

*To be, or not to be: that is the question:
Whether it's 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. It's an ending
Devoutly to be wished.*



Beginner

Elementary

Для начинающих

Pre-Intermediate

**Для продолжающих
первого уровня**

Intermediate

**Для продолжающих
второго уровня**

Upper Intermediate

**Для продолжающих
третьего уровня**

Advanced

Для совершенствующихся

АЙРИС ПРЕСС



АНГЛИЙСКИЙ клуб

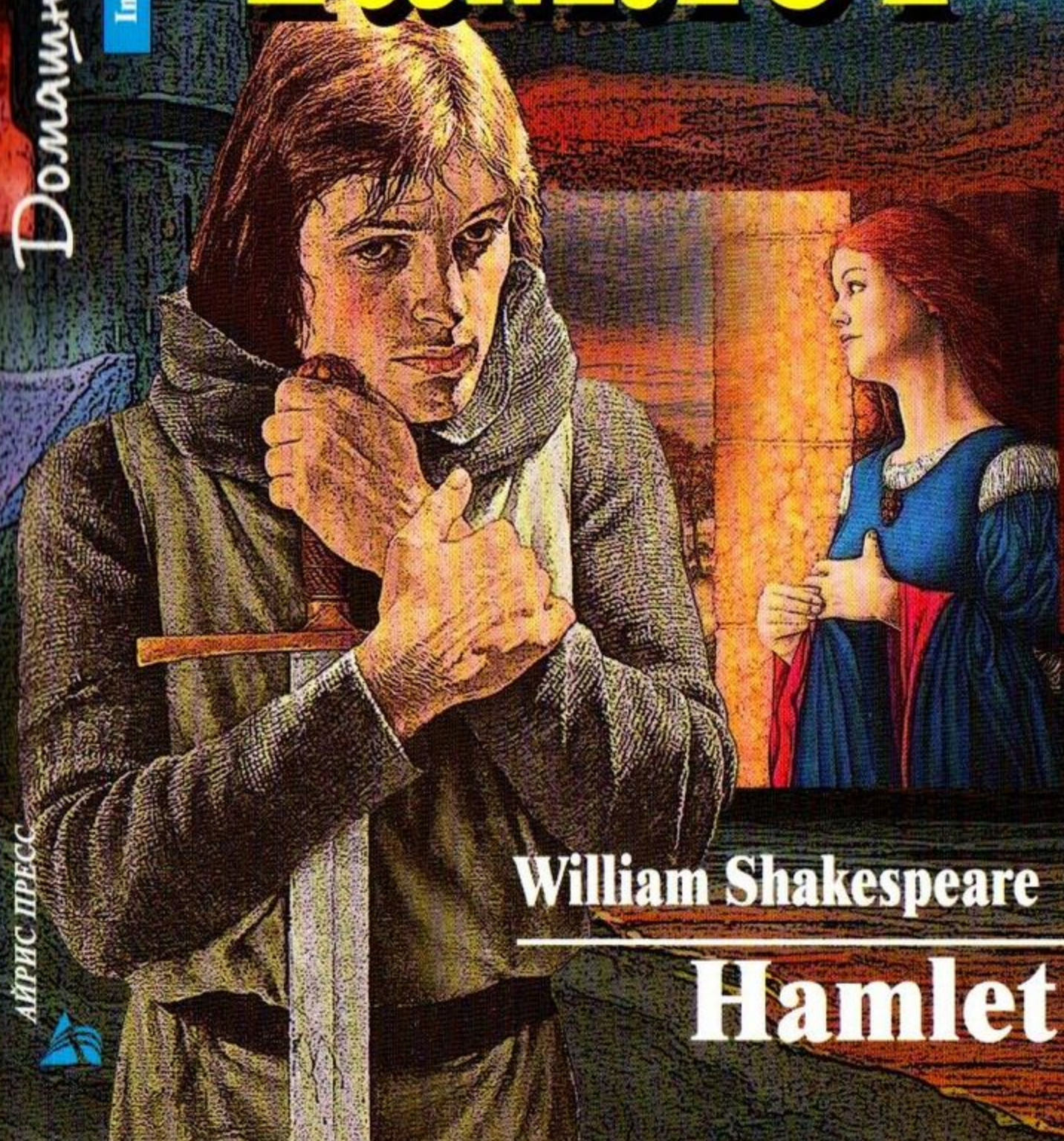
Уильям Шекспир

Гамлет

Intermediate

Домашнее чтение

АЙРИС ПРЕСС



William Shakespeare

Hamlet

Intermediate



АНГЛИЙСКИЙ КЛУБ

Домашнее чтение

Уильям Шекспир

Гамлет

*Адаптация текста, предисловие,
комментарий, упражнения
и словарь Е. В. Угаровой*

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Серия «Английский клуб» включает книги и учебные пособия, рассчитанные на пять этапов изучения английского языка: Elementary (для начинающих), Pre-Intermediate (для продолжающих первого уровня), Intermediate (для продолжающих второго уровня), Upper Intermediate (для продолжающих третьего уровня) и Advanced (для совершенствующихся).

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Трагедия «Гамлет» является одной из высочайших вершин творчества великого английского драматурга Уильяма Шекспира (1564—1616).

В основе пьесы лежит трагическая история датского принца Гамлета, притворившегося безумным, чтобы отомстить убийце отца, завладевшего престолом. Внутренняя душевная борьба, связанная с ужасным открытием тайны смерти отца, в сочетании с неприятием низменной среды королевского двора и желанием исправить мир приводит Гамлета к страданиям, которые станут причиной его собственной гибели и смерти окружающих его людей.

Текст книги адаптирован, снабжен лексико-грамматическим комментарием, переводом трудных слов, а также упражнениями, направленными на отработку и закрепление навыков речевой деятельности.

Книга рассчитана на учащихся школ, гимназий, лицеев, а также на широкий круг лиц, изучающих английский язык самостоятельно.

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Предисловие

Перед вами одно из величайших произведений всемирной литературы — трагедия Уильяма Шекспира «Гамлет». По всеобщему мнению, «Гамлет» — это самое известное и самое глубокое творение великого Шекспира (1564—1616), которое живет уже четыре столетия, не переставая вызывая интерес у каждого поколения, вступающего в жизнь.

Точное время написания «Гамлета» неизвестно. Мы знаем только то, что эта трагедия была создана и впервые поставлена на сцене в 1600—1601 годах. В основе сюжета лежит история о полупрозрачном принце Амлете — герое целого ряда скандинавских преданий, который притворяется безумным, чтобы отомстить за смерть отца. Сюжет о Гамлете не был изобретением Шекспира, но только Шекспир смог так расширить его рамки и наполнить пьесу такой философской глубиной, что она превратилась в величайшее литературное произведение.

Трагедия «Гамлет» — это история о порочности и лжи, мести и ненависти, о любви и о нравственных болезнях, которыми поражен мир. Полнее всего художественная сила Шекспира проявилась в образе главного героя трагедии. Гамлет предстает перед нами как живой, многогранный человек, полный чувств, мыслей, противоречий, сомнений. В. Г. Белинский писал о Гамлете, что он «душа, рожденная для добра и еще в первый раз увидевшая зло во всей его гнусности».

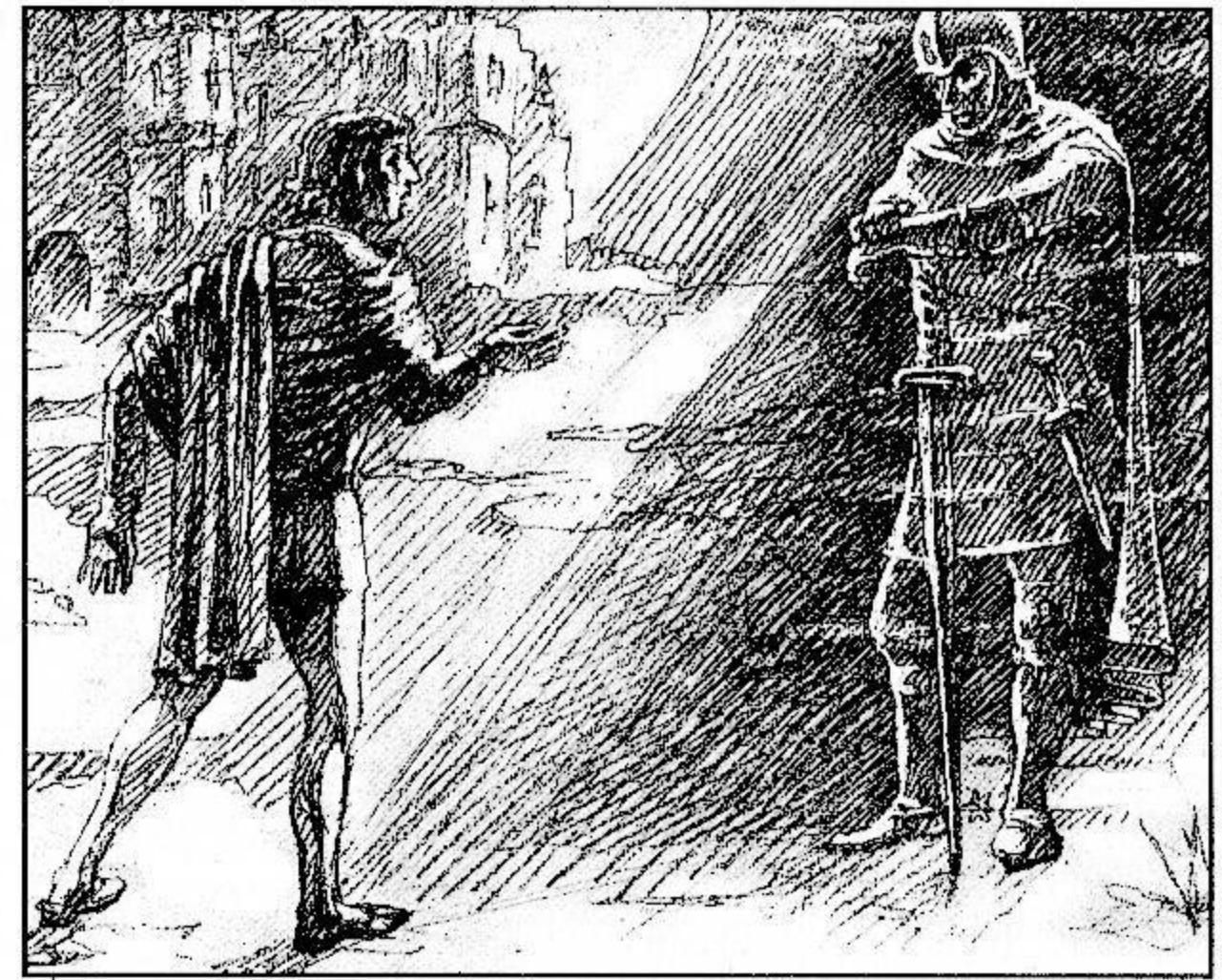
Но «Гамлет» — это не только великая трагедия, но и гениальное драматургическое и поэтическое произведение с характерами, полными драматической выразительности. Неслучайно «Гамлета» чаще, чем какую-либо другую пьесу ставят на театральных сценах мира и вновь и вновь переносят на экран.

Мы предлагаем вам прочитать трагедию «Гамлет» на английском языке. В целях облегчения восприятия пьесы текст подвергся незначительным сокращениям и изменениям. Практически после каждой сцены приводятся комментарии, перевод трудных слов и упражнения, направленные на проверку понимания текста и развитие устной речи.

Characters

CLAUDIUS, King of Denmark
HAMLET, Prince of Denmark, Claudius's nephew
POLONIUS, councillor of State
HORATIO, Hamlet's friend
LAERTES, Polonius's son
ROSENCRANTZ and GUILDENSTERN, courtiers, Hamlet's schoolfellows
OSRIC, a courtier
FORTINBRAS, Prince of Norway
MARCELLUS and BERNARDO, officers
FRANCISCO, a soldier
TWO GRAVE-DIGGERS
GHOST of Hamlet's father
GERTRUDE, Queen of Denmark, Hamlet's mother, Claudius's new wife
OPHELIA, Polonius's daughter
LORDS, LADIES,
OFFICERS, SOLDIERS,
SAILORS, MESSENGERS,
ATTENDANTS

Scene Elsinore, Denmark.



ACT I

Scene I

*Elsinore. A platform before the castle.
FRANCISCO at his post. Enter BERNARDO*

BERNARDO

Who's there?

FRANCISCO

Nay, answer me: stand, and identify yourself.

BERNARDO

Long live the king!

FRANCISCO

Bernardo?

BERNARDO

He.

FRANCISCO

You come most quickly.

BERNARDO

It's now struck twelve; go to bed, Francisco.

FRANCISCO

For this relief much thanks: it's very cold,
And I am sick at heart.

BERNARDO

Have you had quiet guard?

FRANCISCO

Not a mouse **stirring**.

BERNARDO

Well, good night.

If you meet Horatio and Marcellus, the companions of my watch,
tell them to make haste.

FRANCISCO

I think I hear them. Stop! Who's there?

Enter HORATIO and MARCELLUS

HORATIO

Friends to this ground.

MARCELLUS

And subjects to **the Dane**.

FRANCISCO

I wish you good night.

MARCELLUS

O, good night, honest soldier:
Who has relieved you?

FRANCISCO

Bernardo has my place. Good night.

Exit

MARCELLUS

Hey! Bernardo!

BERNARDO

Say, what, is Horatio there?

HORATIO

A piece of him.

BERNARDO

Welcome, Horatio: welcome, good Marcellus.

MARCELLUS

What, has this thing appeared again tonight?

BERNARDO

I have seen nothing.

MARCELLUS

Horatio says it's but our fantasy,
And will not believe it or be touched by this **dreaded sight**,
twice seen by us:

Therefore I have asked him along
With us to watch the minutes of this night;
That if again this **apparition** comes,
He may confirm what we see and speak to it.

HORATIO

Tush, tush, it will not appear.

BERNARDO

Sit down a minute;
And let us once again tell you,
Since you are so against our story,
What we have two nights seen.

HORATIO

Well, sit we down,
And let us hear Bernardo speak of this.

BERNARDO begins to tell his companions the story of the GHOST, when the GHOST itself appears.

MARCELLUS

Be silent; look, where it comes again!

BERNARDO

In the same figure, like the king that's dead.

MARCELLUS

You are a **scholar**; speak to it, Horatio.

BERNARDO

Looks it not like the king? See, Horatio.

HORATIO

Most like: it fills me with fear and wonder.

BERNARDO

It wants us to speak to it.

MARCELLUS

Question it, Horatio.

HORATIO

What you are that disturbs this time of night,
Together with that fair and warlike form
In which the majesty of the buried king of Denmark
Did sometimes march? By heaven I command you, speak!

MARCELLUS

It is offended.

BERNARDO

See, it runs away!

HORATIO

Stay! Speak, speak! I command you, speak!

Exit GHOST

MARCELLUS

It's gone, and will not answer.

BERNARDO

How now, Horatio! You tremble and look pale:
Is not this something more than fantasy?
What think you of it?

HORATIO

Before my God, I wouldn't have believed it
If I had not seen it with my own eyes.

MARCELLUS

Is it not like the king?

HORATIO

As you are to yourself:
Such was the very **armour** he had on
When he fought the ambitious king of Norway.
It's strange.

MARCELLUS

Thus twice before, and exactly at this dead hour,
With **military bearing** he passes by our watch.

HORATIO

In what particular aim in mind I know not;
But in my opinion,
This foretells some strange eruption to our state.

MARCELLUS asks HORATIO why there are so many preparations for war. HORATIO explains that Prince FORTINBRAS, the son of the late King FORTINBRAS of Norway killed by King Hamlet of Denmark, has raised a force of lawless men and plans to recover the lands his father lost.

But look! It comes again!

(Re-enter GHOST)

Stay, illusion! If you have a sound, or use of voice,
Speak to me:
If there be any good thing to be done,
That may help you and **grace** me,
Speak to me:

(Cock crows)

Stay and speak! Stop it, Marcellus.

MARCELLUS

Shall I strike it with my spear?

HORATIO

Do, if it will not stand.

BERNARDO

It's here!

HORATIO

It's here!

MARCELLUS

It's gone!

(Exit GHOST)

We do it wrong, **being so majestic**,
To offer it the show of violence;
For it is, as the air, invulnerable.

BERNARDO

It was about to speak, when the cock crew.

HORATIO says that the crow of the cock announcing the new day is believed to make all the spirits disappear, and it really happened now.

We break up our watch; and by my advice,
Let us tell what we have seen tonight
To young Hamlet; for, **upon my life**,
This spirit, **dumb** to us, will speak to him.

MARCELLUS

Let's do it, I pray; and I this morning know
Where we shall find him most conveniently.

Exit all

Helpful Words & Notes

Nay = No

For this relief much thanks — Спасибо, что сменили (relief *n* — *зд.* смена караула; relieve *v* — сменять караул)

stirring = moving

Friends to this ground. — Друзья стране.

the Dane — Датчанин (имеется в виду датский король)

A piece of him. — Кусок его (шуточное выражение, вроде нашего «Я за него»).

dreaded sight — ужасное зрелище

apparition = ghost

Tush — Ерунда! Чушь!

scholar — ученый, образованный человек (Горацио знает латынь, а заклинания духов в средние века произносились на латыни.)

