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Shakespeare on Stage

Hamlet

Part I

Рекомендовано к печати
кафедрой английского языка
для гуманитарных направлений
и специальностей

Павлова, Н.В. Shakespeare on Stage: Hamlet (Part II): учебное пособие / Н.В. Павлова. —
Саратов, 2019. — 74 с.

ПРЕДИСЛОВИЕ

Предлагаемое пособие – вторая часть из серии “Shakespeare on Stage: Hamlet”, посвященной чтению и анализу трагедии Шекспира «Гамлет». В основу пособия положен текст шекспировской трагедии (с сокращениями), снабженный параллельным переводом известного русского поэта и писателя Бориса Пастернака.

Целью пособия является обучение рефлексивному чтению, необходимому для освоения компетенций программы бакалавриата, и дальнейшей подготовки к осуществлению проектной деятельности, предусмотренной содержанием рабочей программы бакалавриата.

Пособие состоит из 2 блоков, которые включают в себя оригинальный шекспировский текст трагедии с комментариями и параллельным переводом на русский язык, а также анализ грамматических конструкций, встречающихся в тексте, и упражнения на закрепление пройденного грамматического материала.

Вторая часть из серии пособий содержит II и III (сцена первая) акты трагедии с комментариями к каждой сцене. В заключительной части пособия предлагаются ответы к упражнениям с развернутыми комментариями, позволяющими проанализировать ошибки, допущенные при выполнении заданий.

Материал пособия предполагает минимальный уровень владения языком B1, согласно Европейской шкале языковой компетенции.

Пособие соответствует содержанию рабочей программы (раздел «Социокультурная сфера») и предназначено для студентов 2 курса гуманитарных направлений бакалавриата. Материалы пособия могут быть использованы преимущественно для очной работы студентов.

Далее мы предлагаем ряд методических рекомендаций для наиболее эффективной работы с пособием.

МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ

Цель данного пособия – обучение методу рефлексивного чтения (contemplative reading), пропускающее через прочитанное собственный опыт человека; выявление скрытых смыслов текста. Начиная с анализа персонажей и событий трагедии, студент движется к осмыслению того, как та или иная мысль, высказанная в тексте, соотносится с его жизнью, видением мира, ценностями и т.п. Поскольку, как и любое великое произведение, трагедия Шекспира носит вневременной характер, она не утратила своей актуальности и, следовательно, может быть успешно интегрирована в курс гуманитарных дисциплин.

Для того, чтобы частично устранить возникающие трудности при работе над трагедией, мы предлагаем воспользоваться параллельным переводом. Такая подача материала дает возможность работать над текстом, выявляя и анализируя сложности на лексическом, грамматическом и синтаксическом уровнях. К тому же, это позволяет не снижать мотивацию при работе со сложным текстом оригинала, устраняя проблему полного непонимания.

Для разъяснения лексико-грамматических явлений, содержащихся в оригинальном шекспировском тексте, каждая сцена трагедии сопровождается развернутыми комментариями. Следует отметить, что предлагаемые комментарии написаны исследователями творчества Шекспира и содержат сведения, касающиеся лингвистических особенностей текста (к примеру, этимологии), а также справочный материал историко-культурного характера, создающего необходимый контекст для чтения произведений.

Глубина осмысления Шекспиром человеческого существования дает обширный материал для проведения содержательной дискуссии на основе прочитанного текста. На наш взгляд, целесообразно как инициировать дискуссию, предложив вопросы для обсуждения, так и предоставить студентам возможность самостоятельно выбрать темы для дискуссии. В качестве темы могут быть использованы:

- известные цитаты из трагедии
- анализ главных героев
- анализ монологов и диалогов
- скрытые смыслы текста, выявленные и сформулированные в процессе чтения

На заключительном этапе проведения дискуссии можно предложить студентам выполнение письменной работы в форме эссе.

Завершающим этапом работы над пособием может стать реализация содержательных творческих проектов (в виде театральной постановки, организации конкурса чтецов и др.), ориентированных на формирование компетенций, предусмотренных рабочей программой бакалавриата.

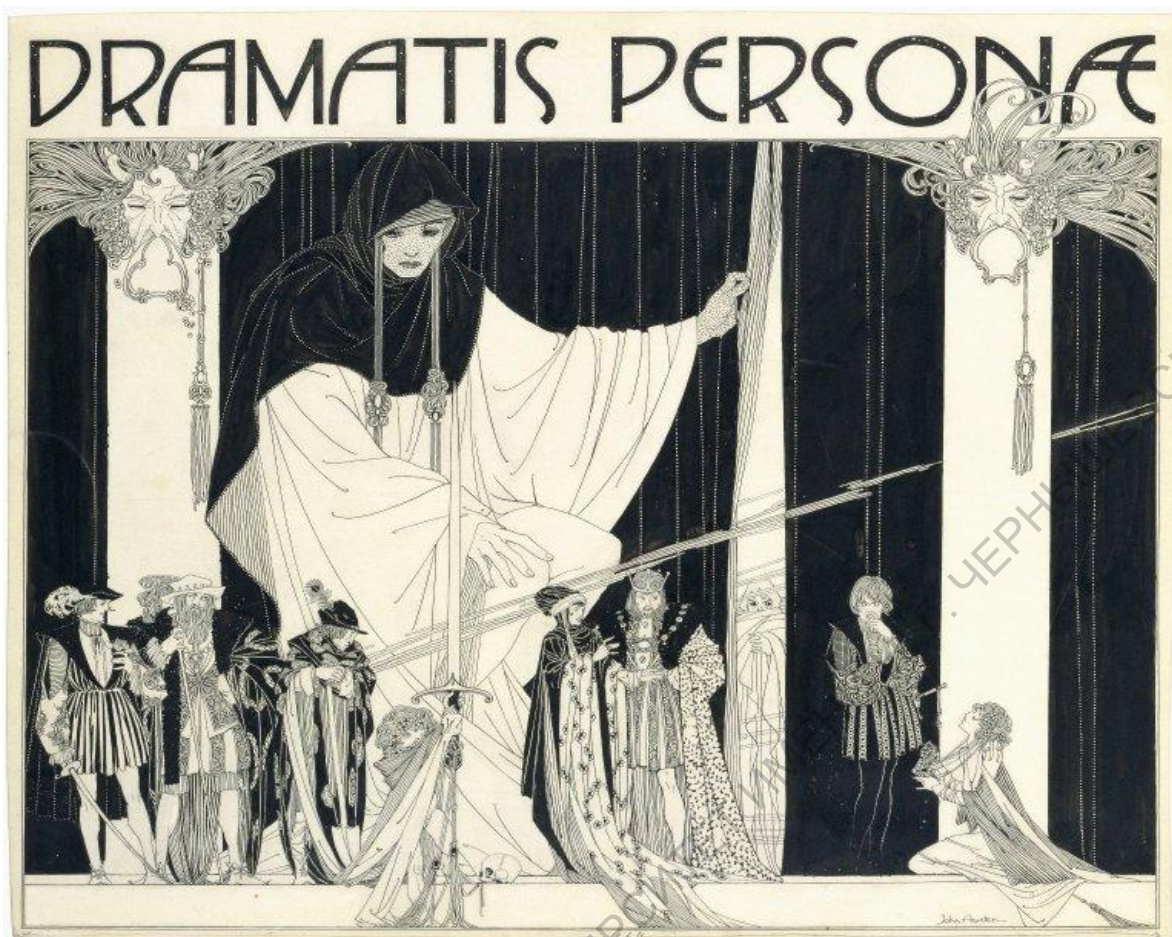
САРАТОВСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ИМЕНИ Н. Г. ЧЕРНЫШЕВСКОГО

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HAMLET





Claudius, *King of Denmark*

Hamlet, *son to the late, and nephew to the present king*

Polonius, *Lord Chamberlain*

Horatio, *friend to Hamlet*

Laertes, *son to Polonius*

Voltimand, Cornelius, Rosencrantz, Guildenstern,
Osric, a Gentleman, *courtiers*

A Priest

Marcellus, Barnardo, *officers*

Francisco, *a soldier*

Reynaldo, *servant to Polonius*

Players

Two Clowns, *grave-diggers*

Fortinbras, *Prince of Norway*

A Captain

English Ambassadors

Gertrude, *Queen of Denmark and mother to Hamlet*

Ophelia, *daughter to Polonius*

Lords, Ladies, Officers,
Soldiers, Sailors,
Messengers, and other Attendants
Ghost of Hamlet's Father
Scene: *Denmark*

ДЕЙСТВУЮЩИЕ ЛИЦА

Клавдий, король датский.

Гамлет, сын прежнего и племянник нынешнего короля.

Полоний, главный королевский советник.

Горацио, друг Гамлета.

Лаэрт, сын Полония.

Вольтиманд

} придворные.

Корнелий

Розенкранц

} бывшие университетские товарищи Гамлета.

Гильденстерн

Озрик.

Дворянин.

Священник.

Марцелл

} офицеры

Бернардо

Франциско, солдат.
Рейнальдо, приближенный Полония.
Актеры.
Два могильщика.
Призрак отца Гамлета.
Фортинбрас, принц норвежский.
Капитан.
Английские послы.
Гертруда, королева датская, мать Гамлета.
Офелия, дочь Полония.

Лорды, леди, офицеры, солдаты, матросы, вестовые, свитские.

Место действия - Эльсинор.

(Город в Дании, расположенный на берегу пролива, отделяющего Данию от Скандинавского полуострова)



ACT II SCENE I A ROOM IN POLONIUS' HOUSE.

[Enter POLONIUS and OPHELIA]

How now, Ophelia! what's the matter?

OPHELIA

O, my lord, my lord, I have been so affrighted!

LORD POLONIUS

With what, i' the name of God?

OPHELIA

My lord, as I was sewing in my closet,

Lord Hamlet, with his **doublet all unbraced;**

No hat upon his head; his stockings **foul'd,**

Ungarter'd, and **down-gyved to his ancle;**

Pale as his shirt; his knees knocking each other;

And with a look so piteous in purport

As if he had been loosed out of hell

To speak of horrors,— he comes before me.

LORD POLONIUS

Mad for thy love?

OPHELIA

My lord, I do not know;

But truly, I do fear it.

LORD POLONIUS

What said he?

OPHELIA

He took me by the wrist and **held me hard;**

Then goes he to the length of all his arm;

And, with his other hand **thus o'er his brow,**

He falls to such **perusal** of my face

As he would draw it. Long stay'd he so;

At last, a little shaking of mine arm

And thrice his head thus waving up and down,

He raised a sigh so piteous and profound

As it did seem to shatter all his bulk

And end his being: **that done,** he lets me go:

And, with his head over his shoulder turn'd,

He seem'd to find his way without his eyes;

For out o' doors he went without their helps,

And, to the last, bended their light on me.

LORD POLONIUS

Come, go with me: I will go seek the king.

