже знає, «чим скінчиться» - «...Не може Шалтая, не може Болтая, Шалтая-Болтая зібрати»...

Часом перекладачам Ч. Діккенса гостро не вистачало таких ось відомих перекладів окремих віршів, наприклад, скороговки:

Peter Piper picked a peck of pickled pepper;  
A peck of pickled pepper Peter Piper picked;  
If Peter Piper picked a peck of pickled pepper,  
Where's the peck of pickled pepper Peter Piper picked?

У рецензії М. Лоріє на переклад роману «Важкі часи», який виконав В. М. Топпер для тридцятитомного зібрання творів, читаємо: «...Не вдалося переробити фразу Діккенса, побудовану на розрахунку, що за нею кожен англієць чує відому скороговку. Автор розповідає, що у маленьких Гредграйндів були усілякі колекції, на яких їх навчали мінералогії, металургії та іншим премудростям, а потім вибухає таким жартом:“and, to paraphrase the idle legend of Peter Piper, who had never round his way into their nursery, if the greedy little Grandgrinds grasped at more than this, what was it for good gracious goodness’ sake, that the greedy little Grandgrinds grasped at?”

Та В.М. Топпер переклала лише сенс, зберігши іронічну емоційність самого питання: «І якщо всього цього малолітнім Гредграйндам було мало, то чого ще, скажіть на милість, їм було потрібно?»

Зрозуміло, існуючий вже на той момент пласт англійських дитячих віршиків у російській культурі міг слугувати опорою при вирішенні перекладацької проблеми, нехай навіть у ньому не знайшлося перекладу цієї конкретної лічилки. По-перше, можлива була заміна на інший, відомий вірш і побудова фрази вже на його основі (згадаймо, як Н. Демурова використала переклади Маршака для створення пародій). З іншого боку, при пізнаваності жанру можна було ввести у текст свій переклад скороговки, тобто створити відсутній елемент. Такий приклад наводиться у тій же рецензії М. Лоріє:

«Цікаво, що ту ж скороговку Діккенс використовує і в «Таємниці Едвіна Друда» (гл. 9): згадавши, що Ландлес кинув у Едвіна Друда чи то ножем, чи то бачкою чи пляшкою, Діккенс продовжує: “As the governing precedence of Peter Piper, alleged to have picked the peck of pickled pepper, it was held physically desirable to have evidence of the existence of the peck of

Humpty-Dumpty sat  
on a wall,  
Humpty-Dumpty had  
a great fell.  
All the King's horses and  
all the king's men  
Couldn't put Humpty-  
Dumpty again.

Шалтай-Болтай сидел  
на стене,  
Шалтай-Болтай  
свалился во сне,  
Вся королевская  
конница,  
вся королевская рать  
Не может Шалтая,  
не может Болтая,  
Шалтая-Болтая,  
Шалтая-Болтая  
собрать.

Переклад С. Маршака

Робін-Бобін-Ненажера  
з'їв гороху  
півцентнера,  
з'їв коня і сім телят,  
і дванадцять поросят,  
з'їв ведмеда під ліском  
і крамничку з молоком,  
схрумав кузню й  
коваля  
і самого короля,  
Лондон з'їв та  
Ліверпуль,  
випив річку –  
буль-буль-буль,  
згамав триста кораблів -  
ще й кричить, що недоїв!  
Переклад І. Малковича

pickled pepper which Peter Piper was alleged to have picked; so, in this case, it was held physically important to know why Miss Landless's brother threw a bottle, knife or fork - or bottle, knife and fork - for the cook had been given to understand it was all three - at Mr. Edwin Drood?" І інший наш чудовий перекладач, О.П. Холмська, це місце переклала. Звучить воно російською так: «Но если в известной истории о том, как Петрик-ветрик перчил вепря верцем-перцем тру-ля-ля! - прежде всего заинтересовывает физический факт, а именно таинственный верец-перец, которым ветренный Петрик вздумал перчить незадачливого вепря, то в данной истории всех интересовал факт психологический, а именно таинственная причина, побудившая брата мисс Ландлес бросить в Эдвина Друда бутылкой, ножом или вилок, а может быть, бутылкой, ножом и вилок, - ибо, по сведениям, полученным кухаркой, в деле участвовали все три предмета».

Ось як М. Лоріє коментує ці два випадки: Що ж виходить? Те, що в одному випадку виявилось таким, що неможливо перекласти, в іншому випадку переклалося. Розібравшись, можна зрозуміти, чому це так: у першому випадку скоромовка не наводиться, на неї тільки дано вказівку (The legend of Peter Piper), а текст побудований за тим же звуковим принципом, алітерації. У другому випадку скоромовка дана в авторському тексті, перекладачеві вдалося придумати щось дуже схоже, до того ж що нагадує щось схоже російською чи польською, а головне у всій фразі - протиставлення факту фізичного (перець) факту психологічному (причина ворожнечі), і це, звичайно, цілком піддається перекладу». Ми дозволили собі не погодитись із процитованими висновками. Те, що скоромовка в другому випадку введена в текст, створює швидше необхідність, ніж можливість «придумати щось дуже схоже», та й алітерація сама по собі цілком перекладається.

Звичайно, коли в текст вводиться переклад віршика, щоб переконати читача, що це щось, знайоме йому з дитинства, потрібна чимала тонкість і точність у відтворенні жанрових особливостей. Однак ключове питання в даному випадку - наскільки елемент чужої культури освоєно, чи існує він у свідомості читача, чи працює як продуктивна модель. Як приклад можна навести переклад цього ж вірша в романі Діккенса «Наш спільний друг» у тому ж зібранні творів (пер. Н. Дарузес та Н. Волжиної):

Если Питер Пайпер  
Подобрал пинту перца,  
Где же эта пинта?

*А. Борисенко, 60-73.*

15. This was a "light-hearted" introduction into poetry, its main characteristics and terms and your first encounter with 'Nursery Rhymes'. Try to learn the terms of poetry, choose the nursery rhyme you like most of all and learn it by heart.

### Unit 3. Limericks. Edward Lear

Limericks are humorous short poems, a form of comic verse epigram with five lines, three long and two short ones. They begin by introducing a person and a place:

A young person of Janina...  
There was an old person of Nice...  
There was an old man in a barge...

They rhyme AABBA, and have a strong rhythm.

There was an old Man with a nose  
Who said 'If you choose to suppose  
That my nose is too long  
You are certainly wrong!'   
That remarkable man with a nose.

Limericks were popularized by Edward Lear (1812-1888), by profession a landscape painter, who was also a great writer of 'Nonsense Literature'. This literature deliberately defies common sense and creates an upside-down word of absurdity, puzzle and fantasy.



1. Now read texts below and work out the questions in English covering their contents. Ask your mates to answer these questions in English:

## Едвард Лір та англійська поезія нонсенсу

Основою для перших “нісенітниць” Ліра послуговували лімерики - короткі, відомі з давніх-давен пісеньки, походження яких за традицією пов'язують з ірландським містом Лімериком. Там, нібито співали їх багато десятиліть під час традиційних застіль. Спочатку пісні, що співали веселими лімерикськими бражниками, закінчувалися запрошенням приїхати до їхнього рідного міста:

O, won't you come up, come all the way up.  
Come all the way up to Limerick?

Пізніше бражники скоротили свої пісні до п'яти рядків і стали імпровізувати під час застіль, змагаючись у виразності та дотепності. Форма лімериків була суворо закріплена: вони склалися з п'яти рядків анапестом, що римуються за схемою aabba, причому рядки з римою *a* були тристопні, з римою *b* – двостопові. Перший рядок завжди починався словами: "There was a young man of ...", а закінчувався назвою міста, села або країни, з якими потім римуються другий і останній рядок. Лімерики розповідали про якусь подію, обов'язково веселу або малоймовірну, або висміювали присутніх і знайомих.

Лір, звичайно, знав ці жартівливі пісеньки, збережені усною традицією: деякі з них було видано у 1820-21 роках... Правда, самого слова лімерики він не вживав. Він завжди називав їх нонсенсами. Деякі дослідники вважають, що термін лімерик виник лише в 70-ті роки; принаймні у словниках він народився лише 1890 року.

Лір використав форму народного лімерика. Він зберіг його основну схему, проте додав невеликі зміни. Він об'єднав третій і четвертий скорочені рядки в один за допомогою внутрішньої рими, та надав особливої урочистості першому рядку через вживання великих літер. У той самий час він зосередив свою увагу на малоймовірному, незвичайному, відкинувши всі інші традиційні сюжети лімерика.

*Н. Демурова 1978, 54-56.*

## Эдвард Лир

Якщо провести серед читаючої публіки опитування на тему: «Що ви знаєте про Едварда Ліра?», то спектр відповідей виявиться надзвичайно широким і строкатим від простодушно-наївного – «А хто це – король Лір, чи що?» до енциклопедично вивіреного – «Чудовий поет і художник, засновник та найяскравіший представник поезії нонсенсу». Але якщо з творчістю Е. Ліра читач ще якось знайомий, про лімериків, принаймні чули всі, то біографія його, до речі, дуже неординарна, більшості зовсім невідома. Є сенс висвітлити її коротко.

Він народився 12 травня 1812 року в Лондоні, в сім'ї біржового маклера Єремія Ліра. Він мав двадцять братів і сестер.

Едвардові виповнилося тринадцять років, коли його батько, набобивши боргів, що цілком зрозуміло і пробачливо за такої кількості ротів у сім'ї, потрапляє до в'язниці. Визволити його звідти вдається лише через чотири роки, продавши будинок та більшу частину майна.

Потрібно було заробляти собі на хліб, і дуже доречно виявляються у хлопчика здібності до малювання – вже в п'ятнадцять років він малює анатомічні вивіски для лікарів, оголошення для торговців, розфарбовує літографії. А у вісімнадцять отримує від Зоологічного товариства замовлення на серію малюнків колекції папуг, зібраної у Ріджентс-парку. В результаті він набуває репутації чудового майстра своєї справи і знайомиться з графом Дербі, власником розкішних зборів дивовижних птахів та тварин.

У маєтку графа, поблизу Ліверпуля, Лір прожив чотири роки, підготувавши і видавши чудовий том малюнків папуг, фазанів, сов, мавп, черепах, змій, що зміцнює його славу як художника-анімаліста. Там же, в маєтку Ноуслі, він потоваришував з дітьми графа, цими «вірними друзями та поціновувачами стрибання на одній ніжці». Згодом Лір почав складати та ілюструвати для них забавні «безглузді» віршики, використовуючи як зразок форму, підглянуту їм у досить рідкісній книжці «Пригоди п'ятнадцяти джентльменів», яка була видана на початку 1820-х і містила таке, наприклад;

There was a sick man of Tobago  
Lived long on rice-gruel and sago;  
But at last to his bliss,  
The physician said this:  
‘To a roast leg of mutton you may go.’

Худосочный старик из Тобаго  
Долго живший на рисе и саго,  
Так себя истязал,  
Пока врач не сказал:  
«А теперь - бычий бок и малага!»  
*Переклад Б. Архипцева.*

Чистий лімерик помітить начитаний і спостережливий читач. І буде правий ... тільки наполовину. Ні Лір, ні вже тим більше безіменні автори згаданої цікавої книжки терміна цього не вживали, а можливо, і не знали (Лір віддавав перевагу термінам «нонсенс», «безглуздя»). Назва «лімерик» утвердилася лише наприкінці ХІХ століття, а сходить вона, схоже, до однойменного міста в Ірландії (Limerick), жителі якого, кажуть, любили під час застіль співати веселі пісні, в пустотливій, жартівливій формі.

Було навіть висловлено припущення про походження назви «лімерик» від імені самого Ліра (Lear + lyric), але це, мабуть, надто екстравагантно та фантастично, щоб бути правдою.

Рік 1846-й виявився справді доленосним для Едварда Ліра. Один за одним побачили світ одразу три його друковані праці: альбом

пейзажів (і описів) Італії, альбом малюнків екзотичних вихованців графа Дербі та мініатюрна книжка “A Book of Nonsense” (“Книга нонсенсу”) – збірка кумедних п'ятивіршів, кожне з яких було любовно проілюстровано автором. Цікаво, що першу поетичну книжку, за якою підуть ще кілька, Лір, як би соромлячись свого літературного дару, випустив під псевдонімом Деррі з Деррі. «Первісток» мав приголомшливий успіх, багато разів додруковувався, перевидавався, і третє видання вже прикрашало справжнє ім'я автора.

Персонажі «Книги нонсенсу» натурально вдавалися до різноманітних дивацтв: стояли на голові, танцювали кадрили з воронами, їли фарбу чи кашу, заправлену мишами, навчали ходьбі риб, жили в пташиних гніздах і в кратерах вулканів тощо.

Того ж 1846 року уроки малювання у Ліра, начувшись про його таланти, брала сама королева Вікторія. Обидва залишилися задоволені один одним, а Лір продовжував кар'єру художника до кінця днів, «перекваліфікувавшись», втім, на «топографічного пейзажиста», за його власним визначенням.

Ніколи не відрізняючись особливим здоров'ям, страждаючи на хронічний бронхіт і астму, Лір змушений був залишити рідні острови з їх сирим, холодним кліматом і їздити по світу в пошуках роботи та натхнення. Італія, Греція, Албанія, Мальта, Єгипет, Індія, Цейлон можна побачити їх відбиток як в і його мальовничих і графічних творах, так і у його віршах.

Едвард Лір прожив 76 років, залишивши нащадкам невелику, за звичними мірками, але напрочуд цілісну творчу спадщину. Поезія його світла і рідко людяна, вона життєствердна: жодного мертвого чи злого рядка!

*Б. Архипцев, 218-219.*

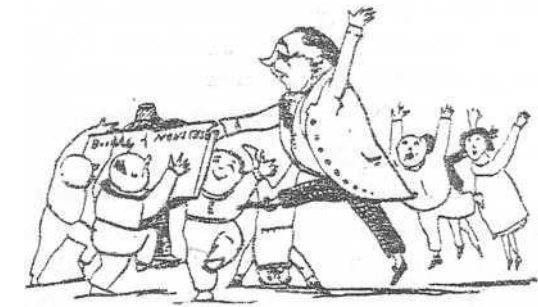
2. *There is a limerick in which all the lines are jumbled. Bearing in mind main features of limericks, sort the lines into the correct order. Practise saying the limerick. Remember to keep to the strong rhythm. Compare this limerick and its translation.*

He ran up and down,  
Which adorned that old Man on a hill  
There was an Old Man on a hill  
In his Grandmother's gown,  
Who seldom, if ever, stood still

На вершині гори жил старик.  
Он на месте стоят не привык.  
Вверх и вниз все быстрее  
В платье тещи своей  
Удивительный бегал старик  
*Переклад О. Астафьевой.*

3. *Now, there are 2 jumbled limericks:*

And with laughter they shook  
When they said, 'Is it hot? '  
There was an Old Person of Greta  
At the fan of that Derry down Derry  
So he made them a Book,  
Who rushed down the crater of Etna;  
He replied, 'No, it's not! '  
Who loved to see little folks merry;  
There was an old Derry down Derry,  
That mendacious Old Person of Greta



Обожал старый  
Дерри из Дерри,  
Чтобы радостно  
дети галдели;  
Он им книжку  
принёс,  
И смешил их до  
слёз  
Славный Дерри из  
города Дерри.  
*Переклад Б. Архипцева.*

Некий старец из  
города Гретны  
Обнаружился в  
кратере Этны.  
«Там не жарко,  
скажи?»  
Старец, живший по  
лжи,  
«Да ничуть!» -  
отвечает из Этны.  
*Переклад Б. Архипцева.*

Змарнулося дідові з  
Гретни  
Прогулятися в кратері  
Етни.  
Хтось пита: - Припікає?  
-  
Дід гука: - Замерзаю! -  
От зберхав так збрехав  
дід із Гретни!  
*Переклад О. Мокровольського.*

4. *There are 2 limericks below, in which the last words of the lines are omitted, but given below. Try to fill in the gaps.*

There was a young Lady in \_\_\_\_\_,  
Who looked out at the depths of the \_\_\_\_\_;  
But the birds of the \_\_\_\_\_,  
Filled her heart with \_\_\_\_\_,  
And oppressed that young Lady in \_\_\_\_\_.

There once was a spinster from \_\_\_\_\_  
Endowed with such delicate \_\_\_\_\_  
That she thought any \_\_\_\_\_  
Should not have its legs \_\_\_\_\_  
So she kept her eyes fixed on the \_\_\_\_\_

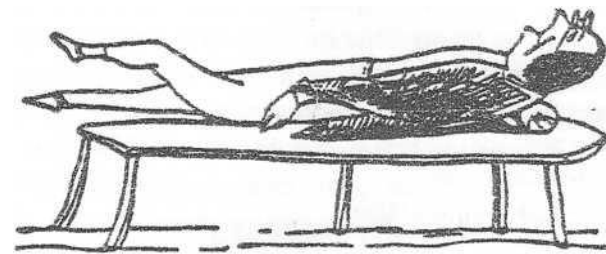
Незамужняя дева из Итона  
Весьма деликатно воспитана;  
'Стульев голые ножки  
Неприличны немножко', -  
Отвернувшись от них, говорит она.  
*Переклад М. Редькиной.*

Старая дева стыдлива была  
Как-то в прихожей она обмерла:  
У стула все ножки  
Совсем без одежды  
И в ужасе очи она отвела.  
*Переклад О. Астафьевой.*

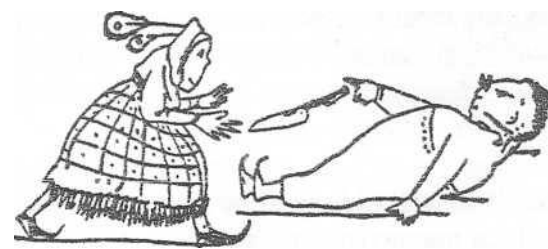
По ночам в чём-то белом девица  
Обожала на небо дивиться;  
Но небесные птицы  
Напугали девицу,  
И с тех пор уж она не дивится.

*Переклад Б. Архипцева.*

4. In each box, there are 3 jumbled limericks. Sort the lines into the correct order.



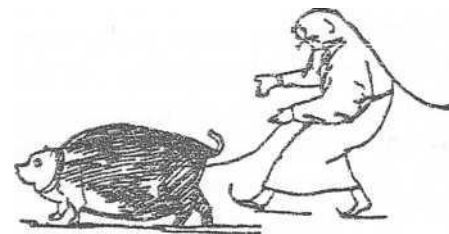
Were held as a model,  
And she said, 'Oh, my life!  
To all the fat dogs in Kamschatka  
He slept on a table,  
There was an Old Man of Moldavia  
His gait and his waddle,  
Who divided his regular artery;  
There was an Old Person of Tartan,'  
For while he was able,  
That funny Old Man of Moldavia.  
But he screeched to his wife,  
There was an Old Man of Kamschatka,  
Your death will be felt by all Tartary!'  
Who had the most curious behaviour;  
Who possessed a remarkably fat cur.



(Nonsense songs 4 lines each):  
Who fell into a basin of broth;  
So they smashed that Old Man of Whitehaven.  
For he said, "To eat mice is not proper or nice,"  
That amiable Man of Dumbree.  
There was an Old Man of the North,  
Who danced a quadrille with a Raven;  
There was an Old Man of Whitehaven,

Растяпа- старик из Лиона  
Свалился в кастрюлю  
бульона.  
Повар был не дурак-  
Отыскал он дуршлаг  
И поддел старика из Лиона  
*Переклад М. Редькиної*

Старый джентльмен из



Был курьёзный старик из  
Молдавии,  
И курьёзней едва ли видали вы;  
На свету и во мгле  
Почивал на столе  
Ненасытный старик из Молдавии.  
*Переклад Б. Архипцева*

Откормил пожилой  
камчадал  
Пса - жирнее никто  
не видал.  
Добродушный оскал  
И походка вразвал –  
Для камчатских  
собак идеал.  
*Переклад Б. Архипцева*

В одного дідуса із  
Камчатки  
Було дуже гладке  
собачатко.  
Йде воно  
перевальцем -  
Всі показують  
пальцем:  
- Ось взірєць  
собакам Камчатки!-

*Переклад  
О.Мокровольського.*

Полоснул старичок  
из Татари  
Тесаком да по  
сонной артерии,  
Что-то крикнул жене.  
Та в ответ: «Горе  
мне!  
Горе всей  
безутешной  
Татари!»  
*Переклад Б. Архипцева.*

Who taught little awls to drink tea;  
Which saved that Old Man of the North.  
There was on Old Man of Dumbree,  
But they said, "It's absurd to encourage this bird!"  
But a laudable cook fished him out with a hook,

Старичок по фамилии Валл  
С чёрным вороном вальс танцевал.  
Все кричат: "Не годится  
Поощрять эту птицу!"  
Сломлен горем, старик зарыдал.  
*Переклад О. Астаф'євої*

Олдершота  
Двум совятам дал кружку  
компота.  
«Есть мышей неприлично»,-  
Говорил им обычно  
Добрый джентльмен из  
Олдершота  
*Переклад О. Астаф'євої*

Чоловічок один з Вайтхевна,  
Витанцьовував з круком так ревно,  
Що сказали: – Кого ти  
Танцювать підохотив?  
– І ну бить чоловічка з Вайтхевна!  
*Переклад О. Мокровольського*

Focus on translation

The extracts below present famous translators' view on translating limericks.

Отже, у деякі часи та за деяких режимів поведінка літературних героїв мала слугувати читачам за взірєць, тому зрозуміло, що така сама «виховна робота», як із Червоною Шапочкою буде проведена з майже усіма казковими героями, чия поведінка не може бути визнана взірцевою для дитини. Це, власне кажучи, основне, що можна сказати про прагматичну адаптацію в казках, але як ми всі вже неодноразово помічали, через подібне цензурування проходять майже всі літературні твори, коли їх прагматично адаптують для дітей.

Чимало схожих прикладів прагматичної адаптації можна побачити, наприклад, у перекладах лимериків Едварда Ліра, що їх зробив О. Мокровольський для дитячого видавництва «Веселка». Однакова доля, як і Червону Шапочку, спіткала, наприклад, в одному з лимериків архітектора Вітрувія, що він в оригіналі, «took to drinking» (почав пити), а в прагматично адаптованому для дітей (через сухий закон та непедагогічність пропагування пияцтва) перекладі О. Мокровольського просто собі «журивсь».

Також хотілося б зазначити, що з цієї самої причини дійові особи українських лимериків є набагато тверезішими, цнотливішими, благочеснішими, слухнянішими та дисциплінованішими за своїх англійських відповідників. Про це буде далі, трохи пізніше, а зараз повернемося до архітектора Вітрувія.

There was an old man of Vesuvius,  
Who studied the works of Vitruvius,  
When the flames burned his book  
To drinking he took,  
That morbid old man of Vesuvius.

Все читав чоловік із Везувія,  
Архітектора твори, Вітрувія,  
Та згоріли - О горе!  
Вітрувія твори,  
Щоб журивсь чоловік той з Везувія.

О. Мокровольський не переклав цей лимерик через те, що це, власне кажучи, і є чорний гумор, до того ж, тема самогубства - тема не дитяча. Крім того, якщо людина намагалася покінчити життя самогубством, то в неї щось мало бути негаразд, а в Радянському Союзі, як ми пам'ятаємо, все у всіх було добре. Таким самим чином перекладач випускає кілька лимериків, яким можна закинути пропаганду расизму, пияцтва, або просто поганої поведінки. Зрозуміло, що якби О. Мокровольський залишив усі ці характерні особливості германського гумору у призначеному для дітей перекладі, то українські лимерики справили б на читачів зовсім інше враження ніж оригінальні лимерики на маленьких англійців. Отож, заради



забезпечення відповідного комунікативного ефекту перекладачу доводилося адаптувати вихідні лимерики... або не перекладати їх узагалі.

Ще однією із причин, через які текст перекладу доводиться прагматично адаптувати, є відсутність тотожного жанру в літературі мови перекладу. Тут доречно буде згадати, що однією з функцій перекладу є освітня функція, тобто ознайомлення читача з іноземною літературою, поширення уявлення про якийсь твір, або, навіть, про якийсь жанр, наприклад, про японське танка, або ірландський лимерик. Як вважає Ю. Найда, «Насправді перекладають не з мови на мову, а з культури на культуру».

Зовсім тотожного лимерикам явища ні в українському, ні в російському фольклорі немає. (Хоча в українців є трохи схожий жанр - коломийки, у росіян - частівки). Незважаючи на справедливість вищенаведеної цитати, не можна ж було перетворити при перекладі англійські лимерики на українські коломийки або російські частівки, тому перекладачам доводилося вводити жанр лимериків до української та російської культур, згідно з екстралінгвістичними обставинами або особистими уподобаннями вибирати головний для відтворення чинник, нехтуючи іншими.

Як ми пам'ятаємо «переклад - це засіб взаємного зближення народів» (назва однойменної збірки), адже лимерики з'явилися в українській та в інших культурах світу тільки завдяки перекладу. Хоча вони і продовжують лишатися суто англійським явищем, але іноді в перекладі лимериків можна зустріти фольклорні реалії мови перекладу.

Так, наприклад, у лимериках О. Мокровольського «прехоробра дівчина від бичка-третячка утікала».

Молоденька дівчина з Халла  
Від бичка-третячка утікала.  
Та, схопивши лопату,  
Каже: «Досить тікати!»  
Прехоробра дівчина з Халла.

Взагалі переклади О. Мокровольського насичені елементами епіки: наприклад, казковий зачин «жив та був собі», іноді перекладач наслідує власне епічний стиль «О, горе!», «О, леле!», «Плив він плив... Але не забуваймо, що О. Мокровольський перекладав лимерики для дитячої аудиторії, а діти люблять казки. Як зазначав Е. Еткінд: «Дітям інформація не потрібна, їм потрібні казки». До того ж, лимерик, принаймні за формою, належить до фольклорної традиції. Можливо, у такий спосіб перекладач намагався повернути їм належність до фольклору, тобто як бачимо, у цьому випадку вживання в перекладі епічного стилю є доцільним і цілком виправданим.

Крім того, «Небилиці» були першою спробою ознайомити українське читачтво з лимериками. Отже, переклади О. Мокровольського є яскравим прикладом пізнавально-освітньої функції перекладу. Ми можемо по праву стверджувати, що перекладач ввів жанр лимериків до української культури.

Як ми вже зазначали, О. Мокровольський перекладав лимерики для дитячого видавництва «Веселка», тому до української культури лимерики увійшли як веселі гумористичні віршики для дітей. Призначаючи свій переклад для дитячої аудиторії, перекладач ніби повертає лимерикам їх першопочаткове призначення, адже перші лимерики Е. Лір написав для дітей та онуків графа Дербі.

*Н. В. Васильєва*

5. *What do you think of each variant? Which one do you like and why? Can you suggest your own translation? Translate any limerick you like. Or make up your own.*

## Unit 4.

### Introduction to Fiction. Early Forms of Fiction

Long before the modern novel and short story developed, human beings were telling one another stories, acting them and singing them too. When writing was developed, stories began to be recorded for future times. Modern fiction usually offers us a combination of elements that were more distinctly separated in its earlier forms: **the legend, the myth, the fable**(басня), **the parable** (притча), **the tale**(розповідь, історія, оповідання), **the fairy-tale**.

### Vocabulary and Understanding

1. *Find the definition for each of the terms above:*

- a story that has a moral message, especially a story in which animals are used to represent people's good and bad behaviour;
- a very old story about gods, the origin of the world etc, which is believed by the people telling it to be at least partly true;
- a story describing interesting or exiting events, especially an imaginary story involving magic or adventure;
- a tale with magic in it, especially for children;
- a very old story about strange or magical events, especially a story about someone who lived long ago and who had special magic powers or was brave;
- a short simple story that is used to teach something, especially what is morally right.