It wants us to speak to it. — Он хочет, чтобы мы с ним заговорили. (согласно поверьям тех времен, призрак не мог заговорить первым)

armour *n* — доспехи

military bearing — военная выправка

This foretells some strange eruption to our state = This predicts that something very bad will happen to our country

late *a* — *зд.* покойный

raise *v* — *воен.* формировать, собирать

grace *v* — *зд.* вознаграждать

being so majestic — раз он так величав

upon my life — клянусь честью

dumb *a* — немой

Activities

I Answer the questions.

- 1) Where does the action take place?
- 2) When does it happen?
- 3) What characters take part in this scene?
- 4) Who relieves Francisco?
- 5) What kind of guard has Francisco had?
- 6) What does Bernardo do when he meets Horatio and Marcellus?
- 7) Why is Horatio there?
- 8) How many times did the ghost appear to the guards before?
- 9) What was Horatio's initial response to the story of the ghost?
- 10) What happens when the ghost appears for the first time?
- 11) What does the ghost look like? What kind of armour does it have on?
- 12) Is Horatio frightened by the ghost?
- 13) Why are there so many preparations for war in Denmark?
- 14) What happens when the ghost appears for the second time?
- 15) Why does it leave so abruptly (внезапно)?
- 16) Why does Horatio suggest talking about the ghost to Hamlet?

II Say why:

- 1) Francisco is glad to be relieved.
- 2) the ghost does not say a word that night.
- 3) Horatio is sure that the appearance of the ghost predicts troubles for Denmark.

III Prove that:

- 1) the ghost was offended by Horatio's commanding voice.
- 2) Fortinbras intends to recover the lands lost by his father.
- 3) the guards were ready to use force against the ghost.
- 4) Horatio no longer thinks that the ghost is nothing more than fantasy.

IV What in your opinion makes

- 1) Bernardo ask Francisco to identify himself?
- 2) Francisco say that he is 'sick at heart'?
- 3) Marcellus conclude that the show of violence to the ghost was a mistake?

V The ghost appears for the first time just as Bernardo begins to tell his companions the story of its previous appearances. Make up this story.

VI Make up a summary of the scene as *Horatio*. Say:

- 1) why you joined the guards that night;
- 2) what you expected to see there;
- 3) what really happened;
- 4) what you felt about the ghost and its appearance;
- 5) what you suggested doing afterwards.

Scene II

A room of state in the castle.

Enter KING CLAUDIUS, QUEEN GERTRUDE, HAMLET, POLONIUS, LAERTES, Lords and Attendants

KING CLAUDIUS

Though of our dear brother Hamlet's death
The memory is still **green**, and that it is right that
We bear our hearts in grief and our whole kingdom
Is full of sadness,
Yet so far has **discretion** fought with nature
That we with wisest sorrow think on him,
Together with remembrance of ourselves.
Therefore our sometime sister, now our queen,
Have we taken to wife.

CLAUDIUS then reminds the court about young Fortinbras who may be encouraged by King Hamlet's death to invade Denmark. He orders two men to take a letter to the King of Norway asking him to stop his nephew's attack. The messengers leave the court.

And now, Laertes, what's the news with you?
You told us of some request; do you wish, Laertes?

LAERTES

My lord, your permission to return to France;
From where though willingly I came to Denmark,
To show my duty in your coronation.

KING CLAUDIUS

Have you your father's permission?
What says Polonius?

LORD POLONIUS

He has, my lord, persuaded me to agree:
I beg you, give him leave to go.

KING CLAUDIUS

Take your fair hour, Laertes; time is yours,
And spend it at your will!
But now, my cousin Hamlet, and my son, —

HAMLET

(Aside) A little more than **kin**, and less than kind.

KING CLAUDIUS

How is it that the clouds still hang on you?

HAMLET

Not so, my lord; I am too much in the sun.

QUEEN GERTRUDE

Good Hamlet, take that night colour off,
And **let your eye look like a friend on Denmark**.
Do not forever with your heavy eyes
Look for your noble father in the dust:
You know it's common; all that lives must die,
Passing through nature to eternity.

HAMLET

Ay, madam, it is common.

QUEEN GERTRUDE

If it is,
Why seems it so **particular** with you?

HAMLET

Seems, madam! Nay it is; I know not 'seems.'
It's not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy respiration of **forced breath**,

No, nor the fruitful river in the eye,
Nor the sad expression of the face,
Together with all forms, moods, shapes of grief,
That can denote me truly: these indeed seem,
For they are actions that a man might play:
**But I have that within which exceeds show;
These are the trappings and the suits of woe.**

KING CLAUDIUS

It is sweet and commendable in your nature, Hamlet,
To give these **mourning** duties to your father:
But, you must know, your father lost a father;
That father lost, lost his, and the sons are obliged
To mourn in sorrow; but to carry on
In **obstinate** grieving is an action
Of undignified stubbornness; **it is unmanly grief;**
It shows a will most incorrect to heaven,
A heart unfortified, a mind impatient,
An understanding simple and unschooled:
It is a **fault** to heaven,
A fault against the dead, a fault to nature.
We pray you, throw to earth
This unprevailing grief, and think of us
As of a father: for let the world take note,
You are the most immediate to our throne;
**And with no less nobility of love
Than that which dearest father bears his son,
Do I impart toward you.** For your intention
In going back to school in **Wittenberg**,
It is against our desire:
And we beg you to remain
Here, in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.

QUEEN GERTRUDE

Let not your mother lose her prayers, Hamlet:
I pray you, stay with us; go not to Wittenberg.

HAMLET

I shall in all my best obey you, madam.

KING CLAUDIUS

Why, it is a loving and a fair answer:
Madam, come. Come away.

Exit all but HAMLET

HAMLET

O, that this too too solid flesh would melt
Thaw and resolve itself into a dew!
Or that **the Everlasting** had not forbidden us
To take our own lives! O God! God!
**How weary, stale, flat and unprofitable,
Seem to me all the uses of this world!**
That it should come to this!
But two months dead: nay, not so much, not two:
So excellent a king; so loving to my mother
That he would not permit the winds of heaven
To visit her face too roughly. Heaven and earth!
Within a month — a little month — before those shoes were old
With which she followed my poor father's body,
My father's brother, but no more like my father
Than I to Hercules: within a month.
**O, most wicked speed, to post
With such dexterity to incestuous sheets!**
It is not nor it cannot come to good:
But break, my heart; for I must hold my tongue.

Enter HORATIO, MARCELLUS and BERNARDO

HORATIO

Greeting to your lordship!

HAMLET

I am glad to see you well:
Horatio, — **or I do forget myself.**

HORATIO

The same, my lord, and your poor servant ever.

HAMLET

Sir, my good friend; I'll change that name with you:
And why have you come from Wittenberg, Horatio? Marcellus?

MARCELLUS

My good lord —

HAMLET

I am very glad to see you. Good even, sir.
But why have you come from Wittenberg?

HORATIO

My lord, I came to see your father's funeral.

HAMLET

I beg you, do not mock me, fellow-student;
I think it was to see my mother's wedding.

HORATIO

Indeed, my lord, it followed soon after.

HAMLET

Thrift, thrift, Horatio! The funeral baked meats
Were coldly served at the marriage tables.
I'd rather have met my greatest enemy in heaven
Than be there, Horatio!
My father! — I think I see my father.

HORATIO

Where, my lord?

HAMLET

In my mind's eye, Horatio.

HORATIO

I saw him once; he was a good king.

HAMLET

He was a man, take him for all in all,
I shall not look upon his like again.

HORATIO

My lord, I think I saw him last night.

HAMLET

Saw? Who?

HORATIO

My lord, the king your father.

HAMLET

The king my father! For God's love, let me hear.

HORATIO describes what he, Bernardo and Marcellus have seen, describing the Ghost looking like the old king and armed from head to foot.

HAMLET

It is very strange.

HORATIO

As I do live, my honoured lord, it's true;
And we did think it in our duty
To let you know of it.

HAMLET

Indeed, indeed, sirs, but this troubles me.
I would I had been there.

HORATIO

It would have much amazed you.

HAMLET

Do you hold the watch tonight?

MARCELLUS BERNARDO

We do, my lord.

HAMLET

I will watch tonight;
Perhaps it will walk again.

HORATIO

I'm sure it will.

HAMLET

If it **assumes** my noble father's person,
I'll speak to it. I beg you all,
Give it an understanding, but no tongue.
Upon the platform, between eleven and twelve,
I'll visit you.

ALL

Our duty to your honour.

Exit all but HAMLET

My father's spirit in arms! All is not well;
I doubt some foul play: I wish it were night already!

Exit

Helpful Words & Notes

room of state — парадная зала

attendants *n pl* — слуги; приближенные

green = fresh

discretion *n* — разум, благоразумие

leave = permission

Take your fair hour — В добрый час

kin *n* — родственник

let your eye look like a friend on Denmark — взгляни как друг на датского владыку

Ay = Yes

particular = important

forced breath — затрудненное дыхание

But I have that within which exceeds show; these are the trappings and the suits of woe. — То, что во мне, правдивей, чем игра; а это все — наряд и мишура.

mourning *n* — скорбь, оплакивание умершего (*mourn v* — оплакивать)

obstinate *a* — упрямый, упорный

it is unmanly grief — так не скорбят мужчины

fault *n* — *зд.* грех

And with no less nobility of love than that which dearest father bears his son, do I impart toward you. — И я не меньшей щедростью любви, чем сына самый нежный из отцов, тебя дарю.

Wittenberg — Виттенбергский университет, где учился Гамлет

the Everlasting — Бог

How weary, stale, flat and unprofitable, seem to me all the uses of this world! — Каким докучным, тусклым и ненужным мне кажется все, что ни есть на свете!

O, most wicked speed, to post with such dexterity to incestuous sheets! — Гнусная поспешность — так броситься на ложе кровосмешенья!

or I do forget myself — или я сам не я

thrift *n* — экономия, расчет

I shall not look upon his like again — Такого человека, как он, мне больше не видать.

assume *v* — *зд.* принимать обличие

I doubt some foul play — Здесь что-то кроется

Activities

I Say who is:

- 1) Claudius.
- 2) Gertrude.
- 3) Laertes.
- 4) Polonius.

II Match the two parts of the sentences.

- | | |
|---|---|
| 1) King Claudius fearing young Fortinbras of Norway may invade Denmark, | a) Hamlet will speak to it. |
| 2) The king and the queen do not understand | b) from where he willingly came to show his loyalty for his coronation. |
| 3) Laertes asks the king's permission to return to France | c) why Hamlet still mourns his father's death. |
| 4) Laertes persuaded his father to let him return to France, | d) because it was their duty. |
| 5) Claudius says that to carry on in obstinate grieving | e) is an action of undignified stubbornness. |
| 6) Hamlet does not approve of his mother's marriage | f) has sent messengers to the King of Norway with a letter. |
| 7) Horatio says that they let Hamlet know about the ghost | g) and Polonius asks the king to give him leave to go. |
| 8) If the ghost assumes his father's person | h) because she married his uncle within a month of his father's death. |

III Answer the questions.

- 1) Where does the action take place?
- 2) What does Claudius say to the court in the beginning of his speech?
- 3) What kind of letter did Claudius write to the King of Norway?
- 4) What does Laertes want from the king?
- 5) Why is Gertrude worried about Hamlet?
- 6) How long has Hamlet been mourning the death of his father?
- 7) What reasons against Hamlet's obstinate grieving does Claudius give?
- 6) What do Claudius and Gertrude want Hamlet to do that he doesn't want to do?
- 7) Do the king and queen let him go back to Wittenberg?
- 8) What is Hamlet's attitude (отношение) to his mother's new marriage?
- 9) Who tells Hamlet about the ghost?

10) What is Hamlet's response to this news?

11) What does he decide to do?

IV Say why:

- 1) Laertes came to Elsinore from France.
- 2) the king and queen ask Hamlet to stay.
- 3) Hamlet is so gloomy and sad.

V Find in the text the words that prove that:

- 1) Queen Gertrude is attentive to her son.
- 2) Old King Hamlet was a loving husband.
- 3) Hamlet loved and respected his father.
- 4) Hamlet is depressed to the point of considering suicide.
- 5) Hamlet is troubled by the appearance of the ghost.

VI Make up a summary of the scene.

Scene III

A room in POLONIUS' house.

Enter LAERTES and OPHELIA

They speak about HAMLET's love for OPHELIA. LAERTES warns his sister about HAMLET's attentions to her and explains that HAMLET is a prince and heir to the throne and cannot choose his wife as common people. OPHELIA accepts his advice. Then arrives their father, POLONIUS. LAERTES leaves. Alone with OPHELIA, POLONIUS demands to know the truth of any relationship between his daughter and HAMLET. He asks her not to believe HAMLET's words of love. He is afraid that HAMLET may be using his daughter. POLONIUS orders her not to see HAMLET any more. OPHELIA obeys.

Scene IV

The platform.

Enter HAMLET, HORATIO and MARCELLUS

HAMLET

The air bites; it is very cold.
What hour now?

HORATIO

I think it's almost twelve.

HAMLET

No, it is struck.

HORATIO

Indeed? I heard it not: then it **draws** near the time
When the spirit walked.
Look, my lord, it comes!

Enter GHOST

HAMLET

Angels and ministers of grace defend us!

If you are a spirit of good or goblin damned,
Bring with you airs from heaven or blasts from hell,
If your intents are wicked or charitable,
You come in such a questionable shape
That I will speak to you: I'll call you Hamlet,
King, father, royal Dane: O, answer me!
Let me not burst in ignorance; but tell
Why your bones, from the coffin,
Have burst their **shroud**; why your **sepulchre**,
Where we saw you quietly lying,
Has opened its heavy marble jaws,
To cast you up again. What may this mean,
That you, dead body, again in complete steel
Revisit the glimpses of the moon,
Making night hideous?
Say, why is this? What should we do?

GHOST beckons HAMLET

HORATIO

It beckons you to go away with it,
As if it wants
To talk to you alone.

MARCELLUS

Look, with what **courteous** action
It waves you to a more remote ground:
But do not go with it.

HORATIO

No, by no means.

HAMLET

It will not speak; then I will follow it.

HORATIO
Do not, my lord.

HAMLET
Why, what should be the fear?
I do not set my life in a pin's fee;
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves again: I'll follow it.

MARCELLUS
You shall not go, my lord.

HAMLET
Hold off your hands.

HORATIO
Be ruled; you shall not go.

HAMLET
My fate cries out,
Still am I called. **Unhand me,** gentlemen.
By heaven, I'll make a ghost of him that lets me!
I say, away! Go on; I'll follow you.

Exit GHOST and HAMLET

MARCELLUS
Let's follow; it's not right to obey him.

HORATIO
Go after him. To what will this come?

MARCELLUS
Something is rotten in the state of Denmark.

HORATIO
Heaven will direct it.

MARCELLUS
Let's follow him.

Exit

Helpful Words & Notes

draws = comes

Angels and ministers of grace defend us! — Да хранят нас ангелы Господни!

If your intents are wicked or charitable — Если ты злых или добрых умыслов исполнен

shroud *n* — саван

sepulchre *n* — гробница

To cast you up again — Чтобы извергнуть тебя вновь

Revisit the glimpses of the moon, making night hideous — Вступаешь вновь в мерцание луны, ночь исказив

beckon *v* — манить, делать знак (рукой или пальцем)

courteous = polite

I do not set my life in a pin's fee — Мне жизнь моя дешевле, чем булавка

Be ruled — Смиритесь

Unhand me — Отпустите меня

Something is rotten in the state of Denmark. — Что-то подгнило в Датском королевстве.

Activities

I **Say whether the statement is true or false. If it is false, give the right answer.**

- 1) Hamlet joins the guards just after midnight.
- 2) The ghost doesn't appear that night.
- 3) The ghost beckons Hamlet to go away with it.
- 4) Horatio and Marcellus agree that Hamlet should talk to the ghost alone.
- 5) Hamlet is afraid to go with the ghost.
- 6) Horatio and Marcellus follow Hamlet.

II **Say why:**

- 1) Hamlet wants to speak to the ghost.
- 2) Hamlet is not afraid to go with the ghost.
- 3) Horatio and Marcellus can't stop Hamlet.
- 4) They refuse to obey Hamlet's order.

III **Who says to whom and in what circumstances?**

- 1) Why, what should be the fear?
- 2) My fate cries out.
- 3) Something is rotten in the state of Denmark.
- 4) Heaven will direct it.

- IV Hamlet sees the ghost for the first time. What does he feel? What does he say? What does he do?
- V Make up a summary of the scene.
- VI What would you do if you were Hamlet? Would you follow the ghost? Talk about it.