This is the very **ecstasy** of love,

Whose violent property fordoes itself

And leads the will to desperate undertakings

As oft as any passion under heaven

That does afflict our natures. I am sorry.

What, have you given him any hard words of late?

OPHELIA

No, my good lord, but, as you did command,

I did repel his fetters and denied

His access to me.

LORD POLONIUS

That hath made him mad.

I am sorry that with better heed and judgment

I had not quoted him: I fear'd he did but trifle,

And meant to wreck thee; but, **besprew** my jealousy!

By heaven, it is as proper to our age

To cast beyond ourselves in our opinions

As it is common for the younger sort

To lack discretion. Come, go we to the king:

This must be known; which, being kept close, might move

More grief to hide than hate to utter love.

[Exeunt]

Explanatory Notes for Act II, Scene I

1. **doublet**, an inner garment, a double to the outer one, but used also for a coat generally; **unbraced**, with the 'points' not tied.

2. **foul'd**, stained with dirt, muddy.

3. **Ungarter'd**, with no garters to his hose, or with his garters not fastened: **down-gyved to his ankle**, allowed to fall down to his ankle, and so looking like the fetters around the ankles of a malefactor.

4. **held me hard**, grasped my wrist tightly.

5. **Then goes ... arm**, then stands back from me at the full length of his arm.

6. **thus o'er his brow**, holding his forehead and shading his eyes so that he might fix his look more intently upon me.

7. **perusal**, earnest study.

8. **As he would draw it**, as though he wished to paint it; literally as he would do if he wished to paint it.

9. **As it ..bulk**, that it seemed to shatter his whole trunk; for **bulk**, = breast, bust, Dyce quotes Cotgrave and Florio, and Singer Baret's *Alvearie*, "The *Bulke* or breast of a man."

10. **that done**, after that.

11. **And to the last ... me**, and until he disappeared in the doorway, kept them fixed upon me.

12. **ecstasy**, madness; literally a standing out of oneself; applied by Shakespeare to any violent emotion.

13. **Whose violent ... itself**, whose violent nature destroys itself; **property**, that which specially belongs to it; Lat.*proprius*, own.

14. **besrew**, a mild form of imprecation; literally 'curse.'

АКТ ВТОРОЙ

СЦЕНА ПЕРВАЯ

Эльсинор. Комната в доме Полония.

Входят Полоний и Офелия.

Офелия! Что скажешь?

Офелия

*Боже правый!
Я вся дрожу от страха!*

Полоний

*Отчего?
Господь с тобой!*

Офелия

*Я шла. Входит Гамлет,
Без шляпы, безрукавка пополам,
Чулки до пяток, в пятнах, без подвязок,
Трясется так, что слышно, как стучит
Коленка о коленку, так растерян,
Как будто был в аду и прибежал
Порассказать об ужасах геенны.*

Полоний

От страсти обезумел?

Офелия

*Не скажу,
Но опасюсь.*

Полоний

Что же говорит он?

Офелия

*Он сжал мне кисть и отступил на шаг,
Руки не разжимая, а другую
Поднес к глазам и стал из-под нее
Рассматривать меня, как рисовальщик.
Он долго изучал меня в упор,
Тряхнул рукою, трижды поклонился
И так вздохнул из глубины души,
Как будто бы он испустил пред смертью
Последний вздох. А несколько спустя
Разжал ладонь, освободил мне руку
И прочь пошел, смотря через плечо.
Он шел, не глядя пред собой, и вышел,
Назад оглядываясь, через дверь,
Глаза все время на меня уставив.*

Полоний

*Пойдем со мной, отыщем короля.
Здесь явный взрыв любовного безумья,
В неистовствах которого подчас
Доходят до отчаянных решений.
Но таковы все страсти под луной,
Играющие нами. Очень жалко!
Ты не была с ним эти дни резка?*

Офелия

*Нет, кажется, но, помня наставленье,
Не принимала больше ни его,
Ни писем от него.*

Полоний

*Вот он и спятил!
Жаль, что судил о нем я сгоряча.
Я полагал, что Гамлет легкомыслен.
По-видимому, я перемудрил.
Но, видит бог, излишняя забота -
Такое же проклятье стариков,
Как беззаботность - горе молодежи.
Идем и все расскажем королю.
В иных делах стыдливость и молчанье
Вреднее откровенного признанья.
Идем.*

ACT II SCENE II A ROOM IN THE CASTLE.

[Enter KING CLAUDIUS, QUEEN GERTRUDE, ROSENCRANTZ, GUILDENSTERN, and Attendants]

KING CLAUDIUS

Welcome, dear Rosencrantz and Guildenstern!
Moreover that we much did long to see you,
The need we have to use you did provoke
Our hasty sending. Something have you heard
Of Hamlet's transformation; so call it,
Sith nor the exterior nor the inward man
Resembles that it was. What it should be,
More than his father's death, that thus hath put him
So much from the understanding of himself,
I cannot dream of: I entreat you both,
That, being of so young days brought up with him,
And sith so neighbour'd to his youth and havior,
That you **vouchsafe your rest** here in our court
Some little time: so by your companies
To draw him on to pleasures, and to gather,
So much as from occasion you may glean,
Whether aught, to us unknown, afflicts him thus,
That, open'd, lies within our remedy.

QUEEN GERTRUDE

Good gentlemen, he hath much talk'd of you;
And sure I am two men there are not living
To whom he more adheres. If it will please you
To show us so much gentry and good will
As to expend your time with us awhile,
For the supply and profit of our hope,
Your visitation shall receive such thanks
As fits a king's remembrance.

ROSENCRANTZ

Both your majesties
Might, by the sovereign power you have of us,

Put your dread pleasures more into command
Than to entreaty.

GUILDENSTERN

But we both obey,
And here give up ourselves, in the full bent
To lay our service freely at your feet,
To be commanded.

KING CLAUDIUS

Thanks, Rosencrantz and gentle Guildenstern.

QUEEN GERTRUDE

Thanks, Guildenstern and gentle Rosencrantz:
And I beseech you instantly to visit
My too much changed son. Go, some of you,
And bring these gentlemen where Hamlet is.

[Exeunt ROSENCRANTZ, GUILDENSTERN, and some Attendants]

[Enter POLONIUS]

LORD POLONIUS

The ambassadors from Norway, my good lord,
Are joyfully return'd.

KING CLAUDIUS

Thou still hast been the father of good news.

LORD POLONIUS

Have I, my lord? I assure my good liege,
I hold my duty, as I hold my soul,
Both to my God and to my gracious king:
And I do think, or else this brain of mine
Hunts not the trail of policy so sure
As it hath used to do, that I have found
The very cause of Hamlet's lunacy.

KING CLAUDIUS

O, speak of that; that do I long to hear.

LORD POLONIUS

Give first admittance to the ambassadors;
My news shall be the fruit to that great feast.

KING CLAUDIUS

Thyself do grace to them, and bring them in.

[Exit POLONIUS]

He tells me, my dear Gertrude, he hath found
The head and source of all your son's **distemper**.

QUEEN GERTRUDE

I doubt it is no other but the main;
His father's death, and our o'erhasty marriage.

KING CLAUDIUS

Well, we shall sift him.

[Re-enter POLONIUS, with VOLTIMAND and CORNELIUS]

Welcome, my good friends!

Say, Voltimand, what from our brother Norway?

VOLTIMAND

Most fair return of greetings and desires.
Upon our first, he sent out to suppress
His nephew's levies; which to him appear'd
To be a preparation '**gainst the Polack**;
But, better look'd into, he truly found
It was against your highness: whereat grieved,
That so his sickness, age and impotence
Was falsely borne in hand, sends out arrests
On Fortinbras; which he, in brief, obeys;
Receives rebuke from Norway, and in fine
Makes vow before his uncle never more
To give the assay of arms against your majesty.
Whereon old Norway, overcome with joy,
Gives him three thousand crowns in annual fee,
And his commission to employ those soldiers,
So levied as before, against the Polack:
With an entreaty, herein further shown,
[Giving a paper]
That it might please you to give quiet pass
Through your dominions for this enterprise,
On such regards of safety and allowance
As therein are set down.

KING CLAUDIUS

It likes us well;

And at our more consider'd time well read,

Answer, and think upon this business.

Meantime we thank you for your well-took labour:

Go to your rest; at night we'll feast together:

Most welcome home!

[Exeunt VOLTIMAND and CORNELIUS]

LORD POLONIUS

This business is well ended.

My liege, and madam, to expostulate

What majesty should be, what duty is,

Why day is day, night night, and time is time,

Were nothing but to waste night, day and time.

Therefore, since brevity is the soul of wit,

And tediousness the limbs and outward flourishes,

I will be brief: your noble son is mad:

Mad call I it; for, to define true madness,

What is't but to be nothing else but mad?

But let that go.

QUEEN GERTRUDE

More matter, with less **art**.

LORD POLONIUS

Madam, I swear I use no art at all.

That he is mad, 'tis true: 'tis true 'tis pity;

And pity 'tis 'tis true: a foolish figure;

But farewell it, for I will use no art.

Mad let us grant him, then: and now remains

That we find out the cause of this effect,

Or rather say, the cause of this defect,

For this effect defective comes by cause:

Thus it remains, and the remainder thus. Perpend.

I have a daughter – have while she is mine –

Who, in her duty and obedience, mark,

Hath given me this: now gather, and surmise.

[Reads]

'Doubt thou the stars are fire;

Doubt that the sun doth move;

Doubt truth to be a liar;

But never doubt I love.

'O dear Ophelia, I am ill at these numbers;

I have not art to reckon my groans: but that

I love thee best, O most best, believe it. Adieu.

'Thine evermore most dear lady, whilst

this **machine** is to him, HAMLET.'

This, in obedience, hath my daughter shown me,

And more above, hath his solicitings,

As they fell out by time, by means and place,

All given to mine ear.

KING CLAUDIUS

But how hath she

Received his love?

LORD POLONIUS

What do you think of me?

KING CLAUDIUS

As of a man faithful and honourable.

LORD POLONIUS

I would fain prove so. But what might you think,

When I had seen this hot love on the wing –

As I perceived it, I must tell you that,

Before my daughter told me – what might you,

Or my dear majesty your queen here, think,

If I had play'd the desk or table-book,

Or given my heart a winking, mute and dumb,

Or look'd upon this love with idle sight;

What might you think? No, I went round to work,

And my young mistress thus I did **bespeak:**

'Lord Hamlet is a prince, **out of thy star;**

This must not be:' and then I precepts gave her,

That she should lock herself from his resort,

Admit no messengers, receive no tokens.
Which done, she took the fruits of my advice;
And he, repulsed – a short tale to make –
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and, by this declension,
Into the madness wherein now he raves,
And all we mourn for.

KING CLAUDIUS

Do you think 'tis this?

QUEEN GERTRUDE

It may be, very likely.

LORD POLONIUS

Hath there been such a time – I'd fain know that –
That I have positively said 'Tis so,'

When it proved otherwise?