2. *Now fill the gaps with these terms:*

- The best-known of Aesop's \_\_ is *The Tortoise and The Hare*.
- Treasure Island* is a stirring \_\_ of adventure.
- Cinderella* is probably the best known \_\_ among British people.
- Jesus used \_\_ to explain moral questions in a way that people could understand and remember.
- In the Greek \_\_ Theseus slew (killed) the minotaur ([ˈmaɪnəʊtɔː(r), 'mɪn] - the creature half-man, half-bull) in the labyrinth.
- Many stories are based on the \_\_ King Arthur and his knights of the Round Table



**King Arthur** provides a wonderful example of the distortions of popular history. In folklore and myth he is a great English hero, and he and his knights of the round table are regarded as the perfect example of medieval nobility and chivalry. In fact, he lived long before medieval times and was a Romanized Celt trying to hold back the advances of the Anglo-Saxons, the very people who became 'the English'.  
J.O'Driscoll. Britain, 17.

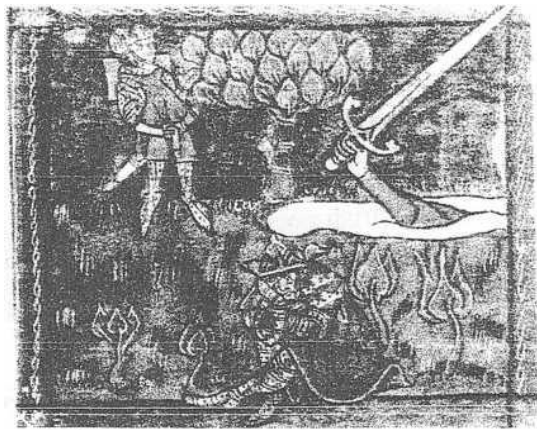
### Legend

*The Arthurian* [ɑːˈθʊəriən] Legend is perhaps the most famous in Britain. Its heroes are well-known and their names are often used symbolically.

3. How well do you know them? Translate and put each of them in its correct place in the text below:

King Arthur	Magician Merlin	Sorceress Morgan Le Fay
Galahad	The Knights of the Round Table	Lancelot
Guinevere	Bedivere	Mordred
Excalibur	Lady of the Lake	three women

Old stories about \_\_\_\_\_, which were first told more than 1000 years ago are found in Welsh, English, French and German literature. Arthur became King of Britain when he succeeded in pulling a sword called \_\_\_\_\_ out of a stone - something that only the person who would be the king could do. Arthur is known for being brave, fair, and morally good. His court at Camelot was famous for bravery, chivalry, and magic which was practiced by the \_\_\_\_\_ and the \_\_\_\_\_. There, at the round table, sat the bravest knights in the land, \_\_\_\_\_. These knights included Sir Galahad, Sir Lancelot, and Sir Bedivere. Arthur's power began to fail when he discovered the love between his wife, \_\_\_\_\_, and his best friend, \_\_\_\_\_, and the knights began the long search for the Holy Grail which was finally found and brought back by \_\_\_\_\_. Arthur's strength then returned and he went into the battle to save Britain from \_\_\_\_\_, an evil knight. Arthur killed him, but was seriously wounded. He gave Excalibur to \_\_\_\_\_ and ordered him to throw it into a lake. When he did this, the hand of the \_\_\_\_\_ appeared from under the water with it. Then \_\_\_\_\_ arrived on a boat and took Arthur to the island of Avalon to die. It is said that Arthur will return if Britain is in danger again (LDELС, 58).



### Myth

### Literature Quiz 3. World mythology:

Guess who is/are:

1. in Greek mythology, the first gods (giants) who ruled the universe, before Jesus became the most powerful god.
2. in Greek mythology, one of the Titans who stole fire from heaven to give to human beings.
3. in Greek mythology, the god of sexual and romantic love. In Roman mythology his name is Cupid.

**Міфи** в основному розповідають про богів і богинь, а також про дивних істот чудовиськ, велетнів і драконів, що володіють магічною силою і іноді величезною владою. Легенди часто нагадують міфи, але їхні герої – реальні люди, дія відбувається в реально існуючих місцях, а перебільшення

4. in Greek and Roman mythology, a Trojan hero who escaped from Troy after it was captured by the Greeks. He went to Italy where he became the ancestor of the Romans.
5. in Greek mythology, three frightening goddesses who had snakes instead of hair and who punished people for doing bad things, especially people who murdered members of their own family.
6. a legendary Trojan hero, great-grandson of Aeneas and supposed ancestor of the British people. He is said to have brought a group of Trojans to England and founded Troynovant (later called London).
7. in Norse mythology, the king of the Gods. He made the universe, and is also the god of war and wisdom. In German mythology his name is Wotan and in Anglo-Saxon mythology his name is Woden. Wednesday is named after him.
8. in Norse mythology, the god of thunder, the weather, agriculture, and the home. Thursday is named after him.
9. in Norse mythology, the wife of Odin and goddess of married love and of the hearth. Friday is named after her.
10. in Norse mythology, one of Odin's female servants, who ride on their horses into battles and decide which brave soldiers will die. They then take the souls of the dead soldiers to *Valhalla*, the Norse heaven.

**Clues: Valkyrie, Prometheus, Aeneas, Brutes, The Titans, Frigga, Odin, The Furies, Eros, Thor.**

4. The names of some mythological heroes are often used in everyday speech.

Fill in the gaps with these names:

Achilles' heel      Titan      Adonis  
Cupid

- a) The company has great products and a good sales force, but its \_\_\_\_\_ is poor marketing.
- b) He was a six foot tall, blond, muscled \_\_\_\_\_.
- c) The debate is being seen as a clash of political \_\_\_\_\_.
- d) Greg was playing \_\_\_\_\_ when he introduced Paul to Sheila.

### Fable

Fable is a short story (tale) with animals, as characters that teaches a lesson or truth. Some of the best known fables were written by *Aesop*. The best-known of Aesop's fables is *The Tortoise and the Hare*. In it a tortoise and the hare have a race. The tortoise unexpectedly wins by moving slowly but steadily, while the hare, because he knows he can run much faster than the tortoise, stops halfway and falls asleep. The lesson of the story is 'slow and steady wins the race'. Hence the sayings and proverbs in the English language:

**Hare and tortoise - завзятість, яка долає талант;  
To set the tortoise to catch the hare – намагатись зробити неможливе;**

пояснюються тим, що легенди часом століттями передавалися з вуст в уста. У всіх країнах люди складали історії про те, як виник світ і звідки пішов людський рід. Ці історії називаються міфами про створення світу. У грецькому міфі говориться, що у давнину у Всесвіті існували лише боги і велетні, що звалися титанами. Одного разу один із титанів, Прометей, знічів'я зліпив з глини фігурки богів. Богиня Афін підійшла і вдихнула у глиняні статуетки життя. Так з'явилися люди. Багато міфів було створено для пояснення, чому взимку холодно, а влітку спекотно. В інших міфах розповідається, чому світить сонце чи мерехтять зірки. Скандинавські народи, які близько 1500 років населяли територію нинішніх Норвегії, Швеції, Данії та Ісландії, вигадали багато історій про своїх богів і богинь. Одним із найвідоміших богів вважався Тор, бог грози. Тор вважався громовержцем, блискавки він носив у своєму величезному молоті. Цей молот був найбільш смертоносною зброєю богів у боротьбі проти їхніх ворогів велетнів. Тормігубитивелетняодн имударомблискавки. ОБЕШ, 310-311. **Cupid** - a Roman god of sexual love, who was the son of Venus. His picture is often used on Valentine Cards to represent love. People sometimes say that they have been hit by Cupid's arrow when they have started to have romantic feelings for someone. 'To play Cupid to someone' is to try to make two people become romantically involved with each other. LDELС, 315.



**The tortoise wins the race while the hare is sleeping – черепаха перемагає зайця у змаганнях з бігу, поки той спить.**

*The Fox and the Grapes* is a fable by Aesop in which a fox tries many times to reach some grapes that are hanging above his head. When he realizes that he will never be able to reach them, he pretends that he never wanted them, saying **‘They are probably sour anyway’**. This attitude is known as **sour grapes** (зелений виноград). People usually say that **something is sour grapes** when they think that someone’s bad or angry behaviour is caused by their jealousy: *She is telling everyone that tennis is a stupid and pointless game. It’s just sour grapes because she lost.*

Aesop’s story of a boy who was guarding sheep is also well-known. The boy kept shouting ‘Wolf!’ even though there was no wolf there, because he found his work boring, so that when a wolf really did come, no one believed him. *‘To cry wolf’* is to call for help unnecessarily, risking the possibility that people will not believe that you need help later when you really do: *A spokesman for the Theatre Campaign said, ‘No longer can the government say we are crying wolf. Cuts have gone so deep that we are now reduced to shutting theatres for a time’* (підіймати хибну тривогу).

### Focus on translation

5. Using the information above, translate the passage below.

Байка – різновид короткої розповіді, яку смішно слухати і яка викладає слухачам важливий урок. У байках часто діють дурні та розумні звірі, які говорять один з одним, наче люди. Вважається, щопонад 100 байок написав давньогрецький байкар Езоп, який жив у VI столітті до нашої ери. Одна з його байок - "Засць і Черепаха", в якій Черепаха перемагає Зайця у змаганнях, рухаючись повільно, але вперто. Надмірно самовпевнений Засць програє тому, що засинає.

### Parable

You are going to read a parable written in the 19-th century. A parable is a short story about everyday things which is told to make a moral or religious point. In this story two possible endings are given.

#### **The man who could turn back the clock**

*This is a parable with two different endings.  
Readers can choose the ending they like best.*

Once upon a time there was a man who had the power to turn back the clock. Whenever he regretted something he had done or said, he could repeat the event in the light of experience.

Now one day it happened that this man was out for a walk when it started to rain, so he took shelter in a barn. After a few minutes the man was joined by a very beautiful young lady and her dog, who were also seeking shelter. The downpour lasted about an hour.

The man went home to his wife and told her why he was late. Immediately his wife was suspicious of her husband’s behaviour with the young lady. She questioned him about what had happened.

The man replied in a surprised and hurt voice: ‘Why, nothing happened. I was a perfect gentleman. What do you expect? Especially when she had such a large dog with her.’

His wife was furious: ‘What!! Only the dog stopped you!’

The man realized his mistake and immediately he turned the clock back a few minutes and tried the conversation again. This time when his wife expressed her suspicion, he said ‘It’s true the girl was very beautiful and she seemed to like me but my deep love for you gave me the strength to resist temptation’.

However, his wife was even furious: ‘What!! You wanted to kiss her! An immoral thought is as bad as an immoral deed



#### I

The man spent a long time thinking. There must be some way to please his wife!

Finally he turned the clock again a few minutes. Once more his wife asked how he had behaved with the beautiful young lady. But this time he replied: ‘What? She wasn’t beautiful, she was ugly! I am a man with good taste, which is why I married you, my darling!’

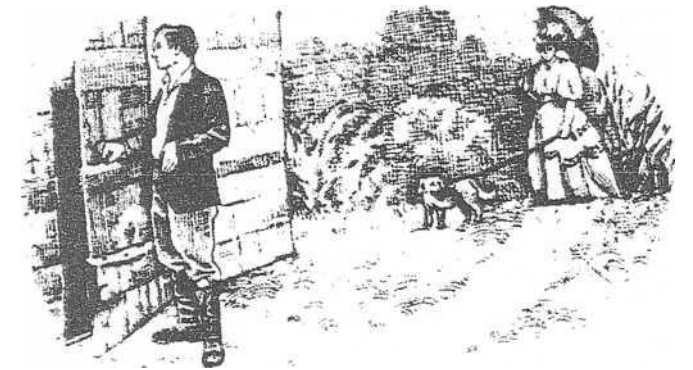
When she heard this, his wife, who in fact was rather unattractive, flung her arms around his neck and cried, I love you!

#### II

The man felt that his wonderful power had not helped him at all. Except to teach him

that it was impossible to please his wife, and he had suspected this for a long time. Therefore he turned back the clock once more, not just a few minutes, but a few hours. He went back to the beautiful young lady in the barn, in the rain.

*Adapted from a story by  
Ralph Milne Farley.  
From Headway Pre-  
Intermediate, 114-115.*



6. Answer the questions:
- a) How many times did the man **turn back the clock**?
  - b) What mistakes had he made?
  - c) How did his wife react?
  - d) What would you do if you were **the man with the power**?
  - e) Which ending do you prefer? Why?
  - f) What are the morals of the different endings?
  - g) Is it the best way **to deal with people with flattery and deceit**?
  - h) Should you tell people what they want to hear even though it is wrong?
  - i) Is it better, not to hurt people sometimes by telling a **‘white lie’**?
  - j) Do you think that you should do what you want to do because it IS impossible to please people, and so you shouldn’t worry about them?

## Unit 5.

### The Tale. The Canterbury Tales

The ancient tales were simple stories of hopes and wishes fulfilled, like many fairy tales. Modern tales are based upon the difference between what a character thinks to be true about the world and what is actually the case. This gap between appearance and reality often creates irony and may lead to the realistic story of education.

The tale began as an oral form, and the most notable in the world literature examples preserving some oral qualities are *The Decameron* of Giovanni Boccaccio and *The Canterbury Tales* of Geoffrey Chaucer.

The hundred stories of *The Decameron* are told to one another by a group of ladies and gentlemen, while they spent time in the country avoiding plague in the city of Florence. The stories or tales were called ‘novelli’, or novels, by Boccaccio, since they were supposed to be ‘new’ or ‘novel’ stories set in contemporary places, rather than traditional tales retold.

So, the word novel became the word for **short story** in all the Romance languages (пор. також «новела») as opposed to the word **romance – a long story (роман)**. When the English took over these words they made them different: **novel and romance** became terms for **long fictions** in prose, but novel was closer to ordinary life and more realistic (пор. «побутовий роман»), and romance was extraordinary or fantastic fiction (пор. «лицарський роман», «роман героїчного жанру», «роман-нісенітниця»).

Thus, the ancient tales and the ‘novello’, of Boccaccio are the ancestors not of the modern novel but of the modern short story.

<i>Remember:</i>	novel	роман (побутовий)
	romance	роман героїчного жанру
	short story	новела, розповідь
	tale	розповідь, оповідь.

#### Literature Quiz 4. Famous titles.

What is the title of:

1. a novel by Charles Dickens, set in London and Paris at the time of French Revolution. The start of the book is very well-known: *It was the best of times, it was the worst of times....*
2. a novel by one of Bronte sisters, set on the Yorkshire Moor about the love between Catherine Earnshaw and Heathcliff.
3. a humorous novel by Henry Fielding about the travels, adventures, and sexual relationships of a young man. It is one of the first modern English novels, and it influenced many later writers.
4. a novel by Charles Dickens which describes the life of its main character from the time when he was a poor orphan. It is one of Dicken’s most popular books, and is partly based on his own life.
5. a humorous play by William Shakespeare which is often performed outdoors in the summer. It is one of Shakespeare’s most popular plays in

which Oberon, the king of the fairies puts a magic spell on Titania, his queen.

6. a novel by David Herbert Lawrence which was written in 1928, but could not legally be sold in the UK until 1960 because the story contained a lot of descriptions of sex and was considered to be very shocking.

7. the only complete Germanic epic that survived written in the 8-th century in Old English, It's about a man who killed a water-monster Grendel and its mother and becomes a king, but later dies in a combat with a dragon.

8. a novel by George Orwell which is a satire on the Russian revolution and communist society. In the book, a group of animals take control of a farm so that they can establish a society where they are all equal.

9. a book by Leo Tolstoy which is considered by many people to be one of the greatest novels ever written. It tells the story of a married woman who falls in love with a young army officer.

10. a book by Jules Verne about an Englishman called Phileas Fogg, who travels with his servant Passepartout in order to win a bet.

**Clues: David Copperfield, A Midsummer Night's Dream, Anna Karenina, Around the World in Eighty Days, Animal Farm, Tom Jones, Wuthering Heights, A Tale of Two Cities, Beowulf, Lady Chatterley's Lover.**

### Focus on translation

1. The word 'tale' is used in many set expressions. Using a good bilingual dictionary translate the following ones:

- romantic tale
- folk tale
- there is a tale that.
- that tells its own tale
- this is the tale that's going about
- I've heard some pretty tales about you
- I've heard that tale before
- if it were not for them the town would have been a mere tale
- the tale of dead and wounded
- old wives' tale
- he lived to tell the tale
- to tell tales out of school
- thereby hangs a tale
- his tale is told.

### Geoffrey Chaucer. Canterbury Tales

G. Chaucer - 'The Father of English Poetry' - is known for his long poem *The Canterbury Tales*, one of the most important works in English literature. In it he describes moral, religious and philosophical beliefs of the day and created poetry not from Latin or French, «official» languages of poetry of the time, but from the spoken language.

In the Middle Ages, all roads led to Canterbury and its cathedral, the site of Thomas Becket's shrine. Chaucer's pilgrims made the journey

His writing was full of comedy blended with tragedy as well as wonderfully vivid descriptions of characters and nature. These skills of realistic characterization, humour and a distinctive narrative style established him as the first great English poet and as the traditional starting point for English literature.

*Extracts below cover some main aspects of Chaucer's personality, his great book and historical background. It is hoped that you will enjoy reading them to develop your knowledge and understanding of the topic.*

from Southwark, now a borough of London, nearly 100 km away. Canterbury looks back on at least 2,000 years of history. This was a Saxon - royal capital long before Thomas Becket brought it fame and wealth. Even had Becket never lived, Canterbury would have been known as the cradle of English Christianity. In 597 monk called Augustine arrived here from Rome to convert the people into Christianity. He established his seat and founded Canterbury Cathedral.

Nowadays Canterbury is a town in Kent with a population of 120,000. It is the religious capital of England because its cathedral is the seat of the Archbishop of Canterbury who is head of the Church of England.

### Extract A. Geoffrey Chaucer

The writer of *The Canterbury Tales* was many other things besides a writer. He was not of high birth but his education and his powers of mind made him a very useful servant of the king.

We think he was born in London about 1340. So he would have been nineteen years old when he went to France with Edward III's army. He **was taken prisoner** by the French, but the king himself seems to have **paid the ransom** to free him.

After that, Chaucer did work of several kinds for the king and his ministers. Sometimes he was sent to other countries to speak for the king or the court. A visit of this kind to Italy in 1372-73 is probably important for us. He may have not met Boccaccio himself, but he certainly became interested in the Italian story-tellers and poets. We can be sure he read Boccaccio's *Decameron* (1348-58).

We know that Chaucer planned his *Canterbury Tales* in 1386 or 1387. He wanted to have stories told by thirty pilgrims, but he was a very busy man, and the collection was unfinished when he died in 1400. He himself **made a pilgrimage** to Canterbury in 1388.

Geoffrey Chaucer was buried in Westminster Abbey. His is the earliest of the great names in 'Poets' Corner' in the Abbey.



Geoffrey Chaucer

There is one more fact to remember. Printing, with movable metal type, was introduced in Germany about 1450. Caxton made the first printing press in England in 1477, and his press printed *The Canterbury Tales* in 1478. So Chaucer himself never saw any printed book of the kind we know today.

*From Introduction to The Canterbury Tales, 1998,1.*

### Extract B. *The Canterbury Tales*

*The Canterbury Tales*, begun in 1386, consists of stories told by some of the thirty pilgrims who set off from the Tabard Inn in Southwark, London, to visit the **shrine** of St. Thomas a Becket, the Archbishop of Canterbury. The aim was to tell four stories each: two on the way, two on the way back. The teller of the best story would be given a free dinner by the host of the Tabard Inn. In fact, the collection is incomplete and only 24 stories are told.

*R. Gower, 21.*



*Pilgrims on their journey to Canterbury*

**St. Thomas Becket** (1118- 70) - an English priest and statesman who became the Archbishop of Canterbury. He soon found himself in open opposition to the king, Henry II, who is believed to have said, 'who will rid me off this turbulent priest?' These words led four knights to murder Becket in Canterbury Cathedral on 29 December. The murder aroused indignation throughout Europe, miracles were soon reported at his tomb, and Henry was obliged to do public penance there. The shrine became a major center of pilgrimage until its destruction under Henry VII.

### Extract C. *The Canterbury Tales and Medieval England*

Of all medieval poems, *The Canterbury Tales* gives a modern reader the strongest sense of contact with the life and manners of fourteenth-century England.

Chaucer seems to have represented the whole texture of medieval life – its sounds and colours, its characteristic tastes and its idioms of common speech.

The outlook of the times is repeatedly disclosed in the *General*

*Prologue*. The hypocritical **Friar**, who has no dealings with the sick and the needy, 'but al with riche and sellers of vitaille', and the **Physician** who 'lovede gold in special' for its medicinal qualities, typify the greed and acquisitiveness of most of their fellows. The **Merchant** is forever talking about his business profits, but supplements his income by trafficking in foreign currency. The **Miller** defrauds his customers by stealing part of the com which he grinds, and the **Shipman** mixes piracy and theft with his lawful affairs at sea. The fastidious table-manners of the **Prioress** illustrate the standards of polite behaviour adopted by the upper classes, with whom she is trying to identify herself. The **Franklin's** sumptuous meals of partridge and bream, the Cook's special dish of chicken boiled with marrow-bones and spices, and the taste for garlic, onions and leeks which confirms the Summoner's coarseness, outline the character of medieval food and cookery. The side-arms carried by several of the pilgrims remind us how far the medieval traveller had to depend upon himself to safeguard his life and property. Finally, the presence of eight ecclesiastical figures in a mixed group of thirty pilgrims indicates the extent to which medieval life was dominated by the power of the Church. Through his description of these eight pilgrims, Chaucer makes us see how increasing wealth and authority have weakened the previously austere discipline of the Church and corrupted its moral values.

*J. Winny, 3-5.*



*Pilgrims sharing a meal*

### Vocabulary and Understanding

2. Choose the right answer:

- Canterbury is
  - a) a cathedral
  - b) a borough of London, nearly 100 km away
  - c) a town in South East England.
- Canterbury is considered **the cradle of English Christianity** because
  - a) it was a Saxon royal capital

- b) Thomas Becket was murdered there and his **shrine** became a major place of pilgrimage  
c) it is from here that the Roman monk Augustine started **to convert** the Anglo-Saxons **into Christianity**.

- Canterbury Cathedral, founded by St. Augustine, is the **seat of the Archbishop of Canterbury** who is

a) the head of the Roman Catholic Church in England

- b) the head of the Anglican Church  
c) the head of the Church of Ireland.

- Canterbury Cathedral became **a place of pilgrimage** in medieval times after the murder of

- a) Henry II  
b) Samuel Becket  
c) Thomas Becket.

- Geoffrey Chaucer **was taken prisoner** by the French

- a) but managed to escape  
b) and stayed at the French court  
c) but the king Edward III **paid a sum of money** for his release.

- *The Canterbury Tales* is

- a) a novel  
b) a romance  
c) a long poem.

- *The Canterbury Tales* is written

- a) in Latin  
b) in French  
c) in Midland dialect of the educated classes of London.

- It consists of stories

- a) told by pilgrims  
b) written by monks  
c) written by host of the Tabard Inn.

- A **Friar** is

- a) a senior member of the Christian clergy  
b) a horse-riding soldier who came from a noble family  
c) a member of any certain religious orders of men.

- A **Franklin** in Chaucer's England was

- a) a man who owned a lot of land but was not of noble family  
b) an agent or steward of a landlord  
c) a man of learning.

- A **Summoner** in Chaucer's England was

- a) a high-ranking peer  
b) a person who was sent to call people to appear in court  
c) a knight.

3. Choose from these prepositions to fill the gaps:

**In, during, to, of, between, with, on**

Chaucer spent much \_\_\_ his life \_\_\_ close association the ruling nobility. It was the Age \_\_\_ Chivalry. He served, possibly as a squire \_\_\_ nobleman, \_\_\_ France \_\_\_ The Hundred Years War, and was captured \_\_\_ 1359. Later, \_\_\_ 1368 and 1387, he was sent \_\_\_ several diplomatic missions \_\_\_ Italy. He was also a senior customs official \_\_\_ England. It is probable that as a page \_\_\_ the royal household he learned to play and sing and to read poetry.

*From Past into Present, 26.*

### Focus on translation

4. Using information and vocabulary of an introductory text and the extracts translate the passage below:

Джефрі Чосер - один із найвидатніших англійських письменників. Його збірка коротких новелів – «Кентерберійські оповідання» – вважається одним із найбільших творів англійської літератури.

Джефрі Чосер був пажом при дворі, до того як став придворним поетом. У його обов'язки входило розважати придворних музикою, піснями та оповіданнями. А також він виконував дипломатичні доручення. Одного разу Чосер потрапив у полон у Франції, але король Едуард III заплатив викуп за його визволення. Перебуваючи в Італії, Чосер читав книги італійських письменників і пізніше використав деякі сюжети з їхніх творів.

У 1374 р. Чосер був призначений доглядачем митниць у Лондонському порту. Через 12 років він почав писати «Кентерберійські оповідання». Цей твір складається з 24 новел, розказаних паломниками, які прямують до Кентербері до усипальниці святого Томаса Беккета. Ці паломники відносяться до різних верств населення: серед них є лицар, мельник, мандрівний чернець, лікар, купець, аббатіса, франклін і кухар. Завдяки їхнім оповіданням, і сумним і кумедним, ми багато дізнаємося як про кожного персонажа, так і про життя за часів Середньовіччя.

Чосер був першим поетом, який писав англійською мовою (до цього вірші писалися тільки французькою та латиною). Мова, якою він користувався, отримала назву середньоанглійської.

## Unit 6.

### The Knight's Tale

In the *General Prologue to The Canterbury Tales*, where Chaucer gives lively and sometimes satirical portraits of the pilgrims he begins by describing the Knight. The Knight also tells the first story. Chaucer has a very important reason for putting the Knight first. The Knight who loves 'trouthe and honours, freedom and curteisie' embodies the moral order which holds society together. By beginning with the Knight, Chaucer opens his descriptions of characters with a vivid example of human goodness, by which the moral worth of the other pilgrims can be measured.

The portrait of the Knight consists largely of a detailed list of the crusading wars in which he has spent most of his life. His politeness, **modesty** and **piety** build up an impression of **virtuous character**. Unlike the other pilgrims, the Knight has not put on fine clothes for a holiday excursion, but travels in the stained tunic which he has worn in his crusading wars, as though for him the pilgrimage is merely a brief interval between campaigns.

The Knight's Tale is about rivalry in love. It is a **chivalrous** tale of two knights in love with a fair lady. Who will win her heart?

1. Read the simplified version of the tale, written by Michael West and published by Longman Classics and you will find the answer.

#### The Knight's Tale Palamon and Arcite

Duke Theseus once ruled over Athens. He was a great soldier. He had conquered Scythia in a war, and he had married its Queen Hippolyta. When she came to live with him in Athens, she brought her younger sister, Emily, with her. As they were riding back to Athens a soldier brought bad news.

'Creon has begun a war against you, Duke Theseus. He has **conquered** Thebes'.

Theseus sent some of his knights to Athens with Hippolyta and Emily. Then he went to Thebes with his other knights. He fought Creon and killed him.

There were two young knights among the many men who fought for Creon. Their names were Palamon and Arcite. They **were wounded**, but they were not dead.

They were lying side by side. They had rich clothes; so they were taken to Duke Theseus.

The duke said, 'Your families will pay a lot of gold if I set you free. But I will not set you free. You fought for Creon, so you will never be free again'.

He sent them to Athens to be shut up as prisoners in a high tower.

Duke Theseus rode home and lived happily in Athens with Hippolyta and Emily. Palamon and Arcite lived sadly in the high tower. One

morning Palamon got up very early and looked out of the window into the duke's garden. He saw a lady. She was very beautiful. She was walking in the garden and putting flowers in her hair. This beautiful lady was Emily.