Scene V

*Another part of the platform.
Enter GHOST and HAMLET*

- HAMLET
Where are you leading me? Speak; I'll go no further.
- GHOST
Listen to me.
- HAMLET
I will.
- GHOST
My hour has almost come,
**When I to sulphurous and tormenting flames
Must render up myself.**
- HAMLET
Alas, poor ghost!
- GHOST
Don't pity me, but listen to
To what I shall **reveal**.
- HAMLET
Speak; I am obliged to hear.
- GHOST
So are you to revenge, when you shall hear.
- HAMLET
What?
- GHOST
I am your father's spirit,
Doomed for a certain time to walk the night,

And for the day confined to fast in fires,
Till the awful crimes done in my days of living
Are burnt and **purged away**.
Listen, listen, O, listen!
If you did ever love you dear father —

- HAMLET
O God!
- GHOST
Revenge his **foul** and most unnatural murder.
- HAMLET
Murder!
- GHOST
Murder most foul, as in the best it is;
But this most foul, strange and unnatural.
- HAMLET
Let me know it, that I, with wings as swift
As meditation or the thoughts of love,
May **sweep to my revenge**.
- GHOST
I find you ready to act.
Now, Hamlet, hear:
It is said that, sleeping in my orchard,
A snake **stung** me;
But know, you noble youth,
The snake that did sting your father's life
Now wears his crown.
- HAMLET
O my **prophetic** soul! My uncle!
- GHOST tells HAMLET that CLAUDIUS killed him by pouring poison into his ear and seduced his wife. He then calls on HAMLET to avenge him and kill CLAUDIUS. He also tells him not to kill the queen advising HAMLET instead to leave her punishment to heaven and her own conscience. Running out of time, the GHOST tells HAMLET 'Adieu, adieu! Hamlet, remember me' before exiting.*
- HAMLET
O all you host of heaven! O earth! What else?
And shall I include hell? Hold, hold, my heart;
Remember you!

Ay, you poor ghost, while memory holds a seat
In this distracted globe. Remember you!
Yea, from the table of my memory
I'll wipe away all trivial foolish records,
All wise sayings from books, all images, all impressions past,
That youth and observation copied there;
And your **commandment** all alone shall live
Within the book and volume of my brain,
Unmixed with inferior matter: yes, by heaven!
O most **pernicious** woman!
O **villain**, villain, smiling, damned villain!
My notebook — better it is if I set it down.
That one may smile, and smile, and be a villain;
At least I'm sure it may be so in Denmark:

(Writing)

So, uncle, there you are. Now to my promise;
It is 'Adieu, adieu! Remember me.'
I have sworn it.

MARCELLUS HORATIO

(Within) My lord, my lord, —

MARCELLUS

(Within) Lord Hamlet, —

HORATIO

(Within) Heaven secure him!

HAMLET

So be it!

HORATIO

(Within) **Hello, ho, ho**, my lord!

HAMLET

Hello, ho, ho, boy! Come, bird, come.

Enter HORATIO and MARCELLUS

MARCELLUS

How is it, my noble lord?

HORATIO

What news, my lord?

HAMLET

O, wonderful!

HORATIO

Good my lord, tell it.

HAMLET

No; you'll reveal it.

HORATIO

Not I, my lord, by heaven.

MARCELLUS

Nor I, my lord.

HAMLET

How say you, then; you'll keep it secret?

HORATIO MARCELLUS

Ay, by heaven, my lord.

HAMLET

**There's never a villain dwelling in all Denmark
But he's an absolute knave.**

HORATIO

There needs no ghost, my lord, come from the grave
To tell us this.

HAMLET

Why, right; you are right;
And so, without more circumstance at all,
Let us shake hands and part:
You, as your business and desire shall point you;
For every man has business and desire,
Such as it is; and I'll go to pray.

HORATIO

These are wild and senseless words, my lord.

HAMLET

I'm sorry they offend you, heartily;

HORATIO

There's no offence, my lord.

HAMLET

Yes, by Saint Patrick, but there is, Horatio,
And much offence too. Touching this vision here,

It is an honest ghost, that let me tell you:
For your desire to know what is between us.
And now, good friends,
As you are friends, scholars and soldiers,
Give me one poor request.

HORATIO

What is it, my lord? We will.

HAMLET

Never make known what you have seen tonight.

HORATIO MARCELLUS

My lord, we will not.

HAMLET

Nay, but swear it.

HORATIO

In faith, my lord, not I.

MARCELLUS

Nor I, my lord, in faith.

HAMLET

Upon my sword.

MARCELLUS

We have sworn, my lord, already.

HAMLET

Indeed, upon my sword, indeed.

GHOST

(Beneath) Swear.

HAMLET

Ah, ha, boy! Say you so? Are you there?
Come on — you hear this fellow in the cellar —
Agree to swear.

HORATIO

Propose the **oath**, my lord.

HAMLET

Never to speak of this that you have seen,
Swear by my sword.

GHOST

(Beneath) Swear.

HAMLET

Hic et ubique? Then we'll change our place.
Come here, gentlemen,
And lay your hands again upon my sword:
Never to speak of this that you have heard,
Swear by my sword.

GHOST

(Beneath) Swear.

HAMLET

Well said, old mole! Can you work in the earth so fast?
A worthy miner! Once more remove, good friends.

HORATIO

O day and night, but this is strange!

HAMLET

And therefore as a stranger give it welcome.
There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy. But come;
Here, as before, never, so help you God,
How strange or odd I bear myself,
That you, at such times seeing me, never shall
Pronounce some doubtful phrase,
As 'Well, well, we know,' to note
That you know anything of me: this not to do,
So swear.

GHOST

(Beneath) Swear.

HAMLET

Rest, rest, **perturbed** spirit!
They swear
So, gentlemen,
With all my love **I do commend me to you**.
Let us go in together;
And still your fingers on your lips, I pray.
The time is out of joint: O cursed spite,
That ever I was born to set it right!
Nay, come, let's go together.

Exit all

Helpful Words & Notes

When I to sulphurous and tormenting flames must render up myself — Когда в мучительный и серный пламень вернуться должен я
reveal *v* — открывать, раскрывать
So are you to revenge — И должен отомстить
doomed *a* — обреченный
And for the day confined to fast in fires — А днем томиться посреди огня
purge away *phr v* — *зд.* выгореть
foul *a* — гнусный
sweep to my revenge — помчаться к мести
sting (stung, stung) *v* — жалить
prophetic *a* — пророческий, вещий
seduce *v* — соблазнять, свращать
In this distracted globe — В несчастном этом шаре (Гамлет имеет в виду свою голову)
commandment *n* — завет, указ, приказ
pernicious *a* — пагубный
villain *n* — злодей
Within — *зд.* За сценой
Hello, ho, ho — клич сокольничих
There's never a villain dwelling in all Denmark but he's an absolute knave. — Нет в Датском королевстве подлеца, который не был бы отпетым плутом.
In faith — Клянусь честью
oath *n* — клятва
Hic et ubique? — *лат.* Здесь и повсюду?
perturbed *a* — встревоженный, беспокойный
I do commend me to you — Я поручаю себя вам
The time is out of joint: O cursed spite, that ever I was born to set it right! — Век расшатался — и скверней всего, что я рожден восстановить его!

Activities

I Answer the questions.

- 1) Who is the ghost?
- 2) What does he want from Hamlet?
- 3) Who is the murderer of Hamlet's father?
- 4) How did Claudius kill his brother?
- 5) What did Claudius do with his brother's wife?
- 6) What does the ghost tell Hamlet to do about his mother?
- 7) Does Hamlet believe the ghost's story?
- 8) What promise does Hamlet make?

- 9) What does Hamlet write in his notebook?
- 10) What happens when Horatio and Marcellus join Hamlet?
- 11) What does he ask them to swear?
- 12) Who supports his demands for an oath?
- 13) Does Hamlet like the ghost's interference?
- 14) Do Horatio and Marcellus hear the ghost's words?

II Complete the sentences.

- 1) The ghost is doomed to walk at night and fast by day till...
- 2) The ghost asks Hamlet not to kill his mother and advises instead...
- 3) The only thing Hamlet tells his friends about the ghost is that...
- 4) Hamlet asks his friend to lay their hands upon his sword and say...

III Prove that:

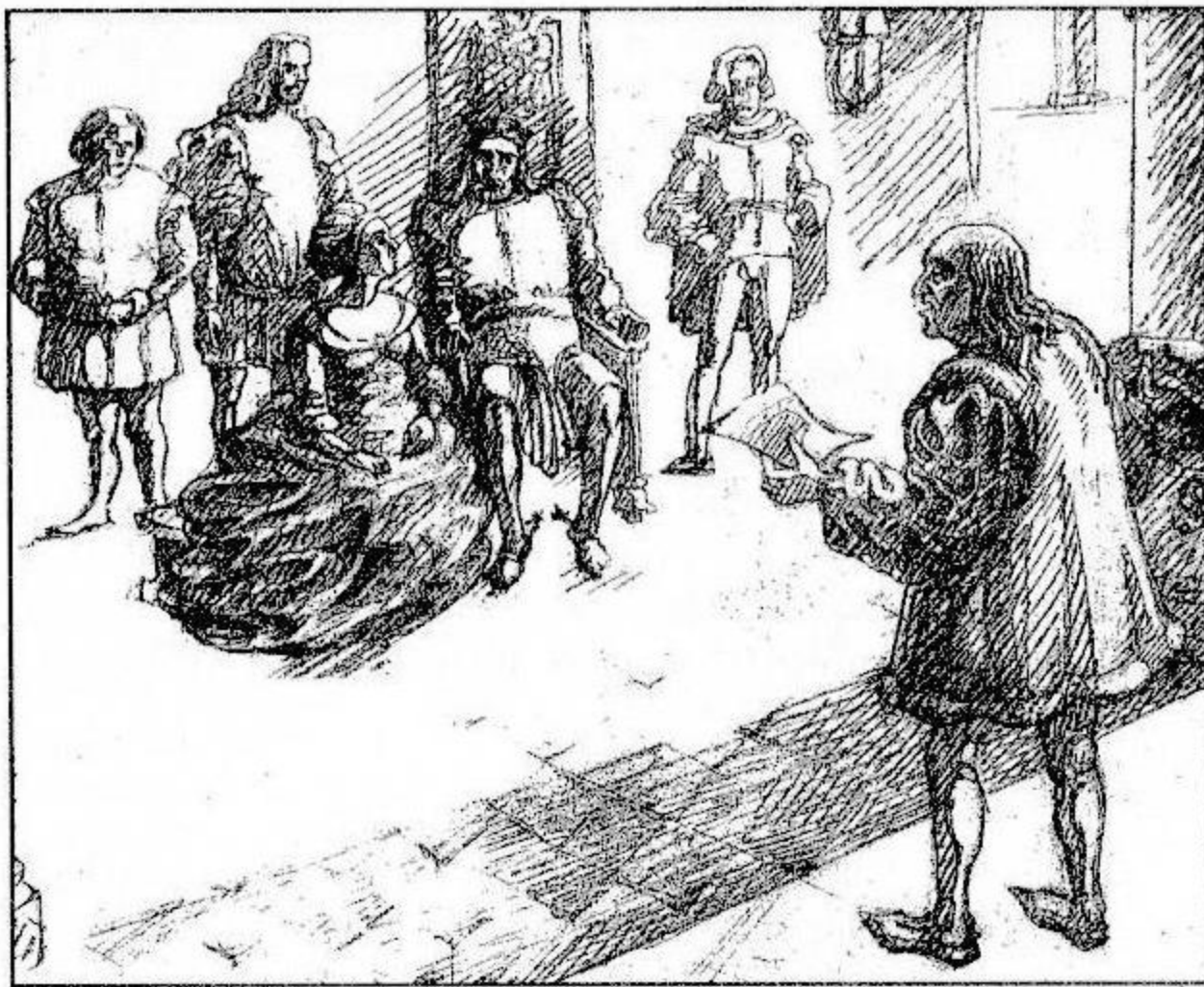
- 1) Hamlet is not surprised when the ghost asks him to revenge his father's murder.
- 2) the ghost follows Hamlet's conversation with his friends.
- 3) Hamlet doesn't talk to the ghost in a respectful tone.
- 4) Horatio does not hesitate to make the oath.
- 5) Hamlet is sure that it is his fate to revenge for his father.

IV What do you think?

- 1) Why isn't Hamlet surprised when he learns who is the murderer of his father? Does Hamlet consider his uncle a villain?
- 2) Why does the ghost ask Hamlet not to punish his mother? What does he call the queen? What is Hamlet's opinion of his mother?
- 3) Why do you think Hamlet refuses to tell Horatio and Marcellus about his talk to the ghost? Are they offended?
- 4) Why do you think Hamlet makes his friends swear by his sword?
- 5) How soon would you expect Hamlet to go for his revenge? Why?

V Make up a summary of the scene.

VI Imagine that you are Horatio. Describe what happened that night. Say what you saw, heard and felt. Were you offended by the fact that Hamlet didn't tell you about his conversation with the ghost? What did they discuss? Can you make a suggestion?



ACT II

Scene I

A room in POLONIUS' house.

Enter POLONIUS and REYNALDO.

POLONIUS gives REYNALDO money and notes and sends him to Paris to spy on his son LAERTES' behaviour. OPHELIA enters. She is distressed after a meeting with HAMLET who, she says, looked as if he had seen hell. POLONIUS is sure that HAMLET is mad for love of his daughter. He asks OPHELIA to go with him to tell KING CLAUDIUS about HAMLET's madness.

Scene II

A room in the castle.

Enter KING CLAUDIUS, QUEEN GERTRUDE, ROSENCRANTZ, GUILDENSTERN

*KING CLAUDIUS asks ROSENCRANTZ and GUILDENSTERN who have come to Elsinore at his request to find out what is causing HAMLET's strange 'transformation.' The two young men agree and leave the room. QUEEN GERTRUDE believes that HAMLET could only be upset by KING HAMLET's death and her recent **hasty** remarriage.*

Enter POLONIUS and the courtiers who have returned from Norway. The messengers say that the King of Norway has made Young FORTINBRAS abandon the idea of a war with Denmark and has given him 3000 crowns and the permission to use his forces against the King of Poland. The messengers have brought the letter from the King of Norway asking KING CLAUDIUS to let FORTINBRAS' army pass through Denmark on the way to Poland. KING CLAUDIUS is happy with this news. The messengers leave.

POLONIUS informs the KING and the QUEEN that he has found the cause of HAMLET's madness. He explains that the prince is madly in love with OPHELIA. He suggests that they could have a proof if he and the KING hide and watch OPHELIA and HAMLET's meeting. The KING agrees.

Exit KING CLAUDIUS and QUEEN GERTRUDE

Enter HAMLET, reading

LORD POLONIUS

How does my good Lord Hamlet?

HAMLET

Well, thank you.

LORD POLONIUS

Do you know me, my lord?

HAMLET

Excellent well; **you are a fishmonger.**

LORD POLONIUS

Not I, my lord.

HAMLET

Then I wish you were so honest a man.

LORD POLONIUS

Honest, my lord!

HAMLET

Ay, sir; to be honest, as this world goes, is to be one man **picked** out of ten thousand.

LORD POLONIUS

That's very true, my lord.

HAMLET

For if the sun breed maggots in a dead dog, being a god kissing carrion — Have you a daughter?

LORD POLONIUS

I have, my lord.

HAMLET

Let her not walk in the sun.
Friend, look to it.

LORD POLONIUS

(Aside) What do you think of that? Still talking only of my daughter: yet he did not know me at first; he said I was a fishmonger: he is far gone, far gone.
I'll speak to him again.
What do you read, my lord?

HAMLET

Words, words, words.

LORD POLONIUS

What is the matter, my lord?

HAMLET

Between who?

LORD POLONIUS

I mean, the matter that you read, my lord.

HAMLET

Slanders, sir: for the satirical **rogue** says here that old men have grey beards, that their faces are wrinkled, **their eyes purging thick amber and plum-tree gum and that they have a plentiful lack of wit, together with most weak hams**: all which, sir, though I most powerfully believe, yet I hold it not honesty **to have it thus set down**, for yourself, sir, should be old as I am, if like a crab you could go backward.

LORD POLONIUS

(Aside) Though this is madness, yet there is method in it. Will you walk out of the air, my lord?

HAMLET

Into my grave?

LORD POLONIUS

Indeed, that is out of the air.

(Aside) How interesting sometimes his answers are! I will leave him, and immediately arrange a meeting between him and my daughter. — My honourable lord, **I will take my leave of you.**

HAMLET

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

LORD POLONIUS

Farewell, my lord.

HAMLET

These boring old fools!

Enter ROSENCRANTZ and Guildenstern

LORD POLONIUS

You go to look for the Lord Hamlet; there he is.

ROSENCRANTZ

(To POLONIUS) Thank you, sir!

Exit POLONIUS

GUILDENSTERN

My honoured lord!

ROSENCRANTZ

My most dear lord!

HAMLET

My excellent good friends! How are you, Guildenstern? Ah, Rosencrantz! Good lads, how do you both?

ROSENCRANTZ

As the **indifferent** children of the earth.

GUILDENSTERN

Happy, in that we are not over-happy.

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 here?

GUILDENSTERN

Prison, my lord!

HAMLET

Denmark's a prison.

ROSENCRANTZ

Then is the world one.

HAMLET

A **goodly** one. Denmark is one of the worst.

ROSENCRANTZ

We don't think so, my lord.

HAMLET

To me it is a prison.

ROSENCRANTZ

Why then, your ambition makes it one; it is too narrow for your mind.

HAMLET

But, in the beaten way of friendship, why have you come to Elsinore?

ROSENCRANTZ

To visit you, my lord; no other occasion.

HAMLET

Were you not sent for? Is it your own wish? Is it a free visitation? Come, be honest with me: come, come; speak.

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.

I know the good king and queen have sent for you.

ROSENCRANTZ

For what purpose, my lord?

HAMLET

That you must teach me.

ROSENCRANTZ

(*Aside to GUILDENSTERN*) What say you?

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**.