KING CLAUDIUS

Not that I know.

LORD POLONIUS

[Pointing to his head and shoulder]

Take this from this, if this be otherwise:

If circumstances lead me, I will find

Where truth is hid, though it were hid indeed

Within the centre.

KING CLAUDIUS

How may we try it further?

LORD POLONIUS

You know, sometimes he walks four hours together

Here in the lobby.

QUEEN GERTRUDE

So he does indeed.

LORD POLONIUS

At such a time I'll loose my daughter to him:

Be you and I behind an **arras** then;

Mark the encounter: if he love her not

And be not from his reason fall'n thereon,

Let me be no assistant for a state,

But keep a farm and carters.

KING CLAUDIUS

We will try it.

QUEEN GERTRUDE

But, look, where sadly the poor wretch comes reading.

LORD POLONIUS

Away, I do beseech you, both away:

I'll board him presently.

[Exeunt KING CLAUDIUS, QUEEN GERTRUDE, and Attendants]

[Enter HAMLET, reading]

LORD POLONIUS

How does my good Lord Hamlet?

HAMLET

Well, God-a-mercy.

LORD POLONIUS

What do you read, my lord?

HAMLET Words, words, words.

LORD POLONIUS

Will you walk out of the air, my lord?

HAMLET

Into my grave.

LORD POLONIUS

Indeed, that is out o' the air.

[Aside]

How **pregnant** sometimes his replies are! – My honourable lord, I will most humbly take my leave of you.

HAMLET

You cannot, sir, take from me any thing that I will more willingly part withal: except my life, except my life, except my life.

LORD POLONIUS

Fare you well, my lord.

HAMLET

These tedious old fools!

[Enter ROSENCRANTZ and GUILDENSTERN]

LORD POLONIUS You go to seek the Lord Hamlet; there he is.

ROSENCRANTZ [To POLONIUS]

God save you, sir!

[Exit POLONIUS]

GUILDENSTERN

My honoured lord!

ROSENCRANTZ

My most dear lord!

HAMLET

My excellent good friends! How dost thou,

Guildenstern? Ah, Rosencrantz! Good lads, how do ye both?

ROSENCRANTZ

As the indifferent children of the earth.

GUILDENSTERN

Happy, in that we are not over-happy;

On fortune's cap we are not the very button.

HAMLET

Nor the soles of her shoe?

ROSENCRANTZ

Neither, my lord.

HAMLET

What's the news?

ROSENCRANTZ

None, my lord, but that the world's grown honest.

HAMLET

Then is doomsday near: but your news is not true. Let me question more in particular: what have you, my good friends, deserved at the hands of fortune that she sends you to prison hither?

GUILDENSTERN

Prison, my lord!

HAMLET

Denmark's a prison.

ROSENCRANTZ

Then is the world one.

HAMLET

A goodly one; in which there are many **confines**, wards and dungeons, Denmark being one o' the worst.

ROSENCRANTZ

We think not so, my lord.

HAMLET

Why, then, 'tis none to you; for there is nothing either good or bad, but thinking makes it so: to me it is a prison.

But, in the beaten way of friendship, what make you at Elsinore?

GUILDENSTERN

What should we say, my lord?

HAMLET

Why, any thing, but to the purpose. You were sent for; and there is a kind of confession in your looks which your modesties have not craft enough to colour: I know the good king and queen have sent for you.

ROSENCRANTZ

To what end, my lord?

HAMLET

That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved love, and by what more dear a better proposer could charge you withal, be even and direct with me, whether you were sent for, or no?

ROSENCRANTZ [Aside to GUILDENSTERN] What say you?

HAMLET [Aside] Nay, then, I have an eye of you. – If you love me, hold not off.

GUILDENSTERN

My lord, we were sent for.

HAMLET

I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the king and queen moult no feather. I have of late – but wherefore I know not – lost all my mirth, forgone all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory, this most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestic roof fretted with golden fire, why, it appears no other thing to me than a foul and pestilent congregation of vapours. What a piece of work is a man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the

world! the paragon of animals! And yet, to me, what is this quintessence of dust? man delights not me: no, nor woman neither, though by your smiling you seem to say so.

ROSENCRANTZ

My lord, there was no such stuff in my thoughts.

HAMLET

Why did you laugh then, when I said 'man delights not me'?

ROSENCRANTZ

To think, my lord, if you delight not in man, what lenten entertainment the players shall receive from you: we coted them on the way; and hither are they coming, to offer you service.

[Flourish of trumpets within]

GUILDENSTERN

There are the players.

[Enter four or five Players]

You are welcome, masters; welcome, all. I am glad to see thee well. Welcome, good friends. O, my old friend! thy face is valenced since I saw thee last: comest thou to beard me in Denmark?

What, my young lady and mistress! By'r lady, your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine. Pray God, your voice, like a piece of uncurrent gold, be not cracked within the ring. Masters, you are all welcome. [To the First Player] – Dost thou hear me, old friend; can you play the Murder of Gonzago?

First Player

Ay, my lord.

HAMLET

We'll ha't to-morrow night. You could, for a need, study a speech of some dozen or sixteen lines, which I would set down and insert in't, could you not?

First Player

Ay, my lord.

HAMLET

Very well. Follow that lord; and look you mock him not.

[Exeunt Players]

HAMLET

My good friends, I'll leave you till night: you are welcome to Elsinore.

ROSENCRANTZ

Good my lord!

HAMLET

Ay, so, God be wi' ye;

[Exeunt ROSENCRANTZ and GUILDENSTERN]

HAMLET

Now I am alone.

O, what a rogue and peasant slave am I!

A dull and muddy-mettled rascal, peak,

Like **John-a-dreams, unpregnant of my cause,**

And can say nothing; no, not for a king,

Upon whose property and most dear life

A damn'd defeat was made. Am I a coward?

Who calls me villain? **breaks my pate across?**

Plucks off my beard, and blows it in my face?

Tweaks me by the nose? gives me the lie i' the throat,

As deep as to the lungs? who does me this?

Ha!

'**Swounds, I should take it: for it cannot be**

But I am pigeon-liver'd and lack gall

To make oppression bitter, or ere this

I should have fatted all the region kites

With this slave's offal: bloody, bawdy villain!

Remorseless, treacherous, lecherous, kindless villain!

O, vengeance!

Why, what an ass am I! This is **most brave,**

That I, the son of a dear father murder'd,

Prompted to my revenge **by heaven and hell,**

Must, like a whore, unpack my heart with words,

And fall **a-cursing,** like a very drab,

A scullion!

Fie upon't! foh! **About, my brain!** I have heard

That guilty creatures sitting at a play

Have by the very cunning of the scene

Been struck so to the soul that presently

They have proclaim'd their malefactions;

For murder, though it have no tongue, **will speak**

With most miraculous organ. I'll have these players

Play something like the murder of my father

Before mine uncle: I'll observe his looks;
I'll tent him to the quick: if he but blench,
I know my course. The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me: I'll have grounds
More relative than this: the play 's the thing
Wherein I'll catch the conscience of the king.
[Exit]

Explanatory Notes for Act II, Scene II

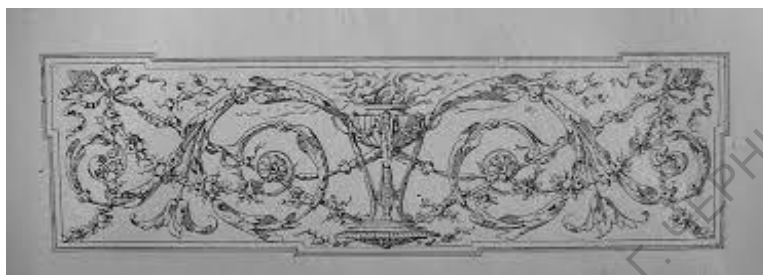
1. **Sith**, since; from
2. **vouchsafe your rest**, be good enough to remain.
3. **As fits ... remembrance**, as it is fitting for a king to show when bearing in mind a service rendered to him.
4. **distemper**, here mental derangement; but also used by Shakespeare of physical sickness.
5. **'gainst the Polack**, against the Poles; **Polack**, used collectively.
6. **It likes us well**, we are well satisfied
7. **art**, "the Queen uses 'art' in reference to Polonius's stilted style; the latter uses it as opposed to truth and nature" (Delius).
8. **machine**, the body endowed with life.
9. **If I had ... table-book**, if I had shown myself of no more intelligence than a desk or memorandum-book (which have secrets committed to their keeping, but no power to take any action regarding those secrets).
10. **bespeak**, address with words of caution; more commonly used of ordering something beforehand.
11. **out of thy star**, far above you in his fortunes; another allusion to the influence of the stars upon man's destiny.
12. **an arras**, a fold of tapestry; more frequently '*the arras*'; so called from Arras, a town in Artois, France, the chief seat of the tapestry manufacture.

13. **pregnant**, full of point.
14. **confines**, chambers in which the lunatics are shut up; more usually in the sense of boundaries, limits.
15. **John-a-dreams**, i.e. John of dreams, = a sluggish, sleepy, fellow
16. **unpregnant of my cause**, with my mind utterly barren of all designs to effect my purpose; with a mind that as yet has conceived no method of action.
17. **breaks ... across?** breaks my head from one side to the other; perhaps with an allusion to the clumsiness of those who in tilting broke their spear across the body of their antagonist and not by a direct thrust.
18. **blows it in my face**, gives it to the wind to blow it into my face, thus adding to the insult of plucking it out.
19. **Tweaks**, pulls; a word always used in a contemptuous sense.
20. **gives me ... lungs**, there were various gradations of giving the lie; as the simple "Thou liest"; then "Thou liest in the throat"; "Thou liest in the throat like a rogue"; "Thou liest in the throat like a rogue as thou art"; here the lie is given deeper still, in the lungs
21. **'Swounds, I should take it**, by God's wounds (i.e. those inflicted upon Christ in His crucifixion) I should accept the insult without retaliating.
22. **for it ... bitter**, for clearly I must have the liver of a pigeon (i.e. he no more courageous than the timid pigeon), and be utterly wanting in that spirit which feels and resents an injury; the liver was of old supposed to be the seat of courage, passion, love, etc.
23. **fatted**, fattened
24. **most brave**, said ironically.
25. **by heaven and hell**, by heaven, as shown by the prodigies seen; **by hell**, in its sending the spirit of the dead king to stir me up.
26. **Must ... words**, cannot help exhibiting my fury in mere words; **unpack**, an allusion to peddlers opening their packs and displaying their wares.
27. **a-cursing**, i.e. on cursing
28. **About, my brain!** be active, my brain! stir yourself to some design!
29. **will speak ... organ**, will make itself known by most miraculous means.

30. I'll **tent** ... **quick**, I'll probe him to the sensitive point; **tent**, "to search with a tent, which was a roll of lint for searching or cleansing a wound or sore" (Dyce); **the quick**, the living, sensitive, part.