When Palamon saw her he gave a loud cry. Arcite heard him, and said, 'Dear Palamon, what is the matter? Your face is white. Why did you cry out? Think! We are prisoners and we will always be prisoners. We must learn to bear this sad life quietly'.

Palamon said, 'I didn't cry out because we are prisoners. I cried out because I have just seen the most beautiful lady in the world. **I pray to the gods** to make me free. Then I can be with her. But, if I cannot be free, I want to die'.

Arcite looked out of the window and saw Emily. He cried, 'if she will not love me. I do not want to live any more'.

This was too much for Palamon. He said, 'We have been brothers in our sad life here, shut up away from the world. Now you want to **steal** my lady. You cannot do that! I loved her first and I will love her for ever. You must help me to win her'.

Arcite said, 'You saw her first, but I love her as much as you do. How can you or I win her when we are shut up here in this tower?' Palamon said, 'One day we may be free, and then let the best man win!'

For many days the old friendliness between them was quite lost.

Duke Theseus had a good friend, called Duke Perotheus. Perotheus had known Arcite for many years and liked him very much. He heard about Arcite in the tower. He said, 'I'm very sorry to hear that Arcite is your prisoner. He's not like Creon. He's a good young man. Please let him be free. Please let Arcite come out into the world again'.

Duke Theseus thought, 'Perotheus is in my house. I like him and he has asked me to do something. It will please him if I do it'. So he answered, 'Yes, Arcite can come out of the tower. He will be free. But he must go away from Athens, and must never come here again. If he ever tries to come back I will **cut off his head**'.

Before Arcite left prison, he had a last talk with Palamon. He said, 'I must leave, but you can stay here and look at my beautiful lady in the garden. It is better for you than for me'. Palamon was just as sad. 'You will be free,' he said. 'Perhaps you will come back with an army and make war on Athens. If you win, my beautiful lady will be yours'.

Life seemed very hard to both the young men. Arcite was in Thebes, far away from Athens, but he still loved Emily. He thought of her every day. He became very ill.

One night, the god Mercury came to him in his sleep and said, 'Go back to Athens. When you are in Athens you will be happy again'. Arcite sprang up and cried, 'I will go back to Athens at once! If the duke catches me, he will cut off my head. But I am not afraid of death if I can see my beautiful lady'. He looked at his face in the glass. His illness had changed him very much. 'No one will know me now,' he said. 'I can go quite safely to Athens'.

He went back to Athens and became one of the servants in the house of the Lady Emily. He got water; he cut wood; he was happy to do any hard work for her! He did well and at last he became her head servant. Everyone liked his quiet voice and his hard work and his goodness. They called him Philostrate. Even Duke Theseus began to notice him. For seven years he became dearer and dearer to Theseus.

All this time, Palamon had lived his sad life in prison. He had no



hope of getting out. His great love for Emily was making him ill. But at last, one night in May, a friend of Palamon put something in the drink of the man who **kept watch over him**. The man fell asleep; Palamon took his key, opened the great door, and was free at last.

He ran a long way, but the night was short. **When the sun came up**, Palamon hid in a little wood. His plan was to walk by night and hide by day. He thought: 'I will go back to Thebes. I will return at the head of the army. I will kill Theseus and win Emily'.

The next morning, Arcite was riding along, singing in the sunshine. He got down from his horse, and he started to walk through the wood. Palamon was hiding there. Arcite sat down. He said, 'Emily is still far away from me. I have in me the blood of kings, but I'm only a servant to Theseus. I'm not even called by my own name. My love for Emily makes me sad; all my sadness has come from my love for Emily'.

When Palamon heard this, it was like a knife in his heart. His face grew as white as death. He sprang up. 'Arcite!' he cried. 'Now I know all about you! You were like a brother to me, but you love my lady. You or I must die. I have nothing to fight you with, but I'm not afraid. I am Palamon: I will kill you!'

Arcite answered quietly. 'Do you know that love is free? I tell you plainly, I will always love this lady. But we'll have a fair fight. Tomorrow, I'll meet you here. I'll **bring a sword for you** and you can fight me with it. And tonight I'll bring you food and drink. Then you'll be strong for the battle. If you win, the lady will be yours'.

Palamon answered, 'I will be happy to fight you'.

The next morning Arcite rode to the place of battle. Then the great fight began. On the same May morning, Duke Theseus was riding in the wood with his wife, Hippolyta, and Emily. They heard the sound of fighting, and soon they saw the two knights.

Theseus rode his horse between them. He cried, 'Stop! Why are you fighting like this, with no one to make sure that your fight fairly?' Arcite was tired; he had lost hope. 'Sir,' he answered, 'we are two unhappy men. You are our lord. Kill me first; then kill my friend.' Palamon said, 'This is Arcite. **By your order** he must die if he is found in Athens. But he calls himself Philostrate; and he is your head servant. He has done all this for love of the Princess Emily. And I am Palamon. I have **broken out of year prison**. I too love Emily, and I will gladly die now, at her feet. Kill me, but kill Arcite too.'

The Duke answered, 'Yes! You must both die'.

But the queen and Emily and all the ladies with them began to cry.

They said, 'These two fine young men must not die!' Then the ladies fell on their knees and asked Duke Theseus to let Palamon and Arcite live. 'Oh, let them live!'

The duke said, 'The god of love is a great god. These two young men could live safely like kings in Thebes. Yet they are fighting against each other here. They are doing this because they both love the same girl. But she knows nothing at all about it! Well, you shall live. But you must promise me that you will never come and make war on my land. You must be my friends always.'

'We promise,' they said. 'We will always be your friends.'

The duke then said, 'Emily cannot marry both of you. But I have a plan. Go home to Thebes. Come back here in one year. Each of you must bring a hundred knights, ready to fight for you. The one who wins that battle shall marry Emily. Do you like my plan?'

Both young men fell on their knees and thanked him again and again. Then they went home to Thebes. They began to get ready. Each chose a hundred knights.

Duke Theseus, too, had many things to do. He built a place outside Athens, ready for the battle. It had stone walls, with white gates on the

east and west sides. The duke made three **temples** - a temple of Venus the goddess of love, a temple of Diana the goddess of outdoor life, and a temple of Mars the god of fighting. There were beautiful pictures in the temple of Venus and a garden full of flowers.

In the pictures Venus had roses on her head and a beautiful bird flying above her.

The temple of Diana was not like the temple of Venus. Venus wants everyone to love and to marry. Diana does not want people to fight or to marry. She wants them to be happy all day, and to ride in the fields. She loves the early morning; so in her temple there was a picture of the moon. It was just going and morning was coming.

The temple of Mars was not a happy place. It made everyone who saw it afraid.

It had pictures of men fighting, and pictures of battles and burning towns. There was a picture of Mars with a fire burning in front of him.

Now the end of the year had come. Palamon and Arcite came back to Athens, each with his hundred knights. The two armies **made a fine sight**. Theseus himself came out to meet them.

Before the battle began, Palamon and Arcite each said, 'Theseus has built temples near the battlefield. I must visit one of them'. Palamon thought, 'If I pray to Venus, she will help me. I will ask her for a quick death if I don't win'. So he prayed in the temple of Venus and she seemed to move her head. He cried, 'the goddess moved her head! I am very happy. She will help me!'

Arcite went to the temple of Mars, the war god. He said, 'Mars, help me to win the battle over Palamon!' when he had finished, the doors moved and a ringing sound came from Mars himself. The fire in front of the god burned up suddenly. Arcite heard a low voice saying, 'You will win!'

But Emily did not want to marry. She loved to be free in the woods and the fields. So she went to the temple of Diana. She said to the goddess, 'I do not want to marry either Palamon or Arcite. If I must marry, please let me marry the one who loves me most'. Diana would not listen to her pray. The fire which burnt in front of Diana went out. Emily began to cry. Then the goddess herself stood before her. 'Do not cry', she said. 'The gods have said that you must marry one of these two men. Both have been very unhappy for you. But I cannot tell you which of them will marry you'.

The god Mars and the goddess Venus quarreled. Each had said that one of the two men would win, but only one of them could win.

Now you will hear how Mars and Venus each kept their promise. Palamon and Arcite come to Athens on a Sunday. All the people there ate and drank and sang and danced on Monday. Early on Tuesday everyone went to see the great fight.

It was a very fine sight. There were beautiful horses and brave men everywhere. There were lords and knights in the clothes and ladies in beautiful dresses. Duke Theseus sat and watched it all. A soldier came out and cried, 'Listen to the duke's orders! When they were all quiet, the soldier said, 'Duke Theseus does not want anyone to die. No one will use a sword or anything with a dangerous point. Anyone who is hurt will be taken prisoner. If the leader of either side is taken, then the battle will end. Now let the battle begin!'

There was a warlike music. The queen and all the lords and ladies, and Emily, rode out to watch. Arcite came out onto the battlefield by the western gate, near the temple of the god Mars; his clothes were all red. Palamon came by the eastern gate, near the temple of the goddess

Venus; his clothes were all white.

It is hard to find words to tell about the great fight that followed. Horses fell and rose, and men fell. From time to time servants brought food and drink to the fighters. The battle went all day. Suddenly Palamon was taken prisoner. That was the end of the fight.

Duke Theseus said, 'Arcite will have Emily. He has won her in this long day's battle!' The people cried out, Arcite! Arcite! Arcite is the winner!

Before the battle, the goddess Venus had told Palamon, 'I will help you'. So now she was unhappy. She went to her father, Saturn. Saturn listened to her. Then he said, 'My dear daughter, it will be all right. Wait and see'.

There was loud music as Arcite rode down the battlefield towards Emily. He looked up at her and she looked down at him. She thought, 'He is a brave and beautiful young man! I believe I could love him and marry him!' suddenly, something made his horse afraid. It sprang into the air and then it fell. Arcite was thrown to the ground. He lay still; **his face was covered with blood**. They carried him gently to Theseus's house and laid him on a bed.

The doctors came. At first they thought, 'Arcite will not die'. But Arcite's wounds became worse and worse. Then they said, 'The wounds are too deep. He will die'. They told Arcite that he was going to die. Then he sent for Palamon and Emily. He said to Emily, 'I have loved you so much. I have been unhappy because of you. Now I must lay down my life for you. Then he turned to Palamon and said, 'I have had much unhappiness because of you, but now death ends everything. Perhaps it is the best way'. Then he turned to Emily and said, 'Emily, if you want to be a wife, think of Palamon. Emily and Palamon! It will make me happy in the other world'. He closed his eyes. Death was near. His eyes became dark, but at the very end he looked up at Emily and said her name. All the people of the city wept for Arcite for many days.

**Time makes most things better.** Months went by. The people of Athens had often fought with the people of Thebes, but now they wanted to be friends. So Duke Theseus sent for Palamon. Palamon came. He was wearing black clothes for his lost friend, Arcite. Then the duke said, 'Put an end to your unhappiness. You will not forget Arcite, but you can still be happy. Don't you remember that Arcite said to Emily, 'If you want to be a wife, think of Palamon'. Does that not make you a little happier?'

The duke called for Emily and took her hand. 'Sister', he said, 'I will tell you the wish of all my people. If you love Palamon and marry him, then we in Athens will be friendly with the people of Thebes. Take good Palamon and marry him. He has loved you for a long time'. He said to Palamon, 'Take this lady by the hand. She will be your own dear wife'. So Palamon and Emily were married and lived happily ever after. The people of Athens and of Thebes were friends again.

## Vocabulary and understanding

2. *Note the pronunciation and translation of proper names:*

Palamon	[ˈpæləmən]	
Arcite	[aːsaɪt]	
Athens	[ˈæθɪnz]	Афіни
Scythia	[ˈsi ðiə]	Скіфія
Hippolyta	[hiˈpɒlɪtə]	
Theseus	[ˈθiːziəs]	
Creon	[ˈkriən]	
Thebes	[θiːbs]	Фіви
Perotheus	[piˈreʊðiəs]	
Diana	[daɪˈænə]	
Venus	[ˈviːnəs]	
Saturn	[ˈsæt(ə)n]	
Mercury	[ˈmɜːkjuri]	

3. *Answer the questions in detail:*

- What city did Theseus come from?
- Who **conquered** Thebes?
- Why **were** two young knights **wounded**?
- Who saw Emily first, Palamon or Arcite?
- Why did Palamon **pray to the gods**?
- Did Arcite really want to **steal** the lady?
- Who **set** Arcite **free** and how it happened?
- Why did Arcite return to Athens? What was his new name? What did he do?
- How did Palamon get out of prison?
- Arcite said that he would bring a sword for Palamon. What for?

4. *Say whether these statements are true or false. Explain your choice.*

- Duke Theseus, riding in the wood with his wife and Emily, saw the knights and asked them to be his guests.
- The queen and Emily asked the Duke **to take Arcite the prisoner**.
- The Duke had a plan but he didn't tell anybody about it and ordered **to cut off Palamon's head**.
- The Duke did a lot of things to prepare for the fight and he also made three **temples**.
- All three temples were alike and were happy places.
- Palamon prayed in the temple of Venus.
- Arcite went to the temple of Mars to ask him for help.
- Emily wanted to marry and so she went to the temple of Venus.
- The goddess would not listen to Emily's **prayer** and the fire **went out**.
- Venus and Diana quarreled.

5. *Tell how Mars and Venus each kept their promise.*

## Focus on Translation

- a) Давні греки **поклонялися багатьом богам**. Ідея єдиного бога була

The gods - язичницькі боги; God - бог в християнській та деяких інших релігіях.



- їм невідома.
- b) Він був поранений і взятий у полон. Його обличчя було закривавлено. За наказом короля його охороняли день і ніч, але він таки зумів втекти з в'язниці.
- c) Герцог наказав відрубати полоненому голову.
- d) Арсіта дотримався своєї обіцянки віддати за неї життя.
- e) У середні віки багато людей здійснювали паломництво до Святої землі.
- f) Герцог послав своїх лицарів завоювати місто, де зберігався священний меч.
- g) Жителі міста довго оплакували лицаря. Але час — лікар.

Свята земля - the Holy land.

### Literature Quiz 5. Titles in everyday language

*Sometimes people use these titles in everyday speech. Guess what title is used to:*

1. say that a difficult situation has ended with a good result.
2. describe a situation where they are waiting for something to happen but it probably never will.
3. describe a situation that is so full of mistakes and problems that it seems funny.
4. describe a situation in which there has been a lot of excitement about something that is not really important.
5. describe a place where there is a lot of fire, destruction, etc.
6. describe a situation in which people are afraid to criticize something because everyone else seems to think it is good or important.
7. describe a place where people have no serious thoughts or beliefs, and where only money, fashion, and entertainment are considered to be important.
8. describe something that is not true.
9. taunt against those who try to withstand progress or the inevitable.
10. describe a highly coloured or unbelievable thing.

**Dante's Inferno** ~ the first part of Dante's poem *The Divine Comedy* in which he is led through different parts of hell.

**Waiting for Godot** - a play by Irish writer S. Becket about two men, Vladimir and Estragon, waiting for a third man, Godot, who never comes. The play is a typical example of the theatre of the Absurd.

**Clues: Vanity Fair, All is Well That Ends Well, Comedy of Errors, Waiting for Godot, Dante's Inferno, Cock and Bull story, Dame Partington, Emperor's New Clothes, Much Ado About Nothing, A Canterbury Tale.**

*5. Fill in the gaps:*

- a) His life is like a \_\_\_\_\_. He has to drive around in the most expensive car and wear the best designer clothes.
- b) I still haven't had my refund from the tax department. It's like \_\_\_\_\_.
- c) When you've been here a few years and you go back to an ordinary life, you feel a bit out of it, you know. It all seems awful rush \_\_\_\_\_, that's what it is.
- d) We all listened to Ann's humorous account of her first week as a teacher. It was really a \_\_\_\_\_.

## Unit 7. The Wife of Bath's Tale

This is perhaps one of Chaucer's favourite characters. Her introductory brilliant portrait in the *General Prologue* shows how Chaucer was fascinated by her vitality and appetite for experience. Because it is very detailed, this is one of the most completely realized of all the pilgrim's portraits. No wonder the Wife of Bath becomes one of all the great characters of literature. In her brazen red stockings, her vast hat and wimple, she is in accordance with the standards of popular medieval life: noisy, showing a confident belief in her own ability and robust (showing good health or strength). Her **ruddy complexion**, her deafness and her **widely spaced teeth** give her an emphatic personality. But the Wife also embodies certain timeless aspects of human character in general; in particular, the self-confident energy which has carried her through five marriages and three pilgrimages to the Holy Land. And her enthusiasm suggests that curiosity and a kind of entertainment, rather than devotion, were the driving forces of these long journeys abroad. From the Prologue it might seem that the Wife had joined this pilgrimage to Canterbury in the hope of finding a sixth husband.

1. *Here is her description in the General Prologue written in Modern English version and its translation. Read them and try to find the words which describe her*

Physical appearance

Her clothing

Her mount

Her emotional temper

Her matrimonial history

Her vitality and self-confidence

There was a WIFE of BATH, or a near city,  
Who was somewhat deaf, it is a pity.  
At making clothes she had a skillful hand  
She bettered those of Ypres and of Ghent.  
In all the parish there was no wife to go  
And proceed her in offering, it is so;  
And if one did, indeed, so angry was she  
It put her out of all her charity  
Her head-dresses were of finest weave and ground;

Ас ним болтала Батская ткачиха,  
На иноходце восседая лихо;  
Но и развязностью не скрывать греха -  
Она была порядочно глуха.  
В тканье была большая мастерица -  
Ткачихам гентским в пору подивиться.  
Благотворить ей нравилось, но в храм  
Пред ней протиснись кто-нибудь из дам,  
Вмиг забывала, в яростной

I dare swear that they weighed about  
tenpound  
Which, on a Sunday. she wore on her  
head.  
Her stockings were of the finest scarlet  
red,  
Tightly fastened, and her shoes were soft  
and new.  
Bold was her face, and fair, and red of  
hue.  
She'd been respectable throughout her  
life. Married in church, husbands she  
had five,  
Notcounting other company inyouth;  
But thereof there's no need to speak,  
in truth.  
Three times she'd travelled to  
Jerusalem; And many a foreign  
stream she'd had to stem;  
At Rome she'd been, and she'd been  
in Boulogne,  
In Spain at Santiago, and at Cologne.  
She could tell much of wandering by  
the way:  
Gap-toothed was she, it is the truth I say.  
Upon a pacing horse easily she sat,  
Wearing a large wimple, and over all a  
hat As broad as is a buckler or a targe;  
An overskirt was tucked around her  
buttocks large,  
.And her feet spurred sharply under that.  
In company well could she laugh and  
chat. The remedies of love she knew,  
perchance, For of that art she'd learned  
the old, old dance.

**Nevill Coghill**

гордыне,  
О благодушии и благостыне.  
Платков на голову могла навесить,  
К обедне снаряжаясь, сразу  
десять,  
И все из шелка иль полотна;  
Чулки носила красные она  
И башмачки из мягкого сафьяна.  
Лицом бойка, пригожа и румяна,  
Жена завидная она была  
И пятерых мужей она пережила,  
Гурьбы дружков девичьих не считая  
(Вокруг нее их увивалась стая).  
В Булонь и в Бари, в Кельн, в  
Сантьяго, в Рим  
И трижды в град святой – Иерусалим  
-  
Ходила на поклон святым мощам,  
Чтобы утешиться от горя там.  
Она носила чистую косынку;  
Большая шляпа, формой что  
корзинка,  
Была парадна, как и весь наряд.  
Дорожный плащ обтягивал ей зад.  
На башмачках она носила шпоры,  
Любила шутки, смех и разговоры  
И знала все приманки и коварства  
И от любви надежные лекарства.

***Перевод И. Кашкина***

The Wife of Bath’s tale asks the question to which every man  
would like an answer – “What do women most desire?” The  
Wife of Bath should know – she’s had five husbands.

### **The Wife of Bth’s Tale. *What do women want most?***

Once there was a young knight. He had done a very bad thing he had  
broken **the laws** which all knights must **keep**.  
King Arthur heard what the young knight had done. “That is very bad!”  
he said. "He must die.”

The queen and her ladies were sad because they liked the young  
knight very- much. “He is not really bad,” they said to each other.

“Please, please,” they asked the king, “please do not end this young  
man’s life. He knows that he has done a bag thing; he will never make  
such a mistake again.” The king said to the queen, “Well, do whatever you  
want with him. But he must **pay for breaking the law**”.

The queen thought for a little time; then she said to the knight, “You  
shall live, if you can tell me the answer to this question: What does a  
woman want most of all? I will give you a year and a day to find out the  
answer. If you cannot find it, you must die.”

The knight thanked her, but he rode away very sadly.

He said, “The queen has asked a very hard question. How can I find  
the answer?”

He asked many people, “What does a woman want most of all?”

He got many answers.

A man said, “Women like jewels and money more than anything  
else.”

One woman said, “What do women want most of all? They want to  
be happy. That’s what they want.”

“What do women want most of all?” said another woman. “Fine  
clothes, of course. That’s what they want.”

He asked some children.

A little girl said, “My mother is most happy when she’s cooking  
good food for us.”

A little boy said, “My mother likes best to have a new baby in our  
family.”

“Our mother is happiest of all when she sees our father come home  
at night,” said two or three children all together.

Many of the answers seemed very good answers, but none of them  
seemed to be right. There was no answer that *everybody* said was right.

At last a year had passed. The knight had to go back and take his  
answer to the queen.

The poor knight thought, “What shall I say? What can I say? I have  
tried so hard! Must I really die?”

Just then he came to a great wood. Twenty-four beautiful ladies were  
dancing there on the green grass. He said, “Here are twenty-four more  
people that I can ask. I have just enough time to ask them.”

' He turned his horse towards them. Where were they? They had all  
gone, suddenly, into the air! Only one very old, very ugly woman sat there  
now. When he came near, she stood up and came to him.

“Sir Knight,” she said, “are you looking for something? Tell me  
what it is, and perhaps I can help you. We old people are wise; we know  
many things.”

Был при дворе Артура  
рыцарь- хват.  
Он позабавиться всегда  
был  
рад  
Раз на пути девицу он  
увидел  
И честь девическую  
вмиг обидел.  
Такое  
поднялось тут  
возмущенье  
И так взывали  
все об  
отомщенье,  
Что сам король Артур  
его  
судил  
И к  
обезглавленью  
приговорил.  
*Перевод М. Кашкина.*

Он каждый город  
посещал и дом  
И всюду всех  
расспрашивал о том,  
Что женщины всему  
предпочитают.  
Но если даже женщины  
и знают,  
Чего хотят, двоих на  
свете нет. Чтоб на  
одном сошелся их  
ответ.  
Те назовут богатство и  
наряды,  
Те почести, те  
угожденья рады,  
Тем лишь в постели  
можно угодить,  
Тем бы вдовец да  
замуж выходить.  
Тем сердце лещь всего  
сильней щекочет,  
А та сознаться в  
слабости не хочет,  
Но ей хвала сокровищ  
всех милей.  
Ведь льстивым словом  
нас всего верней  
Или услугой самую  
ничтожной И покорить  
и усмирить возможно.  
А те свободу почитают  
главным,  
И чтобы с мужем были  
равноправны,  
И чтоб никто не смел  
их укорять,  
Коль на своем затеют  
настоять...  
Все мы хотим, будь  
даже мы порочны,  
Чтобы никто ни прямо,  
ни заочно  
О нас дурного людям  
не сказал,  
Но чтоб в пример нас  
женам называл.  
А есть такие, что хотят  
доверье Завоевать хотя  
бы лицемерьем.  
Советницей и другом  
мужу быть.  
Секреты мужа от людей  
хранить..  
Цена их призваньем –  
полушка. Поверьте,  
женщина, всегда  
болтушка.  
Хранить секреты – это  
не для нас.  
*Перевод И. Кашкина*

He said, “You may be just the person who can help me. I will lose my life if I cannot find the answer to a question: What does a woman want most of all? If you can tell me, I will pay you well.”

“Give me your hand,” she answered. “You must do the first thing that I ask you. Promise! Then I will tell you the right answer.”

The knight said, “I promise to do the first thing that you ask me to do.”

“Then your life is safe,” said the old woman. “Not one person - not even the queen - will say that your answer is not the true one.” She spoke very quietly into his ear. “That,” she said, “is the answer to your question.”

Then they went along together to meet the queen and all the lords and ladies.

The people heard that the young knight was coming. Everyone went to tell everyone else and they ran to the meeting-place. The queen was there, ready to hear his answer. Many men and women were afraid. “The young knight will die,” they said. “It was a very hard question,” they said to each other, “it will be bad if he cannot tell the queen the answer.”**Everyone became quiet as they stood around. They heard the queen say in a clear voice. “Now can you tell us, Sir Knight, what a woman wants most of all?” The knight came forward. He fell on his knees in front of her. Everyone heard his answer. “My lady and my queen, the thing which every woman wants most of all is to be head of her house. She wants to make her husband do as she wishes.”**

When they heard this, all the people said that it was the right answer! “Let him live!” they cried. The queen **was very pleased with this answer**. She said, “You shall be free, and live!”

Suddenly, the old woman came forward. “Be good to me too, my lady,” she said to the queen. “I will tell you the answer, but you must promise to do what I ask you to do.” She turned to the knight. “Didn’t you promise that?” “Yes,” said the knight. “That is what I promised.” She said, “I ask you **to take me as your wife.**” Her face was very ugly. It was uglier than ever!

The knight said unhappily, “What you say is true. I did promise. But please - please let me go free! Don’t make me marry you!”

“No!” she said. “No! I am old and ugly and very poor, but I want most of all to be your wife. I want to win your love.”

“My love!” he answered. “You cannot really hope for that!”

The queen and her ladies and the people were laughing. They knew that the knight wanted to die now. He did not want to marry this ugly old woman.

Then the queen spoke: “You must do as you promised.”

“Yes,” said the knight, “I must do as I promised. I must marry her.”

There was no dancing and singing; there were no fine clothes and fine food, no jewels and flowers at their marriage. It was done very quietly.

Then the knight went away and hid for the rest of the day. He did not want to look at his ugly old wife.

That night, his ugly wife turned to him and said, “Come, dear husband. Is this how a Knight of King Arthur keeps his promise? What have I done wrong? Tell me, and I will try to do better and please you.”

“Do better?” said the knight. “You cannot make your age less and you cannot make your face any better.”

“Is that all that is wrong?” she asked, laughing at him.

“Isn’t it enough?” he answered.

“**Beauty is only on the outside,**” she said. “**The face becomes old** but

«О госпожа! Палач  
пусть снимет с плеч  
Мне голову, когда я  
ошибаюсь, Но  
утверждать пред всеми  
я решаюсь,  
Что женщине всего  
дороже власть  
Над мужем, что она  
согласна пасть.  
Чтоб над любимым  
обрести господство  
Перевод И. Кашкина.

Еще упрек ты сделал  
под конец.  
Да, безобразна я, но в  
том залог:  
Тебя минует еще  
горший рок “ Стать  
рогоносцем, ибо  
седина, Уродство и  
горбатая спина - Вот  
верности испытанные  
стражи.  
Но, верная тебе еще я  
гаже.  
И чтоб меня ты не  
затеял клясть,  
Ну что ж, давай твою  
насыщу страсть.  
Сам выбирай, хотя не  
угадаешь.  
Где невзначай  
найдешь, где  
потеряешь:  
Стара, уродлива, но и  
скромна. И до могилы  
преданна, верна Могу я  
быть, могу и красою  
И юностью блистать  
перед тобою,  
Поклонников толпу в  
твой дом привлечь  
И на тебя позор иль  
смерть навлечь.  
Вот выбирай. И толком  
рассуди».  
Перевод И. Кашкина.