HAMLET explains that he no longer enjoys life and the beauty of the world though he knows that the earth, sky and the people should still be wonderful. Now they seem to him 'the quintessence of dust'. ROSENCRANTZ and GUILDENSTERN tell him that some travelling entertainers will be arriving that evening. They used to have their own theatre in the city, but some child-actors became more popular, and the adult actors took to the road.

Flourish of trumpets within

GUILDENSTERN

There are the players.

HAMLET

Gentlemen, you are welcome to Elsinore.

You are welcome: but my uncle-father and aunt-mother are deceived.

GUILDENSTERN

In what, my dear lord?

HAMLET

I am but mad north-north-west: when the wind is southerly I know a hawk from a handsaw.

Enter POLONIUS and then four or five players. HAMLET welcomes them and together with the FIRST PLAYER recites the story of Pyrrhus killing Priam, King of Troy, in revenge for his father. HAMLET asks the actors to perform The Murder of Gonzago the next night, including a speech specially written by HAMLET. Exit POLONIUS, players, ROSENCRANTZ and GUILDENSTERN. HAMLET, left alone, reproaches himself for being unable to avenge the murder of his father.

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 proclaimed their malefactions;

For murder, though it has no tongue, will speak

With most miraculous organ. I'll have these players
 Play something like the murder of my father
 Before my uncle: I'll observe his looks:
 If he **flinches**, I know my course.
 The spirit that I have seen
 May be the devil: and the devil has power
 To assume a pleasing shape; yea, and perhaps
 Out of my weakness and my melancholy,
 As he is very powerful with such spirits,
Abuses me to damn me: I'll have **grounds**
 More reliable than this: the play's the thing
 Wherein I'll catch the conscience of the king.

Exit

Helpful Words & Notes

hasty *a* — поспешный

you are a fishmonger — вы торговец рыбой (Гамлет специально говорит глупости, чтобы убедить Полония в своем сумасшествии)

picked = chosen

For if the sun breed maggots in a dead dog, being a good kissing carrion — Ибо если солнце плодит червей в дохлом псе, — божество, лобзающее падаль

slanders *n pl* — клевета

rogue *n* — жулик, мошенник

their eyes purging thick amber and plum-tree gum and that they have a plentiful lack of wit, together with most weak hams — из глаз густо сочится смола и сливовый клей и что у них совершенно отсутствует ум и очень слабые ляжки

to have it thus set down = to write like that

I will take my leave of you — Дайте мне разрешение удалиться

indifferent *a* — безразличный

doomsday — *рел.* День страшного суда; судный день; конец света

goodly *a* — превосходный

to the purpose — по существу

confession *n* — признание

your secrecy to the king and queen moult no feather — ваша тайна перед королем и королевой не обронит ни единого перышка

the adult actors took to the road — взрослые актеры стали бродячими комедиантами

Flourish of trumpets within — Труба за сценой

I am but mad north-north-west: when the wind is southerly I know a hawk from a handsaw. — Я безумен только при норд-норд-весте; когда ветер с юга, я отличаю сокола от цапли.

Have by the very cunning of the scene been struck so to the soul that presently they have proclaimed their malefactions — Бывали под воздействием игры так глубоко потрясены, что тут же в своих признавались злодеяниях

flinch *v* — вздрогнуть

Abuses me to damn me — и пользуется этим мне на гибель

grounds = reasons

Activities

I Answer the questions.

- 1) Why have Rosencrantz and Guildenstern come to court?
- 2) What does King Claudius ask them to do?
- 3) What results have come from the trip of special messengers to Norway?
- 4) What kind of letter have they brought to the king?
- 5) Is Claudius happy with it?
- 6) What does Polonius tell the king and the queen about the cause of Hamlet's lunacy?
- 7) Are the king and queen convinced by his explanation?
- 8) What does he suggest doing?
- 9) How does Hamlet behave with Polonius?
- 10) How does Hamlet meet Rosencrantz and Guildenstern?
- 11) What does Hamlet call Denmark?
- 12) What does he tell his friends about his life?
- 13) Who comes to the castle?
- 14) Why are the actors travelling?
- 15) What does Hamlet recite together with the First Player?
- 16) What play does Hamlet ask the actors to perform next evening?
- 17) What does Hamlet expect from the play?

II Agree or disagree.

- 1) Rosencrantz and Guildenstern refuse to spy on Hamlet.
- 2) Queen Gertrude believes that Hamlet could only be upset by his father's recent death and her own hasty remarriage.

- 3) Hamlet wants to perform 'The Murder of Gonzago' to bring out evidence of guilt in the king.
- 4) Hamlet asks the players to perform the play exactly as it is.

III How many explanations of Hamlet's lunacy do we have now? Say how Hamlet's behaviour is explained by Polonius and Queen Gertrude. Is King Claudius happy with these explanations? Prove it.

IV What do you think?

- 1) Why does Hamlet pretend to be mad? It is a way to hide real intentions? How can you prove that he successfully plays mad?
- 2) In what way does Hamlet let Rosencrantz and Guildenstern know that he is not mad? Are they able to read his message? Give your opinion.
- 3) Hamlet complains that he hasn't still revenged his father's death. Why do you think he delays the revenge? Why does he need the play? Is he sure that the king is guilty?

V Imagine that you are *Polonius*. Say what you think about the reason of Hamlet's madness and describe your impression from your conversation to him. Speak about your plan.

VI Imagine that you are *Rosencrantz* or *Guildenstern*. Say:

- 1) why you came to Elsinore;
- 2) about the king's request;
- 3) about your attitude (отношение) to Hamlet;
- 4) why you agreed to find out the cause of Hamlet's strange behaviour;
- 5) about your opinion of him after you met him.



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 roundabout conversation,
Get from him why he puts on this confusion,
Upsetting so harshly all his days of quiet
With turbulent and dangerous lunacy?

ROSENCRANTZ

He does confess he feels he is mad;
But from what cause he will not say.

GUILDENSTERN

Nor do we find him willing to be questioned,
But, with a crafty madness, keeps aloof,
When we try to 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 effort.

ROSENCRANTZ

He asked us few questions; **but, of our demands,**
Most free in his reply.

QUEEN GERTRUDE

Did you encourage him?
To any **pastime?**

ROSENCRANTZ

Madam, it so happened, that certain players
We passed by 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

It's most true:
And he asked me to beg your majesties
To hear and see the **matter.**

KING CLAUDIUS

With all my heart; and it does much content me
To hear him so **inclined.**
Good gentlemen, give him further encouragement,
And **drive his purpose on to these delights.**

ROSENCRANTZ

We shall, my lord.

Exit ROSENCRANTZ and GUILDENSTERN

KING CLAUDIUS

Sweet Gertrude, leave us too;
For we have secretly sent for Hamlet,
That he, as if by accident, may here
Meet Ophelia:
Her father and myself, lawful spies,
Will so hide ourselves that, seeing, unseen,
We may of their **encounter** frankly judge,
And understand, as he behaves,
If it be **the affliction of his love** or no
That he suffers for.

QUEEN GERTRUDE

I shall obey you.
And for your part, Ophelia, I do wish
That your beauty is the happy cause
Of Hamlet's wildness: so shall I hope your virtues
Will bring him back to **sanity,**
To both your honours.

OPHELIA

Madam, I wish it may.

EXIT QUEEN GERTRUDE

LORD POLONIUS

Ophelia, you walk here. **Gracious,** so please you,
We will hide.

(To OPHELIA)

Read on this book;
For such an exercise may colour
Your loneliness.
It is proved that **with devotion**
And pious action we can sugar over
The devil himself.

KING CLAUDIUS

(Aside) O, it is too true!
How strong a **lash** that speech does give my conscience!
The **harlot's** cheek, beautied with make-up,
Is not more ugly
Than is my deed to my most painted word:
O heavy burden!

LORD POLONIUS

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

Exit KING CLAUDIUS and POLONIUS

Enter HAMLET

HAMLET

To be, or not to be: that is the question:
Whether it's 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. It's an ending
Devoutly to be wished. To die, to sleep;
To sleep: perhaps to dream: ay, there's the obstacle;
For in that sleep of death what dreams may come
When we have shaken off life's stresses,
Must give us pause: **there's the consideration**
That makes calamity of so long a life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's insolence,
The **pangs** of despised love, the law's delay,
When he himself might his final release make
With a bare dagger? Who would burdens bear,
To grunt and sweat under a weary life,
Without the **dread** of something after death,
The undiscovered country from which
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 desire to act
Is sickly covered with pale thoughts,
And enterprises of great importance
Turn **awry,**
And lose the name of action. — Soft you now!
The fair Ophelia! Nymph, in your prayers
Be all my sins remembered.

OPHELIA

Good my lord,
How is your honour for these many days?

HAMLET

I humbly thank you; well, well, well.

OPHELIA

My lord, I have **remembrances** of yours,
That I wish to return to you;
I pray you, now receive them.

HAMLET

No, not I;
I never gave you anything.

OPHELIA

My honoured 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 grow 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 are honest and fair, your **honesty** should admit no discussion on your beauty.

OPHELIA

Could beauty, my lord, have better relationship 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 can never compete with our nature: I loved you not.

OPHELIA

I was deceived.

HAMLET

Get to a nunnery: why would you be a breeder of sinners? I am myself honest; and yet I could accuse myself of such things that it would have been better if my mother had not borne me: I am very proud, revengeful, ambitious, with more offences to commit still 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 complete **rascals**, all; believe none of us. Go your way to a nunnery. Where's your father?

OPHELIA

At home, my lord.

HAMLET

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

OPHELIA

O, help him, you sweet heavens!

HAMLET

If you marry, I'll give you **this plague for your dowry**: even if you are as chaste as ice, as pure as snow, you shall not escape **calumny**. Get to a nunnery, go: farewell. Or, if you need to 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 dance, you

flirt, and you **lisp**, and nick-name God's creatures, and **make your wantonness your ignorance**. Go away, I'll think no more about it; it has 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 overthrown!
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 **wretched**,
That sucked the honey of his **music vows**,
Now see that noble reason,
Like sweet bells jangled, out of tune and harsh;
That unmatched form and feature of blossoming youth
Blasted with ecstasy: O, how sad am I,
To have seen what I have seen, see what I see!

Re-enter KING CLAUDIUS and POLONIUS

KING CLAUDIUS

Love! His **affections** are not in that direction;
Nor what he said, was not like madness.
There's something in his soul,
Over which his melancholy **broods**;
And no doubt its outcome
Will be some danger: so for to prevent,
I have decided to send him to England,
For the demand of our neglected tribute
Where hopefully the seas and countries different
Will expel this matter in his heart,
What do you think of it?

LORD POLONIUS

It shall do well: but I still believe
His grief comes from neglected love. 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 beg him
 To show his grief: let her be with him;
 And I'll be placed, so please you, where I can hear
 All their conference. If she does not succeed,
 To England send him, or **confine** him where
 Your wisdom thinks best.

KING CLAUDIUS

It shall be so:
 Madness in great ones must not unwatched go.

Exit

Helpful Words & Notes

But, with a crafty madness, keeps aloof — И с хитростью безумства ускользает

but, of our demands, most free in his reply — но в ответ был разговорчив

pastime *n* — развлечение

matter *n* — зд. спектакль

inclined *a* — склонный, расположенный

drive his purpose on to these delights — старайтесь в нем усилить вкус к удовольствиям

encounter *n* — случайная встреча

affliction of his love — любовное терзанье

sanity *n* — здравый ум, рассудок

Gracious — Милостивый государь (обращение Полония к Клавдию)

with devotion and pious action we can sugar over the devil himself — набожным лицом и постным видом мы и черта можем обсахарить

lash *n* — удар хлыстом

harlot = prostitute

Than is my deed to my most painted word — чем мой поступок под раскраской слов

to suffer the slings and arrows of outrageous fortune — покоряться пращам и стрелам яростной судьбы

devoutly *adv* — искренне, всей душой

there's the consideration that makes calamity of so long a life — вот, где причина, что бедствия так долговечны

pangs = sharp pains

When he himself might his final release make with a bare dagger? — Когда бы он сам мог дать себе расчет простым кинжалом?

dread = extreme fear

ills *n pl* — трудности, невзгоды

awry = wrong

remembrances *n pl* — зд. подарки

honesty *n* — зд. порядочность, добродетельность

bawd *n* — уст. сводня

rascals *n pl* — плуты, обманщики

this plague for your dowry — это проклятие в приданое

calumny *n* — клевета

lisp *v* — щебетать; сюсюкать

make your wantonness your ignorance — хотите, чтобы ваше беспутство принимали за неведение

wretched *a* — несчастный, жалкий

music vows — сладкие клятвы

affections *n pl* — чувства, мечты

brood *v* — вынашивать

For the demand of our neglected tribute — собирать недополученную дань

if you hold it fit — если вы сочтете нужным

confine *v* — заточать

Activities

I Answer the questions.

- 1) How much have Rosencrantz and Guildenstern learned about Hamlet?
- 2) Does King Claudius agree to see the play?
- 3) What does Claudius ask from Gertrude?
- 4) What does Polonius give Ophelia to read?
- 5) What response does his remark get from Claudius?
- 6) What do we learn about Claudius for the first time?
- 7) What is the question Hamlet is talking about in his famous soliloquy (монолог)?
- 8) What happens between Hamlet and Ophelia?
- 9) What does Ophelia think about Hamlet?
- 10) How does Claudius respond to what he has seen and heard?
- 11) What does he plan to do about Hamlet?
- 12) How does Polonius respond?
- 13) What does he propose as an additional way to find out what Hamlet is thinking?

II Say whether the statement is true or false. If it is false give the right answer.

- 1) Rosencrantz says that Hamlet received them like a gentleman.
- 2) Claudius has secretly sent for Hamlet to talk to him.
- 3) Hamlet is wondering about suicide but fears what is on the other side of dying.
- 4) Ophelia doesn't believe that Hamlet's mad.

III Who says these to whom and in what circumstances?

- 1) It is proved that with devotion and pious action we can sugar over the devil himself.
- 2) For to the noble mind rich gifts grow poor when givers prove unkind.
- 3) To be, or not to be: that is the question.
- 4) For virtue can never compete with our nature.
- 5) Madness in great ones must not unwatched go.

IV Agree or disagree.

- 1) Polonius is manipulating his daughter to learn the truth about Hamlet.
- 2) Hamlet does not know that he's being watched.
- 3) Polonius is not willing to give up his 'love-madness' theory.

V What do you think?

- 1) Does the queen like Ophelia? Prove that she finds her beautiful. What does the queen expect from Ophelia?
- 2) What does Ophelia return to Hamlet? Do you think that it could his letters?
- 3) Why do you think Hamlet speaks so cruelly to Ophelia? Does he really love her? Is he sure that she betrayed him? What makes him think that?
- 4) Why do you think Ophelia agrees to be used as a bait (приманка)? Prove that she obeys her father.
- 5) What makes Claudius think that love is not the cause of Hamlet's madness? Give your opinion.
- 6) What other thing does Polonius propose to test Hamlet's intentions? Are you surprised that it includes spying?

VI Make up a summary of the scene.

Scene II

A hall in the castle.

Enter HAMLET and PLAYERS. HAMLET gives advice to the PLAYERS about the way to recite The Murder of Gonzago. He asks the PLAYERS not to overact because things like that only detract from the purpose of acting — to be the mirror of reality.

HAMLET

And let those that play your clowns speak no more than is set down for them; for there are some of them that will themselves laugh, to set on some quantity of spectators to laugh too; though, in the mean time, some necessary question of the play be then to be considered: that's **villainous**, and shows a most pitiful ambition in the fool that uses it. Go, make you ready.

Exit PLAYERS

Enter POLONIUS, ROSENCRANTZ and GUILDENSTERN

How now, my lord! Will the king hear this piece of work?

LORD POLONIUS

And the queen too, and without delay.

HAMLET

Ask the players to hurry.

Exit POLONIUS

Will you two help to **hasten** them?

ROSENCRANTZ GUILDENSTERN

We will, my lord.

Exit ROSENCRANTZ and GUILDENSTERN

HAMLET

What ho! Horatio!

Enter HORATIO. HAMLET tells his friend that he has arranged a play to be performed before the king, and one scene in the play is similar to the circumstances of his father's death. HAMLET asks Horatio to watch the king's reaction to the scene. Horatio promises to follow HAMLET's instructions. The friends agree to compare their observations after the performance.

HAMLET

They are coming to the play; I must be **idle**:
Get you a place.

Danish march. A flourish. Enter KING CLAUDIUS, QUEEN GERTRUDE, POLONIUS, OPHELIA, ROSENCRANTZ, GUILDENSTERN and others

KING CLAUDIUS

How does our cousin Hamlet fare?

HAMLET

Excellent, in faith; of the chameleon's food: I eat the air, promise-filled: you cannot feed **capons** so.

KING CLAUDIUS

I have nothing with this answer, Hamlet; these words are not mine.

HAMLET

No, nor mine now.

(To POLONIUS)

My lord, you played once in the university, you say?

LORD POLONIUS

I did indeed, my lord; and was considered a good actor.

HAMLET

What did you act?

LORD POLONIUS

I acted Julius Caesar: I was killed in the Capitol; Brutus killed me.

HAMLET

It was a brute part of him to kill so capital a **calf**. Are the players ready?

ROSENCRANTZ

Ay, my lord; they are waiting.

QUEEN GERTRUDE

Come here, my dear Hamlet, sit by me.