31. **Out of**, by means of

32. **Abuses ... me**, misleads me with the object of making me commit some great crime which will consign me to perdition.



АКТ ВТОРОЙ

СЦЕНА ВТОРАЯ

Там же. Комната в замке.

Входят король, королева, Розенкранц, Гильденстерн и свита.

Король

*Привет вам, Розенкранц и Гильденстерн!
Помимо жажды видеть вас пред нами,
Заставила вас вызвать и нужда.
До вас о том дошла, наверно, новость,
Как изменился Гамлет. Не могу
Сказать иначе, так не узнаваем
Он внутренне и внешне. Не пойму,
Какая сила сверх отцовской смерти
Произвела такой переворот
В его душе. Я вас прошу обоих,
Как сверстников его, со школьных лет
Узнавших коротко его характер,
Пожертвовать досугом и провести
Его у нас. Рассейте скуку принца
Увеселеньями - и стороной,
Как только будет случай, допытайтесь,
Какая тайна мучает его
И нет ли от нее у нас лекарства.*

Королева

Он часто вспоминал вас, господи.

*Я больше никого не знаю в мире,
Кому б он был так предан. Если вам
Не жалко будет выказать любезность
И ваше время можно посвятить
Надежде нашей и ее поддержке,
Приезд ваш будет нами награжден
По-королевски.*

Розенкранц

*У величеств ваших
Вполне довольно августейших прав,
Чтоб волю изъявлять не в виде просьбы,
А в повеленье.*

Гильденстерн

*И, однако, мы,
Горя повиненьем, повергаем
Свою готовность к царственным стопам
И ждем распоряжений.*

Король

Спасибо, Розенкранц и Гильденстерн.

Королева

*Спасибо, Гильденстерн и Розенкранц,
Пожалуйста, пройдите тотчас к сыну.
Он так переменился! Господа,
Пусть кто-нибудь их к Гамлету проводит.*

Гильденстерн

*Дай бог, чтоб наше общество полней
Пошло ему на пользу!*

Королева

Бог на помощь.

Розенкранц, Гильденстерн и некоторые из свиты уходят.

Входит Полоний.

Полоний

*Послы благополучно, государь,
Вернулись из Норвегии.*

Король

Ты был всегда отцом благих вестей.

Полоний

*Был, государь, не так ли? И останусь.
Я долг привык блюсти пред королем,
Как соблюдаю душу перед богом.
И знаете, что я вам докажу?
Что либо этот мозг уж не годится
В охотничьи ищейки, либо я
Узнал причину Гамлетовых бредней.*

Король

О не тяни! Не терпится узнать.

Полоний

*Сперва аудиенцию посольству,
А мой секрет - на сладкое к нему.*

Король

Так сделай милость, выйди к ним навстречу.

Полоний уходит

*Он говорит, Гертруда, что нашел,
На чем ваш сын несчастный помешался.*

Королева

*Причина, к сожалению, одна:
Смерть короля и спешность нашей свадьбы.*

Король

Увидим сами.

Входит Полоний с Вольтимандом и Корнелием.

*Здравствуйте, друзья!
Что, Вольтиманд, наш брат - король норвежский?*

Вольтиманд

*Благодарит и вам желает благ.
Набор охотников приостановлен.
Он до сих пор казался королю
Военной подготовкой против Польши,
Но прикрывал, как понял он, удар*

*По вашему величеству. Увидев,
Что век его и слабость и болезнь
Обмануты племянником, он вызвал
Его приказом. Фортинбрас пришел,
От дяди получил головоюйку
И дал, раскаясь, клятву никогда
На вас, милорд, не поднимать оружья.
На радостях растроганный старик
Дает ему три тысячи годичных
И право двинуть избранных солдат
В поход на Польшу. В приложенье - просьба,*

(подает бумагу)

*Чтоб вы благоволили дать войскам
Свободный пропуск чрез свои владенья
Под верное ручательство, статьи
Которого изложены особо.*

Король

*Весьма довольны положеньем дел.
Вчитаемся подробней на досуге
И, обсудив, придумаем ответ.
Благодарим за рвенье. Отдохните.
А вечером пожалуйста на пир.
До скорой встречи!*

Вольтиманд и Корнелий уходят.

Полоний

*С этим развязались.
Вдаваться, государи, в спор о том,
Что есть король и слуги и что время
Есть время, день есть день и ночь есть ночь, -
Есть трата времени и дня и ночи.
Итак, раз краткость ест душа ума,
А многословье - тело и прикрасы,
То буду сжат. Ваш сын сошел с ума.
С ума, сказал я, ибо сумасшедший
И есть лицо, сошедшее с ума.
Но побоку.*

Королева

Дельней, да безыскусней.

Полоний

*Здесь нет искусства, госпожа моя.
Что он помешан - факт. И факт, что жалко.*

*И жаль, что факт. Дурацкий оборот.
Но все равно. Я буду безыскусен.
Допустим, он помешан. Надлежит
Найти причину этого эффекта
Или дефекта, ибо сам эффект
Благодаря причине дефективен.
А то, что надо, в том и есть нужда.
Что ж вытекает?
Я дочь имею, ибо дочь - моя.
Вот что дала мне дочь из послушанья.
Судите и внимайте, я прочту.*

(Читает)

*"Не верь дневному свету,
Не верь звезде ночей,
Не верь, что правда где-то,
Но верь любви моей.*

О дорогая Офелия, не в ладах я со стихосложением. Вздохать в рифму - не моя слабость. Но что я крепко люблю тебя, о моя хорошая, верь мне. Прощай. Твой навеки, драгоценнейшая, пока цела эта машина. Гамлет".

*Вот что мне дочь дала из послушанья,
А также рассказала на словах,
Когда по времени и где по месту
Любезничал он с ней.*

Король

*Как приняла
Она его любовь?*

Полоний

*Какого мненья
Вы обо мне?*

Король

*Вы чести образец
И преданности.*

Полоний

*Рад бы оказаться.
Какого ж мненья были б вы, когда,
Застигнув эту страсть в ее зачатке -
А я ее, признаться, разглядел
Скорей, чем дочь, - какого мненья были б
Вы, государыня, вы, государь,
Когда б я терпеливее бумаги*

Сквозь пальцы стал смотреть на эту страсть.
И сделал сердцу знак молчать? такого
Вы были б мненья? Нет, я напрямик
Немедленно сказал своей девице:
"Лорд Гамлет - принц, тебе он не чета.
Тому не быть", и сделал ей внушенье
Замкнуться крепче от него на ключ,
Гнать посланных и возвращать подарки.
Она меня послушалась, и что ж:
Отвергнутый, чтоб выразиться вкратце,
Он впал в тоску, утратил аппетит,
Утратил сон, затем утратил силы,
А там из легкого расстройства впал
В тяжелое, в котором и бушует,
На горе всем.

Король

Вы тех же мыслей?

Королева

Да.
Правдоподобно.

Полоний

Назовите случай,
Когда б я утверждал, что это так,
А было б по-иному.

Король

Не припомню.

Полоний

(показывая на свою голову и плечи)

Я это дам от этого отсечь,
Что прав и ныне. С нитью путеводной
Я под землей до правды доберусь.

Король

Как это нам проверить?

Полоний

Очень просто.
Он бродит тут часами напролет
По галерее.

Королева

Совершенно верно.

Полоний

*Я дочь к нему направлю в этот час,
А мы вдвоем за занавеску станем.
Увидите их встречу. Если он
Не любит дочь и не любовью болен,
Я больше не советник, а держу
Заезжий двор.*

Король

Ну что ж, понаблюдаем.

Королева

А вот бедняжка с книжкой и сам.

Полоний

*Уйдите оба, оба уходите.
Я подойду к нему. Прошу простить.*

Король, королева и свита уходят. Входит Гамлет, читая.

Полоний

Как поживает господин мой Гамлет?

Гамлет

Хорошо, слава богу.

Что читаете, милорд?

Гамлет

Слова, слова, слова...

Полоний

Не уйти ли нам подалее с открытого воздуха, милорд?

Гамлет

Куда, в могилу?

Полоний

*В самом деле, дальше нельзя. (В сторону.) Как пронцательны подчас его ответы!
Находчивость, которая часто осеняет полоумных и которой люди в здоровом уме
иногда лишены. Однако пойду поскорей придумаю, как бы ему встретиться с дочкой. -
Досточтимый принц, прошу разрешения удалиться.*

Гамлет

*Не мог бы вам дать ничего, сэр, с чем расстался бы охотней. Кроме моей
жизни, кроме моей жизни, кроме моей жизни.*

Полоний

Желаю здравствовать, принц.

О, эти несносные старые дурни!

Входят Розенкранц и Гильденстерн.

Полоний

Вам принца Гамлета? Вот он как раз.

*Розенкранц
(Полонию)*

Спасибо, сэр,

Полоний уходит.

Гильденстерн

Почтенный принц!

Розенкранц

Бесценный принц!

Гамлет

*Ба, милые друзья! Ты, Гильденстерн,
Ты, Розенкранц? Ну, как дела, ребята?*

Розенкранц

Как у любого из сынов земли.

Гильденстерн

*По счастью, наше счастье не чрезмерно:
Мы не верхи на колпаке Фортуны.*

Гамлет

Но также не низы ее подошв?

Розенкранц

Ни то, ни это, принц.

Гамлет

Ну что же, превосходно. Однако что нового?

Розенкранц

Ничего, принц, кроме того, что в мире завелась совесть.

Гамлет

Значит, скоро конец света. Впрочем, у вас ложные сведения. Однако давайте поподробнее. Чем прогневили вы, дорогие мои, эту свою Фортуну, что она шлет вас сюда, в тюрьму?

Гильденстерн

В тюрьму, принц?

Гамлет

Да, конечно. Дания - тюрьма.

Розенкранц

Тогда весь мир - тюрьма.

Гамлет

И притом образцовая, со множеством арестантских, темниц и подземелий, из которых Дания - наилучшее.

Розенкранц

Мы не согласны, принц.

Гамлет

Значит, для вас она не тюрьма, ибо сами по себе вещи не бывают ни хорошими, ни дурными, а только в нашей оценке. Для меня она тюрьма.

Но, положив руку на сердце, зачем вы в Эльсиноре?

Гильденстерн

Что нам сказать, милорд?

Гамлет

Ах, да что угодно, только не к делу! За вами послали. В ваших глазах есть род признанья, которое ваша сдержанность бессильна затушевать. Я знаю, добрый король и королева послали за вами.

Розенкранц

С какой целью, принц?

Гамлет

Это уж вам лучше знать. Но только заклинаю вас былой дружбой, любовью, единомыслием и другими, еще более убедительными доводами: без изворотов со мной. Посылали за вами или нет?

*Розенкранц
(Гильденстерну)*

Что вы скажете?

*Гамлет
(В сторону)*

Ну вот, не в бровь, а в глаз! - Если любите меня, не отпирайтесь.

Гильденстерн

Милорд, за нами послали.