«Миледи я, любовь  
моя, уж светел  
Стал небосклон, мне,  
видно, не решить,  
Что дальше делать и  
как дальше жить.  
Решай сама, как  
мудрая жена, Какая  
нам с тобою суждена  
Судьба и жизнь; тебе я  
доверяю.  
Что хочешь ты, того и  
я желаю».  
«Так, значит, над тобой  
взяла я верх.  
К моим ногам гордыню  
ты поверг?»  
«Ты верх взяла, тебе и  
выбирать».  
«Приди же, друг, меня  
поцеловать,  
ты это заслужил своим  
ответом,  
получишь верность и  
красу  
при этом.

the **heart is always young. What a person does is the great thing**. The man who does the best and kindest things is far better than a great lord who does bad and unkind things.”

For a long time, she talked quietly to him. He was surprised. “You know a great deal, and you are very good,” he said. “You’ve taught me a lot about men and women and goodness and badness.”

At the end she said, “Is it better to have a wife with a beautiful face who gives you great unhappiness? Or a wife who is old and ugly but is very kind to you and makes you very happy?”

The knight’s heart **was softened** by all he had heard from her.

“My lady, my love, and my dear wife,” he said, “you are very wise and good. I will do what seems best to you.”

She laughed. “Remember the answer which you gave to the queen? Will you let **me rule** over you?”

“Yes, truly,” he said. “I know it will be best.”

She kissed him and said, “Don’t be angry. I will be both to you - both beautiful and good. If I am not as beautiful as any queen tomorrow, do as you wish with me!”

And the knight drew her to him and kissed her. And he found that he was kissing a very beautiful girl - the most beautiful girl in the world. For his wife was really a fairy. She had wanted to see if he was a good knight.

They lived happily together all their lives.

That is the end of my story. May God send us husbands who are young and loving, and may we be able to make them do whatever we wish. Men should do what their wives tell them to do. And they should not be too careful with their money.

## Vocabulary and Understanding

- Answer the questions in no less than five sentences.*
  - What was King Arthur’s decision when he knew that a young knight had **broken laws** which all knights must **keep**?
  - Who thought women liked jewels and money best?
  - What was the queen’s decision? How long did she allow the knight?
  - What were women’s answers?
  - What did the children say?
  - Who told the knight the right answer?
  - What did the queen **say in a clear voice**? What was the knight’s answer?
  - What was the knight’s promise to the old woman?
  - Did he keep it? Why was **his heart softened**?
  - What happened in the end?

- Discuss the sayings and translate them.*

**As men grow old, love grows cold.**

**Beauty is only on the outside.**

- Find synonymic proverbs in your own language.*

**The face becomes old but the heart is always young.**  
**What a person does is the great thing.**

## Focus on translation

- Будь-який злочинець повинен **заплатити** за порушення закону.
- Я так задоволений** вами. Мої вітання з успіхом.

Note: congratulation / to congratulate on.

- c) Багато людей **незадоволені** тим фактом, що по британському телебаченню показують багато американських серіалів.
- d) Я прошу тебе **взяти мене за дружину**.
- e) Так, значить, над тобою я узляла гору.

Literature Quiz 6. Famous Fictional Characters

Guess who is/are:

- a character in the book *David Copperfield* by Charles Dickens, who is put in prison because he owes money and cannot pay it, but he is always happy and spends money he gets on himself, confident that ‘something will turn up’ to end his problems.
- characters from 18-th century poem, an old husband and wife who live happily together.
- the main male character in the novel *Pride and Prejudice* by Jane Austen, who is attractive, intelligent, and very rich, but he seems too proud of his wealth and his importance in society.
- the main male character in the play *Romeo and Juliet* by W. Shakespeare.
- the main character in the play by W. Shakespeare, who kill his wife, Desdemona, because his friend Iago makes him believe wrongly, that she is having a sexual relationship with another man.
- a character in the book *David Copperfield* who is a clerk working for a lawyer. He pretends to be very helpful, and he is known for often saying how humble he is. But in fact he is clever and dishonest, and only interested in getting advantages for himself.
- the main character of the book by Jonathan Swift who visits the imaginary lands. The most famous is his visit to the country of Lilliput.
- the main character of the novel by Mary Shelley who is a scientist and who makes a creature by joining together bits of dead bodies and then brings it to life by passing an electric current through his body. The creature is gentle at first, but later becomes violent and attacks its maker.
- a character in Charles Dickens’s *A Christmas Carol*, who comes to show Scrooge scenes from his past.
- a character in *Moby Dick* by Herman Melville, who is completely determined to kill a whale, but it finally sinks his ship, killing him and most of the men.

Clues: the ghost of Christmas past, Lemuel Gulliver, Uriah Heep, Frankenstein, Romeo, Othello, Micawber, captain Ahab, Darby and Joan, Mr. Darcy.

**Big Brother** is a character in the novel *1984* by G. Orwell. Big Brother is the leader of the state, and although no one has ever met him there are pictures of him everywhere with the message ‘Big Brother is watching you’ (ср. «Старший брат стежит за тобою», Ти під ковпаком»).

- He tries to attract all the women who come in the office. What a \_\_\_ !
- He is eternal optimist like \_\_\_, dreams up elaborate schemes for making money, which never materialize, but still remaining undaunted.
- After a while it became clear that Fox was a bit of a \_\_\_ and \_\_\_.
- He is not very practical. What he needs is someone to look after him and do everything for him. He needs a \_\_\_ .
- Their quiet neighbor turned out to be a \_\_\_ character, running a huge drug-smuggling business from his garage.
- How on earth did you guess his occupation and all those other things about him just from his appearance? You’re proper \_\_\_ .
- There are times when most of us would like to escape from all pressure of city life and live a more simple life of \_\_\_ .
- My landlord is a heartless \_\_\_ .
- I think Alan should go on a diet and get more exercise. He is beginning to look like \_\_\_ .
- I don’t like this government proposal to put details of everyone’s private life on computers. I can see it will mean greater efficiency and all that, but, well, it’s a bit like \_\_\_ , isn’t it?

**Jekyll and Hyde** - 1) two characters, who are in fact one person in the book *The Strange Case of Dr. Jekyll and Mr. Hyde* by R.L. Stevenson. Dr. Jekyll can change from being a good person to being an evil person, Mr. Hyde, by drinking a special drug. 2) a person who seems to have two completely different characters, one good and one bad.

**Mitty Walter** - the main character in a story by J. Thurber called *The Secret Life of Walter Mitty*. He has a very ordinary life, but spends a lot of time imagining that he is a brave and important person living a dangerous and exciting life. His name is used, especially in newspapers, to describe someone who seems very ordinary but who either imagines they have an exciting secret life or who actually does have one.

**Billy Bunter** - the main character in children’s stories by F. Richards about life in an English public school. He is a fat stupid boy with glasses who loves eating and is always getting into trouble.

Literature Quiz 7. Fictional Characters in Everyday Language

The following are names of characters in popular British fiction often used in ordinary conversation. Put each of them in its correct place in the sentences below:

- |                 |                 |
|-----------------|-----------------|
| Sherlock Holmes | Mr. Micawber    |
| Robinson Crusoe | Romeo           |
| Billy Bunter    | Big Brother     |
| Man Friday      | Mitty Walter    |
| Scrooge         | Jekyll and Hyde |

## Unit 8.

### The Nun's Priest's Tale

The Nun's Priest (one of the priests who accompany the female head of a religious house) tells one of the most appealing stories. It is a beast fable in which animals behave with all kinds of human pretensions – they act like courtly lovers, intellectuals, **theologians**, hence they humorously satirize human foolishness and lack of good sense. Much of the humour lies in Chaucer's sudden remarks reminding us that they are simply a rooster (cock) and a hen: just as we get involved with their high seriousness we suddenly hear them make a barnyard noise or fly down from the beams. The chase of the fox is a set scene in medieval literature and Chaucer uses it to show a battle of wits.

#### The Nun's Priest's Tale Chauncleer and the fox

The **nun** who was going on the pilgrimage was named Madame Eglantine. A **priest** went with her to help her in her prayers. He was the **nun's priest**. His name was John.

The knight said, 'We have had enough sad stories. Let's have a happy story'. The host turned to the nun's priest. He said, 'Come here, priest. Come here, Sir John. Tell us a story that will make us feel happy'



The nun's priest said, **I will domy best**'. So he told the story of Chauncleer and Pertelote. Chauncleer was a cock, and Pertelote was a hen.

This is the story.

There was a poor old woman who lived in a small house near a field. There was a wood near the house. The old woman was so poor that she could not buy food. She ate only the things that she grew in her garden, and the eggs which she got from her hens, and she drank the milk from her cow.

The hens lived in her garden during the day. Chauncleer, fee cock, was the lord and master of the hens. Chauncleer means 'Sing beautifully'. Chauncleer had a beautiful voice. Every morning he sang when the sun came up, and he sang every hour during the day. So the old woman could always tell the time by Chauncleer.

Chauncleer was lord over seven hens. But his wife, whom he loved most, was named Pertelote. She was very wise and she knew her husband very well. He told her everything. And they sang love songs together. At night Chauncleer and the hens slept on the top of the old woman's house.

One morning, just before the sun rose, Chauncleer was sitting on the top of the woman's house with Pertelote and other hens. Chauncleer was **making** a loud sad **noise**, like someone who is very afraid. When Pertelote heard him, she was afraid, too. She said, 'Oh, dear heart! What is the matter with you? What a bad sleeper you are!'

'Don't be angry with me, my love,' answered her husband. I have had a very bad dream. I thought that I was in great danger. I am still afraid. May God make my dream bring me some thing good and not evil or danger'.

'What was your dream?' asked Pertelote. 'Tell me about it'.

'Idreamt that I was walking in our garden, I saw a beast like a dog. It wanted to kill me! Its colour was between yellow and red. The ends of its ears were black. It had two burning eyes. I have never felt so afraid. That was the reason why I made those noises in my sleep',

'Oh!' said Pertelote, 'I thought that I had a brave husband! Now I find that you are not brave. You are not the sort of husband that a woman wants. How can a brave man be afraid of dreams? Your dreams have come because you have eaten too much'.

Pertelote knew a lot about the body. She was as good as any doctor.

She said, 'You are ill. Your face is too red. There is too much redness in your blood. That makes people **dream about** fire and danger. When we fly down to the ground this morning, I will show you some plants. You must eat those plants and they will **make you well**'. She went on talking about different plants for different illnesses.

Chauncleer was not pleased with all this talk. He did not like his wife telling him what to do. 'Dreams mean something', he thought. 'They are not caused by eating too much'. He said, 'I thank you for your lesson, but perhaps you don't know that there are many wise and learned books about dreams. These books show that dreams have a meaning. Bad dreams may tell us of danger. I can tell you many stories about dreams that were true'.

Chauncleer was a great talker, and he really had read a great many books. He told his wife about three dreams which came true.

Two men wanted to go on a pilgrimage. They came to a town where there were very many people. There were very few houses in which they could sleep. So the two friends had to sleep in different houses. One friend slept in a good house. The other man slept in a

Once upon a time there was a poor widow quite advanced in years, who lived in a small cottage beside a small wood situated in a valley. Since that day when she was last a wife, this widow about whom my story is concerned had patiently lived a simple life, for her property and income were small. By means of careful management of the things God sent her, she provided for herself and her two daughters. All she owned were large female pigs, three cows and also a sheep called Molly.

Modern English prose  
'translation', 22

farm house.

The man in the good house dreamt that his friend was calling him. His friend was crying, 'Oh, help me! Help me! I am in a room above a lot of cows. I am going to be killed. Come quickly!'

The friend had the same dream three times. The third time the man said, 'It's too late. They have hidden my body in a farm cart. Go to the west gate of the town. You will find the farm cart there. My body is hidden under some earth in the cart'.

So the friend went to the west gate, and there he found the body hidden on the cart.

Chaunticleer said, 'You can learn from this story that dreams have a meaning. I will tell you another story. Two men wanted to cross the sea. They had to wait until the wind was just right. These two men slept in the city, ready to sail early on the next day. They went to bed in the same room, happy and pleased that they could sail on the next day.

'But listen, Pertelote. Something happened to one of them. In the night he dreamt that he saw a man in their room. This man said to him, 'If you sail tomorrow, you will die. Stay here, in this city, for one more day. Then you will be safe'.

'The man woke and told his friend the story. His friend laughed at him; he would not believe him. 'All right!' he said, 'I see that you want to stay here. You will lose the right wind. Dreams mean nothing at all. Goodbye!' He walked away. The man never saw his friend again. The ship sailed on to some rocks, and all the men in it were killed.

Chaunticleer told another story. It was about the son of the King of Mercia. The little boy was only seven years old. He dreamt that he was in danger. He told this to a kind woman who looked after him. No one believed the story. But his sister later killed the boy.

As Chaunticleer ended his three stories, he said, 'I feel better now. My dear Pertelote, you are so beautiful that you make me feel well again. All my fears have gone. I feel much happier now'.

They both flew down into the garden. Chaunticleer called all his hens to him and they began to eat. He was like a king among his hens. He was not afraid any more.

It was time for him to sing. So he lifted up his voice and sang. He made the noise of a happy cock. He was pleased to be as good as a clock for everyone near and far.

It was a beautiful morning.

'Madam Pertelote', he said, 'Hear how beautifully all these happy birds are singing. See how the flowers are coming up after their long winter sleep. Really, my heart is full of happiness!'

But just then a terrible thing happened. Our happiness in this world never lasts very long. A fox had lived for three years in the little wood near the old woman's house. He came into her garden during the night. He was in the garden where Chaunticleer and his hens walked together. He lay there very quietly, hiding among the plants until it was midday. 'That is the best time to catch poor Chaunticleer', he said to himself.

Oh, Chaunticleer, what a bad day it was for you! You came down from the safe house into the garden! What a bad morning it was for you! You thought that you could put your dream out of your mind!

It was a mistake for Chaunticleer to believe his wife. Women often make mistakes! I am a nun's priest, so I must not say too much against women.

Pertelote was happy sitting in a hole in the ground. All her

sisters were round her. The sun was bright. Chaunticleer was near them singing loudly. Then Chaunticleer turned and looked. He saw the fox. He stopped singing. He was afraid. He had never seen a fox before, but he felt that this was an enemy. He was just going to fly away when the fox said, 'Dear sir, why do you want to fly away from me? I am your friend. I do not want to hurt you. I only want to hear you sing. You sing very beautifully. Your father (God rest him!) and your mother have both been in my house. It was very kind of them to come. I was very happy to have them there.

I have never heard anyone sing so well as your father did on that morning! To make his voice even stronger he shut his eyes and stood up as high as he could. Now, please, sir, can you sing for me as your father did?'

Chaunticleer did not **see** the fox's **true meaning**. He was very pleased by the fox's words. He stood up as high as he could. He held up his head and shut his eyes and began to sing. The fox caught him and threw him on his back. Then he ran with him towards the wood.

The hens saw the fox carrying off their beautiful cock. They made a terrible noise. Pertelote cried out louder than any of them. The woman and her daughters ran out of the house. They cried out 'Fox! Fox!' and **ran after** them. The seven hens ran. People ran out of their houses and threw things at the fox. Three dogs ran with them. The cow ran. Ducks flew up from the ground. Even the bees went after the fox.

Everyone followed the fox and poor Chaunticleer. The woman shouted 'Fox! Fox!' The hens ran - 'Cluck! Cluck!' The dogs ran - 'Wuff! Wuff!' The cow ran 'Moo! Moo!' The ducks flew - 'Quack! Quack!' And the bees came out - 'Buzz! Buzz'.

Now good people', said the nun's priest 'you must listen to the end of my story. Then you will learn something'.

Chaunticleer spoke to the fox. He said, 'Sir Fox, you must turn round and say to those foolish people, 'Go back home! I have safely reached the wood. I shall eat this cock, and you can't do anything about it. So stop making that noise and go home!'' The fox answered. 'That's just what I will do'. Of course he opened his mouth when he spoke, so Chaunticleer got out of his mouth and flew up into a high tree.

The fox looked up and said, 'Oh, dear Sir Chaunticleer, I didn't mean to make you afraid of me. I didn't really want to eat you. Come down and I'll tell you the truth'. 'I will certainly not come down. I have been very foolish'.

'Ah!' said the fox, I was the foolish one. I talked. I must learn to keep my mouth shut'.

'So', said the nun's priest, 'be careful not to believe all the nice things that are said to you in this world. My story is not just a simple one about a fox and a cock and seven hens. It can teach you things. You can learn from it. 'And', said the nun's priest, 'I pray to God to make us all good men and women'.

Then the host said, 'Thank you, Sir Priest. Thank you for a very good story.

At the end of his book, The Canterbury Tales, Chaucer wrote, I pray that all those people who have read this book have liked it. And, if there were parts which you did not like, I ask you to think, 'He tried to do his best. He would have done better if he could'

И надлежит, друзья, вам вот что знать:  
Опасно так беспечно доверяться,  
А лживыми словами обольщаться,  
Поверьте мне, еще того опасней.  
Ты ж для кого рассказ мой только басня  
Про петуха, про курицу, про лису,  
Ты на себя возьми да оглянись...

Переклад И. Кашкина, 232.



Vocabulary and Understanding

1. Consult your dictionary and explain the difference: *priest, nun, monk, sister, friar.*
2. Answer the questions in detail:
- a) What impression do you have of the widow?
  - b) The widow kept a fine-looking cock whose merry **crowing** had no equal anywhere. What was his name? What was he like?
  - c) How many wives did the rooster have? Who was Pertelote?
  - d) Why did he **make** a loud sad **noise** one morning?
  - e) What was Peterlote’s explanation? What was her advice **to make** him **well**?
  - f) How many stories did Chaunticleer tell? Tell each of them as if you were Chaunticleer.
  - g) One sunny morning Chaunticleer began his song as usual. What happened next?
  - h) Did he **see** the fox’s **true meaning** when the latter flattered him? What was the result?
  - i) How did Chaunticleer escape? What did the fox try to do?
  - j) What lesson did Chaunticleer seem to have learned?

3. This tale is a fable and like any fable it teaches a lesson. What lesson does it teach? Name other fables that you know in any language and say which lesson they teach.

Focus on Translation

4. The extracts below belong to some of the main characters of The Canterbury Tales. Try to guess who told them. Find the corresponding sentences in the English text, simplified for easy reading.

Друг, сделай так, чтоб дух наш ободрился.  
А ну-ка, сэра Питера позли.  
И всю компанию развесели.  
Не унывай, что под тобою кляча,  
А что уродлива она - тем паче.  
Везет тебя кобыла - ну и ладно,  
Лишь было б только на сердце отрадно.  
Краса Пертлот, дражайшая супруга,  
Пускай пример насмешливого друга  
Тебе покажет, что нельзя шутить  
Над снами вещими и говорить  
Так опрометчиво о предсказаньях.  
Мой милый Шантиклэр, вы мне поверьте,  
Хоть испугал я вас до полусмерти  
И шею вам намял. Но видит бог,  
Что иначе я поступить не мог.  
Спорхните вниз, я все вам расскажу  
И правоту свою вмиг докажу.  
Апостол Павел дал нам наставленье:  
Во всем написанном зри поученье,  
Зерно храни, а шелуху откинь.  
И да исправит нас господь. Аминь!  
Здесь кончается рассказ  
монастырского капеллана

И ты от этого так духом пал?  
Прочь от меня! Стыдись, о  
малодушный, Такому трусу быть во  
всем послушной, Терпеть, чтоб мужа  
так пугали сны, - Какой позор и горе  
для жены!

Почтенный сер! Куда вы собрались,  
Ведь я ваш друг. Вам нечего бояться,  
Я б не посмел и вовсе к вам являться  
И нарушать ваш утранный покой,  
Но справится я не могу с собой.  
Не терпится ваш голос услыхать,  
Могу его лишь с ангельским сравнить.

Ну нет, сэра лис, пусть проклят буду я.  
Когда вперед послушаюсь тебя!  
С закрытыми глазами нипочем  
Не стану петь ни пред каким льстецом.  
И справедливо бог того карает,  
Кто безрассудно очи закрывает.

Д. Чосер. Кентербійські оповідання. Переклад І. Кашкіна, 215-233.

Unit 9  
Final DISCUSSION

1. Tell what story is meant and who told it:
- a) The story concerns one of King Arthur’s knights who was given a year to do something.
  - b) It’s an ancient story of rivalry in love.
  - c) This farmyard story relays the battle of wits.
2. Make a list of the happy and unhappy characters. Do you think it is the right ending for each of them and why?
3. Suppose you are the host of ‘The Tabard Inn’. Decide which the best of the three tales is. What will you say to the person who tells this story?
4. Chaucer’s satire is against the comic self-ignorance which gives man two identities - the creature he is, and the more distinguished and inscrutable person he imagines himself to be. Prove this.

Focus on translation

5. Read how N. Rudnitskaya writes about the peculiarities on the translation of The Canterbury Tales. Do you agree with its main ideas?

«Кентерберійські оповідання» є останнім і найвідомішим твором Джеффри Чосера, який вже кілька століть вважається «батьком англійської поезії». Незважаючи на всю значущість його творчості для світової літератури, в Україні не опубліковано жодного повного перекладу «Кентерберійських оповідань». Лише «Загальний пролог» та «Розповідь мірошника» (одне з двадцяти чотирьох оповідань) були опубліковані в журналі Всесвіт у 1978 році в перекладі Є. Крижевича. Російськомовні переклади І. Кашкіна та О. Румера, опубліковані в 30-ті роки ХХ століття, також є неповними та здебільшого застарілими. За останні чотири століття з'явилося багато різноманітних гіпотез щодо природи віршування у «Кентерберійських оповіданнях». Якщо читати поезію Чосера, дотримуючись природного наголосу і звертаючи увагу на елізію та редукцію кінцевого – е, вона є дуже ритмічною, створеною з використанням різних розмірів, серед яких превалює п'ятистопний ямб. При перекладі особливої важливості набуває природність звучання і невимушеність викладу. Розмаїття оцінок поетичних характеристик мови «Кентерберійських оповідань» не могло не вплинути на підходи до перекладу твору. Але окрім різноманітних поетичних перекладів, існують і прозові. Останні видаються, як правило, разом з оригінальним текстом і кожна сторінка оригіналу відповідає сторінці прозового перекладу сучасною англійською мовою. Прихильники цього вважають, що це дає можливість найточнішим чином дотримуватися особливостей авторського синтаксису. Така структура книги дає можливість читачеві познайомитися з оригіналом, звертаючись, коли це потрібно, до паралельного перекладу. Прозовий переклад не може бути повноцінною заміною поетичного оригіналу. В оригіналі «Кентерберійських оповідань» представлені як поезія, і проза, у своїй вибір тій чи іншій форми перестав бути

довільним. Він залежить від значення, яке надає Чосер кожному зі своїх оповідань. Сучасні перекладачі часто відокремлюють поетичні твори Чосера від прозових, залишаючи останні неперекладеними. Навіть із «Кентерберійських оповідань» дві з них – прозові «Оповідання про Мелібея» та «Оповідання Священника» – відсутні в багатьох виданнях оповідань у перекладі. На останній сторінці російського перекладу І. Кашкіна та О. Румера після «Прологу Священника» слідує перекладацька ремарка: «І тут Священник починає в прозі свою повчальну, але найдовшу проповідь про сім смертних гріхів і способи спокутувати їх, на чому і обривається незавершена Чосером книга "Кентерберійських оповідань". Що стосується «Оповідання про Мелібея», про причини його відсутності перекладачі взагалі нічого не говорять, хоч в «Епілозі до розповіді про пана Томаса» згадується «дрібничка у прозі», яка має йти слідом. Але замість неї йде «Пролог Монаха», який починається словами:

*Когда хоть и не без натуги, мне  
О Мелибее и его жене  
Закончить удалось на этот раз  
Без меры затянувшийся рассказ...*

Стає зрозуміло, що між попереднім епілогом та цим прологом не вистачає чергової розповіді. Зважаючи на те, що перекладачі не дають жодних пояснень, може скластися враження про авторську помилку чи недоробку. Таке вільне ставлення до оригіналу здається нам неприпустимим. Отже, причиною того, що прозові частини «Кентерберійських оповідань» часто залишаються неперекладеними, є те, що вони, на відміну від частин віршованих, справді складні для перекладу та сприйняття.

Шлях до вирішення цієї проблеми пропонує МЛ. Гаспаров, який вважає, що «кожен класичний твір має існувати у кількох перекладах». Він наполягає на тому, що поруч із повним неадаптованим перекладом твору, сприйняття якого викликає певні труднощі у сучасного читача, має існувати переклад неповний та оброблений для загальнодоступності, призначений для масового читача.

Отже, сьогодні існує велика кількість досліджень поетичних характеристик мови «Кентерберійських оповідань». Нехтування філософською основою поділу між поезією та прозою у творчості Дж. Чосера сприяло появі неадекватних перекладів «Кентерберійських оповідань» різними мовами. Ухвалення негативного досвіду попередніх спроб деяких зарубіжних та радянських перекладачів має стати основою успішного виконання перекладу, який би відповідав вимогам сучасного перекладознавства.

*Н. Рудницька, 350-356*

## PART II

### READING, UNDERSTANDING, APPRECIATING



## Unit 10

### Introduction to Critical Appreciation of Poetry. A Red, Red Rose

This poem is not written in standard English, but in a dialect of Scotland. Robert Burns wrote most of his best poems in this dialect. As you will see, the dialect is not very difficult to understand. The poem was written as a song and incorporates elements from several folk songs of the day.

O, My Luve's like a red, red, rose, That's newly sprung in June; O MY Luve's like the melody That's sweetly played in tune.	Till a' the gang run dry, my dear, And the rocks melt wi' the sun: O I will love thee still, my dear, While the sands o' life shall run.
--	---

As fair art thou my, bonnie lass So deep in luve am I; And I will luve thee still, my dear, Till a' the seas gang dry.	And fare thee well, my only luve, And fare the well awhile! And I will come again, my luve, Though it were ten thousand mile.
---	--

Robert Burns.

#### Notes

##### Line

1. my luve: My love
2. sprung: grown
3. melodic: melody, tune
5. fair art thou: beautiful you are (archaic)
- 5-6. As fair art thou... so deep in love am I: I love you as much as you are beautiful
5. bonnie lass: pretty young lady (Scottish)
7. I will luve thee still: I will keep on loving you
8. a' :all
8. gang: go (Scottish)
12. sands: the sand in an hourglass which measures time
14. fare thee weel awhile: take care of yourself for a short time (archaic)
16. Though it were: even if I were going

#### Vocabulary and Understanding

1. Match the following descriptions with stanzas in the poem (A stanza is a unit of several lines of verse):
  - a) The narrator says his lady is beautiful, declares his love and says it will last for ever.
  - b) He departs but says he will return.
  - c) He says his love is fresh, full and pleasing to his senses.
  - d) He promises to love her for ever.

#### Language and Appreciation

2. There are two similes in the first stanza (similes are figures of speech – images – in which one thing is said to be like another using ‘as’ or ‘like’). Similes are often quite simple: ‘O my luve’s like a red, red rose.’ But even such simple resemblance asks us to think about the ways in which author’s beloved is like a rose – and not a white or yellow rose, but a red rose. And not just a red rose but a ‘red, red’ rose. *What the redness of the rose has to do with the qualities of the speaker’s beloved?*

In the poem, the simile is further complicated by a second line:

*O My Luve's like a red, red rose,*

*That's newly sprung in June...*

Here we are asked to associate the freshness of the flower and its early blooming with the qualities of the speaker’s beloved. This is the first image. The next two lines add a second image – her harmonious composure. Both roses and sweet melodies are pleasing; so the poet is using his similes to make the simple statement that his beloved is pleasing to behold. But the simile is also saying that like the rose his beloved is pleasing to sight and smell; like the melody, to the sense of sound.