HAMLET

No, good mother, here's metal more attractive.

LORD POLONIUS

(To KING CLAUDIUS)

O, ho! Do you hear that?

HAMLET

Lady, shall I lie in your lap?

(Lying down at OPHELIA's feet)

OPHELIA

No, my lord.

HAMLET

I mean, my head upon your lap?

OPHELIA

Ay, my lord.

HAMLET

Do you think I meant **country matters**?

OPHELIA

I think nothing, my lord.

HAMLET

That's a fair thought to lie between maids' legs.

OPHELIA

What is, my lord?

HAMLET

Nothing.

OPHELIA

You are merry, my lord.

HAMLET

Who, I?

OPHELIA

Ay, my lord.

HAMLET

O God, your only comedian. What should a man do but be merry? For, look you, how cheerfully my mother looks, and my father died within these two hours.

OPHELIA

Nay, it's twice two months, my lord.

HAMLET

So long? Nay then, let the devil wear black, for I'll have a suit of sables. O heavens! Died two months ago, and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year: but, **by our lady**, he must build churches, then; if he is not to be forgotten like the **hobby-horse**, whose epitaph is 'For, O, for, O, the hobby-horse is forgotten.'

Oboes play. The dumb-show enters.

Enter a KING and a QUEEN very lovingly; the QUEEN embracing him, and he her. She kneels at his feet. He takes her up, and puts his head on her neck; he lies down upon a bank of flowers: she, seeing him asleep, leaves him. Then a fellow comes in, takes off his crown, kisses it, and puts poison in the King's ear, and exits. The QUEEN returns; finds the KING dead, and reacts passionately. The Poisoner, with some two or three Mutes, comes in again, seeming to lament with her. The dead body is carried away. The Poisoner wins the QUEEN with gifts: she seems unwilling at first, but in the end accepts his love.
Exit all.

OPHELIA

What does this mean, my lord?

HAMLET

Ah, **this is miching mallecho; it means mischief.**

OPHELIA

Perhaps this show explains the meaning of the play.

Enter PROLOGUE

HAMLET

We shall know from this fellow.

OPHELIA

Will he tell us what this show meant?

HAMLET

Ay, or any show that you'll show him: do not be ashamed to show, he'll not shame to tell you what it means.

OPHELIA

You are rude, you are rude: I'll watch the play.

PROLOGUE

For us, and for our tragedy,
Here stooping to your clemency,
We beg you to hear patiently.

Exit

HAMLET

Is this a prologue, or **the posy of a ring?**

OPHELIA

It's brief, my lord.

HAMLET

As woman's love.

Enter two PLAYERS, KING and QUEEN. The Player King speaks about thirty years of loving marriage. He is sick and soon will die, and he realizes that she will want to take another husband. The Player Queen promises that she will be true to him and never marry again. The Player King is pragmatic and replies that promises are often broken. The Queen swears again that she will never re-marry. The Player King falls asleep.
Exit the Player Queen.

HAMLET

(to QUEEN GERTRUDE)

Madam, how do you like this play?

QUEEN GERTRUDE

The lady protests too much, I think.

HAMLET

O, but she'll keep her word.

KING CLAUDIUS

Have you heard the **argument?** Is there no offence in it?

HAMLET

No, no, they are only joking, poison is a joke; no offence in the world.

KING CLAUDIUS

What do you call the play?

HAMLET

The Mouse-trap. **How? Tropically.** This play is about a murder done in Vienna: Gonzago is the duke's name; his wife, Baptista: you shall see later; it's **a knavish piece of work:** but what of that? Your majesty and we that have free souls, it does not touch us.

ENTER LUCIANUS

This is one Lucianus, nephew to the king.

OPHELIA

You are as good as a **chorus**, my lord.

HAMLET

I could interpret between you and your love, if I could see the puppets playing.

OPHELIA

You are bitter, my lord, you are bitter.

HAMLET

Begin, murderer; begin. Come: 'the croaking raven **bellows** for revenge.'

LUCIANUS

Thoughts **black**, **hands apt**, **drugs fit**, and **time agreeing**;
Good opportunity, no creature seeing;
This awful mixture, of midnight weeds collected,
With its natural magic and severe properties,
Wholesome life destroys immediately.

(Pours the poison into the sleeper's ear)

HAMLET

He poisons him in the garden to get his estate. His name's Gonzago: the story is true, and written in **choice** Italian: you shall see later how the murderer gets the love of Gonzago's wife.

OPHELIA

The king rises.

HAMLET

What, frightened by false fire!

QUEEN GERTRUDE

How fares my lord?

LORD POLONIUS

Stop the play.

KING CLAUDIUS

Give me some light: away!

ALL

Lights, lights, lights!

Exit all but HAMLET and HORATIO

HAMLET

O good Horatio, I'll take the ghost's word for a thousand pound.
Did you see?

HORATIO

Very well, my lord.

HAMLET

During the talk of the poisoning?

HORATIO

I did very well watch him.

HAMLET

Ah, ha! Come, some music! Come, the **recorders!**
For if the king does not like the comedy,
Why then, perhaps, **it does not agree with him.**
Come, some music!

Re-enter ROSENCRANTZ and GUILDENSTERN

GUILDENSTERN

Good my lord, allow me a word with you.

HAMLET

Sir, a whole history.

GUILDENSTERN

The king, sir, —

HAMLET

Ay, sir, what of him?

GUILDENSTERN

He has retired being very **out of sorts.**

HAMLET

From drink, sir?

GUILDENSTERN

No, my lord, rather from anger.

HAMLET

You should say this to his doctor; for, for me to cure him would perhaps plunge him into far more anger.

GUILDENSTERN

Good my lord, make your words clearer and do not **wander** so wildly from what I tell you.

HAMLET

I am tame, sir: pronounce.

GUILDENSTERN

The queen, your mother, in most sorrowful spirit,
has sent me to you.

HAMLET

You are welcome.

ROSENCRANTZ

She says; your behaviour has struck her into amazement and admiration.

HAMLET

O wonderful son, that can so astonish a mother! But is there no more than this mother's admiration?

ROSENCRANTZ

She desires to speak with you in her room, before you go to bed.

HAMLET

We shall obey, were she ten times our mother. Have you any other business with us?

ROSENCRANTZ

My lord, you once did love me.

HAMLET

So I do still.

ROSENCRANTZ

Good my lord, what is the cause of your bad mood? You will, surely, prevent your own liberty, if you do not reveal your griefs to your friend.

HAMLET

Sir, **I lack advancement.**

ROSENCRANTZ

How can that be, when you have the voice of the king himself for your succession in Denmark?

HAMLET

Ay, but sir, 'While the grass grows,' — it's an old proverb.

Re-enter Players with recorders

O, the recorders! Let me see one. **Why do you go about to recover the wind of me, as if you would drive me into a toil?**

GUILDENSTERN

O, my lord, if my duty is too brave, my love is too unmannerly.

HAMLET

I do not well understand that. Will you play upon this pipe?

GUILDENSTERN

My lord, I cannot.

HAMLET

I ask you.

GUILDENSTERN

Believe me, I cannot.

HAMLET

I beg you.

GUILDENSTERN

I know no touch of it, my lord.

HAMLET

It is as easy as lying: **govern these ventages** with your fingers and thumb, give it breath with your mouth, and it will make most eloquent music. Look you, these are the stops.

GUILDENSTERN

But I cannot do it; I have not the skill.

HAMLET

Why, look you now, how unworthy a thing you make of me! You want to play upon me; you seem to know my stops; you want to know my mystery; you want to sound me from my lowest note to the top: and there is much music, excellent voice, in this little organ; yet you cannot make it speak. So do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can worry me, yet you cannot play upon me.

Enter POLONIUS

God bless you, sir!

LORD POLONIUS

My lord, the queen wants to speak with you, and now.

HAMLET

Do you see a cloud there that's almost in shape of a camel?

LORD POLONIUS

By the mass, and it is like a camel, indeed.

HAMLET

I think it is like a **weasel.**

LORD POLONIUS

It has a back like a weasel.

HAMLET

Or like a whale?

LORD POLONIUS

Very like a whale.

HAMLET

Then I will come to my mother at once. (*Aside*) **They fool me to the top of my bent.** I will come at once.

LORD POLONIUS

I will say so.

HAMLET

At once is easily said.

Exit POLONIUS

Leave me, friends.

Exit all but HAMLET

It's now the very **witching** time of night,
When churchyards yawn and hell itself breathes out
Evil to this world: now could I drink hot blood,
And do such bitter business as the day
Would tremble to look on. Soft! Now to my mother.
O heart, do not lose your nature;
Let me be cruel, not unnatural:
I will speak daggers to her, but use none;
My tongue and soul in this must be hypocrites;
However much in my words she will be punished,
To make them deeds never must my soul agree!

Exit

Helpful Words & Notes

detract *v* — отвлекать

villainous *a* — отвратительный, низкий

hasten *v* — торопить

idle *a* — *зд.* безумный

How does our cousin Hamlet fare? — Игра слов: глагол *fare* имеет несколько значений. Клавдий употребляет его в значении «жить, поживать», а Гамлет — в значении «есть, питаться».

capons *n pl* — каплуны (петухи, откармливаемые на мясо)

calf *n* — *зд.* «теленочек», дурачок

country matters — что-то неприличное

by our lady — клянусь богородицей

hobby-horse *n* — деревянная лошадка (одна из фигур площадного театра, конская кукла, укреплявшаяся на туловище актера, который таким образом превращался во всадника)

dumb-show *n* — пантомима

Mutes *n pl* — немые люди

lament *v* — горевать, оплакивать

this is miching mallecho; it means mischief — это крадущееся малечо, это значит злодейство (*malhecho* — *исп.* дурной поступок)

stooping to your clemency — в надежде на вашу милость

the posy of a ring — девиз на кольце

argument *n* — *зд.* содержание (пьесы)

tropically *adv* — в переносном смысле

a knavish piece of work — подлая история

chorus *n* — хор (так в старинном театре назывался человек, который пояснял действие)

bellow *v* — взывать

hands apt, drugs fit, and time agreeing — рука тверда, крепок яд, удобен час

choice *a* — лучший, отменный

recorders *n pl* — *зд.* деревянные флейты

it does not agree with him — она ему просто не нравится

out of sorts — не в себе, плохо себя чувствуя

wander *v* — *зд.* уклоняться, отклоняться

I lack advancement — у меня нет никакой будущности

Why do you go about to recover the wind of me, as if you would drive me into a toil? — Почему вы все стараетесь гнать меня по ветру, словно хотите загнать меня в сеть?

govern these ventages — управляйте этими отверстиями

weasel *n* — ласка; горноста; хорек

They fool me to the top of my bent. — Они думают, что валяют дурака.

witching *a* — колдовской

Activities

I Answer the questions.

- 1) What advice does Hamlet give to the actors?
- 2) Whom does Hamlet ask to hasten the players?
- 3) What does Hamlet tell Horatio?
- 4) What does Hamlet want his friend to do?
- 5) What part did Polonius play as a student?
- 6) What does Ophelia say about Hamlet's mood?

- 7) What does the dumb-show represent?
- 8) What is Claudius's reaction to the dumb-show?
- 9) What does Queen Gertrude say about the Player Queen?
- 10) What is the name of the play?
- 11) What are the heroes of the play?
- 12) What is Claudius's mood when he stops the play?
- 13) Who tells Hamlet that his mother wants to see him?
- 14) What lesson does Hamlet teach Guildenstern with a recorder?
- 15) How does Hamlet want to punish his mother?

II Say whether the statement is true or false. If it is false, give the right answer.

- 1) Hamlet tells Ophelia that his father died two days ago.
- 2) The King Claudius rises from his seat during the dumb-show.
- 3) The play is similar to the circumstances of Old Hamlet's murder.
- 4) Hamlet asks Guildenstern to play the guitar.
- 5) Hamlet compares a cloud with a camel, weasel and a whale.

III Complete the sentences.

- 1) Hamlet says that he eats air like a ...
- 2) Hamlet says that the prologue is as brief as ...
- 3) Hamlet calls the 'The Mouse-trap'...
- 4) Hamlet says that a great man must build churches not to be forgotten like a ...

IV Say why:

- 1) Hamlet asks the players not to overact.
- 2) Hamlet prefers to sit beside Ophelia.
- 3) King Claudius stops the play.
- 4) Polonius agrees with Hamlet when he compares a cloud with different animals.

V What do you think?

- 1) Hamlet is now sure that King Claudius is guilty of murder. Claudius has also learned something from the presentation of the play. What has Claudius learned?

- 2) How is Hamlet's last soliloquy different from all his other speeches? What does it show? Give your opinion.

VI Make up a summary of the scene.

Scene III

A room in the castle.

Enter KING CLAUDIUS, ROSENCRANTZ and GUILDENSTERN. KING CLAUDIUS, angry and afraid that HAMLET is becoming more and more dangerous, orders ROSENCRANTZ and GUILDENSTERN to take him to England. Then they leave to prepare for the voyage.

Enter POLONIUS

LORD POLONIUS

My lord, he's going to his mother's room:
 Behind the tapestry I'll hide to listen,
 You can be sure she'll be harsh with him:
 And, as you said, and wisely was it said,
 It's better that someone else rather than a mother,
 Since nature makes them **partial**, should hear
 The speech, too.
 I'll call upon you before you go to bed,
 And tell you what I know.

KING CLAUDIUS

Thanks, dear my lord.

Exit POLONIUS

O, my offence stinks, it smells to heaven;
 It has the oldest curse on it,
 A brother's murder. I cannot **pray**,
 Though my inclination is as sharp as will:
 My stronger guilt defeats my strong intent;
 And I pause. What if this cursed hand
 Were thicker than itself with brother's blood,
 Is there not rain enough in the sweet heavens
 To wash it white as snow? **What use is mercy**
If not to confront the visage of offence?
 O, what form of prayer can forgive my foul murder?
 That cannot be one; **since I still possess**
Those effects for which I did the murder,

My crown, my own ambition and my queen.
 May one be pardoned and **retain the offence?**
In the corrupted ways of this world
Offence's gilded hand may often buy out the law,
 But it's not so above;
 There is no **deceit**, there the action lies
 In his true nature; and we are **compelled**,
 Even to the teeth and forehead of our faults,
 To give evidence. What then? What rests?
 What can **repentance** do: what can it not?
 What can it when one cannot repent?
O wretched state! O bosom black as death!
 O trapped soul, that, struggling to be free,
Is more engaged! Help, angels! Bow, stubborn knees;
 And, heart with strings of steel,
 Be soft as **sinews** of the newborn babe!
 All may be well.

Retires and kneels
Enter HAMLET

HAMLET

Now might I do it nicely, now he is praying;
 And now I'll do it. And so he goes to heaven;
 And so am I revenged. That must be thought over:
 A villain kills my father; and for that,
 I, his only son, do this same villain send
 To heaven.
 O, this is legal payment, not revenge.
 He took my father grossly, **full of bread**;
With all his crimes broad blown, as flush as May;
 And am I then revenged,
 To take him **in the purging of his soul**,
 When he is fit and prepared for his passage?
 No!
 Up, sword; and know a more horrid moment:
 When he is drunk asleep, or in his rage,
 Or in the incestuous pleasure of his bed;
At gaming, swearing, or about some act
 That has no hope of salvation in it;
 Then trip him, that his heels may kick at heaven,

And that his soul may be as damned and black
 As hell, whereto it goes. My mother's waiting:
 This medicine will prolong your sickly days.

Exit

KING CLAUDIUS

(Rising) My words fly up, my thoughts remain below:
 Words without thoughts never to heaven go.

Exit

Helpful Words & Notes

partial *a* — пристрастный

O, my offence stinks, it smells to heaven — О, мерзок грех мой, к небу он смердит!

pray *v* — молиться (играет *n* — молитва)

What use is mercy if not to confront the visage of offence? — На что и милость, как не на то, чтоб встать лицом к вине?

since I still possess those effects for which I did the murder — раз я владею всем, из-за чего я совершил убийство

retain the offence — хранить свой грех

In the corrupted ways of this world offence's gilded hand may often buy out the law — В порочном мире золотой рукой неправда отстраняет правосудье, и покупается закон

deceit *n* — обман

compelled = obliged, forced

repentance *n* — раскаяние (repent *v* — раскаиваться)

O wretched state! — О, жалкий жребий!

Is more engaged — лишь глубже вязнет

sinews *n pl* — мышцы

full of bread; with all his crimes broad blown, as flush as May — в грубом пресыщенье, когда его грехи цвели, как май

in the purging of his soul — в чистый миг молитвы

At gaming, swearing — в пылу азарта, с бранью на устах

Activities

I Answer the questions.

- 1) What has Claudius decided to do with Hamlet?
- 2) Who will go with him?

- 3) Where is Polonius going?
- 4) What does he expect from the queen?
- 5) What does Claudius think of his offence?
- 6) Does he repent of having murdered his brother?
- 7) Where does Claudius look for salvation (спасение)?
- 8) What happens when Hamlet enters?
- 9) Does he kill Claudius?
- 10) What moment does Hamlet want to find for his revenge?

II Agree or disagree.

- 1) Hamlet thinks that if he kills Claudius while he is praying his soul will go to heaven.
- 2) Hamlet is sure that the soul of his father is in heaven.
- 3) Claudius feels guilt and remorse (угрызения совести) for his actions.
- 4) Claudius realizes that he was almost killed.
- 5) The king's prayer is useless.