Гамлет

Хотите, скажу вам - зачем? Таким образом, моя догадка предупредит вашу откровенность и ваша верность тайне короля и королевы не полиняет ни перышком. Недавно, не знаю почему, я потерял всю свою веселость и привычку к занятиям. Мне так не по себе, что этот цветник мироздания, земля, кажется мне бесплодную скалою, а этот необъятный шатер воздуха с неприступно вознесшейся твердью, этот, видите ли, царственный свод, выложенный золотою искрой, на мой взгляд – просто на просто скопление вонючих и вредных паров. Какое чудо природы человек! Как благородно рассуждает! С какими безграничными способностями! Как точен и поразителен по складу и движеньям! Поступками как близок к ангелам! Почти равен богу - разуменьем! Краса вселенной! Венец всего живущего! А что мне эта квинтэссенция праха? Мужчины не занимают меня и женщины тоже, как ни оспаривают это ваши улыбки.

Розенкранц

Принц, ничего подобного не было у меня в мыслях!

Гамлет

Что же вы усмехнулись, когда я сказал, что мужчины не занимают меня?

Розенкранц

Я подумал, какой постный прием окажете вы в таком случае актерам. Мы их обогнали по дороге. Они направляются сюда предложить вам свои услуги.

Трубы за сценой.

Гильденстерн

Вот и актеры.

Входят четверо или пятеро актеров.

Гамлет

Здравствуйте, господа! Милости просим. Рад вам всем. Здравствуйте, мои хорошие. - Ба, старый друг! Скажите, какой бородой завесился, с тех пор как мы не видались! Приехал, прикрывшись ею, подсмеиваться надо мною в Дании? - Вас ли я вижу, барышня моя? Царица небесная, вы на целый венецианский каблук залетели в небо с нашей последней встречи! Будем надеяться, что голос ваш не фальшивит, как золото, изъятное из обращения. - Милости просим, господа! Давайте, как французские сокольничьи, набросимся на первое, что нам попадет. Дайте нам образчик вашего искусства. Скажи, старый друг, можете вы сыграть "Убийство Гонзаго"?"

Первый актер

Да, милорд.

Гамлет

Поставь это завтра вечером. Скажи, можно ли, в случае надобности, заучить кусок строк в двенадцать-шестнадцать, который бы я написал, - можно?

Первый актер

Да, милорд.

Гамлет

Превосходно!

Первый актер уходит.

Простимся до вечера, друзья мои. Еще раз: вы - желанные гости в Эльсиноре.

Розенкранц

Добрейший принц!

Гамлет

Храни вас Бог!

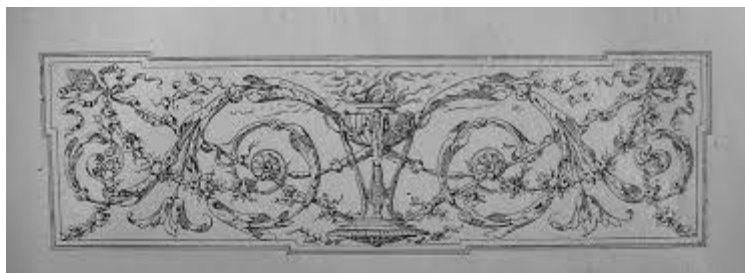
Розенкранц и Гильденстерн уходят.

*Один я. Наконец-то!
Какой же я холоп и негодяй!
Тупой и жалкий выродок, слоняюсь
В сонливой лени и ни о себе
Не заикнусь, ни пальцем не ударю
Для короля, чью жизнь и власть смели
Так подло. Что ж, я трус? Кому угодно
Сказать мне дерзость? Дать мне тумака?
Развязно ущипнуть за подбородок?
Взять за нос? Обозвать меня лжецом
Заведомо безвинно? Кто охотник?
Смелее! В получение растишусь.
Не желчь в моей печенке голубиной,
Позор не злит меня, а то б давно
Я выкинул стервятникам на сало
Труп изверга. Блудливый шарлатан!
Кровавый, лживый, злой, сластолюбивый!
О мщенье!*

*Ну и осел я, нечего сказать!
Я сын отца убитого. Мне небо
Сказало: встань и отомсти. А я,
Я изощряюсь в жалких восклицаньях
И сквернословьем душу отвожусь,
Как судомойка!
Тьфу, черт! Проснись, мой мозг! Я где-то
слышал,
Что люди с темным прошлым, находясь
На представленье, сходном по завязке,
Ошеломлялись живостью игры
И сами сознавались в злодеянье.
Убийство выдает себя без слов,
Хоть и молчит. Я поручу актерам
Сыграть пред дядей вещь по образцу
Отцовою смерти. Послежу за дядей –
Возьмет ли за живое. Если да,
Я знаю, как мне быть. Но может статься,
Тот дух был дьявол. Дьявол мог принять
Любимый образ. Может быть, лукавый
Расчел, как я устал и удручен,
И пользуется этим мне на гибель.
Нужны улики поверней моих.
Я это представленье и задумал,*

*Чтоб совесть короля на нем суметь
Намеками, как на крючок, поддеть.*

(Уходит.)



ACT III SCENE I A ROOM IN THE CASTLE.

[Enter KING CLAUDIUS, QUEEN GERTRUDE, POLONIUS, OPHELIA, ROSENCRANTZ,
and GUILDENSTERN]

KING CLAUDIUS

And can you, by no drift of circumstance,
Get from him why he puts on this confusion,

**Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?**

ROSENCRANTZ

He does confess he feels himself distracted;
But from what cause he will by no means speak.

GUILDENSTERN

Nor do we find him forward to be sounded,
But, with a crafty madness, keeps aloof,
When we would bring him on to some confession
Of his true state.

QUEEN GERTRUDE

Did he receive you well?

ROSENCRANTZ

Most like a gentleman.

GUILDENSTERN

But with much forcing of his disposition.

ROSENCRANTZ

Niggard of question; but, of our demands,

Most free in his reply.

QUEEN GERTRUDE

Did you assay him?

To any pastime?

ROSENCRANTZ

Madam, it so fell out, that certain players

We o'er-raught on the way: of these we told him;

And there did seem in him a kind of joy

To hear of it: they are about the court,

And, as I think, they have already order

This night to play before him.

LORD POLONIUS

'Tis most true:

And he beseech'd me to entreat your majesties

To hear and see **the matter**.

KING CLAUDIUS

With all my heart; and it **doth much content me**

To hear him so inclined.

Good gentlemen, give him a further edge,

And drive his purpose on to these delights.

ROSENCRANTZ

We shall, my lord.

[Exeunt ROSENCRANTZ and GUILDENSTERN]

KING CLAUDIUS

Sweet Gertrude, leave us too;

For we have closely sent for Hamlet hither,

That he, as 'twere by accident, may here

Affront Ophelia:

Her father and myself, lawful espials,

Will so bestow ourselves that, seeing, unseen,

We may of their encounter frankly judge,

And gather by him, as he is behaved,

If 't be the affliction of his love or no

That thus he suffers for.

QUEEN GERTRUDE

I shall obey you.
And for your part, Ophelia, I do wish
That your good beauties be the happy cause
Of Hamlet's wildness: **so shall I hope your virtues
Will bring him to his wonted way again,
To both your honours.**

OPHELIA

Madam, I wish it may.

[Exit QUEEN GERTRUDE]

LORD POLONIUS

Ophelia, walk you here. Gracious, so please you,
We will bestow ourselves. [To OPHELIA]

Read on this book;

That show of such an exercise may colour
Your loneliness. **We are oft to blame in this, –**

'Tis too much proved that with devotion's visage

And pious action we do sugar o'er

The devil himself.

KING CLAUDIUS [Aside]

O, 'tis too true!

How smart a lash that speech doth give my conscience!

The harlot's cheek, beautied with plastering art,

Is not more ugly to the thing that helps it

Than is my deed to my most painted word:

O heavy burthen!

LORD POLONIUS

I hear him coming: let's withdraw, my lord.

[Exeunt KING CLAUDIUS and POLONIUS]

[Enter HAMLET]

HAMLET

To be, or not to be: that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles,

And by opposing end them? To die: to sleep;

*No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn awry,
And lose the name of action. – Soft you now!
The fair Ophelia! Nymph, in thy orisons
Be all my sins remember'd.*

OPHELIA

Good my lord,

How does your honour for this many a day?

HAMLET

I humbly thank you; well, well, well.

OPHELIA

My lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them.

HAMLET

No, not I;
I never gave you aught.

OPHELIA

My honour'd lord, you know right well you did;
And, with them, words of so sweet breath composed
As made the things more rich: their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.

HAMLET

Ha, ha! are you honest?

OPHELIA

My lord?

HAMLET

Are you fair?

OPHELIA

What means your lordship?

HAMLET

That if you be honest and fair, your honesty should admit no discourse to your beauty.

OPHELIA

Could beauty, my lord, have better commerce than with honesty?

HAMLET

Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness: this was sometime a paradox, but now the time gives it proof. I did love you once.

OPHELIA

Indeed, my lord, you made me believe so.

HAMLET

You should not have believed me; for virtue cannot so inoculate our old stock but we shall relish of it: I loved you not.

OPHELIA

I was the more deceived.

HAMLET

Get thee to a nunnery: why wouldst thou be a breeder of sinners? I am myself indifferent honest; but yet I could accuse me of such things that it were better my mother had not borne me: I am very proud, revengeful, ambitious, with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves, all; believe none of us. Go thy ways to a nunnery. Where's your father?

OPHELIA

At home, my lord.

HAMLET

Let the doors be shut upon him, that he may play the fool no where but in's own house. Farewell.

OPHELIA

O, help him, you sweet heavens!

HAMLET

If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go: farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewell.

OPHELIA

O heavenly powers, restore him!

HAMLET

I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another: you jig, you amble, and you lips, and nick-name God's creatures, and make your wantonness your ignorance. Go to, I'll no more on't; it hath made me mad. I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go.

[Exit]

OPHELIA

O, what a noble mind is here o'erthrown!

The courtier's, soldier's, scholar's, eye, tongue, sword;

The expectancy and rose of the fair state,

The glass of fashion and the mould of form,

The observed of all observers, quite, quite down!

And I, of ladies most deject and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled out of tune, and harsh;
That unmatch'd form and feature of blown youth
Blasted with ecstasy: O, woe is me,
To have seen what I have seen, see what I see!
[Re-enter KING CLAUDIUS and POLONIUS]

KING CLAUDIUS

Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul,
O'er which his melancholy sits on brood;
And I do doubt the hatch and the disclose
Will be some danger: which for to prevent,
I have in quick determination
Thus set it down: he shall with speed to England,
For the demand of our neglected tribute
Haply the seas and countries different
With variable objects shall expel
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on't?