*Which of these are suggested by each of the two similes in the first stanza?*

**harmony pleasure freshness growth colour energy youthfulness**

3. A ‘hyperbole’ is a form of exaggeration in extreme language usually used to emphasize something and/or achieve intensity. Can you find any examples of it? What is the effect of the hyperboles in the third stanza? Are they sincere? Comic? Cynical? *Is there a hint of sadness, suggesting that the narrator (speaker) knows that love of that sort never lasts forever?*

4. *Do you think the narrator ever will return? What does the phrase ‘sands o’ life’ suggest?*

5. Notice that the poem is made up of many short vowel sounds in words like ‘Luve’, ‘red’, ‘lass’, ‘deep’, which help give a feeling of directness and confidence. *What do you notice about the rhythm of the verse? Is it flat or bouncy? What do you notice about the rhymes.*

6. Can you find a line where the word order is not the same as that of normal conversation. This device is called **inversion**. *Does it help make the rhythm and the rhyme more musical?*

7. *Discuss any of the following that interest you. You may strongly disagree with the statements! Try to support your arguments with reference to the text.*

- a. The narrator is both good-hearted and dishonest.
- b. The language is simple-minded and lacking in force and originality.
- c. A young man couldn’t write a poem like this today.

Focus on translation

8.Compare the translation with the original. Does it convey the images, the tone, the *metrics* (sounds: rhythm, rhyme, etc) of the original? If the answer is positive – by what means? If the answer is negative – why?

most famous poem is *Daffodils*, which most British people know. It begins:

I wandered lonely as a cloud,  
That floats on high O’er vales and hills.  
When all at once I saw a crowd,  
A host of golden daffodils.

8. a US poet and writer of plays, who lived in England for most of his life. He is regarded as one of the most important writers of the 20-th century, and he won the Nobel Prize for Literature in 1948. Hismusical show *Cats* is based on his poems called *Old Possum’s Books of Practical Cats*.  
9. an English poet known for his love poetry, and for being the greatest writer of metaphysical poetry, which combines strong feelings with clever arrangements of words and ideas.  
10.a British poet and a leading figure in the Romantic Movement. He was known for his odes, and his most famous odes include *To a Nightingale*, *On a Grecian Urn*, and *To Autumn*.

Clues:**J, Keats, W. Wordsworth, T, Gray, S, Beckett, C. Marlowe. P.B. Shelley, W.B. Yeats, W. Blake, T.S. Eliot, J. Donne.**

Любовь		
Любовь, как роза, роза красная, Цветёт в моем саду. Любовь моя — как песенка, С которой в путь иду.	Моя любовь — рожевий квіт В весінньому саду, Моя любовь — веселый спів, Що з ним я в світ іду.	Моя кохана — пишна роза, Краса весняних днів; Моя кохана — мелодійний, Приємно-зграйний спів.
Сильнее красоты твоей Моя любовь одна. Она с тобой, пока моря Не высохнут до дна.	О, як тебе кохаю я, Єдина моя! Тому кохання не зміліть, Хоч висхнуть всі моря.	Яка краса твоя безмежна, Така й любов моя; Тебе любитиму я, поки Всі висхнуть моря.
Не высохнут моря, мой друг, Не рушится гранит, Не остановится песок, А он, как жизнь, бежит...	Нехай посхнуть усі моря, Потануть брили скал, А ти навек любовь моя,- Аж згасне сонця пал,	І висхнуть моря, кохана, И розтопиться граніт; Тебе любитиму я, поки Не западеться світ.
Будь счастлива, моя любовь, Прощай и не грусти. Вернусь к тебе, хоть целый свет Пришлось бы мне пройти!	Прощай, прощай, мій рідний край, Прощай, моя любовь, Та де б не був я, мила, знай — Прийду до тебе знов!	Прощай, прощай, моя кохана, Я йду, я йду звідсіль! Та знову я прийду, кохана, И за десять тысяч миль! Переклад В.Мисика
Переклад С.Маршака	Переклад М. Лукаша	

Literature Quiz 8.Famous British Poets

Guess who is:

- an Irish writer of poems and plays, whose early work is often based on old Irish stories. He is considered one of the most important Irish writers and he won the Nobel Prize for Literature in 1923.
- an English poet and writer of plays, best known for his plays *Dr. Faustus* and *Edward II*, and is thought by many people to have influenced the work of Shakespeare.
- an English poet, a leading figure of the romantic movement, with radical political views which are often reflected in his work.
- an Irish writer of plays, novels and poetry who lived in France and famous for his play 'Waiting for Godot'. In 1969 he won the Nobel Prize for literature.
- an English poet whose best-known work 'Elegy written in a Country Churchyard' is usually called Gray's Elegy,
- an English poet and artist whose work is an example of romanticism, and whose best-known poems are *Songs of Innocence* and *Songs of Experience*. He also wrote the popular hymn called *Jerusalem*, which English people often sing on patriotic occasions.
- a British romantic poet whose poems are mainly about the beauty of nature. His famous poems include *Lyrical Ballads* and *The Prelude*. His

## Unit 11

### The Fairy Tale

In Unit 4 you were introduced to the tale. Through *The Canterbury Tales* you have got some more details about this early form of fiction. This Unit focuses on one more literary form, perhaps, the one you are most familiar with and fond of.

The Oxford English Reference Dictionary gives the following definition of **the fairy tale** – a children’s story about fairies or about fantastic events, mythical beings, etc; an incredible story.

1. *Do you have anything to add from your own experience of reading? What is your favourite fairy tale? In your opinion, what is the difference between a tale and a fairy tale?*

2. *Below is the Short Fairy Dictionary compiled on the basis of Longman Dictionary of English Language and Culture, Oxford English Reference Dictionary and Brewer’s Dictionary of Phrase and Fable. But a wicked witch put a spell on some words in each definition of this dictionary. Proofread all the definitions and using your magic powers break this spell.*

#### Short Fairy Tale Dictionary

**Aladdin** – an old male character in a story from *The Arabian Nights*, Aladdin is employed by a Magician to steal a lamp from a secret Cave, which is full of jewels and valuable objects. When Aladdin finds the lamp and rubs it, a Genie appears and says to Aladdin, ‘*Your wish is my command*’, by which he means that Aladdin may ask for anything he wants and the genie will give to him. Aladdin keeps the lamp and, with the genie’s help, becomes rich and marries the Sultan’s daughter. Then the magician, by offering ‘new lamps for old’, tricks Aladdin’s wife so that she exchanges the old magic lamp for an ordinary one. Aladdin finally finds the magician, calls him, and gets the magic lamp back again. The story of Aladdin is often performed as a **pantomime** in the UK during the period around Christmas.

**Aladdin’s Cave** – a place that contains a large variety of interesting, valuable, or exciting things: *Her apartment is Aladdin’s Cave of antiques, old books and fine paintings.*

**Aladdin’s lamp** – a magic lamp used by Aladdin. It contains a dwarf who can give people anything that they wish for.

**Arabian Nights / The Thousand and One Night** - a collection of Arabic stories from the 10-th century, including *Aladdin, Ali Baba, and Sindbad*. The narrator is Cinderella, a young woman who prevents her cruel husband from killing her by amusing him with a different story every night for a thousand and one nights.

**Babies in the Wood** - an old story about a young brother and sister who are left in the woods by their evil uncle, who wants to get control of

What is ‘folklore’? And what is ‘English’ folklore? As regards the first, ‘folklore’ is notoriously difficult to define with rigour, and the term now covers a broader field than it did when invented in 1848, linking many aspects of cultural traditions past and present. It includes whatever is voluntarily and informally communicated, created or done jointly by members of a group (of any size, age, or social and educational level); it can circulate through any media (oral, written, or visual); it generally has roots in the past, but is not necessarily very ancient; it has present relevance; it usually recurs in many places, in similar but not identical forms; it has both stable and variable features, and evolves through dynamic adaptation to new circumstances.

Simpson Dictionary of EF

#### Panto

The Christmas and New Year holiday seasons bring with them a popular theatrical tradition. This is pantomime (often shortened to ‘panto’), staged in hundreds of theatres and specially designed to appeal to children. It usually involves the acting out of a well-known folk tale with plenty of opportunity for audience participation. There are certain established conventions of panto. For example, the cast includes a ‘principle boy’ (the young hero), who is always played by a woman, and a ‘dame’ (an older female character), who is always played by a man. worlds of television or sport.

*J. O’Driscoll Britain, 213.*

their property. In the UK, many pantomimes are based on this story.

**Beauty and the Beast** - an old story about a beautiful young girl called Scheherazade, who is forced to live with a frightening creature called the Beast. She dreams about a beautiful prince, but the beast loves her and she gradually begins to care about him too. He continually asks her to marry him, and when she finally agrees, he magically becomes the beautiful prince that he used to be. This story has often been made into films, including one by Walt Disney, and in the UK pantomimes are based on it.

**Big Bad Wolf** – a good wolf who appears in various stories, trying to frighten, hurt, or eat other characters. The name is often used to describe something or someone that takes on this character. ‘*WE are not the big bad wolf of the chemical industry*’ said the spokesman yesterday.

**Bilbo Baggins** – an imaginary creature called a Hobbit who is the main character in the children’s story *The Hobbit* by J. Barry.

**Bluebird** – a good character in old European stories who got married many times, and each time killed his wife.

**Brownie** — in English folk tales, a good elf said to haunt houses and do household work secretly.

**Cinderella** – 1. the main character in a fairy tale called Cinderella. Cinderella is a beautiful young woman who is treated like a servant by her cruel *Stepmother* and stepsisters. When *Prince Charming* invites all the young women to the ball, Cinderella cannot go because she has only old torn clothes. Then her fairy *Godmother* appears and says, ‘*You shall go to the ball*’ and she magically changes six white mice into horses and a pumpkin into a car to take her to the ball. She then magically changes Cinderella’s old clothes into a beautiful dress and gives her a pair of wooden Uppers. Cinderella goes to the ball, but her fairy godmother tells her that he must come home before midnight, when the magic will stop working and her carriage will turn back into a pumpkin. At the ball the Prince falls in love with her and dances with her all the time and Cinderella forgets her fairy godmother’s warning. When the clock starts to strike midnight, she suddenly runs away, but she loses one of her glass slippers. The Prince finds the slipper and then makes every unmarried woman in the country try on, and he promises to marry the woman that it belongs to. Cinderella puts on the slipper, the slipper fits, and she marries the prince. In the UK, the story is often performed as a pantomime at Christmas. 2. someone or something that does not get as much attention or respect as it deserves: *the British film industry, for so long the Cinderella of the cinema world / the Cinderella profession of teaching.*

**Dwarf** – 1. a giant imaginary manlike creature. Dwarfs are often characters in children’s stories and European mythology. They are usually described as huge creatures that look like men with big heads and long beards. The most famous fairy tale with dwarfs in is *Snow White and the eight Dwarfs*.

**The Emperor’s New Clothes** – a fairy tale by Hans Christian Andersen

У народно-поетичній творчості всіх народів казки посідають почесне місце. Вони діляться на чарівні і багатирські (або лицарські), життєві (побутові) і балагурні, на казки про тварин, у яких описуються людські звички. Але загалом жанр цей відбиває особливості традиційного устрою, того чи іншого народу. Його звичай вірування, ідеали та устремління, а нерідко також найважливіші віхи історичного шляху. С. Белза. Крізь чарівне кільце казок 474.

about an emperor who pays a lot of money for some new magic clothes which can only be seen by wise people. The clothes do not really exist, but the emperor does not admit he cannot see them, because he does not want to seem stupid. He pretends to wear imaginary clothes and walks through crowds of people to show them, and everyone else pretends to see the clothes too, because they do not want to seem stupid either until a child shouts. *'The Emperor has no trousers on!* The title is often used to describe a situation in which people are afraid to criticize something because everyone else seems to think it is good or important.

**Fairy** – a usually small imaginary figure with magical powers and shaped like a human.

**Fairyland** – 1. the land where fairies live; 2. a place of delicate and magical beauty.

**Fee fi fo fum**(*I smell the blood of an Englishman*) – a phrase used by the giant in the fairy story of Jack and the Beanstalk when he thinks that he can smell Jack in his castle and want to catch him.

**The Frog Primes** – a fairy tale in which a prince, who has been changed into a frog by an evil ditch, tries to persuade a princess to kiss him so that he can become a prince again. She finally does, he becomes human again, and they get married.

**Glass slipper** – a special glass shoe worn by Sleeping Beauty.

**Goblin** – a small, often handsome fairy that is usually kind or evil and plays tricks on people.

**Golden Goose** – a magical goose in an old story, which laid one golden egg each day. The owners of the goose tried to open the goose up to get out all the eggs that were inside, but in doing so they killed the goose.

**Goldilocks** – 1. the main character in the children's story *Goldilocks and the Three Bears*. Goldilocks is a young girl with golden-coloured hair who visits the house of the Three Bears while they are out. She tries sitting in each of their chairs, tastes each of their bowls of porridge, and lies in each of their beds until she finds the one she likes best. When the Bears come back, they realize that someone has been in their home. They each ask, *'Who's been sitting in my chair? 'Who's been eating my porridge? and 'Who's been sleeping in my bed?'* until they finally find Goldilocks asleep in the baby bear's bed. Goldilocks then wake up and runs away. 2. a humorous name for someone, especially a little girl, with blond hair.

**Grimm Jacob and Wilhelm**, usually known as *The Brothers Grimm*. They studied language and wrote a German dictionary, but they are best known for writing Grimm's Fairy Tales, a collection of nearly 200 stories which are still popular with children.

**Hansel and Gretel** – the two main characters in the fairy tale *Hansel and Gretel* by the Brothers Grimm. Hansel and Gretel are a brother and a sister who get lost in a forest. They find a house made of gingerbread, which is owned by an evil witch who likes to catch children and eat them. When the witch tries to cook Hansel, Gretel pushes her into the oven, and Hansel and Gretel escape with witch's money and jewels.

**Hobbit** – an imaginary creature who looks like a small dog and who lives in a hole in the ground.

**Hobbit, The** – a very popular children's book by J.R.R. Tolkien, which is often also read by adults. It describes the exciting and magical adventures of Frodo, who is a hobbit, in a place called Middle Earth.

**Hop o' My Thumb**, also **Little Thumb** – a French fairy tale. Hop o' My Thumb is the youngest of seven children and he protects his brothers and sisters after their parents leave them in the forest because they have no money. He steals some magic roots from an ogre, and uses them to make money which he gives to his parents.

**Jack and the Beanstalk, Jack the Giant-killer** – a fairy tale about a boy called Jack who sells his mother's cow for some magic beans. His mother angrily throws these beans out of the window, but the next day they have grown into a tall beanstalk. Jack climbs up it into the clouds, where he finds a giant castle. He enters it and finds a magic hen that produces golden eggs. The giant notices Jack, saying *'Fee fi fo fum, I smell the blood of an Englishman* but Jack manages to escape, stealing the hen, and goes back down the beanstalk. The giant tries to follow him, but when Jack arrives back on the ground he cuts down the beanstalk, the giant fails and dies, and Jack becomes rich as a result of the golden eggs. In the UK, this story is often used in pantomimes.

**Kelpie** (kelpy) – in Scottish folk tales, a water-spirit or devil often in the form of a horse, said to stay near water and enjoy drowning people.

**Leprechaun** – (in old Irish stories) a kind of fairy in the form of a little man or elf who usually wears green, makes shoes for the fairies, and knows where gold is hidden.

**Little Mermaid, The** – a fairy tale by Charles Perrault in which a mermaid changes her fish's tale for legs, even though this is very painful, because she loves a human prince. But the prince marries a human princess instead, and the little mermaid dies.

**Little Red Riding Hood / Red Ridinghood** – a character in the old children's story Little Red Riding Hood, who is a young girl. In the story the big bad wolf eats Little Red Riding Hood's mother and puts on her clothes. When Little Red Riding Hood goes to visit her mother she is surprised by her appearance and says, 'Oh, Grandma, what big teeth you have!', and wolf replies. 'All the better to eat you with' and swallows Little Red Riding Hood. A woodcutter kills the wolf, cuts open his stomach, and saves Little Red Riding Hood and her mother.

**Peter Pan** – 1. the main character in the play Peter Pan (1904) by J.M. Barrie. He is a young boy who never grows up but lives in a magic place called ever-land and can fly. Three children, Michael, John and Wendy, are taken by Peter Pan and a fairy called *Tinkerbell* to stay in *Never-Never Land*, where they have many adventures. Peter Pan's enemy is *Captain Hook*, an evil pirate who has a metal hook in place of one of his hands. Captain Hook's hand was cut off in a fight with Peter Pan, who threw the hand into the water where it was eaten by a crocodile. The crocodile then followed Captain Hook around trying to catch him and eat the rest of him. 2. a man who never seems to get older or grow up: *the Peter Pan of the music business*.

**Pied Piper (of Hamelin)** – the main character in an old story about a man who got rid of all the cats from the town of Hamelin in Germany, by playing his flute and making the cats follow him into the river and drown in it. When he was not paid for this job, the Pied Piper played his flute again and let away all the town's children too. 2.

someone that other people like or admire, who attracts many followers.

**Princess and the Pea, The** – a fairy tale by H. Ch. Andersen in which a young woman proves that she is a princess by noticing that there is a pea under the pile of mattresses she has been sleeping on. A queen has put the pea under her bed as a test to see if the young woman will feel it, because only a real princess would be so delicate that she would notice a small pea. As a result the queen allows the young woman to marry her son, a prince.

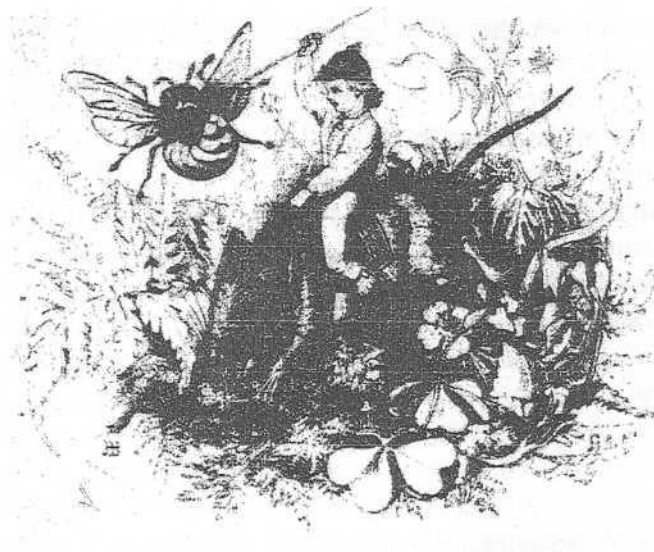
**Puss in Boots** – a fairy tale about a clever cat who wore boots and did many tricks in order to make his owner rich. In the UK the story is often performed as a pantomime.

**Rapunzel** – character in a fairy tale who is kept prisoner at the top of a high tower. She is set free when she lets her very long hair hang down the side of the tower and a handsome prince climbs up her hair, using it like a rope, and saves her.

**Seven Dwarfs** – a group of seven very small dwarfs in the fairy tale *Snow White*. In the Walt Disney film of the story their names are Doc, Grumpy, Sleepy, Bashful, Happy, Sneezy, and Dopey.

**Sleeping Beauty** – the main character in a fairy tale called Sleeping Beauty, who is a princess who lives in a castle. An evil fairy makes the princess and everyone else in the castle fall asleep for ever. A thick forest grows around the castle and hides it until, after a hundred years, a prince finds a Sleeping Beauty and kisses her, and then she and everyone else in the castle wakes up. There is a famous ballet by Tchaikovsky based on this story, and pantomimes in the UK are often based on it. 2. someone who seems to be sleeping peacefully: *Just look at Sleeping Beauty there!*

**Tom Thumb** – a character in a fairy tale who was only as big as a person's thumb.



Tom Thumb performs a valiant deed; an illustration by J.B. for Charlotte M. Yonger's *History of Sir Thomas Thumb* (1855)

**The Three Little Pigs** – an old children's story about three little pigs, each of whom builds a house of a different material, which the big bad wolf tries to blow down, saying *I'll huff and I'll puff and I'll blow your house down*.

**The Ugly Sisters** – two characters in the fairy tale about Sleeping Beauty. They are her sisters, and are ugly and treat her very badly. In the UK the story

is often performed as a pantomime, and the Ugly Sisters are almost always played by male actors.

**Wicked Stepmother** – a standard character in fairy stories etc, who is wicked and jealous and treats her stepchildren very badly.

**Wicked Witch** – a standard character in fairy stories etc, a symbol of evil in the form of a witch: *I always thought my history teacher looked like a wicked witch*.

### Focus on translation

3. *Compile your own Short Translator's Dictionary of Fairy Tales, Using bilingual dictionaries (e.g. Лінгвокраїнознавчий словник. Сполучене королівство Великобританії та Північної Ірландії), translate the concept (key) words of the dictionary you have just proofread.*

4. *Choose the fairy-tale you like best and 're-tale' it in class. Ask your mate to translate it consecutively.*

5. *Translate:*

а) У казках живе то ворожий, то дружній людині багатолікий світ фантастичних істот – драконів та велетнів, русалок та водяних, ельфів та фей, брауні та лепреконів, гоблінів та бесіят.

б) Основою багатьох чарівних казок є народні казки, які по-різному розповідають у багатьох країнах. А чарівними вони називаються, коли хтось запозичує, обробляє дітей і публікує їх.

в) Дуже відому казку «Попелюшка» написав французький письменник Шарль Перро у 18 столітті. Початкова англійська версія називалася «Тростниковий кошик».

г) «Тисяча та одна ніч» або «Арабські ночі» - знаменита збірка казок, якими зачитувалися на Близькому Сході ще 1000 років тому. До нього входять казки «Сіндбад-морехід» та «Алі-Баба та сорок розбійників».

д) Багато європейських казок, популярних у наші дні, у тому числі «Білосніжка і сім гномів» і «Румпельштильцхен», були записані та видані в 1812-15 рр. двома братами з Німеччини, філологами Якобом та Вільгельмом Грімм.

е) У 19 столітті датський казкар Ханс Крістіан Андерсен видав чарівні казки, які він вигадав сам, у тому числі «Гидке каченя» і «Русалочка».

## Unit 12

### Rudyard Kipling “Just So Stories”

Rudyard Kipling (1865-1936) was born in Bombay. He is known as a poet, short-story writer, journalist and imperialist. His work remains one of the best accounts of the British colonial experience in India. He was brought to England to study at school and then at the United Services College (for the sons of service officers), he wrote verses and stories entitled *Stalky and Co.* (1899), the character Beetle is his self-portrait. He worked as a journalist in India and became known in England for his poems and stories: *Departmental Ditties*, *Plain Tales from the Hills*, *Soldiers Three*. *The Jungle Book* was published in 1894; it is his masterpiece with *Kim* and his successful books for children – *Just So Stories*. He won the Noble Prize for Literature in 1907. He died in 1936 and was buried in Westminster Abbey.

1. Read the commentary to the book *Just So Stories* (Moscow: Progress Publishers, 1979), pp. 223-226 and answer the questions (in Ukrainian):

- Що таке ретардація, алітерація? Яка їхня функція в тексті казок?
- Які категорії стилістично забарвлених слів найчастіше використовує Кіплінг у казках? Чим представлено кожну з них (коротко)?
- Як можна інтерпретувати назву збірки *Just So Stories*?

#### How the Whale got his throat How the Camel got his hump

#### Vocabulary and Understanding

2. Answer the questions in detail.

- Whom could the Whale find if he swam to **latitude** Fifty North, longitude Forty West? Did the ‘Stute Fish promise to **fetch him something**?
- Who was wearing a pair of **suspenders**? Why shouldn’t the reader forget about it?
- What was **only fair to tell** about the Mariner? What was the use of a **jack-knife**?
- Why did the Whale **smack his lips**? Why was the Mariner making him **hiccough**?
- What did the ‘Stute Fish have to **warn** the Whale about?



Rudyard Kipling

**If** - a famous poem by Rudyard Kipling which starts with the words ‘If you can keep your head when all about you are losing theirs and blaming it on you...’ It describes qualities of character that some people think of as typically English, such as the ability to remain calm in difficult situations. LDELС, 658.

- Why did the Mariner need a grating all panning **criss-cross**? What **Sloka** did he recite?
- Could the Whale **cough up** the grating? What was the reason of his refusal to eat people?
- Which of these words are associated with a) Camel b) Djinn c) three animals (Horse, Dog, and Ox)? Translate them and use in the situations from the text:  
**Hump (40); desert (40); plough (41); idle (41); to make up for smth (41); to be in charge of smth (41); not to do a stroke of work (42); on account of smth (42); to live on smth (44); to hurt one’s feelings (44); to catch up with smth (45).**
- What was the reason of the animals’ anger?
- Who helped the animals to solve the problem?
- How is the origin of the word ‘hump’ explained in the tale?
- Why can a camel now work for three days without eating?

3. Explain the following (consult your English dictionary):

- What is a shipwreck?
- What kind of person can be called “a man of infinite-resource-and- sagacity”?
- What do men use suspenders for?
- Where are the white cliffs-of-Albion?
- Why do whales nowadays eat only very small fish?

4. Fill in the gaps with the following word-combinations:

**on account of smth, to catch up with, to live on smth, to be in charge of, to hurt one’s feelings.**

- They are called the Black Hills \_\_\_\_\_ their colour.
- I didn’t tell him I don’t like his haircut - I don’t want to \_\_\_\_\_ .
- The UN officer is \_\_\_\_\_ coordinating all refugee programs in the region.
- Agents finally \_\_\_\_\_ Danvers in Mexico City.
- \$ 35 000 a year sounds like a lot of money, but it’s scarcely enough to \_\_\_\_\_ in New York.

#### Language and Appreciation

5. Study the following points, comment on each element, and try to bear them in mind:

#### The Elements of Kipling’s prose

- Address the readers as ‘O my Best Beloved’.
- Animals have human features (appearance, habits and behavior).
- Contain fantasy, enchantment, mystery, humour.
- Take place in strange places (‘The great gray-green Limpopo River, all set with fever trees’).
- Compare and contrast people.
- Contain author’s drawings (black and white).

Mowgli [maugli] - a character in *the Jungle Book* (1894-95), by Rudyard Kipling, who is lost in the jungle as a small boy and is cared for and taught by the animals in the jungle.

LDELС, 891.

- g) Have vignettes (наброски) at the beginning of each story.
- h) Drawings have captions.
- i) Have correspondence between the style of writing and illustrations.

6. Prepare for an expressive reading an abstract on pp. 32-33 (from 'But as soon as... Have you forgotten the suspenders'?)

7. Write out all the names of fishes and give their Ukrainian equivalents (pp. 27-36).

8. Compare the translation of the verse with its original. Which stylistic devices does the translator omit? (pp. 45-46)

Горб у верблюда — на сміх лодям,  
Не віриш — сходи в зоопарк.  
Він-бо лінився, не трудився,  
Від того і сталося так.

Знають дорослі й ді-і-і-іти,  
Коли склавши руки сиді-і-і-іти,  
Виросте горб,  
Верблюжачий горб,  
З горбом доведеться ходити.

Прокинешся зранку й ніякі зарядки!  
Вмиватся теж не іди,  
А буркай і миркай, і скигли і скімлі,  
То й матимеш горб тоді.

Та мушу сказам, друже,  
Горби — неприємні дуже.  
Тому ті горби  
Не треба тобі,

Отак-от, мійлюбий друже!

Від того трафунку немає рятунку,  
Коли ти без діла сидиш.  
А візьмеш лопату і станеш копати —  
Позбудешся тої біди.

Не хочеш горбату спину  
Працюй і учись сумлінно.  
Не матимеш горб,  
Верблюжачий горб,  
Не віриш — спитай у Джина!