III Say why:

- 1) Polonius does not trust the queen and wants to hear her conversation with Hamlet.
- 2) Claudius can't ask for forgiveness.
- 3) Hamlet does not kill Claudius then.

IV What do you think?

- 1) Has the play had actually an effect on Claudius? Give your opinion.
- 2) Hamlet comes into the room just moments too late to hear Claudius's confession (признание). Could Hamlet give up the idea of revenge if he heard it?
- 3) Claudius wants to send Hamlet to England. Is he ready to kill his nephew?

V Put the sentences in the right order.

- 1) Polonius wants to hide behind the tapestry and listen to the talk between the queen and Hamlet.
- 2) Hamlet sees Claudius on his knees in the middle of a prayer.

- 3) Polonius promises to call upon the king to let him know about the details of the talk between the queen and her son.
- 4) Hamlet leaves the room unnoticed.
- 5) Claudius is not ready to give up the crown, the queen and his ambition.
- 6) Rosencrantz and Guildenstern agree to go to England and leave to prepare for the voyage.
- 7) Hamlet draws his sword ready to kill Claudius.
- 8) King Claudius orders Rosencrantz and Guildenstern to take Hamlet to England.

VI Make up a summary of the scene using the plan in Exercise V and additional information.

Scene IV

The QUEEN's room.

Enter QUEEN GERTRUDE and POLONIUS

LORD POLONIUS

He is coming. See that you speak severely home to him:
Tell him his jokes have been too much to bear,
And that your grace has **shielded** and stood between
Much heat and him. I'll hide here.
Pray you, be firm with him.

HAMLET

(Within) Mother, mother, mother!

QUEEN GERTRUDE

I promise you,
Don't fear: withdraw, I hear him coming.

POLONIUS hides behind the tapestry.

Enter HAMLET

HAMLET

Now, mother, what's the matter?

QUEEN GERTRUDE

Hamlet, you have your father much offended.

HAMLET

Mother, you have my father much offended.

QUEEN GERTRUDE

Come, come, you answer **with a wicked tongue**.

HAMLET

Go, go, you question with a wicked tongue.

QUEEN GERTRUDE

Why, how now, Hamlet!

HAMLET

What's the matter now?

QUEEN GERTRUDE

Have you forgotten me?

HAMLET

No, **by the rood**, not so:

You are the queen, your husband's brother's wife;

And — **would it were not so!** — you are my mother.

QUEEN GERTRUDE

Nay, then, I'll call those to you that can speak.

HAMLET

Come, come, and sit you down; you shall not move;

You go not till I set you up a **glass**

Where you may see the **inmost** part of you.

QUEEN GERTRUDE

What will you do? You will not murder me?

Help, help, ho!

LORD POLONIUS

(Behind) What, ho! Help, help, help!

HAMLET

(Drawing his sword) How now! A rat? Dead, for a ducat, dead!

Makes a pass with his sword through the tapestry

LORD POLONIUS

(Behind) O, I am killed!

Falls and dies

QUEEN GERTRUDE

O my, what have you done?

HAMLET

Nay, I know not:

Is it the king?

QUEEN GERTRUDE

O, what a **rash** and bloody deed is this!

HAMLET

A bloody deed! Almost as bad, good mother,

As kill a king, and marry with his brother.

QUEEN GERTRUDE

As kill a king!

HAMLET

Ay, lady, it was my word.

Lifts up the tapestry and discovers Polonius

You wretched, rash, intruding fool, farewell!

I took you for your better: take your fortune;

To be too busy is some danger.

Leave wringing of your hands: peace! Sit you down,

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

If it is made of **penetrable** stuff,

If damned custom has not hardened it so

That it is armoured against sense.

QUEEN GERTRUDE

What have I done, that you dare speak

So loudly and rudely against me?

HAMLET

Such an act

That blurs the grace and blush of modesty,

Calls virtue hypocrite, takes off the rose

From the fair forehead of an innocent love

And sets a **blister** there, makes marriage-vows

As false as gamblers' oaths: O, such a deed

As from the law of contract removes

The very soul, and sweet religion makes

A rhapsody of words: heaven's face glows:

With shame, the Day of Judgement,

Is thought-sick at the act.

QUEEN GERTRUDE

Ay me, what act,

That roars so loud, and thunders in the **index**?

HAMLET

Look here, upon this picture, and on this,

The representation of two brothers.
See, what grace there was seated this brow;
Hyperion's curls; the front of **Jove** himself;
An eye like **Mars**, to threaten and command;
A posture like the herald **Mercury**.
A combination and a form indeed,
Where every god did seem to leave his mark,
To give the world assurance of a man:
This was your husband. Look you now, what follows:
Here is your husband; **like a rotten ear of corn**,
Killing his own brother. Have you eyes?
**Could you leave this fair mountain to feed
On this moor?** Ha! Have you eyes?
You cannot call it love; for at your age
**The hey-day in the blood is tame, it's humble,
And waits upon the judgment:** and what judgment
Would step from this to this?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling without all,
O shame, where is your blush? **Rebellious hell**,
If you can rebel in a mother's bones,
**To flaming youth let virtue be as wax,
And melt in her own fire:** proclaim no shame
When the burning gives commands,
Since frost itself burns as actively
And reason gratifies will.

QUEEN GERTRUDE

O Hamlet, speak no more:
You turned my eyes into my very soul;
And there I see such black spots
That will not leave their colour.

HAMLET

Nay, only to live
In the stinking sweat of a stained bed,
Stewed in corruption, making love
In a **pig-sty**, —

QUEEN GERTRUDE

O, speak to me no more;
These words, like daggers, enter in my ears;
No more, sweet Hamlet!

HAMLET

A murderer and a villain;
A slave that is not twentieth part
Of your precedent lord; a king's clown;
A thief of the empire and the rule,
That from a shelf the precious diadem stole,
And put it in his pocket!

QUEEN GERTRUDE

No more!

HAMLET

A king of shreds and patches, —

(Enter GHOST)

Save me, and **hover** over me with your wings,
You heavenly guards! What does your gracious figure
desire?

QUEEN GERTRUDE

Alas, he's mad!

HAMLET

Do you not come to reprimand your son,
That, slow in time and passion, delays
The important acting of your terrible command? O, say!

GHOST

Do not forget: this visitation
Is just **to sharpen your almost blunted purpose**.
But, look, your mother is amazed:
O, step between her and her fighting soul:
Imagination works stronger in weakest bodies:
Speak to her, Hamlet.

HAMLET

How is it with you, lady?

QUEEN GERTRUDE

Alas, how is it with you,
That you turn your eye on **vacancy**
And with the bodyless air you speak?
Your eyes have a wild look;
And, as the sleeping soldiers in the alarm,
Your hair stands **on end**. O gentle son,

Sprinkle cool patience upon the heat and flame
Of your bad temper
Whereon do you look?

HAMLET

On him, on him! Look you, how pale he is!
Do not look upon me;
Your pity converts
My intentions: then what I have to do
Will lose true colour; tears perhaps for blood.

QUEEN GERTRUDE

To whom do you speak this?

HAMLET

Do you see nothing there?

QUEEN GERTRUDE

Nothing at all; yet all that is I see.

HAMLET

Nor did you nothing hear?

QUEEN GERTRUDE

No, nothing but ourselves.

HAMLET

Why, look you there! Look, how it silently leaves!
My father, dressed as he lived!
Look, where he goes, even now, out at the portal!

Exit GHOST

QUEEN GERTRUDE

This the creation of your brain:
Madness invents this creation.

HAMLET

Madness!
My pulse, as yours, does **temperately keep time**,
And makes as healthful music: it is not madness
That I have spoken: bring me to the test,
And I will re-word what I said.
Confess yourself to heaven;
Repent what's past; avoid what is to come;
And do not spread the compost on the **weeds**,
To make them stink further. Forgive me my virtue;
Virtue itself of vice must pardon beg.

QUEEN GERTRUDE

O Hamlet, you have torn my heart in two.

HAMLET

O, throw away the worse part of it,
And live the purer with the other half.
Good night: but go not to mine uncle's bed;
Assume a virtue, if you have it not.
Don't go to-night,
And **that shall make the abstinence easier:**
The next more easy;
For habit almost can change the nature,
And throw out the devil.
Once more, good night:
And when you desire to be blessed,
I'll blessing beg of you. For this same lord,

(Pointing to POLONIUS)

I do repent: but heaven has punished me with this.
I will dispose of him and will answer well
The death I gave him. So, again, good night.
I must be cruel, only to be kind:
Thus bad begins and worse remains behind.
One word more, good lady.

QUEEN GERTRUDE

What shall I do?

HAMLET

Not this, by no means, that I tell you do:
Let the fat king tempt you again to bed;
Pinch your cheek; call you his mouse;
And let him, for a pair of smelly kisses,
Make you reveal all this matter,
That **I essentially am not in madness,**
But mad in craft. It would be good to let him know;
For how could a queen, fair, sober, wise,
Hide such things from a toad, from a bat?
Who would do so?

QUEEN GERTRUDE

Be assured, if words are made of breath,
And breath of life, I have no life to breathe
What you have said to me.

HAMLET

I must go to England; you know that?

QUEEN GERTRUDE

Alas I had forgot: it has been decided.

HAMLET

The letters have been sealed: and my two schoolfellows,

Whom I will trust **as I will adders fanged**,

They bear the mandate; they must sweep my way,

And take me to **knavery**. Let it work;

For it is the sport to have the engineer

Hoist with his own petard: O, it's most sweet,

When **in one line two crafts directly meet**.

I'll drag this man into the next room.

Mother, good night. Indeed this counsellor

Is now most still, most secret and most grave,

Who was in life a foolish **prating knave**.

Come, sir, to draw toward an end with you.

Good night, mother.

Exit severally; HAMLET dragging POLONIUS

Helpful Words & Notes

shielded = protected

with a wicked tongue — грешным языком

by the rood — вот вам крест

would it were not so! — зачем так вышло!

glass = looking glass, mirror

inmost *a* — глубочайший, сокровенный

rash *a* — необдуманный, опрометчивый

wring *v* — *зд.* ломать

penetrable *a* — проницаемый; восприимчивый

That blurs the grace and blush of modesty — что пятнает лик стыда

blister *n* — волдырь

With shame, the Day of Judgement, is thought-sick at the act — И эта крепь и

плотная громада с унылым взором, как перед Судом, скорбит о нем

index *n* — *зд.* перечень грехов

Hyperion — Гиперион, в греческой мифологии титан

Jove — Юпитер, или Зевс; верховный бог-громовержец

Mars — Марс, или Арес; бог войны

Mercury — Меркурий, или Гермес; вестник богов, покровитель торговли

like a rotten ear of corn — словно колос, пораженный порчей

Could you leave this fair mountain to feed on this moor? — С такой горы в таком пойти болоте искать свой корм?

The hey-day in the blood is tame, it's humble, and waits upon the judgment —
Затем что в ваши годы разгул в крови утих — он присмирел и связан разумом

To flaming youth let virtue be as wax, and melt in her own fire — Пусть пламенная юность чистоту, как воск, растопит

pig-sty *n* — свинарник

hover *v* — парить, реять

A king of shreds and patches — Король из пестрых тряпок

to sharpen your almost blunted purpose — чтоб заострить притупленную волю

vacancy *n* — пустота

on end — дыбом

Your pity converts my intentions — Твой скорбный облик отвратит меня от грозных дел

temperately keep time — размеренно звучит

weeds *n pl* — сорняки

that shall make the abstinence easier — и это облегчит вам дальнейшую воздержанность

I will dispose of him — О нем я позабочусь

I essentially am not in madness, but mad in craft — никакой я не безумный, а только притворяюсь таковым

as I will adders fanged — как двум гадюкам

knavery *n* — *зд.* западня

hoist *v* — *зд.* взлететь на воздух

in one line two crafts directly meet — две хитрости столкнутся лбом

prating knave — болтливый плут

severally *adv* — врозь

Activities

I Answer the questions.

- 1) What does Polonius ask Queen Gertrude?
- 2) Where does he hide?
- 3) Why is the queen angry with Hamlet?
- 4) Why does the queen call for help?
- 5) How is Polonius killed?
- 6) Why isn't Hamlet distressed (огорчен) to see Polonius dead?

- 7) What is Queen Gertrude's reaction to Hamlet's words?
- 8) What does Hamlet say about King Claudius and King Hamlet?
- 9) What episode makes Queen Gertrude think that Hamlet's mad?
- 10) What is the ghost's message to Hamlet?
- 11) What does Hamlet say of his trip to England?
- 12) What does Hamlet ask her mother to do for him?

II Say whether the statement is true or false. If it is false, give the right answer.

- 1) The queen and Hamlet exchange accusations of offending the current and past kings.
- 2) Polonius was afraid that Hamlet could kill him.
- 3) Hamlet reproaches his mother for infidelity (неверность).
- 4) Hamlet thinks that his mother isn't old to feel sexual passion.
- 5) Queen Gertrude sees the ghost.

III Prove that:

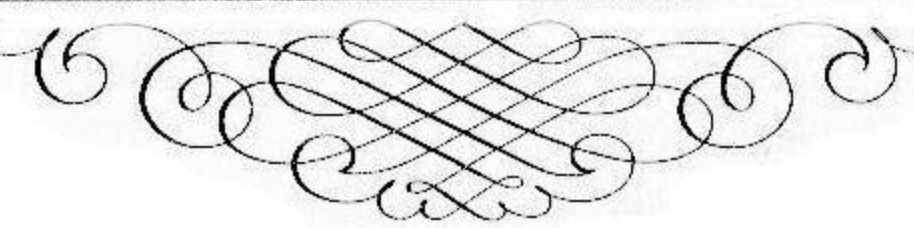
- 1) Hamlet stabs Polonius with his sword thinking that it's the king.
- 2) Hamlet compares Claudius to the god-like Old Hamlet.
- 3) the ghost's appearance is different from his appearance in Act I.
- 4) Hamlet doesn't trust his schoolfellows and plans to punish them.

IV What do you think?

- 1) Does Gertrude know that Claudius killed Hamlet's father? Give your opinion.
- 2) Why do you think Hamlet asks her to tell Claudius that he is not mad?
- 3) What is Gertrude's state when Hamlet leaves her? Do you think that she will do what she has been asked? Does she believe that he only pretends to be mad?

V Make up a summary of the scene.

VI The ghost says to Hamlet, 'Imagination works stronger in weakest bodies.' Do you agree? Give your opinion.



ACT IV

Scene I

A room in the castle.

Enter KING CLAUDIUS, QUEEN GERTRUDE, ROSENCRANTZ and GUILDENSTERN

KING CLAUDIUS

There's something in these sighs, these **profound heaves**:
You must translate: we don't understand them.
Where is your son?

QUEEN GERTRUDE

Leave us for a little while.

Exit ROSENCRANTZ and GUILDENSTERN

Ah, my good lord, what have I seen to-night!

KING CLAUDIUS

What, Gertrude? How does Hamlet?

QUEEN GERTRUDE

Mad as the sea and wind, when they dispute
Which is the mightier: in his lawless **fit**,
Behind the tapestry something stirs,
He **whips** out his sword, cries, 'A rat, a rat!'
And kills the unseen good old man.

KING CLAUDIUS

O heavy deed!
It would have happened to us, had we been there:
His liberty is full of threats to all;
To you yourself, to us, to every one.
Alas, how shall this bloody deed be answered?
**It will be laid to us, whose providence
Should have kept short, restrained and out of haunt,**
This mad young man: but so much was our love,
We would not understand what was most fit;
Where is he gone?

QUEEN GERTRUDE

To remove the body he has killed:
**Over whom his very madness, like some ore
Among a mineral of metals base,
Shows itself pure;** he weeps for what is done.

KING CLAUDIUS

O Gertrude, come away!
The sun no sooner shall the mountains touch,
But we will send him away: and this **vile** deed
We must, with all our majesty and skill,
Both bear and excuse. Ho, Guildenstern!

Re-enter ROSENCRANTZ and GUILDENSTERN

Friends both, **go join you with some further aid:**
Hamlet in madness has killed Polonius,
And from his mother's room he has dragged him:
Go find him; speak fair, and bring the body
Into the chapel. I beg you, haste in this.

Exit ROSENCRANTZ and GUILDENSTERN

Come, Gertrude, we'll call up our wisest friends;
And let them know, both what we mean to do,
And what's untimely done. O, come away!
My soul is full of **discord** and **dismay**.

Exit

Helpful Words & Notes

profound heaves — глубокие вздохи

fit *n* — припадок

whip *v* — выхватывать, вытаскивать

It will be laid to us, whose providence should have kept short, restrained and out of haunt — Его на нас возложат, чья забота была стеречь, взять в руки, удалить

Over whom his very madness, like some ore among a mineral of metals base, shows itself pure — над ним, как золото среди плохой руды, его безумье проявилось чистым

vile *a* — низкий, подлый

go join you with some further aid — сходите за подмогой

discord *n* — смятение, разлад

dismay *n* — испуг

Activities

I Answer the questions.

- 1) What is the state of the queen when she comes to see Claudius?
- 2) What does she say about the incident?
- 3) How does Claudius respond to her story?
- 4) What does he want to do with Hamlet?
- 5) What does he ask Rosencrantz and Guildenstern to do?
- 6) What does Claudius say to comfort (утешить, приобод- рить) Queen Gertrude?