LORD POLONIUS

It shall do well: but yet do I believe
The origin and commencement of his grief
Sprung from neglected love. How now, Ophelia!
You need not tell us what Lord Hamlet said;
We heard it all. My lord, do as you please;
But, if you hold it fit, after the play
Let his queen mother all alone entreat him
To show his grief: let her be round with him;
And I'll be placed, so please you, in the ear
Of all their conference. If she find him not,

To England send him, or confine him where

Your wisdom best shall think.

KING CLAUDIUS

It shall be so:

Madness in great ones must not unwatch'd go.

[Exeunt]

Explanatory Notes for Act III, Scene I

1. **Grating ... lunacy**, thus disturbing his peaceful life with outbursts of dangerous madness; the figurative sense of **grating** is from the literal sense of two bodies roughly rubbing against each other, as in i. H. IV. iii. 1. 132, "Or a dry wheel *grate* on the axle-tree."

2. **o'er-raught**, passed; literally over-reached.

3. **matter**, in this word, according to Delius, there is a tinge of contempt.

4. **doth much content me**, is a great satisfaction to me.

5. **so shall I ... honours**, for in that case I shall be able to cherish the hope that your various virtues will restore him to his usual healthy state of mind, with a result honourable alike to him and to you.

6. **We are ... himself**, we are often guilty, — as only too common experience shows, — of coating over our intentions, vile as the devil himself, with looks of sanctity and pious acts.

7. **Than is ... word**, than are my actions in comparison with the specious language in which I dress them up; **most painted**, thickly plastered over with specious words; **deed** does not refer to the particular deed of murdering his brother, but to his base actions generally.

Explanatory Notes for Hamlet Soliloque

1. **whether ... mind**, whether it shows a nobler mind.

2. **slings**, some argue that *slings* is a misprint of the intended word, *stings*. *The stings of fortune* was a common saying in the Renaissance. But in the context of the soliloquy, *slings* likely means *sling-shot* or *missile*. This seems in keeping with the reference to *arrows* - both can do great harm.

3. **a sea of troubles**, many pages have been written upon the incongruity of taking arms against a sea, but a **sea of troubles** is a common expression in other languages besides English for a host, immensity, of troubles.

4. **No more**, i.e. for death is nothing more than a sleep; **to say we end**, to assure ourselves that we thus put an end to, etc.

5. **'tis a ... wish'd**, that is a conclusion for which we may well pray.

6. **there's the rub**, there is the difficulty; if we could be quite sure that death was a dreamless sleep, we should not need to have any hesitation about encountering it; **rub**, obstacle; a metaphor from the game of bowls.

7. **there's the respect ... life**, in that lies the consideration which makes misfortune so long-lived; if it were not for that consideration, we should quickly put an end to calamity by ending our lives.

8. **the whips ... time**, the blows and flouts to which one is exposed in this life; here **time** seems to be opposed to eternity.

9. **The insolence of office**, the insolent behaviour with which men in office treat those who have to sue to them.

10. **his quietus**, his release, acquittance; **quietus** was the technical term for acquittance of all debts at the audit of accounts in the Exchequer, and is used as late as Burke, *Speech on Economical Reform*.

11. **With a bare bodkin**, with a mere dagger. Though Shakespeare probably had in his mind the idea also of an *unsheathed* dagger, his primary idea seems to be the easiness with which the release could be obtained, and the word **bodkin**, a diminutive, = small dagger, goes to confirm this notion.

12. **No traveller returns**, to the cavil that this is in opposition to the fact of the ghost of the king having re-visited the earth, Coleridge conclusively replies, "If it be necessary to remove the apparent contradiction, — if it be not rather a great beauty, — surely it were easy to say that no traveller returns to this world as to his home or abiding-place".

13. **And thus ... thought**, and thus over the natural colour of determination there is thrown the pale and sickly tinge of anxious reflection.

14. **of great pitch and moment**, of soaring character and mighty impulse.

15. **With this ... action**, influenced by this consideration, divert their course, turn themselves from the path along which they were going, and no longer can be said to be active.

16. **Soft you now!** said to himself, 'but let me pause!'

17. **Nymph**, literally bride, was a title given to female deities of lower rank; **orisons**, prayers; through F. from Lat. *orare*, to pray.

18. **Be all ... remember'd!** may you remember to ask pardon for all my sins! - to intercede for me.

АКТ ТРЕТИЙ

СЦЕНА ПЕРВАЯ

*Эльсинор. Комната в замке.
Входят король, королева, Полоний, Офелия,
Розенкранц и Гильденстерн.*

Король

*Так, значит, вы не можете добиться,
Зачем он напускает эту блажь?
Чем взвинчен он, что, не боясь последствий,
В душевном буйстве тратит свой покой?*

Розенкранц

*Он сам признал, что не в своей тарелке,
Но почему, не хочет говорить.*

Гильденстерн

*Выпытыванью он не поддается.
Едва заходит о здоровье речь,
Он ускользает с хитростью безумца.*

Королева

А как он принял вас?

Розенкранц

*Как человек
Воспитанный.*

Гильденстерн

Но с долей принужденья.

Розенкранц

*Скупился на вопросы, но в ответ.
Был разговорчив.*

Королева

*Вы его не звали
Развлекься?*

Розенкранц

*Все сошлось само собой.
Дорогою мы встретили актеров.
Узнав об этом, он был очень рад.
Во всяком случае, актеры - в замке
И получили, кажется, приказ
Играть сегодня.*

Полоний

*Истинная правда.
Он просит августейшую чету
Пожаловать к спектаклю.*

Король

*С наслаждением!
Мне радостно узнать, что у него
Такая склонность. Молодые люди,
И дальше поощряйте эту страсть.
Пусть не хандрит.*

Розенкранц

Приложим все усилия.

Розенкранц и Гильденстерн уходят.

Король

*Моя Гертруда, удались и ты.
За Гамлетом, негласно подослали.
Он здесь столкнется как бы невзначай
С Офелией. Шпионы поневоле,
Мы спрячемся вблизи с ее отцом
И разузнаем, в чем несчастье принца:
Любовь ли это точно, или нет.*

Королева

*Сейчас я удалюсь. А вам желаю,
Офелия, чтоб ваша красота
Была единственной болезнью принца,
А ваша добродетель навела
Его на путь, к его и вашей чести.*

Офелия

О, дал бы бог!

Королева уходит.

Полоний

*Офелия, сюда.
Прогуливайся. Государь, извольте
Всемиловито скрыться. Дочь, возьми
Для вида книгу. Под предлогом чтенья
Гуляй в уединенье. - Все мы так:
Святым лицом и внешним благочестьем
При случае и черта самого
Обсахарим.*

*Король
(в сторону)*

*О, это слишком верно!
Он этим, как ремнем, меня огрел.
Ведь щеки шлюхи, если снять румяна,
Не так ужасны, как мои дела
Под слоем слов красивых. О, как тяжело!*

Полоний

Он близко. Отойдемте, государь.

Король и Полоний уходят. Входит Гамлет.

Гамлет

*Быть иль не быть, вот в чем вопрос.
Достойно ль
Смиряться под ударами судьбы,
Иль надо оказать сопротивление
И в смертной схватке с целым морем бед
Покончить с ними? Умереть. Забыться
И знать, что этим обрываешь цепь
Сердечных мук и тысячи лишений,
Присущих телу. Это ли не цель
Желанная? Скончаться. Сном забыться.
Уснуть... и видеть сны? Вот и ответ.
Какие сны в том смертном сне приснятся,*

*Когда покров земного чувства снят?
Вот в чем разгадка. Вот что удлиняет
Несчастьям нашим жизнь на столько лет.
А то кто снес бы униженья века,
Неправду угнетателя, вельмож
Заносчивость, отринутое чувство,
Нескорый суд и более всего
Насмешки недостойных над достойным,
Когда так просто сводит все концы
Удар кинжала! Кто бы согласился,
Кряхтя, под ношей жизненной плестись,
Когда бы неизвестность после смерти,
Боязнь страны, откуда ни один
Не возвращался, не склоняла воли
Мириться лучше со знакомым злом,
Чем бегством к незнакомому стремиться!
Так всех нас в трусов превращает мысль
И вянет, как цветок, решимость наша
В бесплодье умственного тупика.
Так погибают замыслы с ризмахом,
Вначале обещавшие успех,
От долгих отлагательств. Но довольно!
Офелия! О радость! Помяни
Мои грехи в своих молитвах, нимфа.*

Офелия

Принц, были ль вы здоровы это время?

Гамлет

Благодарю: вполне, вполне, вполне.

Офелия

Принц, у меня от вас есть подношенья.

Я вам давно хотела их вернуть.

Возьмите их.

Гамлет

Да полно, вы ошиблись.

Я в жизни ничего вам не дарил.

Офелия

*Дарили, принц, вы знаете прекрасно.
С придачей слов, которых нежный смысл
Удваивал значение подарков.
Назад возьмите ставший лишним дар.
Порядочные девушки не ценят,
Когда им дарят, а потом изменяют.*

Пожалуйста.

Гамлет

Ах, так вы порядочная девушка?

Офелия

Милорд!

Гамлет

И вы хороши собой?

Офелия

Что понимает ваша милость?

Гамлет

То, что если вы порядочная и хороши собой, вашей порядочности нечего делать с вашей красотой.

Офелия

Разве для красоты не лучшая спутница порядочность?

Гамлет

О, конечно! И скорей красота стащит порядочность в омут, нежели порядочность исправит красоту. Прежде это считалось парадоксом, а теперь доказано. Я вас любил когда-то.

Офелия

Действительно, принц, мне верилось.

Гамлет

А не надо было верить. Сколько ни прививай нам добродетели, грешного духа из нас не выкурить. Я не любил вас.

Офелия

Тем больней я обманулась!

Гамлет

Ступай в монастырь. К чему плодить грешников? Сам я - сносной нравственности. Но и у меня столько всего, чем попрекнуть себя, что лучше бы мря мать не рожала меня. Я очень горд, мстителен, самолюбив. И в моем распоряжении больше гадостей, чем мыслей, чтобы эти гадости обдумать,

фантазии, чтобы облечь их в плоть, и времени, чтоб их исполнить. Какого дьявола люди вроде меня толкуют меж небом и землею? Все мы кругом обманщики. Не верь никому из нас. Ступай добром в монастырь. Где твой отец?

Офелия

Дома, милорд.

Гамлет

Надо запирать за ним покрепче, чтобы он разыгрывал дурака только с домашними. Прощай.

Офелия

Святые силы, помогите ему!

Гамлет

Если пойдешь замуж, вот проклятье тебе в приданое. Будь непорочна, как лед, и чиста, как снег, - не уйди тебе от напраслины. Затворись в обители, говорю тебе. Иди с миром. А если тебе непременно надо мужа, выходи за глупого: слишком уж хорошо знают умные, каких чудиц вы из них делаете. Ступай в монахини, говорю тебе! И не откладывай. Прощай!

Офелия

Силы небесные, исцелите его!