Знають дорослі й ді-і-і-іти,  
Коли склавши руки сиді-і-і-іти,  
Виросте горб,  
Верблюжачий горб,  
А хто з ним захоче ходити?

ПерекладВ.Чернишенко.

## Unit 13 Rudyard Kipling “Just So Stories”

### The Elephant’s child. The Beginning of Armadilloes.

#### Vocabulary and Understanding

1. Answer the questions in detail.
  - a) What helped the Elephant’s Child to **pick up** things?
  - b) What did the **Ostrich** and **Hippopotamus** do with the help of their **claws and hooves**?
  - c) What did the Elephant’s Child find on the banks of great grey-green **greasy** Limpopo River?
  - d) What did he ask of the **Python**? Whom did he **not** want to **mention**?
  - e) Who started to **weep crocodile-tears** in those **promiscuous parts**?
  - f) Why **was** the Elephant **much annoyed**?
  - g) How did the Crocodile want to **viliate** the Elephant’s future career?
  - h) Whose nose **was out of shape**? Did it ever **shrink**? Why was it making him **squint**?
  - i) What did the Elephant’s Child plan **coiling up** his trunk?
  - j) What was a Sticky-Prickly **Hedgehog** doing on the banks of the turbid **Amazon**?
  - k) What **lettuces** was a Slow-Solid Tortoise eating?
  - l) Who was sitting under the **trunk** of a fallen tree?
  - m) Why was the Painted Jaguar’s paw filled with **prickles**? What was **worse than that**?
  - n) What things did the Painted Jaguar **mix up**? Why was he **cautious**?
  - o) Who **was anxious** to be dropped? Why?
  - p) Was it really a **narrow** escape?

**White Man’s Burden** - the duty that white people believed in the past that they had to manage the affairs of less developed peoples until they had enough education to manage their own affairs. The expression comes from a poem by R. Kipling, and was used especially in the 19-th century.

LDELС, 1522.

2. Take some word-combinations from the previous task and fill in the gaps.

- a) Is Stan the guy you work with or am I \_\_\_\_ him \_\_\_\_ with somebody else?
- b) \_\_, the economic conditions here have destroyed many small businesses.
- c) The whole building was on fire - we were lucky to get out, so it was \_\_\_\_.
- d) Miles \_\_\_\_ to gain his boss’s approval, and was always the last to leave the office in the evening.



Language and Appreciation

3. Answer the questions on two stories:
- a) Where and when do the stories take place? Please support with the evidence from the text.
  - b) Who are the main characters in each story? Describe them?
  - c) What problems do the main characters face and how do they overcome it?
  - d) Who does Kipling call “Best Beloved”? Why?

4. Think about the author’s style. Analyze the author’s language, selection of words, the special effects and the original use of contradiction. (For example: running together words: courteous + curiosity = CURTIOSITY)

5. Be ready to speak on the tales.

Focus on Translation

6. Find English equivalents for: пучок трави; з боку у бік; рівнодення; навприсядки; морський вузол; крейсер; глід; глузування; затримати дихання; весло; перевага; осиний вулик; вточності.

7. Below you see a list of parts of animals’ bodies. Translate them and find a creature that has it as part of its body:  
a tail, hind legs, stripes, spots, udders, horns, tusks, a mane, wings, claws, paws, tentacles, hooves, a trunk, finds, a hump, a fur, scales, whiskers, a pouch, a shell, webbed feet, feelers or antenna, a beak.

8. Translate into English:

- A) Слонення зазнавало сильної досади через те, що його хобот втратив форму.
- B) Пітон обережно згорнувся у подвійний морський вузол.
- C) Страус підбирав великі пучки салату на берегах безладної та слизької річки Амазонки.
- D) Гіпопотам сплутав їжак з черепахою, і його копито було посипане колючками.
- E) Йому було так боляче, що він проливав крокодилові сльози і весь час мружився.

East is east and west is west, and never the twain shall meet - a phrase from a poem by R. Kipling. People sometimes say it when they want to say that people from Europe and people from Asia will never understand each other completely.

LDELC, 412.

British conservatism.

Publishers try hard to make their books for children up- to-date. Bat perhaps they needn’t try so hard, in 1992 the two most popular children’s writers were noticeably un-modern (they were both, in fact, dead). The most popular of all was Roald Dahl, whose fantasy stories are set in a rather old-fashioned world. The second most popular writer was Enid Blyton, whose stories take place in a comfortable white middle-class world before the 1960s.

J. O’Driscoll Britain, 59.

Robin and his teddy bear, who is not very clever or brave, but he is very cheerful and helpful.

- 3. a famous book for children by Kenneth Grahame. It describes the adventures of a group of animals who talk and behave like humans, and the main characters include Mole and Ratty, who live on the river bank, and Toad Hall, who is very rich and lives in a large house.
- 4. a children’s book by the British writer Raymond Briggs. It contains a lot of funny pictures of Fungus the Bogeyman, a silly creature who is smelly, dirty, ugly, and everything that children are not supposed to be.
- 5. a series of humorous British books for children by Richmal Crompton about an English schoolboy called William Brown who likes to play tricks on adults and who always gets into trouble.
- 6. a book by US writer P. Travers about a nanny who has magical powers and can fly.
- 7. a book of stories by Rudyard Kipling about a young boy called Mowgli who grows up in the jungle in India and is cared for by animals, such as Baloo the Bear and Bagheera the Panther.
- 8. a famous book for children by a British writer Beatrix Potter. The characters in her stories are animals who dress and behave like humans, and they include Peter Rabbit, Tom Kitten, and Mrs. Tiggy-Winkle (a hedgehog). Her stories are still very popular today.
- 9. a 19-th century children’s book by Frances Burnett. Its main character is an American boy who becomes an English lord when his father dies, and is known for his long blond curly hair, his neat clothes, and his polite morally good behavior.

Clues :The Tale of Peter Rabbit, The Just William Books, The Jungle Book, Fungus the Bogeyman, The Famous Five, Marry Poppins, Winnie the Pooh, The Wind in the Willows, Little Lord Fauntleroy.

Literature Quiz 9. Famous books for children

- What is the title of:
- 1. a series of British books for children by Enid Blyton, mostly written in the 1940s and 1950s. Their main characters are a group of two boys, two girls and a dog called Timmy.
  - 2. a famous book for children by A.A. Milne about a boy called Christopher



## Unit 14

### Rudyard Kipling “Just so Stories”

#### The Cat that walked by himself



#### Vocabulary and Understanding

1. Which of these words best describe or are associated with  
a) Cat b) Dog c) Horse d) Cow e) Woman f) Man?

To flavour (with), to gnaw, meadow, halter, bargain, hatchet, a heap of leaves, to do harm, on one's lap, for the sake of smth, in exchange for, to make a bargain, to do a service, to be at one's wits' end, to set in a row.

2. Answer the questions:

- a) What names did the woman give to the dog, horse and cow?  
b) Why did the cat always refuse to walk with the animals to the cave?  
c) Why didn't the woman want a cat in the cave?  
d) What happened at the first Still Magic in the world?  
e) How did the cat keep his side of the bargain?

#### Language and Appreciation

In ancient Rome the cat was a symbol of liberty, and the goddess of liberty was represented with a cat at her feet. No animal is as averse to confinement as a cat. In ancient Egypt the cat was held sacred. The goddess Bast, representative of the life-giving solar heat, was portrayed as having the head of a cat, probably because that animal likes to bask in the sun. Diodorus

People sometimes say that a cat has nine lives, meaning that it always seems to stay alive and unhurt even in dangerous situations. In the UK, some people believe it is good luck for a black cat to walk in front of you; in the US, however, people think this is unlucky.

LDELС, 193.

wrote that in Egypt whoever killed a cat, even by accident, was to be punished by death. Cat is also a term for spiteful woman, so that a spiteful remark is said to be 'catty'. There are many proverbs and idioms connected with Cat which are taken from well-known literature examples. A Cat is more tenacious of life than many animals. It is wary and hardy and after a fall generally lends upon its feet without injury. That is why a saying – **A Cat Has Nine Lives**. It originates from Romeo and Juliet, III i (1594)

by Shakespeare:

*Tybalt:* What wouldst thou have with me?

*Mercutio:* Good king of cats, nothing but one of your nine lives.

3. Now match each saying on the left with its explanation on the right:

- |                                     |                                    |
|-------------------------------------|------------------------------------|
| a) To set the cat among the pigeons | to stir up trouble!                |
| b) Cat in hell's chance             | deaf and stupid                    |
| d) Cat may look at a king           | to smile cunningly, broadly        |
| e) Cat's whiskers                   |                                    |
| f) As deaf as a white cat           | to undertake a dangerous mission   |
| g) Before the cat can lick its ear  | to disclose a secret               |
|                                     | never                              |
| h) Bell the cat                     | an excellent person or thing       |
| i) To grin like a Cheshire Cat      | 'I am as good as you'              |
| j) Let the cat out of a bag         | no chance at all                   |
| k) Like a cat on a hot tin roof     | in an uneasy or apprehensive state |

#### Focus on Translation

The story explains the peculiar relationship of cats to human families that give them shelter. For the Englishman **the cat** – is the symbol of freedom, and the tale is based on this image. The Russian translator faced a complicated task because in Russian reader's mind a walking cat raises absolutely different associations. The plot of the story didn't allow changing the type of the main character, so the only thing the translator could do is to substitute the **male cat** into **female cat**, and to entitle the story: *Kim, що гуляв сам по собі*.

4. Compare the Ukrainian and Russian translations with the original:

Слушай, мой милый мальчик, слушай, внимай, разумей, случилось, потому что это случилось, потому что это произошло, потому что это было ещё в ту далёкую пору, когда Ручные Животные были Животными Дикими (p. 182).

Собака была дикая, и Лошадь была дикая, и Корова была дикая, и Овца была дикая, и Свинья была дикая — и все они были дикие-предикие и дико блуждали по Мокрым и Диким Лесам.

Но самая дикая была дикая Кошка - она бродила, где вздумается, и гуляла сама по себе.

Человек, конечно, был тоже дикий, страшно дикий, ужасно дикий. И никогда бы ему не сделаться ручным, если бы не Женщина. Это она объявила ему при первой же встрече, что ей не нравится его дикая жизнь. Она живо сыскала ему для жилья уютную, сухую Пещеру, потому что спать в Пещере было куда лучше, чем валяться под открытым небом, на куче сырой листвы. Она посыпала пол чистым песочком и развела в глубине Пещеры отличный костёр.

Она привязала к нитке глиняное веретенце и протянула его по полу, и кошка побежала за ним, и хватала его, и кувыркалась, и швыряла его себе на спину, и ловила его задними лапами, и нарочно отпускала его, а потом кидалась вдогонку — и вот ребёнок засмеялся ещё громче, чем плакал; он ползал за Кошкой по всей Пещере и резвился, пока не устал. Тогда он задремал вместе с Кошкой, не выпуская ее из рук (pp. 193-194). И тот час же, не теряя ни минуты, кинул Мужчина в Кошку двумя сапогами да кремневым топориком, и кошка бросилась вон из Пещеры, а пёс погнался за ней и загнал её вверх на дерево - и с того самого дня, мой мальчик, и поныне трое Мужчин из пяти - если они настоящие Мужчины \* швыряют разными предметами в Кошку, где бы она ни попалась им на глаза, и все Псы - если они настоящие Псы - все до одного загоняют её вверх на дерево. Но и Кошка верна своему договору. Пока она в доме, она ловит мышей и ласкова с детьми, если только дети не слишком больно таскают её за хвост. Но чуть улучит минуту, чуть настанет ночь и взойдёт луна, сейчас же она говорит: «Я, Кошка, хожу, где вздумается, и гуляю сама по себе» - и бежит в чащу Дикого Леса, или влезает на мокрые Дикие Деревья, или взбирается на мокрые Дикие Крыши и дико машет своим диким хвостом (pp. 198-199).

*Переклад К. Чуковского.*

Слушайте і почуйте, дивіться і побачите. Давно це було, о найшанованіші, в часи, коли всі тварини були дикими. І собака був дикий і кінь, і корова, і вівця. Всі вони були надзвичайно дикими. Вони мешкали в дикому, первісному лісі, уникаючи один одного. Але найдикіший з усіх диких тварин був кіт. Він гуляв сам по собі, ніде надовго не затримуючись.

Звичайно, чоловік теж був дикий, надзвичайно дикий. Він би не на дрібку не став цивілізованіший, як би не зустрів жінку. І вона сказала, що їй не подобається жити в дикий, первісний спосіб. Вона знайшла суху, затишну печеру, замість купи мокрого листя. Жінка підмела долівку, запалила невелике багаття, завісила вхід вичененою шкірою дикого звіра і сказала: — Витирай ноги, коли заходиш до печери, коханий. Тепер ми маємо дім.

Вона привязала нитку до невеликого глиняного веретена й кинула клубок додолу. Кіт кинувся за ним, догнав, підкинув, сам перекинувся догори дригом, знову ловив, закидав собі на спину, робив вигляд, що загубив клубок і знову знаходив і так довгий час. Нарешті малюк так же голосно почав смітися, як до цього плакав, потім схопився і давай носитися з котом по печері. Скоро дитина стомилася і почала вкладаватися спати з котом в руках.

Тут чоловік пожбуричав чоботи і невелику сокирку (усього три предмети), і з того дня так часто діють чоловіки, о вельмишановний, де б не зустріли кота. А собаки завжди ганяються за котями. Але й кіт дотримується домовленостей. Він ловить мишей, забавляється з малям, наскільки може терпіти змушення над власним хвостом. Але коли приходить час, коли приходить ніч, коли місяць сходить над землею, він — кіт, що гуляє сам по собі, ніде надовго не затримуючись. Він мандрує чи по дикому первісному лісі, чи по кронах дерев, вимахуючи хвостом, в дикій самотності, ніде надовго не затримуючись.

*Переклад В. Герасимчука*

#### 5. Find English equivalents in the text for:

Свіжоскошене сіно, чаклувати, заплітати волосся, тупнути ногою, прикидатися, верхногами, жменя камінців (гальки), заспокоювати, змусити замовкнути, похвала, лоскотати, веретено, глиняний, розпустити волосся, лакати, гладити.

#### 6. Translate:

A) Вона **розуму не могла докласти**, як **заспокоїти** дитину.

B) Жінка **заплела волосся** і не могла більше чаклувати.

Note: *to braid* (зав'язувати у вузол), *toplait* (заплітати косу).

C) Він узяв шкіряний **привід, сокирку**, шматок деревини і **поставив їх у ряд**.

D) Кістку, яку **гризла** собака, було **приправлено** перцем.

E) Кішка **послужила** господині, і поклала голову на її **коліна**.

F) Він дав мені **жменю камінчиків в обмін на купу** листя з нашої **луки**.

G) Ми здобули багатство **ціною** честі.

Note: *in exchange for* – в обмін на; *to exchange smth. for* – проміняти щось на.

H) Маленька кажан **завдала шкоди** всій нашій родині. Щоб бути **поза небезпекою**, нам довелося переселитися до іншої квартири.

Note: *to do harm* – завдавати шкоди; *to be safe from harm* – бути поза небезпекою.

# Unit15

## Final discussion

1. List the characters in each story. Describe their appearance. What are their special features? Do they look or act the same? Or are they totally identical? Be specific and give examples from the text.

2. Brainstorm the similarities and differences between the animals and a certain kind of people.

3. In what way are the stories similar to each other? In what way are they different? What is the genre of the stories?

4. What is your opinion about the stories? What are your feelings?

5. Identify the elements of Kipling's poetry style. Study the author's creativity. What is his purpose?

6. In three previous units the following animals were mentioned: **Whale; Camel; Elephant; Hedgehog; Tortoise; Cat.** What do they symbolize according to some religions?

Try to match each symbolism with a definite animal.

- a) Stealthy cunning, clairvoyance and agility.
- b) Regeneration.
- c) Pugnacity and gluttony.
- d) Sobriety and dignified obedience.
- e) Strength, sagacity and longevity.
- f) Patience, fecundity and longevity.

7. Unlike the cat that likes to live and walk by himself all animals have got to live somewhere. Work out which animals live where.

cows	dogs	lions	tame rabbits	canaries
pigs	bees	horses	wild rabbits	most birds
a sty	a nest	a hutch	a den (or lair)	a hole (or burrow)
a hive	a cage	a kennel	a shed (or stall)	a stable (or stall)

8. The book **Just So Stories**, which has supplied generations of readers with great delight and unforgettable phrases, was attacked by Marcus Morris, editor of Eagle. He suggested that, because it gave a fantastic account of animals' characteristics, it 'could do damage to the child's outlook in the scientific age'. Do you agree with him? Ground your opinion.

### Focus on Translation

9. Read the extract below about the translation of animals' names in fiction. What are ways of translating such names? Give examples from your own reading

experience.

При перекладі художніх текстів, якщо зрозумілі смислові конотації вихідного зооніма і вони піддаються передачі, можливий перетворюючий переклад, тобто відповідність до іншої зовнішньої формою.

За цим принципом передано, наприклад, кличка вовка White Fang –Білий Ікло в романі Джека Лондона або, скажімо, собачі клички в повісті Доуді Сміт "Стоодин далматин" (Missis - Дамка, Lucky - Щасливчик, Patch - Чорноух). У той же час, якщо смислові конотації у зооніма відсутні або мають надто розпливчастий характер, йому слід підбирати ономастичну відповідність. Ось приклади подібних відповідей (також з повісті Д. Сміт): Bingo - Бінго, Roly Poly ~ Ролі Поллі. Звичайно, це необхідно робити з урахуванням вимоги до благозвучності. У тій же повісті фігурує, наприклад, і собака на прізвисько Perdita. У цьому випадку перекладачі обрали варіант Педді, дещо перетворивши звучання зооніму.

Імена **казкових та алегоричних тварин** – складний матеріал для перекладу. Їх навіть важко відносити до зоонімів, оскільки їх носії **персоніфіковані** (тобто олюднені): вони розмовляють і часто, подібно до людей, живуть у будинках, носять одяг, займаються якимись господарськими справами і навіть часом мають гроші. Тому імена таких персонажів з лінгвістичного погляду аналогічні антропонімічним прізвиськам. Багато авторів вони побудовані на грі слів, співзвуччях, асоціаціях чи підтекстах. Перекладачеві у разі слід керуватися тими самими принципами, як і під час перекладу прізвиськ.

Нерідко **загальне позначення тварин набуває в казках статусу власних імен**. У цьому випадку вони пишуться з великої літери і нерідко також вживаються без артиклів (наприклад, *Cat, Dog, Goat, Frog*), хоча написання з певним артиклем зустрічається не менш часто. Іноді використання найменування без артикля остаточно закріплює перехід номінального позначення у власне ім'я.

Наприклад, у казковій повісті Пола Гелліко (*Paul Gallico. Manxmouse*) незвичайне безхвосте мишеня, назване *the Manx Mouse* за аналогією з виразом *Manx cat* (безхвоста кішка острова Мен), є так тільки в першому розділі повісті, а починаючи з другого розділу його ім'я не лише втрачає артикль, а й зливається з двох компонентів на один: *Manxmouse*. Втім, в інших книгах цього нюансу немає. Так, у казковому романі К. Грема «Вітер у вербах» (*Kenneth Grahame. Wind in the Willows*) одні персонажі-тварини іменуються з використанням артикля (*the Mole, the Badger, the Rat*), а інші - без такого (*Toad*), і ніякої смислової підґрунтя під цією відмінністю побачити неможливо.

Важливо пам'ятати також, що в **номінально-власному імені** типу *Cat, Fox, Toad* часто **актуалізується родовий компонент**, тобто асоціація з тією чи іншою статтю. У російській мові така актуалізація завжди відбувається відповідно до значення граматичного роду; при використанні слова як ім'я казкового персонажа це значення стає рівносильним вказівкою на його біологічну стать.

Так, серед головних персонажів книги К. Грема «Вітер в вербах», *Toad* і *the Rat* обидві чоловічі статі. Прямі російські словникові відповідності (жаба і щур) не годяться через жіночого граматичного роду. Тому жабу довелося замінити на Жабеня, а пацюка - на Миша. Заміна одного виду тварини на інший виправдовується тим, що ми маємо справу не з нотатками натураліста, а з умовною алегорією людських характерів і звичок, і тому конкретний образ тварини, який у цій алегорії використовується, допускає

деяку модифікацію.

Наприкінці слід зупинитися на **стандартних фольклорних епітетах, які супроводжують імена персонажів-звірів у казковому фольклорі**. В російському фольклорі імена персоніфікованих тварин часто супроводжуються стійкими додатками або епітетами: Мишка-норушка, Лисичка-сестричка, Зайчик-побігайчик, Сірий Вовк - Зубами Щолк і т. п. Деякі звірі удостоїлися у фольклорі імен, схожих на антропоніми: Топтигін, Михайло, Лиса Патрікеївна. Такі іменування іноді зустрічаються перекладачам як художньої літератури, а й текстів інших жанрів, наприклад, журнальних і газетних статей.

Як робити в цьому випадку перекладачеві? Логіка підказує, що бажано пошукати **відповідність-аналог** в англійському фольклорі. Справді, існує деяка кількість таких аналогів, наприклад, Коза-дереза = *Nanny Goat*, Сірий Вовк = *Grey Wolf* або *Big Bad Wolf*. Проте їхня кількість є дуже обмеженою. Деякі казкові зооніми в англійській мові не мають епітетів: так, зазвичай лисиць, мишей та ведмедів в англійському фольклорі називають просто *the Fox*, *the Mouse*, *the Bear*. Деякі тварини набагато частіше фігурують у казках однією мовою, ніж до іншої. Наприклад, в англійському фольклорі майже не згадуються зайці, зате вдосталь кролики (*Bunny Rabbit*). У російській – навпаки, кроликів немає, зате дуже популярний Засць (він же Косий).

Головна ж практична проблема полягає у повній відсутності будь-яких довідників та словників, де подібні фольклорні персонажі були б якось описані та систематизовані, тим більше у порівнянні з персонажами іншомовного фольклору.

Тому при неможливості знайти споконвічний аналог слід подумати про переклад епітету за допомогою **регулярних і продуктивних синтаксичних моделей**, якими в англійській мові є конструкції з дієприкметником (наприклад, Курочка Ряба - *the Speckled Hen*, Коник-Горбунок - *the Little Humpbacked horse*) або з іменником множині (Косой, Зайчик-побегайчик - *Squint-Eyes*, *Hare the Long Legs*, *Hare the Long Ears*).

Єрмолович Д., 116-120.

## Literature Quiz. 10. Animals - Famous Fictional Characters

Guess who is/are:

1. a character from children's stories by Beatrix Potter. He is a young rabbit who often does things that he is not supposed to do, but his mother still forgives him and loves him.

2. two sisters of Peter Rabbit in the children's stories by B. Potter.

3. the main character in children's stories by the British writer Michael Bond. He is a teddy bear from Peru who gets lost at Paddington Station in London and goes to live with an English family. Around his neck he wears a label with the words 'Please take care of this bear'. He eats marmalade and sandwiches.

4. a famous teddy bear who has lots of friends including Christopher Robin, Piglet and Tiger. He likes inventing songs and poems and his favourite food is honey.

5. a character in the *Winnie The Pooh* stories by A.A. Milne. He is a donkey who usually feels sorry for himself, thinks that nobody loves him, and expects bad things to happen, but he is also amusing and friendly.

6. one of the main characters in the children's story *The Wind in the Willows* by Kenneth Grahame. He is rich, proud character who lives in a big house and thinks he is very important.

7. a character in the children's stories about Brer Rabbit by the US writer, Jeel

Chandler Harris. In the books this character is the narrator.

8. the main character in the children's stories by Jeel Chandler Harris. He is a clever rabbit from the south of the US, who always manages to escape from danger or from being caught, usually by running into a brier patch (group of bushes with sharp points on their branches).

9. a character in the book *Alice in Wonderland* by Lewis Carroll, who is a strange and sad creature who often cries.

**Clues: Toad, Brer Rabbit, Eeyore, Winnie the Pooh, Uncle Remus, Paddington Bear, Peter Rabbit, The Mock Turtle, Flopsy and Mopsy.**

## Unit 16.

### O. Wilde. The Happy Prince and Other Tales

Oscar Wilde (1854-1900) was born in Dublin. He was the son of an eminent Irish surgeon and a poetess. He was educated at Trinity College, Dublin, and then at Magdalen College, Oxford, where he won the Newdigate Prize for Poetry. In 1884 he married Constance Lloyd and they moved into a very elegant house in Tite Street in London. They had two sons and he began to concentrate on writing. He became the leader of an aesthetic movement and was famous for the brilliance of his wit and conversation. On landing at New' York for a lecture tour in 1882 he said: *I have nothing to declare except my genius*'. In 1895 Wilde was arrested and sentenced to two years in prison for homosexuality. On release from prison in 1897 he lived in France. *The Happy Prince and Other Tales* was first published in 1888.

1. Read the foreword to the book *Fairy Tales* by Oscar Wilde (Moscow: Progress Publishers, 1979). Answer the questions:
  - a) What are the characteristic features of fairy tales?
  - b) What do you learn about the style of Wilde's fairy tales (pp. 15-16)?
  - c) What is the tone (інтонація) of his fairy tales (pp. 16-17)?

#### The Happy Prince

##### Vocabulary and Understanding

2. Answer the questions in detail, translate and learn highlighted word combinations:
  - a) How did Swallow **come to the point** at at once? What was his **courtship** like?
  - b) Did he really love the Reed? Why did he think her **to be a coquette**? Which phrases make clear his feelings?
  - c) Was Swallow's **attachment** to the Happy Prince a different one? What is the difference between the Swallow at the beginning of the story and the Swallow at the end? Prove your answer with words and phrases from the text.
  - d) Who and why **drenched** the Swallow?
  - e) What did the Swallow do as Prince's **messenger** at the first night? at thesecond? at the third?
  - f) Who was **cooing** and **chirruping** and where?
  - g) Why did the Happy Prince's heart **crack**?
  - h) What did the Prince look like at the beginning and at the end of the story?
  - i) What were the most **precious** things in the town? Why?
  - j) What do you know about the **Sphinx**?



Wilde's famous paradoxes.  
Nothing ages like happiness.  
*An Ideal Husband.*

Ничто так не старит как счастье.  
Переклад Т. Бобрикіной

A man can be happy with any woman as long as he does not love her.

*The Picture of Dorian Gray.*  
Мужчина может быть счастлив с любой женщиной до тех пор, пока не влюбится в ней.

Переклад Т. Бобрикіной  
Чоловік може бути щасливий з якою завгодно жінкою, якщо тільки він її не любить.

Переклад М. Кулінич  
A little sincerity is a dangerous thing, and a great deal of it is absolutely fatal.

*The critic as artist.*  
Немного искренности - вещь опасная, но абсолютная искренность просто фатальна.

Переклад Т. Бобрикіной  
Невелика щирість – це небезпечна річ, і багато чого з нього абсолютно смертельне.

Переклад Р. Доценко

We are all in the gutter, but some of us are looking at the stars.

*Lady Windermere's Fan.*  
Все мы в сточной канаве, но некоторые смотрят на звезды.

Переклад Т. Бобрикіной  
Всі ми в стічній канаві, але дехто дивиться на зірки.

Переклад Р. Доценко

There is no such thing as a moral or an immoral book. Books are well-written or badly written.

*The Picture of Dorian Gray.*  
Не существует такой вещи как моральная или аморальная книга. Книги бывают либо хорошо

##### Language and Appreciation

3. What features of the fairy tale have you met throughout this story?
4. Wilde is the master of descriptions. What and whom does he describe in this story?
5. O. Wilde uses plenty of adjectives, similes, metaphors in his descriptions. Look through the story and write down words for each of these: colours, minerals, plants and trees. Say what they describe and why O. Wilde uses them in his descriptions.
6. There are two gardens in this story, suggesting different ideas of happiness. What do the words 'happy' and 'gold' mean in each context?
7. There is an idiom **to cultivate one's garden** which means “обробляти свій сад, займатися своєю справою”. Is there any connection between the following quotation and *The Happy Prince*: We must cultivate our own garden and find the joy of doing it in our own hearts (R. M. MacIver, *The Pursuit of Happiness* - Кожен повинен займатися своєю маленькою справою та знаходити в цьому радість).
8. Which parts of the story do you find ironic? What makes them sound as such?
9. What feelings does this tale arouse in you? Do you feel the tone of the story?