II Say whether the statement is true or false. If it is false, give the right answer.

- 1) Claudius is afraid to be held responsible for Polonius's death.
- 2) The queen says that Hamlet plays mad.

- 3) Claudius pretends that his love for Hamlet has interfered with his duty.
- 4) Claudius wants to hush up Polonius's murder and send Hamlet to England.

III What do you think?

- 1) Does Gertrude tell Claudius the truth about what happened between her and Hamlet? Is she following Hamlet's advice? Why?
- 2) Does Claudius understand what happened? What words describe his state? What do you think he will do now?

IV Describe the scene as Claudius and Guildenstern.

Scene II

Another room in the castle.

Enter HAMLET

HAMLET
Safely hidden.

ROSENCRANTZ AND GUILDENSTERN:
(*Within*) Hamlet! Lord Hamlet!

HAMLET
What noise? Who calls on Hamlet?
O, here they come.

Enter ROSENCRANTZ and GUILDENSTERN

ROSENCRANTZ
What have you done, my lord, with the dead body?

HAMLET
Mixed it with dust, to which it is related.

ROSENCRANTZ
Tell us where it is, that we may take it from there and bear it to the chapel.

HAMLET
Do not believe it.

ROSENCRANTZ
Believe what?

HAMLET

That I can follow your advice and not my own.
Besides, to be questioned by of a **sponge!** What **replication** should be made by the son of a king?

ROSENCRANTZ

Do you take me for a sponge, my lord?

HAMLET

Ay, sir, that soaks up the king's favour, his rewards, his authorities. But such officers do the king best service in the end: he keeps them, like an ape, in the corner of his mouth; first mouthed, to be last swallowed: when he needs what you have you have discovered, by squeezing you, and, sponge, you shall be dry again.

ROSENCRANTZ

I understand you not, my lord.

HAMLET

I am glad of it: **a knavish speech sleeps in a foolish ear.**

ROSENCRANTZ

My lord, you must tell us where the body is, and go with us to the king.

HAMLET

The body is with the king, but the king is not with the body. The king is a thing —

GUILDENSTERN

A thing, my lord!

HAMLET

Of nothing: bring me to him. **Hide fox, and all after.**

Exit

Helpful Words & Notes

Mixed it with dust, to which it is related. — Смешал с землей — она ему сродни.

sponge *n* — губка

replication = answer, reply

a knavish speech sleeps in a foolish ear — хитрая речь спит в глухом ухе

Hide fox, and all after — Беги, лиса, и все за ней (слова из детской игры)

Activities

I Say why:

- 1) Rosencrantz and Guildenstern have come to Hamlet.
- 2) Hamlet calls Rosencrantz a sponge.

II What do you think?

- 1) What do you think about Hamlet's behaviour? Why does he act as if he is mad?
- 2) How do Rosencrantz and Guildenstern respond to Hamlet's words about a sponge? Do they understand what he means? Are they just looking for king's favours or trying to help their friend? Give your opinion.

III Hamlet says, 'a knavish speech sleeps in a foolish ear.' What does he mean? Can you explain? Do you agree with these words?

Scene III

Another room in the castle.

Enter KING CLAUDIUS, attended

KING CLAUDIUS

I have sent to seek him, and to find the body.
How dangerous is it that **this man goes loose!**
Yet must not put the strong law on him:
He's loved by the distracted multitude,
Who like, not in their judgment, but their eyes;
So, to make all smooth and even,
This sudden sending him away must seem
Deliberate pause: **desperate diseases are relieved**
by desperate appliance,
Or not at all.

(Enter ROSENCRANTZ)

Well now! What has happened?

ROSENCRANTZ

Where the dead body is hidden, my lord,

We cannot get from him.

KING CLAUDIUS

But where is he?

ROSENCRANTZ

Outside, my lord; guarded, to know your pleasure.

KING CLAUDIUS

Bring him before us.

ROSENCRANTZ

Ho, Guildenstern! Bring in my lord.

Enter HAMLET and GUILDENSTERN

KING CLAUDIUS

Now, Hamlet, where's Polonius?

HAMLET

At supper.

KING CLAUDIUS

At supper! Where?

HAMLET

Not where he eats, but where he is eaten.

KING CLAUDIUS

Alas, alas!

HAMLET

A man may fish with the **worm** that has eaten a king, and eat the fish that has fed on that worm.

KING CLAUDIUS

What do you mean by this?

HAMLET

Nothing but to show you how a king can go through the **guts** of a beggar.

KING CLAUDIUS

Where is Polonius?

HAMLET

In heaven; send there to see: if your messenger does not find him there, seek him in the other place yourself. But indeed, if you find him not within this month, your nose will find him as you go up the stairs into the lobby.

KING CLAUDIUS
(To some ATTENDANTS)

Go seek him there.

HAMLET

He will stay till you come.

Exit ATTENDANTS

KING CLAUDIUS

Hamlet, this deed, for your special safety, —
Which we care about, as we dearly grieve
For that which you have done, — we must send you away
With fiery quickness: therefore prepare yourself;
The boat is ready, and the wind at help,
Your attendants are waiting, and every thing is directed
For England.

HAMLET

For England!

KING CLAUDIUS

Ay, Hamlet.

HAMLET

Good.

KING CLAUDIUS

So is it, if you knew our purposes.

HAMLET

I see a **cherub** that sees them. But, come; for
England! Farewell, dear mother.

KING CLAUDIUS

Your loving father, Hamlet.

HAMLET

My mother: father and mother is man and wife; man and wife is
one flesh; and so, my mother. Come, for England!

Exit

KING CLAUDIUS

Follow him at foot; hurry; delay it not; I'll have him go to-night:
Away! **For every thing is sealed and done**
That else leans on the affair: pray you, make haste.

Exit ROSENCRANTZ and GUILDENSTERN

And, England, if my love you consider at all —
As my great power may give you sense,
Since your battle-scar looks raw and red
After the Danish sword, and **your awe**
Pays homage to us — you cannot ignore
Our sovereign order, **which imports at full,**
By letters to that effect,
The present death of Hamlet. Do it, England;
For like a fever in my blood he rages,
And you must cure me: till I know it is done,
Whatever my fortune, my joys will never begin.

Exit

Helpful Words & Notes

attended — здр. со свитой

this man goes loose — этот человек на воле

He's loved by the distracted multitude — К нему привязано простонародье
desperate diseases are relieved by desperate appliance — отчаянный недуг
лечат лишь отчаянные средства

worm *n* — червь

guts *n pl* — кишки

cherub *n* — херувим (одна из категорий ангелов)

For every thing is sealed and done that else leans on the affair — все запечатано,
и все готово, что следует

your awe pays homage to us — и ты благоговейно нам платишь дань
which imports at full, by letters to that effect, the present death of Hamlet — тот,
что содержит, как это возвещается в письме, смерть Гамлета

Activities

I Choose the right answer.

- 1) Claudius says he's sending Hamlet away because
 - a) he's worried about his safety.
 - b) Hamlet's health may get better there.
 - c) Hamlet must take his letters to the king of England.

- 2) Hamlet suggests looking for Polonius
 - a) in the next room.
 - b) in heaven.
 - c) in the cemetery.
- 3) Claudius asks the king of England
 - a) to send Hamlet to prison.
 - b) to kill Hamlet.
 - c) to pay Hamlet the homage.

II Say why:

- 1) King Claudius believes that he can't simply arrest Hamlet in Denmark.
- 2) King Claudius strongly needs to dispose of (расправиться с) Hamlet.
- 3) King Claudius expects that the king of England will obey his orders.

III Hamlet says, '...man and wife is one flesh.' What does he mean by these words? Give your opinion.

IV Imagine that you are one of the lords of the Danish court. Describe the scene.

Scene IV

A plain in Denmark.

Enter FORTINBRAS, a CAPTAIN and Soldiers, marching

PRINCE FORTINBRAS

Go, captain, from me greet the Danish king;
 Tell him that, by his **license**, Fortinbras
 Asks for a promised march
 Over his kingdom. You know the rendezvous.
 If that his majesty need to see us,
 We shall express our duty in his eye;
 And let him know so.

CAPTAIN

I will do it, my lord.

PRINCE FORTINBRAS

Go softly on.

Exit FORTINBRAS and Soldiers

Enter HAMLET, ROSENCRANTZ, GUILDENSTERN and others

HAMLET

Good sir, whose powers are these?

CAPTAIN

They are of Norway, sir.

HAMLET

What is the purpose, sir, I ask you?

CAPTAIN

Against some part of Poland.

HAMLET

Who commands them, sir?

CAPTAIN

The nephew to old Norway, Fortinbras.

HAMLET

Goes it against the **main** of Poland, sir,
 Or for some **frontier**?

CAPTAIN

Truly to speak, and with no addition,
 We go to gain a little patch of ground
 That has in it no profit but the name.
 To pay five ducats, **five**, I would not **farm** it;
 Nor will it bring to Norway or the Pole
 More money, should it be sold in fee.

HAMLET

Why, then the Polack never will defend it.

CAPTAIN

Yes, it is already garrisoned.

HAMLET

Two thousand souls and twenty thousand ducats
Will not debate the question of this straw.
 I thank you, sir.

CAPTAIN

God be with you, sir.

Exit

ROSENCRANTZ

Wilt please you go, my lord?

HAMLET

I'll be with you immediately, go on a little.

(Exit all except HAMLET)

How all occasions do **rebuke** me,
And urge my revenge! What is a man,
If the main profit of his time
Is just to sleep and feed? A beast, no more.
Sure, he that made us with such intelligence,
Did not give us that capability and god-like reason
To let it go unused. Now, whether it be
Bestial oblivion, or some cowardly restraint
Of thinking too precisely on the event, I do not know
Why I live to say 'This thing's to do;'
Since I have cause and will and strength and means
To do it.
Witness this army of such mass
Led by a delicate and tender prince,
Whose spirit with divine ambition
Laughs at the invisible event,
Exposing what is mortal and unsure
To all that fortune, death and danger bring,
Even for an egg-shell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honour is at the stake. How stand I then,
That have a father killed, **a mother stained**,
And let all sleep? While, to my shame, I see
The imminent death of twenty thousand men,
That, **for a fantasy and trick of fame**,
Go to their graves like beds.
O, from this time on,
My thoughts be bloody, or be nothing worth!

Exit

Helpful Words & Notes

license = permission

softly *adv* — не торопясь

main *n* — главная часть

frontier *n* — граница

farm *v* — зд. брать в аренду

Two thousand souls and twenty thousand ducats will not debate the question of this straw. — Две тысячи людей и двадцать тысяч золотых не могут уладить спор об этом пустяке!

rebuke *v* — упрекать; осуждать

Bestial oblivion, or some cowardly restraint of thinking too precisely on the event — забвенье скотское иль жалкий навик раздумывать чрезмерно об исходе

expose *v* — подвергать опасности

When honour is at the stake — Когда задета честь

a mother stained — мать в позоре

for a fantasy and trick of fame — ради прихоти и вздорной славы

Activities

I Answer the questions.

- 1) Why is Fortinbras' army passing through Denmark?
- 2) Where does Fortinbras send the Captain?
- 3) What is his message to the king?
- 4) Where is Hamlet going when he meets the Captain?
- 5) What does the Captain say about the place they are fighting for?
- 6) How does Hamlet describe the quarrel between Norway and Poland over this piece of land?
- 7) What does Hamlet think of Fortinbras and his plans?
- 8) What decision does Hamlet finally make?

II Say whether the statement is true or false. If it is false, give the right answer.

- 1) Fortinbras goes to Elsinore to meet King Claudius.
- 2) Poland is ready to defend its territory.
- 3) Hamlet is unsure himself why he has not yet had his revenge on the King.

III Complete the sentences.

- 1) Fortinbras is ready to see King Claudius if...
- 2) Hamlet thinks that the only reason for a fighting is when...
- 3) Hamlet believes that twenty thousand men will die for...

IV What do you think?

- 1) How does Hamlet's mood change in his last soliloquy? Does he rebuke himself for being unable to revenge his father's murder? What makes him give up his irresolution (нерешительность) and get determined to have revenge in the end? Do you agree that it's an emotional decision?
- 2) What does Hamlet think of Young Fortinbras? Does he want to have his strength? Is Hamlet able to lead an army into pointless fighting and sacrifice many lives only to maintain honour? Give your opinion.

V Make up a summary of the scene.

Scene V

Elsinore. A room in the castle.

Enter QUEEN GERTRUDE, HORATIO and a GENTLEMAN

QUEEN GERTRUDE

I will not speak with her.

GENTLEMAN

She is insistent, even mad:

Her mood is to be pitied.

QUEEN GERTRUDE

What does she want?

GENTLEMAN

She speaks much of her father; says she hears

There's tricks in the world; and cries, and beats her heart;

Gets angry over **straws**; speaks things in doubt,

That with half sense: her speech is nothing,

Yet the unshaped use of it moves

The hearers to find meaning; they take it,

And remix the words up fit to their own thoughts;
While her winks, and nods, and gestures
Indeed would make one think there might be thought,
Though nothing sure, yet very unhappily.

HORATIO

It would be better if someone spoke to her; for she may plant
Dangerous **conjectures** in suspicious minds.

QUEEN GERTRUDE

Let her come in.

(Exit HORATIO)

To my sick soul, as sin's true nature is,
Each the most trivial thing seems prologue
to some great **misfortune**:

So full of jealousy is guilt,

That spills itself in fearing to be spilt.

Re-enter HORATIO, with OPHELIA

OPHELIA

Where is the beautiful majesty of Denmark?

QUEEN GERTRUDE

How are you, Ophelia!

OPHELIA

(Sings)

How should I from your true love know

From another one?

By his pilgrim hat and staff,

And his sandal shoes.

QUEEN GERTRUDE

Alas, sweet lady, what meaning has this song?

OPHELIA

Say you? Nay, pray you, listen.

(Sings)

He is dead and gone, lady,

He is dead and gone;

At his head a grass-green **turf**,

At his heels a stone.

QUEEN GERTRUDE

Nay, but, Ophelia, —

OPHELIA

Pray you, listen.

(Sings)

White his shroud as the mountain snow, —

Enter KING CLAUDIUS

QUEEN GERTRUDE

Alas, look here, my lord.

OPHELIA

(Sings)

Decorated with sweet flowers

Which bewept to the grave did go

With true-love showers.

KING CLAUDIUS

How do you, pretty lady?

OPHELIA

Well, God reward you! They say the owl was a baker's daughter.
Lord, we know what we are, but know not what we may be. God
be at your table!

KING CLAUDIUS

She is thinking of her father.

OPHELIA

Pray you, let's have no words of this; but when they ask you what
it means, say you this:

(Sings)

To-morrow is Saint Valentine's day,

All in the morning **betime**,

And I a maid at your window,

To be your Valentine.

Then up he rose, and put on his clothes,

And opened the chamber-door;

Let in the maid, that out a maid

Never departed more.

KING CLAUDIUS

Pretty Ophelia!

OPHELIA

Indeed, la, without an oath, I'll make an end on it:

(Sings)

By **Gis** and by Saint Charity,

Alas, and **fie for shame!**

Young men will do it, if they come to it;

By God, they are to blame.

Said she, "**Before you tumbled me,**

You promised me to wed."

Said he, "So would I have done, by that there sun,

If you had not come to my bed."

KING CLAUDIUS

How long has she been like this?

OPHELIA

I hope all will be well. We must be patient: but I cannot choose
but weep, to think they should lay him in the cold ground. My
brother shall know of it: and so I thank you for your good advice.
Come, my coach! Good night, ladies; good night, sweet ladies;
good night, good night.

Exit

KING CLAUDIUS

Follow her close; watch her carefully,

I pray you.

(Exit HORATIO)

O, this is the poison of deep grief; it comes

All from her father's death. O Gertrude, Gertrude,

When sorrows come, they come not alone

But in battalions. First, her father killed:

Next, your son gone; and **he most violent author**

Of his own just remove: the people stirred up,

Thick and unclean in their thoughts and whispers,

For good Polonius' death; and we have acted naively,

In secret to bury him: poor Ophelia

Divided from herself and her fair judgment,

Without which we are pictures, or mere beasts:

Last, yet containing as much as all these,

Her brother is in secret come from France;

Keeps himself in clouds, imagining all kinds of things
on his father's death;
O my dear Gertrude, this,
Like to a murdering-piece, in many places
Gives me superfluous death.
A noise within

QUEEN GERTRUDE

Alas, what noise is this?

KING CLAUDIUS

Where are my **Switzers**? Let them guard the door.
Enter another Gentleman
What is the matter?

The Gentleman tells Claudius that LAERTES and angry people are coming, proclaiming that LAERTES should be king. LAERTES arrives and demands to see his father and wanting justice when he learns that his father, POLONIUS, has been killed. King CLADIUS remains calm, telling LAERTES that he himself is guiltless of his father's death and that he too mourned him.

LAERTES

How now! What noise is that?

(Re-enter OPHELIA)

O heat, dry up my brains! Tears seven times salt,
Burn out the sense and virtue of my eye!
By heaven, your madness shall be paid by weight,
Till revenge is made. O rose of May!
Dear maid, kind sister, sweet Ophelia!
O heavens! Is it possible, a young maid's **wits**
Should be as **fragile** as an old man's life?
Nature is **fine** in love, and where it is fine,
It sends some precious instance of itself
After the thing it loves.