Гамлет

Наслышался я и про вашу живопись. Бог дал вам одно лицо, а вам надо завести другое. Иная и хвостом, и ножкой, и языком, и всякую божью тварь обзовет по-своему, но во что ни пустится, все это одна святая невинность. Нет, шалишь. Довольно. На этом я спятил. Никаких свадеб. Кто уже в браке, пусть остаются в супружестве. Все, кроме одного. Остальные пусть воздержатся. Ступай в монахини! (Уходит.)

Офелия

*Какого обаянья ум погиб!
Соединенье знанья, красноречья
И доблести, наш праздник, цвет надежд,
Законодатель вкусов и приличий,
Их зеркало... все вдребезги. Все, все...
А я? Кто я, беднейшая из жениц,
С недавним медом клятв его в душе,
Теперь, когда могучий этот разум,
Как колокол надбитый, дребезжит,
А юношеский облик бесподобный
Изборожден безумьем! Боже мой!
Куда все скрылось? Что передо мной?*

Король и Полоний возвращаются

Король

*Любовь? Он поглощен совсем не ею.
К тому ж - хоть связи нет в его словах,
В них нет безумья. Он не то лелеет
По темным уголкам своей души,
Высидевшая что-то поопасней.
Чтоб вовремя беду предотвратить,
Пришел я к следующему решению:
Он в Англию немедля отплывет
Для сбора невыплаченной дани.
Быть может, море, новые края
И люди выбьют у него из сердца
То, что сидит там и над чем он сам
Ломает голову до оступенья.
Как думаете вы?*

Полоний

*Что ж - это мысль.
Пускай поплавает. Но я, как прежде,
Уверен, что предмет его тоски -
Любовь без разделенья. - Ну, дочурка?
Не повторяй, что Гамлет говорил:
Слыхали сами. - Что же, ваша воля.
Я думаю, когда пройдет спектакль,
Устроим встречу принца с королевой,
Пусть с ним поговорит наедине.
Хотите, я подслушаю беседу?
А если не узнаем ничего,
Сошлите в Англию иль заточите,
Куда рассудите.*

Король

*Быть по сему.
Влиятельных безумцев шлют в тюрьму.*

(Уходит)



FOCUS ON GRAMMAR

ACT II SCENE I

GRAMMAR POINT

EMPHASIZING WITH 'DO'

LORD POLONIUS

Come, go with me: I will go seek the king.

This is the very ecstasy of love,

Whose violent property fordoes itself
And leads the will to desperate undertakings

As oft as any passion under heaven

That **does afflict** *our natures. I am sorry.

What, have you given him any hard words of late?

OPHELIA

No, my good lord, but, as you **did command***

I **did repel*** his fetters and denied

His access to me.

Полоний

*Пойдем со мной, отыщем короля.
Здесь явный взрыв любовного безумья,
В неистовствах которого подчас
Доходят до отчаянных решений.
Но таковы все страсти под луной,
Играющие нами. Очень жалко!
Ты не была с ним эти дни резка?*

Офелия

*Нет, кажется, но, помня наставленья,
Не принимала больше ни его,
Ни писем от него.*

*

Формы настоящего и прошедшего времени у Шекспира часто заменяются сочетанием глагола do в соответствующем времени с инфинитивом основного глагола, причем глагол do не имеет дополнительного эмоционального оттенка, который существует в современном английском языке.

In contemporary English we can use the auxiliary verb '**do**' to add **emphasis**. For example, Paul said "I **do** want to spend some quality time with Jake" to show how strongly he feels about this.

We can also show **contrast** with '**do**'. For example, we can contrast what was expected with what actually happened by saying, "The food was cheap as anything but it **did taste** fantastic."

We form this emphasis or contrast with '**do**' + **base verb**. For example, "I **do want** to spend some quality time with Jake".

When we are using the auxiliaries **do** and **does** for contrastive or emotive emphasis like this, we give them extra stress in pronunciation to make them sound louder, longer or higher in tone. When you see these words in print used in this way, they will normally be in *italics* or **bold type** or in CAPITAL LETTERS.

She thinks he doesn't love her, but he does love her. He really *does*!

You *do* look pretty in that new outfit! Quite stunning!

Are you all right? You *do* look a bit pale. *Do* please sit down.

I don't see very much of my old friends now, but I *do* still email them.

Was that a joke? I *do* believe you're teasing me!

We apply the same rules when using **did** in the **simple past** tense. It is normally used for making questions, in negative sentences and with shortened verb forms and can also be used for **contrastive** or **emphatic** use in affirmative sentences.

Remember to give the auxiliary **did** extra stress in pronunciation in these examples of contrastive use:

Nearly every one was away on holiday, but I *did* manage to see Brenda.

I don't play very much sport now, but I *did* play a lot of tennis when I was younger.

I'm so worried at the moment that I don't sleep well at night, but I *did* manage to sleep for six hours, last night.

Showing emphasis with 'do':

I **do** want to spend some quality time with Jake.

I **do apologise** for being so late.

She **does bake** very good cakes, doesn't she?

We **did enjoy** your party very much.

She **does love** her new house. No wonder she wanted to give you the full tour.

Ask Polly. She **does know** a lot about politics.

Contrasting and comparing with 'do':

1. We can show **contrast** between something that's true and something that's false:

She **does know** how to swim, she just doesn't want to go swimming with you!

2. We can show **contrast** between a **general rule** and an **exception**:

I don't like sports very much but I **do love** watching tennis.

3. We can show **contrast** between how something **looks** and how it really **is**:

She makes ice-skating look easy but she **does practise** every day for hours.

They fight like cat and dog but deep down they really **do love** each other.

4. We can compare what **is expected** with what actually **happens**:

He said he was going to fail his exam and, sure enough, he **did fail**!

She thought she wouldn't like the museum but she really **did enjoy** herself there.

GRAMMAR QUIZ

For each of the six questions, choose the five correct words to complete the sentence:

1. I might not know much about art but terrible!

painting does thinking I think do that
--

2. She hardly ever eats sweets or chocolate

ice-cream but do does she like likes

3. That was such a delicious meal.

enjoy I did do really it enjoyed

4. Although he doesn't say much, going on.

everything do that's notice does he notices

5. It's not a very big shop of really interesting clothes.

lots does do sold but it sell

6. I'm glad to hear you passed your exams. last year.

You hard worked do did work very

ACT II SCENE II

GRAMMAR POINT

SHOULD and SHOULD HAVE

HAMLET

Now I am alone.

O, what a rogue and peasant slave am I!

A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?

Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? who does me this?

Ha!

'Swounds, I should take it: for it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal: bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!

O, vengeance!

Гамлет

*Один я. Наконец-то!
Какой же я холоп и негодяй!
Тупой и жалкий выродок, слоняюсь
В сонливой лени и ни о себе
Не заикнусь, ни пальцем не ударю
Для короля, чью жизнь и власть смели
Так подло. Что ж, я трус? Кому угодно
Сказать мне дерзость? Дать мне тумака?
Развязно ущипнуть за подбородок?
Взять за нос? Обозвать меня лжецом
Заведомо безвинно? Кто охотник?
Смелее! В получение растишусь.
Не желчь в моей печенке голубиной,
Позор не злит меня, а то б давно
Я выкинул стервятникам на сало
Труп изверга. Блудливый шарлатан!
Кровавый, лживый, злой, сластолюбивый!
О мщенье!*

SHOULD combines with the perfect infinitive to form **SHOULD HAVE + PAST PARTICIPLE** when we want to talk about **past events that did not happen, but should have happened**. We often indicate some **criticism or regret**:

- He should have asked me before he took my bike. (I'm annoyed)
- We should have taken a taxi when it rained. (I'm sorry we didn't)

We also use **SHOULDHAVE + PAST PARTICIPLE** to talk about an **expectation** that something happened, has happened, or will happen:

- If the flight was on time, we should have arrived in Paris early this morning.
- The builders should have finished by the end of the week.

GRAMMAR QUIZ

Exercise 1:

Match the sentences on the left to the appropriate ones on the right.

1. She won't be able to finish her dinner.	a. I shouldn't have gone to bed so late last night.
2. This food is burnt.	b. I should have prepared more thoroughly.
3. This movie is really boring.	c. She should have chosen a different colour.
4. I think that dress looks awful on her.	d. She shouldn't have ordered so much.
5. I was really late for work today.	e. We should have chosen a romantic one.
6. The interview didn't go too well.	f. You shouldn't have left it in the oven so long.

Exercise 2:

Read the sentence and choose the one option a-d which best fits the space.

1. I went to work yesterday, even though I felt ill. Today I feel even worse. I

- a. shouldn't have stayed at home
- b. shouldn't have gone to work
- c. should have stayed at home
- d. should have gone to work

2. He wasn't wearing his seatbelt, so he was injured in the crash.

He should have ... it.

- a. wore
- b. wearing
- c. worn
- d. wear

3. My kids are so spoilt. I should have ... with them.

- a. been stricter
- b. stricted
- c. being stricter
- d. been stricting

4. You didn't believe me, but I was telling the truth.

You should ... me.

- a. believed
- b. have believed
- c. have believe
- d. have believing

5. She only married David for his money. Now he thinks his friends

- a. should have warned him about her.
- b. shouldn't have warned him about her.
- c. should have warned her about him.
- d. shouldn't have warned her about him.

Exercise 3:

Things we should have done

I. Can you answer the questions below?

Draw a circle. Write your answers in the circle. For example, if a decision you shouldn't have made was to leave home when you were 16 write 'leave home at 16' somewhere in the circle.

1. A decision you shouldn't have made
2. A decision you should have made
3. A person you should have treated differently
4. A place you shouldn't have gone to
5. Something you shouldn't have said
6. Something you should have said
7. Something you should have remembered
8. Something you shouldn't have bought
9. Something you shouldn't have done

II. Now show your partner your circle. Can they guess what the things in your circle mean?

III. Choose one of the topics (*something you should/shouldn't have done*) to speak about.

- a) Make notes and prepare to speak for at least a minute.
- b) Work in groups. Take it in turns to speak.

ACT III SCENE I

GRAMMAR POINT

NEITHER and NOR

KING CLAUDIUS

And can you, by no drift of circumstance,
Get from him why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?

ROSENCRANTZ

He does confess he feels himself distracted;
But from what cause he will by no means speak.

GUILDENSTERN

Nor do we find him forward to be sounded,
But, with a crafty madness, keeps aloof,
When we would bring him on to some confession
Of his true state.

Король

*Так, значит, вы не можете добиться,
Зачем он напускает эту блажь?
Чем взвинчен он, что, не боясь последствий,
В душевном буйстве тратит свой покой?*

Розенкранц

*Он сам признал, что не в своей тарелке,
Но почему, не хочет говорить.*

Гильденстерн

*Выпытыванью он не поддается.
Едва заходит о здоровье речь,
Он ускользает с хитростью безумца.*

NEITHER/NOR (adverbs)

We use **NEITHER/NOR** after a negative statement to say that the negative statement is also [true](#) for someone or something else:

'I don't want to go.' /Neither/Nor do I.'