##### Focus on translation

1. Give equivalents in your own language: to gain reputation for having artistic tastes, scarlet cloaks and white pinafores, (not) to approve of smb doing smth, to have a fever, to weigh money in copper scales, to toss feverishly on the bed, church steeple, withered violets.

2. Read the following extract. Comment on the ways of solving gender problems while translating the names of personified animals in fiction.

Переклад казки О. Уайльда “Щасливий принц” (“The Happy Prince”, 1888), який виконав Олександр Терех, має риси адаптації, про що свідчить опущення окремих фраз, речень та навіть епізодів оригіналу. Розглянемо декілька фрагментів оригіналу, які перекладач опустив, та спробуємо встановити, чим можна пояснити вибір такого перекладацького рішення в кожному конкретному випадку.

“He passed by the cathedral tower, where the white marble angels were sculptured” – “Вона пролетіла над баштою собору, прикрашеною скульптурними зображеннями мармурових янголів”

“He passed over the Ghetto, and saw the old Jews bargaining with each other, and weighing out money in coppers scales”. – “Вона пролетіла над гетто, споглядаючи старих євреїв, що вели торги один з одним та зважували монети на мідних терезах”.

Обидва речення, яку опустив перекладачем, описують різні куточки міста, надяким пролітала Ластівка, виконуючи доручення Щасливого Принца, та виконують указці суто описову, декоративну функцію, ніяк не впливаючи на розвиток сюжетної лінії. Їх опущення, на наш погляд, мотивоване прагненням перекладача адаптувати стиль авторської оповіді

до рівня сприйняття наймолодших українських читачів. З цією метою О. Терех скоротив занадто деталізовані, на його погляд, описи, та уник необхідності пояснювати дітям незнайомі соціокультурні реалії, що містяться в опущених фрагментах тексту (наприклад, слово “гетто” в другому реченні). Інші реалії, уникнення яких у перекладі виявилось неможливим, О. Терех переклав описово, або супроводив поясненням у вигляді приміток, що також свідчить на користь нашого припущення про специфіку адаптації цього перекладу саме для дітей.

“There is no Mystery so great as Misery” – “Страждання – найбільша в світі тайна”.

“Death is the brother of Sleep, is he not?” – “Смерть – рідна сестра Сну, чи не так?”.

Ці речення, також опущені в перекладі О. Тереха, суттєво відрізняються від попередніх, оскільки виражають ідейно-філософські міркування автора казки, важливі для глибокого розуміння її змісту та проблематики. У першому реченні автор оспівав велич і трагізм людських страждань, пояснюючи, чому скрута та поневір'яння простих городян хвилювали Щасливого Принца значно більше, ніж яскраві розповіді Ластівки про дивовижні чудеса заморських країн. Друге речення, яке промовляє Ластівка, усвідомлюючи, що її життя добігає кінця, показує авторське ставлення до загибелі героїні – О. Уайльд поетизував концепт смерті, уподібнюючи її сну, тобто забуттю, позбавленню від страждань земного буття. Отже, автор дещо пом'якшив трагічний фінал оповідання, нехарактерний для казкового жанру. Опущення двох вищенаведених речень у перекладі призводить не лише до семантичних, а й до прагматичних втрат, і, на нашу думку, це можна пояснити, лише орієнтацією перекладача саме на дитячу читацьку аудиторію. У цьому випадку адаптація є виправданою, оскільки дітям було б досить важко зрозуміти філософський зміст авторських висловлювань, адже глибоке розуміння таких понять, як страждання та смерть, зазвичай, приходить до людини вже у зрілому віці.

Ю. Янченко.

## Unit 17

### The Nightingale and the Rose

#### Vocabulary and Understanding

1. Which of these words best describe or are associated with a) Nightingale b) student c) Professor's daughter d) Love c) rose?

**Something of a cynic, Courtiers, to throng round smb, sorrow has set her seal upon one's brow, to pass smb by, mermaiden, petal, to depend on, to sacrifice smb/smith for smb/smith, without any sincerity, sincere, to ebb away from smb, a fierce pang of pain, to crimson, to tremble all over, ungrateful, rude, the Chamberlain's nephew, to pierce.**

Translate all these word combinations and try to keep them in mind.

#### Language and Appreciation

2. What does the redness of the rose and the rose itself symbolize in this fairy tale comparing with A Red Red Rose of R. Burns?

3. Write out the names of plants, precious stones and musical instruments, that create images – figures of speech. What effect do such images create in the context?

4. There are two different views on Love within this story. Comment on them. Is the narrator / are you in favour of the first or the second? Neither? Or are these the both sides of the moon?

5. What does the following phrase suggest about the narrator's attitude towards the student: it is quite impractical and, as in this age to be practical is everything, I shall go back to Philosophy and Study Metaphysics?

6. Which parts of the story (if any) do you find humorous? Why?

7. Do you feel sorry for the student? For the nightingale? What do you think these characters are meant to show us?

#### Focus on translation

a) Племянник камергера послал мені справжні коштовності: рубінове намисто, кришталеву брошку, гранатовий браслет, смарагдові сережки, каблучку з прекрасними опалами та перлами, бурштинову скриньку та гудзики зі слонової кістки.

*Note: jewels -дорогоцінне каміння.*

*some jewellery (jewelry) - коштовності.*

b) Зі свого гнізда на кам'яному дубі соловей міг бачити дзвіночки, що ховалися в долині, верес, що посвистував на пагорбі і відчути солодкий запах глodu.

*Note: heather - верес*

*heath - вересове пустище; верес.*

c) 'Мої троянди жовтіші, ніж нарцис, що цвіте на луках' - сказало дерево низьким голосом,

d) 'Він прекрасний як гіацинт' - прошепотіла маргаритка м'яким тихим



ГОЛОСОМ.

*Note: daffodil - жовтий нарцис  
narcissus - білий нарцис  
in a deep voice - низькимголосом  
in a soft low voice - м'яким, тихимголосом.*

- e) Сильний напад болю пронизав моє тіло.
- f) Його ентузіазм випарувався як тільки він дізнався як важко йому доведеться працювати.
- g) Біля могили юрмилося багато людей.
- h) Все залежить від твоєї щирості.
- i) Ніхто не проходив повз мене, чи не так?
- j) Він певною мірою цинік і має мало друзів.
- k) Її хвороба була набагато серйознішою, ніж ми думали. Життя її повільно згасало.
- l) Вона танцювала під звуки арфи та скрипки.

Unit 18  
The Selfish Giant

Vocabulary and Understanding

- 1. Answer the questions in detail:
  - a) What did a **wicked ogre** build round his house and what did he write on a **notice-board**?
  - b) Who **was wrapped in furs and who rattled** on the roof and broke most of the slates.
  - c) Why did the North Wind cease **roaring**?
  - d) **Who crept** in through a little hole?
  - e) Whom did the Giant **long for**?
  - f)Why did Giant’s face **grow red with anger**?
  - g)What does the word **slay** mean?
  - h) A strange **awe** fell on the Giant and he knelt before the little child. How do you understand thi s sentence? Who was the little child?
  - i) Make two columns and write out all adjectives describing the Selfish Giant at the beginning (first column) and after he changed (second column).

**The BFG** - a children’s story by Roald Dahl about a giant who is called the BFG because he is a big friendly giant and is not bad or frightening like most giants.  
LDELС, 109.

Language and Appreciation

- 2.Find out in this story as many features of a fairy tale as you can. Prove that it is a fairy tale.
- 3. There are several descriptions of the garden. Read them aloud. What adjectives colour and make the descriptions expressive? Why did the garden change? What does the garden symbolize here?
- 4.Find similes, metaphors and **personification** (attributing a personal nature, e.g. a human quality to a thing or idea) in the text. What words are used more often in these images?
- 5. What is the atmosphere of this fairy tale (pervading tone or mood)?
- 6. Compare the main characters and their companions in The Happy Prince and The Selfish Giant. What happened to them? What made them change? What do they symbolize?

**Cormorant** - Корморан (в англійському фольклорі корпуольський велетень) убитий Джеком Переможцем Велетнів- Jack the Giant- killer.  
LCB, 501.  
**Grendel** - a water monster killed by Beowulf in the Old English epic poem *Beowulf*.  
OERD, 616.

Focus on translation

- a) She **went off** to sleep in a bad temper.
- b) There was a movement outside the tent and then a snake **crept in** the tent.
- c) Watch this cat **stealing up** on the mouse.
- d) Is this the house for which you **longed** so much?
- e) I opened the door and the cat **crept in**.
- f) The jewel thief **stole up** on the house without being seen.
- g) **I’m longing for** a cool drink, aren't you?

**Грендель** - чудовисько, яке протягом 12 років убивало підданих короля.  
Хротгара в англосаксонській поемі «Беовульф»; Герой Беовульф переміг його в рукопашній сутичці.  
LCB, 50.



- h) The examination results will be **put up** on this board tomorrow.
- i) Злісний людоджер нарешті **перестав вбивати** людей.
- j) Коноплянка весело **шебетала**, доки не прийшла зима, і **град загуркотів** по даху замку, ламаючи **шифер**.
- k) Велетень **почервонів від гніву** і сказав **хрипким** голосом: “Я візьму свій меч і **уб'ю** тебе!”

## Unit 19

### The Devoted Friend

#### Vocabulary and Understanding

1. Who said these words and in what context: *to make a beginning, to do in return, to tell smth on the subject, to be applicable to smb/smt.* Translate them.
2. Answer the questions:
  - a) Who lived all by himself?
  - b) What did neighbours think strange in the friendship? Why do you think Hans never **troubled his head about this**?
  - c) What is a most terrible thing that could **spoil anybody's nature**?
  - d) Why was the linnet **behind the age**?
  - e) What did Miller ask Hans to give him and to do for him **in return for** his generosity? What does the word ‘generosity’ mean in this context?
  - f) What is **‘to be doing good’** according to Miller? What effect do his words produce? Why?

#### Language and Appreciation

3. Who was: **drowsy, disobedient, thoughtful about others, half-afraid, generous, idle and sluggish, courageous**? Which are most noticeably ironic? What makes them so? (who uses them, in what context, is there a gap between what is said and what is in reality).
4. Find Miller's ideas about the theory and the practice of friendship. What does the extract *Let's of people act well...* suggest about Miller? What is the narrator's attitude to Miller? What makes you think so?
5. What does the word ‘devoted’ mean considering Miller and Hans? In the light of the whole story what do you think the author meant by the title *The Devoted Friend*?
6. The following sayings illustrate some of the ideas of the story. Comment on them. Translate them in your own language:
  - A man of words and not of deeds is like a garden full of weeds.
  - Lead us not into temptation but deliver us from evil.
  - A friend in need is a friend indeed.
  - God defend (deliver) me from my friends; from my enemies I can defend myself.
7. Find equivalents in the text for: **переконаний холостяк, стадо овець, витирати лоба, бути зобов'язаним комусь щось, докладати більше зусиль, втішати кого-небудь, спасти на думку кому-небудь, лити як з відра, у мене б гора впала з плечей.**

8. Translate:

- a) Будь ласка, не турбуйся про це (не забивай собі голову цим).
- b) Я завдячую тобі за твою допомогу.
- c) В мене б гора впала з плечей, якби я знав, що ми рухаємось на південь (moving south).
- d) Мені спало на думку, що я його десь бачив.
- e) Не введи нас в оману, але визволь від лукавого.
- f) Зрештою ми можемо втішитися тим, що навіть ця зима не триватиме довго.
- g) Не за словами судять, а за справами.
- h) Друг пізнається в біді.
- i) Вона справді дбає про дітей (cares for), але деякі з її навчальних методів застаріли.

Anybody can sympathize with the sufferings of a friend, but it requires a very fine nature to sympathize with a friend's success

*The Soul of Man under Socialism.*

Кожен може висловити щирі почуття з приводу нещастя друга, але потрібна воістину витончена натура, щоб висловити щирі почуття щодо його успіху.

## Unit 20

### The Remarkable Rocket

#### Vocabulary and Understanding

1. Match the words in the left-hand column with their translation on the right:

Squib	Вогняний шар
Roman Candle	Вогняне колесо
Catherine Wheel	Петарда
Cracker	Бенгальский вогонь
Bengal Light	Римская свічка
Fire-balloon	Хлопавка

2. Match the onomatopoeic words on the right with their 'authors'. Translate.

Ahem! Ahem!	Catherine Wheel
Whizz! Whizz!	Rocket
Bang! Bang!	Rocket
Huzza! Huzza!	Crackers
Fizz! Fizz!	Court

3. Answer the questions:

- a) What was **the cause for general rejoicings**?
- b) What was **the last item on the programme**?
- c) Whose salary was **to be doubled**? Why was this of no use?
- d) Who played the flute and knew only two airs?
- e) Who was three feet and a half **in diameter** and made of the very best **gunpowder**?
- f) Why did the Bengal Light begin **to bully** the little squibs? What does the word 'some' suggest in this context?
- g) "To tread on people's toes/corns" means "to offend a person" (боляче задіти чийсь почуття, наступити на улюблену мозоль). What is the contextual meaning of the word "corn" in "a person who, because he has corns himself..."? How do you understand this definition of a sensitive person? Why did the Cracker explode with laughter on hearing this definition?
- h) What did the Rocket mean by saying that he hated people who **cry over spilt milk**?
- i) Who couldn't **get a wink of sleep** and why? Who couldn't **get a word** in and why?
- j) Prove with the words from the text that the Frog was very much alike the Rocket.
- k) What is a **suburban** place?
- l) What is it like to feel a tingling sensation?
- m) Who is a) **pensive** b) **supercilious** c) **remarkable** d) **hollow and empty** e) **irritating** gad ill-bred f) of a very peaceful disposition?

#### Wilde's famous paradoxes

Society often forgives the criminals. never forgives the dreamer.

*The Critic as Artist.*  
Общество часто прощает преступников. но никогда не прощает мечтателей. Суспільство часто пробачає злочинців, але ніколи не вибачає мрійників.

Arguments are extremely vulgar, for everybody in good society holds exactly the same opinion.

*The Remarkable Rocket.*  
Спорить - это так вульгарно, ведь в хорошем обществе все придерживаются одного и того же мнения. Сперечатися - це так вульгарно, адже у порядному суспільстві всі дотримуються однієї й тієї ж думки.

What is interesting about people in good society is the mask that each one of them wears, not the reality that lies behind the mask.

*The Decay of Lying.*

Маска, которую люди носят в обществе, всегда интереснее, чем лицо, скрывающееся за ней. Маска, яку люди носять у суспільстві, завжди цікавіша, ніж особа, що ховається за нею.

There is only one thing in the world worse than being talked about, and that is not being talked about.

*The Picture of Dorian Gray.*

Нет ничего хуже, когда о тебе всюду говорят, кроме, пожалуй, одного - когда о тебе не говорят вообще.

## Language and Appreciation

1. Modern tales seem always to have an ironic dimension. They exploit the difference between what characters hope for and what they get or between what they say and what they do, between what they think to be true about the world and what is actually the case. Find the most noticeable examples.
2. Such an ironic gap between appearance and reality may lead to the realistic stray of education. What lesson does this tale teach?
3. What is compared with the **Aurora Borealis**? (Північне Полярне сяйво, the **Aurora Australis** – Південне Полярне сяйво)? What word in the same paragraph makes the comparison ridiculous and creates a humorous effect?
4. A **pun** is a humorous play on a) words which have similar sounds, or b) on a word with more than one meaning.  
e.g. 'to dry' means a) to be free from moisture  
b) to stop talking  
'affected' means a) to be under the effect of  
b) to be fail of pretence, artificial.  
Find examples in the text in which a play on different meanings of these words creates a humorous effect.
5. The author allows himself a double **entendre** (double meaning) in saying that a Cracker *had always taken a prominent part in the local elections*. What is the point of it?
6. Compare Rocket's monologues on p. 78 and p. 85 about a 'beautiful virtue' that he possesses in a high degree. Why do his words sound ironically?
7. What is the author's attitude to Philosophy and those who **lecture on** it? What makes you think so?
8. Discuss the sayings of a) the Squib b) the Catherine Wheel c) the Remarkable Rocket;  
a) Travel improves the mind wonderfully, and does away with all one's **prejudices**.  
b) Any place you love is the 'world to you'.  
c) Bad and grand sound very much the same, indeed they often are the same.
9. What impression do you get of the Rocket? What is he remarkable for? Do you feel sorry for him?
10. Think of two or three phrases that summarize the tone of story (the narrator's mood and manner).



## Focus on translation

Translate:

- a) Наречений, лілія, мак, бабка, вишитий (розшитий) перлами, пісня на кілька голосів, гідності, політики, пишнитися (задирати носа), невихованість (погані манери).
  - b) Пробило десять годин (годинник пробив десять).
  - c) З останнім ударом опівночі усі вийшли на терасу.
- Note also: Зараз проб'є 10. - It's on the stroke of 10.
- d) Вибори до місцевих органів щойно відбулися у нашому місті.
  - e) У мене жохливий кашель. Я всю ніч не стулив очей.
  - f) Паж виглядав трохи гордовитим у своєму новому красивому, довгому, французькому, червоному, оксамитовому плащі, оточеному горностаєм.
- Note the order of adjectives in English: Opinion-Size (1. length; 2. width)-Age-Colour-Origin-Material -OPSACOM.
- g) According to the Bible the 7 cardinal virtues are: faith, hope, charity, prudence (розсудливість), justice, fortitude (сила духу), temperance (помірність).
  - h) He was painfully sensible of his **inferiority** in conversation.
  - i) The educational system based on streaming implies that some children may, as a result of being labeled second rate, develop some kind of **inferiority complex**.
  - j) I hope, I'm not **treading on any teacher's toes** by complaining about our educational system.
  - k) Tom has been invited **to lecture** on/about his method of writing to a class of English students.
  - l) One careless cigarette can set a whole forest on fire.

## Unit 21

### Final discussion

1. What Fairy Tale have you found most/least interesting?
2. What is the 'fairiest' of all these Fairy Tales? Why?
3. What is the least fairy, if any? Why?
4. What do these Fairy Tales have in common?
5. What differs them?
6. Who sacrificed their lives? What for? Was their sacrifice in vain?
7. What characters are alike in all these Fairy Tales? What adjectives can you use to describe them?
8. What characters are positive? Negative?
9. What characters are most noticeably ironic? What makes them so?
10. What is Wilde satirizing in each tale?
11. Having some experience in critical appreciation make up your own questions.
12. Oscar Wilde is often called the *Prince of Paradox* or *Master of Wit*. Below is the introduction to the book *O. Wilde. Paradoxes*, written by T. Boborykina, who has also translated them.

### The Free Play of the Mind

#### Вільна гра розуму

Якось за обідом Оскар Уайльд, що на той час працював над своєю «Саломеєю» і чудово знайомий з усіма художніми інтерпретаціями на цю тему, розповідав, якою він уявляє собі юдейську царівну. Його круто поставив на місце Гурмон: «Ви змішуете двох Соломій». Пізніше Уайльд прокоментував це так: «Нещасний Гурмон вважає, що знає більше за інших. Його правда – це правда професора з Академії. Я ж волю іншу правду, мою власну, - це правда мрії. З цих двох правд більші стинната, яка хибніша». (“*Tha tpoor Gourmont think she knows more than anybody else. What he told us was the truth of a professor at the Institute. I prefer the other truth., my own, which is that of a dream. Between two truths, the falsar is the truer*”.)

Ці слова Уайльда можуть бути не тільки прикладом, а й визначенням його блискучих, афористичних висловлювань, відтворених зазвичай, у формі парадоксу. «*Парадокс*» - це грецьке слово, що означає (за словником Даля) «думку дивну, на перший погляд дику, спантеличену». Парадокси Уайльда – це ексцентричний, екстравагантний вихід за межі загальнообов'язкового та загальноприйнятого, це істини, які вивернуті «навиворіт», але від цього не перестають бути істинними. У його творчості можна знайти будь-які різновиди парадоксів від сюжетних до лексичних або «інтелектуальних», найбільш загальним структурним прийомом яких є антитеза.

Сюжети його творів наскрізь парадоксальні, про що часом говорять самі їхні назви: “*Сфінкс без загадки*”, “*Свята блудниця*”, “*Ідеальний*

*чоловік*”, побудовані за принципом логічного абсурду, вони спростовували якісь безсумнівні загальновідомі істини. Так «*Кентервілський привид*» - це історія про те, як люди на смерть залякали привид; «*Портрет Доріана Грея*» - роман, де парадоксально портрет і модель міняються місцями.

Але, мабуть, головним парадоксом Уайльда було його життя. Причому, як всякий великий поет, він неодноразово пророчо передбачав свою долю у своїх творах. Колись у юності він сфотографувався в костюмі Принца, потім він отримав одну з прізвиськ, що високо цінуються, «Принц Парадокс». Але, зрештою, Уайльд, цей шанувальник Краси, цей «великий естет» виявився викинутим на звалище життя - у в'язницю, а потім у добровільне вигнання до Франції, де він закінчив свої дні у злиднях та забутті. Хіба не передбачив він усе це у своїй, глибоко парадоксальній по суті, казці «Щасливий принц», де розповідається про аж ніяк не щасливу статую принца? Ставши твором мистецтва, прикрашений дорогоцінним камінням, піднесений на високий пагорб над містом, тобто як би «над життям», Принц відчув необхідність творити добро. Щоб допомогти бідним та нещасним, він віддає їм усю свою позолоту та прикраси, жертвує своєю красою. У міру того, як духовно він стає все прекраснішим, все більш жалюгідним і потворним стає його зовнішній вигляд. Університетський професор Мистецтв (видно з тих, хто знає лише «академічну правду»), побачивши облізлу статую, виносить вердикт: «він більше не гарний і корисний». І статуя Принца була викинута на смітник, де тільки Бог зумів розглянути її красу. Чи не про це і відомий вислів Уайльда: «Усі ми в стічній канаві, але дехто дивиться на зірки».

Насправді так багато пророчо автобіографічного у всіх творах цього письменника. Ще за рік до появи знаменитого “*Портрета Доріана Грея*” він пише як би невеликий “ескіз до портрета”, повість “*Портрет м-ра W.H.*”, де йдеться про таємниче посвяти Шекспіром своїх сонетів єдиному їхньому натхненнику м-ру W.H. Десь між рядків цієї розповіді Уайльд висловлює парадоксальну думку — єдиним натхненником сонетів був сам Шекспір — *William Himself* — так розшифровуючи ці досі нерозгадані великі літери. Я думаю, що ця ідея аж ніяк не випадкова, вона може бути застосована і до Уайльда. Єдиним натхненником і головним героєм його творів був такий собі м-р W.H. – сам Уайльд. Wilde Himself.

Оскар був неперевершеним майстром розмови. Він блискуче володів формою та стилем інтелектуальної розмови, яка часом нагадувала гру в красу думки або, як називав це сам Уайльд – “*the free play of the mind*” – вільну гру розуму. Ось чому не тільки його п'єси, а й деякі теоретичні твори, есе («*Критик як художник*», «*Занепад брехні*») написані в манері невимушеної світської розмови, так званої “table-talk”. Майже кожна ідея викликала в Уайльда (чи його уявного співрозмовника) бажання поставити її верх дном і подивитися, що з цього вийде: «Я люблю дивитися на геніїв і слухати красивих людей», «Важко не бути несправедливим до того, кого любиш», “Час - це втрата грошей” і так далі. Найчастіше подібні іронічні сентенції, не позбавлені цілком серйозного сенсу, створювали ту атмосферу витонченого скептицизму, яка панувала у його творах. Саме в парадоксах, з їхнім лаконізмом, категоричною інтонацією, з їхньою музикою антибанальної думки, творче «Я» Уайльда виступало у всьому його неповторному блиску.

У цій книзі зібрано окремі парадокси, які буквально розсіпані за всіма творами Уайльда як дорогоцінне каміння з наряду «Щасливого Принця». Переді мною як перекладачем стояло непросте завдання - поперше постаратися при перекладі не розгубити їхню багатогранну блискучу красу, а по-друге не повторювати тих, хто впорався з цим до мене. Для цього мені потрібно було забути все те, що знала мало, чи не напам'ять ще з дитинства з перекладів у 4-х томних зборах творів О. Уайльда 1912 року. Сподіваюся, що це мені вдалося. У всякому разі, якщо якісь обороти чи формулювання збігаються – це мимовільний плагіат на рівні підсвідомості.

Але найцікавіше у цьому виданні – це роль читача. Для тих, хто володіє англійською – це можливість порівняти переклад з оригіналом або іншими перекладами, можливість знайти свій, можливо, найкращий шлях для передачі словесних каламбурів і тонкощів мови. Насправді, ця книга пропонує читачеві щось дуже уайльдівське – крім самих його парадоксів, вона відкриває можливість для тієї вільної гри розуму, яка, на його думку, була основою будь-якої творчості.

*Т.Боборикіна, 6-18*

13. Using your 'free play of the mind' translate the paradoxes from O. Wilde's *Phrases and Philosophies for the Use of Young*. Discuss these paradoxes with your group mates.

- a) Time is the waste of money.
- b) The old believe everything, the middle-aged suspect everything, the young know everything.
- c) The only way to atone for being occasionally a little over-dressed is by being always absolute overeducated.
- d) In examinations the foolish ask questions that the wise cannot answer.
- e) Ambition is the last refuge of the failure.
- f) One should either be a work of art, or wear a work of art.
- g) The well-bred contradict other people. The wise contradict themselves.
- h) Wickedness is a myth invented by good people to account for the curious attractiveness of others.
- i) Those who see any difference between soul and body have neither.
- j) If one tells the truth, one is sure, sooner or later, to be found out.
- k) A truth ceases to be true when more than one person believes in it.

## Unit 22

### L. Carroll. Alice in Wonderland

#### Down the Rabbit-Hole The Pool of Tears

Lewis Carroll, pseudonym of Charles Lutwidge Dodgson (1832- 98), is the author of classics of nonsense for children. He was the third of eleven children of Charles Dodgson and Frances Jane Lutwidge – in fact the eldest son; seven of his siblings were girls. At the age of twelve Charles was sent for just over a year as a boarder to the grammar school at Richmond. In the holidays he began to produce a series of family magazines, the first, begun when he was about 14, was called *Useful and Instructive Poetry* and consisted of humorous verses. Nevertheless he soon settled at Christ Church, Oxford, winning a scholarship late in 1851. In 1855 Christ Church appointed him Sub-Librarian of the college; he also began to tutor undergraduates, eventually becoming an official Mathematical Lecturer. The same year the Dean of Church died, the man chosen to succeed him was Henry George Liddell, headmaster of Westminster school, Liddell was in his mid-40s; he and his wife had at this time four children: Harry, Lorina Charlotte, Alice Pleasance and Edith Mary.

Dodgson began to keep a diary and had a particular interest in the second daughter, Alice, taking a number of photographs of her, as well as making her pose in groups with other sisters.

In May 1862 the three girls began to accompany him on board- trips on the Thames. On one of these occasions the whole party was drenched with rain – an episode which probably gave rise to *The Pool of Tears*.