*I can **hardly** believe you're twenty years old now. **Neither/Nor** can I!*

Note that we **invert** the subject and the verb after **Neither/No**:

'I don't want to go.' /Neither/Nor do I.'

We also **invert** the subject and the verb after *Neither/Nor* when a clause introducing another negative statement is used after a negative clause:

*He **hadn't** done any homework, **neither had he** brought any of his books to class.*

*We **didn't** get to see the castle, **nor did we** see the cathedral.*

Neither...nor (conjunctions)

Neither...nor are used together when we want to link two negative ideas:

- When I spoke to him, he **neither** smiled **nor** looked at me.
- **Neither** the chairman **nor** the treasurer was / were able to attend the meeting.
- Don't bother preparing dessert because **neither** Jane **nor** Julie eat / eats anything sweet.

Note that when singular subjects are connected with **neither...nor**, the verb which follows can be either singular or plural.

GRAMMAR QUIZ

For each of the six statements and questions choose the correct way of agreeing or the correct answer.

1. She's a doctor. ...

- a. So have I
- b. So do I
- c. So I am
- d. So am I

2. We can't go to her party. ...

- a. So can I
- b. Neither can I
- c. So can't I
- d. Neither can't I

3. He went to the cinema last night. ...

- a. So did she
- b. Neither did she

- c. So went she
d. So does she
4. Are you ready to go into this meeting with the boss?...
- a. So am I, if I have to
b. Neither am I, if I have to
c. I suppose so, if I have to
d. I suppose that, if I have to
5. She doesn't want to do her homework. ...
- a. Neither don't I
b. Neither want I
c. So do I
d. Neither do I
6. Has the last train left already? ...
- a. So have I
b. Neither do I
c. I'm so afraid
d. I'm afraid so

GRAMMAR POINT

IF CLAUSES

Study this passage from the text.

What seems strange about the *italicized* segment?

KING CLAUDIUS

Sweet Gertrude, leave us too;

For we have closely sent for Hamlet hither,

That he, as 'twere by accident, may here

Affront Ophelia:

Her father and myself, lawful espials,

Will so bestow ourselves that, seeing, unseen,

We may of their encounter frankly judge,

And gather by him, as he is behaved,

If 't be the affliction of his love or no

That thus he suffers for.

Король

*Моя Гертруда, удались и ты.
За Гамлетом, негласно подослали.
Он здесь столкнется как бы невзначай
С Офелией. Шпионы поневоле,
Мы спрячемся вблизи с ее отцом
И разузнаем, в чем несчастье принца:
Любовь ли это точно, или нет.*

If-clauses always imply some degree of uncertainty. When the condition is “real”, the fulfillment of the result dependent upon the if-clause is, however, at least expected. The usual sequence of tenses is present indicative in the if-clause and future in the result clause:

If it rains, we'll stay home.

I'll see him if he comes.

When the result expressed by the main clause is accepted as being always (or usually) true every time the condition is present, then the present tense is used in both clauses:

If he gambles, he (always) loses.

The use of the present subjunctive to express a hypothetical real condition with an expected result is rare and slightly archaic. It has been generally replaced by the present indicative, but it still occurs infrequently with verbs like BE, HAVE and DO. The present subjunctive is simply the base form without TO. Here are some more examples from Shakespeare:

And let me wring your heart; for so I shall,

If it be made of penetrable stuff.

Hamlet, Act III, Scene 4

If there be, or ever were, one such,

It's past the size of dreaming.

Antony and Cleopatra, Act V, Scene 2

If music be the food of life, play on;

Give me excess of it, that, surfeiting

The appetite may sicken, and so die.

Twelfth Night, Act I, Scene 1

FOOD FOR THOUGHT:

What is the effect of BE in the sentence in the text? Does it make the condition more or less uncertain? Replace BE with IS. How does the sentence sound to you now? What effect would replacing BE with IS have on the quotations from Shakespeare's plays? Find some more examples of If-clauses with the Present Subjunctive in the text.

EXAM FOCUS

The following exercise is a part of the Cambridge Certificate in Advanced English Exam (CAE).

English in Use: error correction (extra word)

In Paper 3, Part 3 (CAE) you have to check a text of about 15 lines for errors. There are always example lines numbered 0 and 00 (one that is correct, one with an extra word). There is usually an unnumbered line or part of a line at the end of the text that you don't need to correct.

Strategy

1. Read the instructions carefully to find out which kind of task you have to do.
2. Read the title and text through to get the general idea of the meaning. If you notice any errors circle them.
3. Read the text again sentence by sentence.
4. If a sentence sounds ungrammatical check each line for extra words such as:
 - articles
 - auxiliaries
 - more, most
 - conjunctions
 - prepositions
 - pronouns
 - modifiers e.g. too, so, quite, rather, such
 - relative pronouns

In most lines of the following text, there is one extra unnecessary word. It is either **grammatically incorrect** or **does not fit in with the sense of the text**. For each numbered line (1 – 16) find this word and then write it in the box. Some lines are correct. Indicate these lines with a (✓) in the box. The exercise begins with two examples (0).

0	The alleged mystery of William Shakespeare has been
00	fascinated the world for more than a century. Did a lowly
1	commoner from Stratford - on - Avon with only a few years
2	Of public schooling really could write some of the greatest
3	works in the English language? Was he just a front man for
4	An aristocrat who wanted the anonymity? Today's authorities
5	say that without a doubt, Shakespeare who was the true author.
6	It is important to remember at the same time as that he did not
7	just create plays on his own. He had fulfilled commissions, he
8	contributed to plays which had scenes written by such different
9	dramatists and he revised other writers' work. Nor did Shakespeare
10	own of his manuscripts: they were the property of whichever acting
11	company he was writing it for. He probably got his information
12	On court intrigue from books and gossip but it is quite harder to
13	imagine that an aristocrat reproducing the slang of the common
14	tavern which is as much characteristic of Shakespeare's plays as
15	courtly language. Most readers find out more questions than
16	answers in Shakespeare's plays, but whether they were written by a certain hard-working man from Stratford is no mystery at all.

0	<i>been</i>
00	√
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Answer Key

Emphasizing with 'do'

1. I might not know much about art but I do think that painting is terrible!
2. She hardly ever eats sweets or chocolate but she does like ice-cream.
3. That was such a delicious meal. I really did enjoy it.
4. Although he doesn't say much, he does notice everything that's going on.
5. It's not a very big shop but it does sell lots of really interesting clothes.
6. I'm glad to hear you passed your exams. You did work very hard last year.

Should and Should have

Exercise 1:

1. She won't be able to finish her dinner.	d. She shouldn't have ordered so much.
2. This food is burnt.	f. You shouldn't have left it in the oven so

	long.
3. This movie is really boring.	e. We should have chosen a romantic one.
4. I think that dress looks awful on her.	c. She should have chosen a different colour.
5. I was really late for work today.	a. I shouldn't have gone to bed so late last night.
6. The interview didn't go too well.	b. I should have prepared more thoroughly.

Exercise 2:

1. I went to work yesterday, even though I felt ill. Today I feel even worse.

- I
- a. shouldn't have stayed at home – Wrong – the speaker DIDN'T stay at home yesterday.
 - b. shouldn't have went to work – Wrong – 'went' is not the past participle of 'go'.
 - c. should have stayed at home - Correct – the speaker regrets going to work yesterday.
 - d. should have gone to work – Wrong – the speaker DID go to work yesterday.

2. He wasn't wearing his seatbelt, so he was injured in the crash. He should have ... it.

- a. wore – Wrong – 'wore' is not a past participle.
- b. wearing – Wrong – 'wearing' is not a past participle.
- c. worn – Correct – this is an opinion about a past mistake.
- d. wear – Wrong – 'wear' is not a past participle.

3. My kids are so spoilt. I should have ... with them.

- a. been stricter – Correct – the speaker regrets not being strict.
- b. stricted – Wrong – 'strict' is not a verb.
- c. being stricter – Wrong – 'being' is not a past participle.
- d. been stricting – Wrong – 'strict' can not take '-ing'.

4. You didn't believe me, but I was telling the truth. You should ... me.

- a. believed – Wrong – you need to add 'have' to this sentence.
- b. have believed – Correct – the speaker is unhappy that s/he wasn't believed.
- c. have believe – Wrong – 'believe' is not a past participle.
- d. have believing – Wrong – 'believing' is not a past participle.

5. Mary only married David for his money. Now he thinks his friends

- a. should have warned him about her – Correct – this is his opinion about a past mistake.
- b. shouldn't have warned him about her – Wrong – they DIDN'T warn him.

- c. should have warned her about him – Wrong – the pronouns are wrong.
- d. shouldn't have warnt him about her – Wrong – 'warnt' is not the correct spelling of the past participle, and they DIDN'T warn him about her

Neither/Nor

1. She's a doctor. ...
 - a. So have I - Wrong – You need a different auxiliary verb here.
 - b. So do I – Wrong – You need a different auxiliary verb here.
 - c. So I am – Wrong – The words are in the wrong order.
 - d. So am I – Correct – This means I am also a doctor'.
2. We can't go to her party. ...
 - a. So can I – Wrong – You need a different word from 'so' because you are agreeing with an negative statement.
 - b. Neither can I – Correct – This means that none of you is going to the party.
 - c. So can't I – Wrong – You need to show that you are agreeing with a negative statement using different words from 'so can't'.
 - d. Neither can't I – Wrong – You only need one negative word here, not two 'neither can't'.
3. He went to the cinema last night. ...
 - a. So did she – Correct – This means that both of them saw a film last night.
 - b. Neither did she – Wrong – You need a different word from 'neither' to show agreement with a positive statement.
 - c. So went she – Wrong – You need a different verb here.
 - d. So does she – Wrong – You need a different form of the verb 'do' here.
4. Are you ready to go into this meeting with the boss? ... if I have to.
 - a. So am I – Wrong – You need a different expression to show that although you are ready to go, you don't really want to.
 - b. Neither am I – Wrong – You need a different expression to show that although you are ready to go, you don't really want to.
 - c. I suppose so – Correct – This means I'm ready to go although I don't really want to go.
 - d. I suppose that – Wrong – You need a different word from 'that'.
5. She doesn't want to do her homework. ...
 - a. Neither don't I – Wrong – You need a different form of the verb 'do' here.
 - b. Neither want I – Wrong – You need a different verb here.
 - c. So do I – Wrong – You need a different word from 'so' to show that you're agreeing with a negative statement.
 - d. Neither do I – Correct – This means that both of you don't want to do your homework.

If Clause

0	Been
00	√
1	√
2	Could
3	√
4	The
5	Who
6	As
7	Had
8	Such
9	√
10	(first) of
11	It
12	Quite
13	That
14	Much
15	Out
16	√

САРАТОВСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ИМЕНИ Н. Г. ЧЕРНЫШЕВСКОГО

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