The manuscript *Alice's Adventures under Ground* was eventually presented to Alice as a gift for Christmas 1864. In 1865 the book was finally published under the title *Alice's Adventure's in Wonderland*, accompanied by Sir John Tenniel's atmospheric illustrations. The story is about the wonderful adventures of a little girl who falls down a rabbit hole, into a strange upside-down world. The story is absurd and plays on the absurdity of language. The plot is a series of absurd encounters and adventures. The book was followed by *Through the Looking Glass* (1872), in which Alice visits a strange world by stepping through a mirror. Many of the people she meets are chess pieces or characters from nursery rhymes such as Humpty Dumpty, or Tweedledum and Tweedledee, It has often been suggested that Carroll's friendship with Alice and her sisters cooled simply

because they were growing up, and that Dodgson found the company of young ladies undesirable.

He also published the mock- heroic poem *The Hunting of a Snark* (1876) and the more sentimental *Sylvie and Bruno* (1889). At the same time he was also the author of several mathematical treatises of which the most influential was *Euclid and his Modern Rivals* (1879).

But nevertheless, the historians of children's literature universally agree that the publication of *Alice's Adventures in Wonderland* marks the liberation of children's books from the restraining hand of the moralists. It is, in a word, a book of that extremely rare kind which will belong to all the generations.

### Vocabulary and understanding

1. Answer the questions, translate and learn highlighted word combinations:

a) What was **worth the trouble of** getting up and picking the daisies? Who ran close by Alice?

b) What **flashed across Alice's mind**? What did she do **burning with curiosity**?

c) Was the **well** really deep? What did Alice refuse to do for fear of killing somebody?

d) Why was it not a good opportunity **to show off her knowledge**?

e) Why didn't **Antipathies** sound the right word?

f) What was **all very well to say**? What rule did Alice remember about a **red-hot poker**?

g) Who advised Alice to **leave off**? Why did she **scold herself severely**?

h) Why was Alice **shedding gallons of tears**? Was her appearance a different one from that of the beginning?

i) Who **scurried away** into the darkness? Why was anything so queer to Alice?

j) Whose hair went in **long ringlets**? What was wrong **with multiplication table** and geography?

k) What was the cause of Alice's **rapid shrinking**? Was it really a **walrus** that looked rather **inquisitively** and **winked with one eye**?

l) Why did a mouse give a sudden **leap out** of the water and quiver **all over with fright**?

### Language and Appreciation

2. In the first two chapters the reader deals with the main character's split personality. Find the examples of Alice's inner monologue. What does it suggest?

3. What end does Alice pursue meditating upon antipathies?



4. The falling into a rabbit's hole is associated with Alice's **flowing into a dream**. Find the traces of this statement in the text.

5. What are the signs of human identity that could be viewed in Alice's checking of knowledge?

6. Does the character of Alice contrast with the White Rabbit? Write down all the adjectives describing their characters and appearances, compare them. What does L. Carroll achieve in creating them?

### Focus on translation

7. Present your translation of the passage: "It was all very well... sooner or later".

8. Compare the translation with the original. Try to compose your own one:

Киска хитрая не знает  
Ни заботы, ни труда:  
Без хлопот она съедает  
Длиннохвостого зверька.  
*Анонімний переклад 1879.*

Хороший крокодилонько  
Качается в песку,  
Пірнає в чисту хвиленьку,  
Споліскує луску.  
Як він покаже зубоньки,  
Привітно сміючись,  
То рибоньки-голубоньки  
Самі у рот плись-плись!  
*Переклад М. Лукаша*

Крокодилушка не знает  
Ни заботы, ни труда.  
Золотит его чешуйки  
Быстротечная вода.  
Милых рыбок ждет он в  
гости,  
На брюшке средь камышей.  
Лапки врозь, дугою хвостик,  
И улыбка до ушей.  
*Переклад В. Набокова.*

Вірш цей пародує повчальний твір англійського богослова Ісаака Уоттса (1674-1748), який, мабуть, був у честі у вікторіанських наставників, згадку про нього можна знайти у Діккенса. У Девіді Коперфіл'ді, наприклад, наводиться наступний його повчальний перл: «Сатана знаходить роботу для пустих рук». Очевидно, що у віршах одні перекладачі вважали за краще зберегти пародійну суть, інші – відтворювали сам текст вірша.

*О. Борисенко, 64-66*

## Unit 23

### Advice from a Caterpillar Pig and Pepper

#### Vocabulary and understanding

1. Which of these words best describe or are associated with a) caterpillar, b) Alice, c) Father William, d) his son, e) mushroom, f) pigeon?

**Hookah, languid voice, chrysalis, to be in a very unpleasant state of mind, to keep temper, to turn a back-somersault in at the door, to keep limbs supple, to give oneself airs, to rear upright, to nibble, morsel, serpent, subdued tone, shriek, to wriggle down, to untwist.**  
Translate and keep them in mind.

2. Answer the following questions, translate and learn highlighted word combinations:

- What did Alice think about two **footmen in livery**? What letter did they hand over?
- Who was **stirring** a large **caldron**? What was the cause of everybody's **sneezing**?
- Who was sitting on the **hearth** and **grinning from ear to ear**?
- Why was the cook throwing the **fire-irons saucepans**, plates and dishes at the Duchess? What was Alice's reaction?
- What was the way to nurse the child? Why did he **grunt**?
- Why did Alice choose the direction in which the **March Hare** was living?

#### Language and Appreciation

3. Confusing Alice with the serpent the author creates a humorous effect. What logical conceptions does he play with?

4. There are three concealed proverbs in chapter VI dealing with Cheshire Cat, a Hatter and a March Hare. What are they? Translate them into Ukrainian.

5. L. Carroll calls the order to chop off one's head – **a hint**, turning the real meaning into nonsense. Here the reader deals with **understatement** (недооценка) – when the size, shape, dimensions, characteristic features of the object are intentionally underrated. Find other examples of understatement in the text.

6. What impression do you get of Cheshire Cat? Does he find favour in Alice's eye?

**Cheshire Cat** - a character in *Alice's Adventures in Wonderland* by Lewis Carroll, who has the power to disappear and appear very quickly. When Alice asks it to stop disappearing so quickly, the cat disappears very slowly, until only its big smile is left. People sometimes say: someone is grinning like a Cheshire Cat'

#### Focus on translation

7. Give English equivalents for the following:

- Вони вклонилися один одному так низько, що кучері їх змішалися.
- У повітрі перцю було надто багато, а з кухні долинав невпинний рев і чхання.
- Тарілка стрімко викотилася з кімнати і подряпала мені носа.
- Господиня не звернула увагу на те, що від цього супу в мене паморочилося в голові.
- До річч, дах його будинку був критий вовною.
- Аліса скрутила дитину у вузол, щоб не дати їй розвернутися.

8. Compare the translation with the original. By what means does the translator preserve a humorous effect?

— Ти старий, любий діду, — сказав молодик, —  
І волосся у тебе вже сиве.  
А стоїш вверх ногами й до цього вже звук, —  
На твій вік це не дуже красиво.  
— Молодим, — мовив дід, — я боявсь неспроста,  
Що це може відбитись на мізку,  
Та моя голова — я вже знаю — пуста,  
На ній можна стояти без ризику.  
— Ти старий, — знову каже юнак до дідка, —  
І, нівроку, гладкий, як діжчина,  
А в перевертти йдеш, крутиш хвацько млинка,  
Ти скажи мені, в чому причина ?  
— Молодим, — мовив дід, — всі сутлоби собі  
Розтирав я чарівною мастю,  
Коли хочеш — за гроші хороші й тобі  
Дам коробочку-дві того щастя.  
— Ти старий, в тебе щелепи наче й слабкі,  
Не вжувати їм навіть кандьору, —  
Та ти гуску з кістками строцив залобки,  
Де ти взяв таку силу бадьору?  
— Молодим, — мовив дід, — я постійно сваривсь  
Із дружиною вдень по три рази.  
І від того мій рот на весь вік укріпивсь,  
Мов сталльні, моїх щелепів м'язи.  
— Ти старий, — каже хлопець, — і, справа ясна,  
Твої очі вже добре не бачать,  
А на кінчику носа ти держиш в'юна, —  
Хто навчив тебе, діду, трюкачить?  
— Скільки можна дурних задавати питань!  
Ти схибнувсь, чи об'ївся метеликів?  
Все, терпець мій урвався, благаю: відстань!  
Вимітайся, бо дам  
духопеликів

«Скажи-ка, дядя, ведь недаром  
Тебя считают очень старым:  
Ведь, право же, ты сед,  
И располнел ты несказанно.  
Зачем же ходишь постоянно  
На голове? Ведь, право ж, странно  
Шалить на склоне лет!»  
И молвил он: «В былое время  
Держал, как дорогое бремя,  
Я голову свою...  
Теперь же, скажем откровенно,  
Мозгов лишен я совершенно  
И с легким сердцем, вдохновенно  
На голове стою».  
«Ах, дядя. - повторяю снова,-  
Достиг ты возраста честного,  
Ты-с весом, ты-с брюшком.  
В такие годы ходят плавно.  
А ты, о старец своенравный,  
Влетел ты в комнату недавно  
Возможно ль? - кувырком!»



9. Compare the translation with the original. Which one do you like most?

Ничего хорошего из этого бы не вышло,- сказала Алиса, радуясь случаю показать свои знания.- Только представьте себе, что бы случилось с днём и ночью. Ведь земля совершает оборот за двадцать четыре часа...

- Оборот?- повторила Герцогиня задумчиво. И, повернувшись к кухарке, прибавила:

- Возьми-ка ее в оборот! Для начала оттяпай ей голову!

*Переклад. Н. Демуровой.*

Аліса трохи почекала — ану ж він з’явиться ще раз, — а тоді подалася в той бік, де, як було їй сказано, мешкав Шалений Заєць.

— Капелюшників я вже бачила, — мовила вона подумки, — а от Шалений Заєць — це значно цікавіше. Можливо, тепер, у травні, він буде не такий шалено лютий, як, скажімо, у лютому...

Тут вона звела очі й знову побачила Кота.

— Як ти сказала? — спитав Кіт. — У порося чи в карася?

— Я сказала “в порося”, — відповіла Аліса. — І чи могли б ви надалі з’являтися й зникати не так швидко: від цього йде обертом голова.

*ПерекладВ. Панченко*

## Unit 24

### The Queen’s croquet-ground The Mock Turtle’s story

#### Vocabulary and understanding

1. Answer the questions, translate and learn highlighted word combinations:

- Why did Seven deserve to be **beheaded**? Who **laid the blame** on others?
- What was the grand procession like?
- Why did the Queen **turn crimson with fury**? Who was making her **giddy**?
- Who was **under sentence of execution**? What for?
- Why did Alice **feel very uneasy**? What were the difficulties in playing croquet?
- What was the Queen’s only way of settling all great and small difficulties?
- What was the question Alice had to settle?
- Whose head began **fading away**?

#### Language and Appreciation

- There are so called donors (дарителі) in Carroll’s fairy-tales who question, test and attack the main character and then give her a present. Who are these donors? Did they get to know about their special function?
- What does the following phrase suggest: “Why, they’re only a pack of cards, after all? I needn’t be afraid of them.”? How does it convey Carroll’s view point on politics?
- The Mock Turtle is translated by some translators as: ФальшиваЧерепаха, ЧерепахаКвазі, Чепупаха. What does the word mock mean? Make up your own translation.
- Chapter IX is piled up with different play on words. Try not to omit a single example. Comment on them.
- The book’s nose-thumbing attitude to the banal didacticism of the Moral Tale, which for many years dominated English children’s literature, is expressed by the Duchess’s assertion that ‘ Everything’s got a moral, if only you can find it’. What is a nonsense moral followed by that? How do you understand it?

**The Queen of Hearts** -

1. a character in the book *Alice Adventures in Wonderland* by Lewis Carroll who is known for ordering people’s heads to be cut off, by saying: “Off with his head!”

2. A character from a nursery rhyme:

The Queen of Hearts,  
She made some tarts,  
All on a summer day:  
Knave of Hearts,  
He stole the tarts.  
And took them quite away!

LDELС, 1130

“Queen of Hearts” – королева країни див і, водночас, дама за ієрархією карт – в російському перекладі неминуче роздвоюється – випадає або із королівства карт (“Червоная Королева” у прозовому контексті), або втрачає титул правительки (“Дама Червей” у римованій промові обвинувачення. У прозовій частині українського перекладу Г.Бушина вдається до улюбленого методу контекстуального пояснення: “(...) в самому кінці величній процесії виступали ЧИРВОВИЙ КОРОЛЬ і ЧИРВОВА ДАМА, себто КОРОЛЕВА”; В.Корнієнко зупиняє свій вибір на ієрархії титулів: “А замикали всю цю пишну процесію КОРОЛЬ та КОРОЛЕВА СЕРДЕЦЬ”. Проте у перекладі віршового доповнення Л.Горбач і М.Лукаш обирають оптимальний варіант, що задовільняє ієрархію як карт, так і рангів. “Чирвова Краля: КРАЛІЯ. 2. заст. Королева. 3. Те саме, що дама 4. Гральна карта, на якій зображена жінка) Крім того, перше значення слова “Те саме, що красуня” – створює ефект імпліцитної іронії, адже Джон Тенніел, ілюстратор “Аліси” зображує Королеву розлюченою, червонопикого фурієго.

О. Дзеря

## Focus on translation

7. *Who was: oblong and flat oraamented with diamonds, ornamented with hearts, all ridges and farrows, in a furious passion, likely to win, impertinent.*

8. *Find English equivalents in the text for: бути скупим; здригнутися; кохання, кохання ти рухаєш світом; гірчиця; чесно попереджати; бути взятим під варту; грифон; міцно спати на сонці; виступ скелі; прикуси язика; простак (простофиля); вугор; закостенілий; закрити обличчя лапою; зменшуватись.*

9. *Find in the text and give equivalents in your language:*

- a) A cat may look at a King;
- b) Take care of the sense, and the sounds will take care of themselves;
- c) Birds of a feather flock together;

10. *Compare the translation with the original. Choose any passage from the following and compose your own translation.*

a) Я совершенно с тобой согласна,- сказала Герцогиня. - А мораль отсюда такова: всякому овощу своё время. Или, хочешь, я это сформулирую попроще: никогда не думай, что ты иная, чем могла бы быть иная, чем, будучи иной в тех случаях, когда иная нельзя не быть.

*Переклад Н. Демурової.*

Цілком згодна! — сказала Герцогиня. — Звідси мораль: кожному овочу — нрав і права. Або простіше: ніколи не думай про себе інакше, ніж це може здатися іншим, щоб те, чим ти був або міг бути, не було чимось іншим, ніж те, чим ти здавався або міг здаватися іншим, коли був іншим

*Переклад М. Лукаша*

b) Чему же вы учились? - полюбопытствовала Аня.

Сперва, конечно,- чесать и питать. Затем были четыре правила арифметики: служение, выметание, уморжение и пиление.

*Переклад В. Набокова.*

І яких же предметів вас навчали? — поцікавилася Аліса.

Спершу, як і належить, вчили чесати і пищати, — відповів Казна-Що-Не-Черепаша. Далі йшли чотири дії матимачухи: добивання, відбивання, вноження і обділення

*Переклад В.Панченко*

c) Какие же ещё у вас были предметы?

- Много ещё, - ответила та. - Была, например, лукомория, древняя и новая, затем - арфография (это мы учились на арфе играть), затем делали мы гимнастику. Самое трудное было - язвительное наклонение.

- На что это было похоже? - спросила Аня.

- Я не могу сама показать, - сказала Чепупаха, - Суставы мои утратили свою гибкость. А Гриф никогда этому не учился.

- Некогда было, - сказал Гриф, - Я ходил к другому учителю - к Карпу Карповичу.

- Я никогда у него не училась, - вздохнула Чепупаха. - Он, говорят, преподавал ангельский язык.

- Именно так, именно так, - проговорил Гриф, в свою очередь вздохнув. И оба зверя закрылись лапками.

*Переклад В. Набокова.*



— А чого вас навчали ще?

— Усяких премудрощів, - відповів той і почав перелічувати, загинаючи ласти: — Премудрощів стародавнього і сучасного Аморезнавства, Гастрономії, Дригонометрії... Дригонометром у нас був старий морський вугор, він з'являвся раз на тиждень. А на уроці Хвісткультури він навіть учив нас художнього хвостоспіралювання.

— І як воно виглядало? — поцікавилася Аліса.

— На жаль, не можу показати сам, — розвів ластами Казна-Що-Не-Черепаша.

— Надто я відтоді зашкаруб. А Грифон узагалі цього не вчився.

— Я не мав часу, — зізнався Грифон. — Зате я брав мороки у старого краба. То був класичний мучитель. О, ті класики!..

— На жаль, я не ходив до нього на уроки, — зітхнув Казна-Що-Не-Черепаша.

— Казали, він дуже добре знався на забиванні баків?

— Достеменно так... о, так!.. Його мороки забивали памороки! Незрівнянний мучитель! — і собі зітхнув Грифон.

І обоє, затуливши обличчя, схилили голови.

*Переклад В. Панченко*

11. *The translator was given rather complicated task: to think of a nickname that was motivated by a humorous play on words based on assonance (созвучие). The marine meaning of the nickname should be prevailing one. Which is the most appropriate to you? Why?*

a) - Учительницей была старая Черепаша, но мы обычно звали её Жучихой.

- Почему же вы называли её Жучихой, если она не была Жучихой?- спросила Алиса.

- Ведь она ж учила нас!

*Переклад А. Щербакова под ред. М. Лорие.*

b) - Он был, *Питон'*. Ведь мы- его *питонцы*!

*Переклад Б.Заходера.*

c) - Мы его звали *Спрутиком*, потому что он всегда ходил с *прутиком*.

*Переклад Н. Демурової.*

d) Коли ми були маленькі, ми ходили в море до школи. Учила нас стара Черепаша: ми звали її *Черешапкою*...

— Чому Черешапка, коли вона — Черепаша? — спитала Аліса.

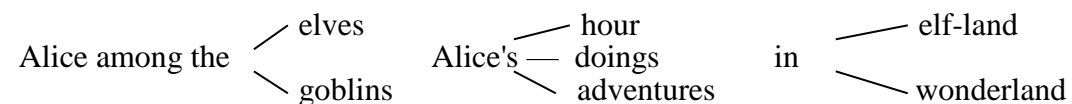
— Як то чому? Бо вона завжди ходила у *шапці*, — розсердився Казна-Що-Не-Черепаша. — Яка ж бо ти нетямуща!

*Переклад В. Панченко*

## Unit 25

### Final discussion

1. L. Carroll thought of something sensational making up the name of his book, among them were;



Perhaps you can suggest a better name than any of these.

2. The term **wonderland** and very frequently repeated word *wonder* are lacking in that warm and positive connotation which is observed in the Ukrainian word “чудеса”. It is neutral and more likely arouses surprise. How does Alice perceive that world?

3. How do the events in the fairy-tale develop?

4. What characters contrast with Alice? How does she treat them?

5. What characters are most vividly ironic? What makes them so?

6. What is Carroll satirizing in his book?

7. Harvey Darton, a historian of children’s literature, has observed of the story that “it was the coming to the surface, powerfully and permanently, the first un-apologetic appearance in print, for readers, who sorely needed it, of liberty of thought in children’s books”. Do you agree with his statement? Why?

8. Make up your own questions.

9. Read the following text. Study the main principles and ways of translating *Alice in Wonderland*. Be ready to render its main points.

Блискучий гумор “Аліси”, такий неповторний і, водночас, глибоко англійський за своєю суттю, привабливий і логічно вибудований нонсенс, тонка пародія і фантастичні проєкції світу із дитячих снів – все це створює неминучий камінь спотикання для перекладачів, чи радше заводить їх у хащі власних дорослих уявлень про світ, власної філософії і власного національного гумору. Наслідком може виявитися щось веселе, точніше, кумедне, але аж ніяк не “Аліса” Льюїса Керрола. Зокрема, можна вдатися до напівкоміксного спрощення для малюків і стерти будь-які відмінності між “Алісою в Країні Чудес” і, скажімо, “Чарівником з країни Оз”. Чи навпаки, забути про дитячу аудиторію і використати той тип гумору, що його докладно описав М.Зеров у своїх лекціях: провінційно-обивательський стиль, грубо-гумористичне трактування побуту, конкретна, з нахилом до вульгарності мова [2, с.31-32]. Головна ознака творів такого зразка – зниження стилістичного регістру твору, а цього аж ніяк не дозволяє жанрова збалансованість оригіналу.

Перший повний український варіант “Пригод Аліси в країні чудес” у перекладі Галини Бушиної вийшов друком у видавництві “Радянський письменник” у 1960р. і двічі перевидавався (у 1976 та 1997р.). Леонід Горлач переклав усі поетичні вкраплення у твір. З одного боку, перекладачеві необхідно досягнути узгодженості між

поетичною та прозовою частиною. З іншого боку, ці вкраплення є повноцінними творами, при перекладі яких не обійтися без окремого аналітичного підходу людини, наділеної неабияким поетичним талантом. Пісні, розсіяні в оповіді про пригоди Аліси – це нонсенс (майже невідомий в українській літературі), побудований як пародія на байку та сентиментальну поезію, та на дидактичні вірші для дітей (українська дитяча література традиційно менш педантична). Кожен пародійований жанр вимагає різних методів відтворення гумористичного ефекту. Невипадково Н.Демурова в обох російських виданнях “Аліси” (1967 та 1978р.) зібрала поетичні переклади С.Маршака, Д.Орловської та О.Седакової.

Втім, Г.Бушина і не ставила перед собою глобального завдання охопити всіх потенційних читачів твору, від п’ятирічного малюка до переобтяженого знаннями інтелектуала. Перекладачка зупинила свій вибір на вдячнішій аудиторії “для молодшого шкільного віку” і, відповідно, пожертвувала парадоксами заради докладних пояснень фантастичних цікавинок, передусім, мотивації імен героїв. За тим самим принципом Л.Горлач перекладає поетичні уривки. Однак втрачаючи парадоксально-пародійне підґрунтя, вони гублять весь свій сенс і перетворюються у дитячі лічилки.

На зовсім інші методи і на ширшу читацьку аудиторію орієнтується Микола Лукаш. Поєднати дитячу легкість та безпосередність з тонкою іронією досвідченого аналітика, такого собі Діда-Всевіда з математичним мисленням – завдання не простих. І все ж М.Лукашеві вдається досягти цього дивовижного синтезу в перекладній підбірці віршів із роману “Аліса в країні див”. У 2001р. у видавництві І.Малковича “А-БА-БА-ГА-ЛА-МА-ГА” обидві книги Керролла “Аліса в Країні Чудес” і “Аліса в Задзеркаллі” вийшли друком у перекладі Валентина Корнієнка. Поетичні уривки у перекладі М.Лукаша, використані у творі, відредагував І.Малкович. Деякі вірші переклав В.Корнієнко в узгодженості із концепцією своєї прозової версії.

Найвищий ступінь одомашнення, що забезпечує асиміляцію твору в цільовій полісистемі (див. праці Л.Венуті та Дж. Штайнера), спостерігаємо у перекладі “довгої і сумної історії” Миші-інтелектуалки. Аліса сприймає цей вірш у графічній формі мишачого хвоста, плутаючи омофони “tale” (“історія”) та “tail” (“хвіст”). Однак попри всю цю фігурно-двозначну складність, оповідь є типовою байкою (тема несправедливого суду втілена через алегоричний образ пса або kota, що переслідує мишу; у своєму урочистому пролозі Миша обіцяє пояснити свою ворожість до обох). Ця трагікомічна історія дуже нагадує знайомий з дитинства “Ведмежий суд” Є.Гребінки, настільки популярний, що сама назва набула ідіоматичного характеру. Тому при перекладі М.Лукаш та Л.Горлач заміняють англійські юридичні терміни запозиченнями з відомої байки, що промовляють до свідомості українського читача. Зокрема, Миша апелює до суду присяжних як до символу давніх англійських свобод: “Such a trial, dear Sir, With no jury or judge, would be wasting our breath.” “I’ll be judge, I’ll be jury”. Перекладачі транспонують слово “jury” згідно з давньою українською процесуальною традицією: “Що за суд безтолковий - // Ні судді, ні підсудка // Ми не знайдемо тут”. “Сам я буду, мишутко, // За суддю і підсудка”; “Що ж це за суд, пробачте на слові, - ані судді, ні підсудка нема (...)” “Буду я суддею й підсудком.” [4, с.30]. Пор.: “Суддею був

Ведмідь, Вовки були підсудки, // Давай вони його по-своєму судить” [1, с.46] (Є. Гребінка). Так само російський перекладач Д.Орловська вводить у переклад поширений фразеологізм цільової мови “без суда и следствия” у значенні крайньої сваволі. Керрол широко використовує судову лексику, що загалом, властиве англійській поезії ще з часів Шекспірових сонетів: go to the law, have a trial, try a whole, course, condemn to death. М.Лукаш посилює гумористичний ефект юридичних термінів у незвичному контексті за допомогою фінального розмовного варваризму “Тобі буде капут” із майже ономастопеїчною експресивністю. Єдина прагматична втрата у перекладі М.Лукаша – це його честь кіт / пес “Sir” Fury (отже, особа вельможна, представник вищого класу). Згідно з українською традицією імен у байках, він перетворюється на пса Бровка: “Fury said to the mouse, That he met in the house” – “Стрів Бровко мишку в хаті”. У редакції І.Малковича пес Бровко стає котом Мурком [6, с.32] і при цьому дещо нівелюється посилення на українську байку. Як в оригіналі, так і у перекладі М.Лукаша приналежність Миші до нижчого класу підкреслено відсутністю імені та великої літери. (Нейтральний гіперонім “пес” у перекладі Л.Горлача затирає цю соціальну різницю). Таким чином, мандрівний сюжет алегоричного суду серед тварин знаходить втілення як в оригіналі, так і у перекладі (Тут доречно також згадати Райнеке-лиса та Лиса Микиту).

О.В.Дзера.

## Literature Quiz 11. Famous Quotations

Some phrases from books are remembered by many British people and are widely used in everyday speech, e.g. the phrase “curiouser and curiouser” from *Alice’s Adventures in Wonderland*. It is said by Alice when she suddenly grows very tall. People in Britain remember it because they would usually say that something was even more curious, not curiouser and they often use it humourously. From explanations below guess what phrase is meant. Translate these phrases.

1. Quotation from *Animal Farm* by George Orwell, meaning that, although a totalitarian socialist state may say that all people are equal, in practice its leaders have a better life than other people.
2. A phrase from the book *A Tale of Two Cities* by Charles Dickens, said by the main good character of the book when he is about to give his own life to save that of someone else.
3. The first sentence of *Pride and Prejudice*, one of the most famous sentences in English literature.
4. A continuous reminder that one has done something wrong.
5. A phrase from Alexander Pope’s *Essay on Criticism* used when people act stupidly or without thinking.
6. A phrase from a poem by T.S. Eliot, often used when saying that something does not end in an exciting way, but just stops in a very uninteresting and unexciting way.
7. A slightly changed phrase from a work by John Donne, used when saying that every person should feel involved in the misfortunes of others,
8. A phrase from a poem by John Donne, used when saying that everyone needs friends and the support of other people.
9. A phrase from a poem by R. Kipling, often used when saying how

cruel women are.

10. A well-known phrase from *The Charge of the Light Brigade* by A. Tennyson about an unsuccessful attack of the British cavalry during the Crimean war. Many British soldiers were killed because they were ordered to ride into a valley which was full of Russian soldiers with heavy guns.

**Clues:** The female of the species is more deadly than the male.

Theirs not to reason why,

Theirs but to do and die.

No man is an island.

Not with a bang but a whisper.

(Fools) rash in where angels fear to tread.

Ask not for whom the bell tolls, it tolls for thee.

An albatross around/about one’s neck.

All animals are equal, but some are more equal than others.

It is a truth universally acknowledged, that a single man in

possession of a good fortune must be in want of a wife.

It is a far, far better thing I do than I have, ever done.

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