OPHELIA

(Sings)

They bore him barefaced on the **bier**;
Hey non nonny, nonny, hey nonny;
And in his grave rained many tears: —
Farewell, my dove!

LAERTES

If you had your wits, and asked for revenge,
You would not move as much as this.

OPHELIA

(Sings)

You must sing '**A-down** a-down,'
And you, 'Call him a-down-a.'
O, how the **wheel** becomes it! It is the false
steward, that stole his master's daughter.

LAERTES

This says nothing but tells all.

OPHELIA

There's **rosemary**, that's for remembrance; pray, love, remember:
and there is **pansies**, that's for thoughts.

LAERTES

A lesson in madness, thoughts and remembrance are appropriate.

OPHELIA

There's **fennel** for you, and **columbines**: there's **rue** for you; and
here's some for me: we may call it **herb-grace** on Sundays: O you
must wear your rue with a difference. There's a **daisy**: I would give
you some **violets**, but they all **withered** when my father died: they
say he made a good end, —

(Sings)

For bonny sweet Robin is all my joy.

LAERTES

Thought and grief, passion, hell itself,
She makes charming and pretty.

OPHELIA

(Sings)

And will he not come again?
And will he not come again?
No, no, he is dead:
Go to your death-bed:
He never will come again.
His beard was as white as snow,
And golden was his hair:
He is gone, he is gone,

And we throw away moan:
God have mercy on his soul!
And of all Christian souls, I pray God. God be with you.

Exit

LAERTES

Do you see this, O God?

KING CLAUDIUS tells LAERTES that he shares his grief. He promises to make investigations and if he, CLAUDIUS, is proved guilty of POLONIUS's death, he will give LAERTES his kingdom, his crown and his life. If not, he will help to find justice and take revenge.

Exit

Helpful Words & Notes

There's tricks in the world — во всем обман

straws *n pl* — мелочи, пустяки

conjectures *n pl* — предположения, догадки

misfortune *n* — несчастье, беда

So full of jealousy is guilt, that spills itself in fearing to be spilt. — Всего страшится тайная вина и этим страхом изобличена.

turf *n* — дерн

Which bewept to the grave did go with true-love showers — он в могилу сошел навек, не оплакан милой

betime = early

Let in the maid, that out a maid never departed more — Впускал к себе он деву в дом, не девой отпускал

Gis = Jesus

fie for shame! — стыд и позор!

Before you tumbled me, you promised me to wed. — Ведь ты меня, пока не смял, хотел женой назвать.

he most violent author of his own just remove: the people stirred up, thick and unclean in their thoughts and whispers, for good Polonius' death — неистовый виновник своей же ссылки; всполошен народ, гнилой и мутный в шепотах и мыслях, смертью Полония

Like to a murdering-piece, in many places gives me superfluous death — все это, как картечь, мне шлет в избытком смерть отовсюду

Switzers = Swiss guards

wits *n pl* — разум, ум

fragile *a* — хрупкий, слабый

bier *n* — похоронные носилки

A-down — Пониже

wheel — имеется в виду колесо Фортуны

steward *n* — управляющий, дворецкий

rosemary *n* — розмарин (Офелия раздает цветы в соответствии с их символическим значением)

pansies *n pl* — анютины глазки (Офелия вместе с розмарином дает их Лаэрту, может быть, принимая его за Гамлета)

fennel *n* — фенхель (душистый, сладкий укроп); символ притворства и лести

columbines *n pl* — аквилегия, символ предательства (Офелия вместе с фенхелем дает ее королю)

rue *n* — рута, символ раскаяния и скорбного воспоминания

herb-grace — благодатная трава

daisy *n* — ромашка; маргаритка, символ притворства (Офелия вместе с руткой дает ее королеве)

violets *n pl* — фиалки, символ верности

wither *v* — увянуть

Activities

I Answer the questions.

- 1) What makes Gertrude see Ophelia?
- 2) What happened to Ophelia?
- 3) What do we learn about the state of Gertrude's soul?
- 4) What kind of songs does Ophelia sing?
- 5) What does King Claudius think of her?
- 6) What does he ask Horatio to do?
- 7) Why has Laertes come from France?
- 8) Who supports Laertes?
- 9) Is Claudius afraid of Laertes?
- 10) How well does Claudius handle the emergency?
- 11) How does Laertes respond to mad Ophelia?
- 12) What does Ophelia give to her brother, the king and queen?
- 13) What offer does Claudius make to Laertes?

II Say who:

- 1) persuades Queen Gertrude to see Ophelia.
- 2) constantly speaks about her father and sings strange songs.
- 3) comes to claim the Danish crown.

- 4) believes it was naive to bury Polonius in secret.
- 5) sympathises with Laertes's grief.

III Say whether the statement is true or false. If it is false, give the right answer.

- 1) Gertrude is afraid that a most trivial thing can bring great misfortunes.
- 2) Laertes is sure that his father was killed by the king.
- 3) Ophelia becomes mad from the grief of losing Hamlet.

IV What do you think?

- 1) The court thinks that Ophelia's madness is caused by her father's death. Is it the only thing that has made her mad? Judging from her songs, what else is in her mind? Does anybody see it?
- 2) What is Laertes's approach to revenging his father's death? How does it compare to Hamlet's? How much support does he have? Whom does he initially blame?
- 3) How does Ophelia express her feelings and ideas? Are her symbols clear to anybody?
- 4) What do you think will be the result of Claudius's investigations?

V What other symbolic meanings of flowers do you know? Give examples.

VI Make up a summary of the scene.

Scene VI

Another room in the castle.

Enter HORATIO and a SERVANT

HORATIO

What are they that want to speak with me?

SERVANT

Sailors, sir: they say they have letters for you.

HORATIO

Let them come in.

(Exit SERVANT)

I do not know from what part of the world
I should be greeted, if not from Lord Hamlet.

Enter SAILORS

FIRST SAILOR

God bless you, sir.

HORATIO

Let him bless you too.

FIRST SAILOR

He shall, sir, if it pleases him. There's a letter for you, sir; it comes from the ambassador that was heading to England; if your name is Horatio, as I am let to know it is.

The letter is from HAMLET. He writes that only after two days at sea his ship was attacked by pirates. They were forced to fight. During the battle HAMLET boarded the pirate ship but was captured by the pirates and became their prisoner. The pirates treated HAMLET well and in return he promised to do them a favour. HAMLET writes he has sent letters to the king and urgently wishes to see HORATIO. He also says that ROZENCRAFTZ and GUILDENSTERN are still on the way to England and he's got a lot to tell Horatio about them.

HORATIO

Come, I will make you way for these your letters;
And do it quicker, that you may direct me
To him from whom you brought them.

Exit

Activities

I Answer the questions.

- 1) Who brings Hamlet's letter to Horatio?
- 2) What has happened to Hamlet?
- 3) What does Hamlet ask Horatio to do?
- 4) What is known about Rosencrantz and Guildenstern?
- 5) Who will take Horatio to where Hamlet is?

II **What do you think?**

What do you learn about Hamlet from the letter? Is he brave? Do you agree that he is capable of acting when it is necessary? Give your opinion.

III **Say in a few sentences about what has happened in the scene.**

Scene VII

Another room in the castle.

Enter KING CLAUDIUS and LAERTES

KING CLAUDIUS

Now your conscience must acknowledge my innocence,
And you must take me to your heart as a friend,
Since you have heard,
That he who killed your noble father
Pursued my life.

LAERTES

So it appears: but tell me
Why you never took action against these deeds,
So crimeful and so **capital** in nature,
But acted upon the matters that concern your safety.

KING CLAUDIUS

O, for two special reasons;
Which may to you, perhaps, seem rather weak,
But yet to me they are strong. The queen his mother
Lives almost by his looks; and for myself —
My virtue or my plague, be it either which —
She's so vital to my life and soul,
That, as the star moves in its own sphere,
I need her in my orbit. **The other motive,**
Why to a public count I might not go,
Is the great love the people bear him;
Who, dipping all his faults in their affection,
Would, like the spring that turns wood to stone,
Convert his guilt to graces; so that my arrows,
Too slim against so loud a wind,
Would have reverted to my bow again,

And not where I had aimed them.

LAERTES

And so I have lost a noble father;
A sister driven into desperate terms,
Who could have stood on a mountain
And challenged the age to exceed her perfections:
but my revenge will come.

KING CLAUDIUS

Don't break your sleeps for that: you must not think
That we are made of stuff so flat and dull
That we can let our beard be shook with danger
And think it pastime. You shortly shall hear more:
I loved your father, and we love ourself;
And that, I hope, will teach you to imagine —

(Enter a MESSENGER)

How now! What news?

MESSENGER

Letters, my lord, from Hamlet:
This to your majesty; this to the queen.

KING CLAUDIUS

From Hamlet! Who brought them?

MESSENGER

Sailors, my lord, they say; I did not see them:
They were given me by Claudio; he received them
Of him that brought them.

KING CLAUDIUS

Laertes, you shall hear them. Leave us.

(Exit MESSENGER)

(Reads)

'High and mighty, you shall know **I am set naked on your kingdom.**
Tomorrow I shall beg leave to see your kingly eyes: when I shall,
first asking your pardon, explain the reasons for my sudden and
more strange return.

Hamlet.'

What does this mean? Have all the rest come back?
Or is it some **fraud**, and no such thing?

LAERTES

Do you know the hand?

KING CLAUDIUS

It's Hamlet's. 'Naked!'
And in a postscript here, he says 'alone.'
Can you advise me?

LAERTES

I'm lost in it, my lord. But let him come;
It warms the very sickness in my heart,
That I shall live and tell him to his teeth,
'This is your death!'

KING CLAUDIUS

If it be so, Laertes —
As how should it be so? How otherwise? —
Will you be ruled by me?

LAERTES

Ay, my lord;
If you do not force me to make peace.

KING CLAUDIUS

To make your own peace. If he has returned
and means to stay, **I will work him**
To an exploit, now ripe in my device,
Which will guarantee his downfall:
And for his death no wind of blame shall breathe,
But even his mother will acknowledge this
And call it accident.

LAERTES

My lord, I will be ruled;
The better, if you could plan it so
That I might do the deed.

KING CLAUDIUS flatters LAERTES regarding his skill with swordsmanship and says that HAMLET envies it and is anxious to fence with him.

KING CLAUDIUS

Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

LAERTES

Why do you ask this?

KING CLAUDIUS

Not that I think you did not love your father;
But that I know love is worn by time;
And that I see, in events that prove so,
Time moderates the fire of it.
Hamlet comes back: what would you do,
To show yourself your father's son in action
More than in words?

LAERTES

To cut his throat in the church.

KING CLAUDIUS

No place, indeed, should murder sanctuarize;
Revenge should have no limits. But, good Laertes,
Will you do this? Stay in your room.
On returning Hamlet will know you have come:
We'll praise your excellence and bring you together
He, being most generous and **free from all contriving,**
Will not examine swords; so that, with ease,
Or **with a little shuffling,** you may choose
A sword **unbated,** and in a pass of practice
Avenge your father's death.

LAERTES

I will do it:
And, for that purpose, I'll **anoint** my sword.
I bought an **unction** of a charlatan,
So mortal that, but dip a knife in it,
And no medicine under the moon,
can save the thing from death
When it has just a scratch: I'll touch my point
With this poison, that, if I scratch him slightly,
It may be death.

KING CLAUDIUS

Let's further think of this;
If this should fail, and you make a bad performance,
It would be better if this project
Should have a back or second, that might hold.
Soft! Let me see: I have it.

When in your motion you are hot and dry —
And that he calls for drink, I'll have prepared him
A drink for the occasion, so that by sipping,
If he by chance escape your poisoned stick,
Our purpose may hold there.

(Enter QUEEN GERTRUDE)

How now, sweet queen!

QUEEN GERTRUDE

One woe does tread upon another's heel,
So fast they follow; your sister's drowned, Laertes.

LAERTES

Drowned! O, where?

QUEEN GERTRUDE

There is a willow grows beside a **brook**,
That shows his leaves in the glassy stream;
There with fantastic garlands did she come
Of crow-flowers, nettles, daisies, and long purples
That liberal shepherds give a grosser name,
But our maids dead men's fingers call them:
There, climbing up to hang her **coronet weeds**
A branch broke;
And down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide;
And, mermaid-like, for a while they kept her up:
Which time she sang parts of old tunes;
Without realizing her own distress,
Or like a creature native
To that element: but it was not long
Till her dress, heavy with their drink,
Pulled the poor girl from her melodious song
To muddy death.

LAERTES

Alas, then, she is drowned?

QUEEN GERTRUDE

Drowned, drowned.

LAERTES

Too much water for you, poor Ophelia,
And therefore I forbid my tears: but yet

It is our way; **nature her custom holds,**
Let shame say what it will: when these are gone,
I will do my crying. Adieu, my lord:
I have a speech of fire within me,
But my tears only **douse** it.

Exit

KING CLAUDIUS

Let's follow, Gertrude:
How much I had to do to calm his anger!
Now fear I this will give it start again;
Therefore let's follow.

Exit

Helpful Words & Notes

Pursued my life — покушался и на мою жизнь
capital a — *зд.* тяжкий (*о преступлении*)

The other motive, why to a public count I might not go — другое основание не
прибегать к открытому разбору

Convert his guilt to graces — его ошибки возведут в заслуги

A sister driven into desperate terms — в мрак безнадежный ввержена
сестра

That we can let our beard be shook with danger and think it pastime — чтобы,
когда опасность нас хватает за бороду, считать, что это вздор

I am set naked on your kingdom — я высажен нагим в вашем королевстве
fraud n — обман

I'm lost in it — я сам теряюсь

I will work him to an exploit, now ripe in my device — я его толкну на подвиг,
в мыслях у меня созревший

flatter v — льстить

swordsmanship n — искусство фехтования

fence v — фехтовать

No place, indeed, should murder sanctuarize — Конечно, для убийцы нет
святыни

free from all contriving — чуждый всяким козням

with a little shuffling — с небольшой уловкой

unbated a — *зд.* острый, наточенный (*о клинке*)

anoint v — смазывать

unction n — мазь

It would be better if this project should have a back second, that might hold. —

Наш замысел нужно скрепить другим, который устоял бы

One woe does tread upon another's heel — Идет за горем горе по пятам

brook *n* — ручей

Of crow-flowers, nettles, daisies, and long purples that liberal shepherds give a grosser name — съелтя крапиву, маргаритки, лютик, орхидею, у

вольных пастухов грубей их кличка

coronet weeds — венки

like a creature native to that element — как существо, рожденное в стихии вод

nature her custom holds, let shame say what it will — природа чтит обычай
назло стыду

douse *v* — тушить, гасить

Activities

I Answer the questions.

- 1) What has Claudius told Laertes about Hamlet?
- 2) Why can't he arrest Hamlet?
- 3) What things of a personal nature do we learn about Claudius and Gertrude?
- 4) Claudius promises Laertes to tell him more about Hamlet. What does he mean?
- 5) What does Hamlet write in his letter?
- 6) What Laertes's skill does Claudius praise?
- 7) What plan do Claudius and Laertes develop?
- 8) How does Claudius respond to Laertes's intention to cut Hamlet's throat in church?
- 9) How will Claudius and Laertes use Laertes' reputation of a superb swordsman?
- 10) Who suggests anointing the sword with poison?
- 11) What happened to Ophelia? Was it an accident or did she kill herself?
- 12) What is Laertes's response to her death?
- 13) What does Claudius decide to do after Laertes leaves?

II Say whether the statement is true or false. If it is false, give the right answer.

- 1) Claudius doesn't manage to convince Laertes of his innocence.
- 2) Hamlet isn't popular with common people.

3) The allies plan to kill Hamlet with a poisoned sword and a poisoned drink as a back up.

4) Laertes wants to kill Hamlet in a fencing match.

5) Ophelia drowned when she was bathing in the stream.

6) Laertes unlike Hamlet is ready for action without sufficient thought first.

III Prove that:

- 1) Claudius is delighted at the success of his manipulation.
- 2) Claudius has given a lot of thought to his plans to kill Hamlet.
- 3) Claudius knows Hamlet's character well.

IV Who said these to whom?

- 1) Revenge should have no limits.
- 2) One woe does tread upon another's heel.
- 3) I have a speech of fire within me, but my tears only douse it.

V What do you think?

- 1) How do Claudius and Laertes react to Hamlet's letter? Claudius asks Laertes's advice about it. Does he really need it? Give your opinion.
- 2) What word from the letter worry Claudius most of all? Why? What seems to be Hamlet's plan?
- 3) Why doesn't Claudius say to Laertes anything about Hamlet's madness?
- 4) How does Claudius manage to win Laertes to his plan to kill Hamlet? Why do you think Laertes is so easily manipulated by the king?
- 5) What would Laertes do to get revenge? How does this compare to Hamlet?
- 6) Why do you think Laertes bought the poison? Did he plan to use it against Claudius?
- 7) What do you think of Claudius's plan to kill Hamlet? Can such murder seem an accident? Is Claudius worried about it? Why?
- 8) Why Claudius suggests following Laertes? What does he fear will happen?

VI Make up a summary of the scene.



ACT V

Scene I

A churchyard.

Enter two GRAVE-DIGGERS with spades.

The GRAVE-DIGGERS are digging a grave for OPHELIA. They think she committed suicide but is allowed a Christian burial only because she was a gentlewoman. HAMLET arrives with HORATIO. He is surprised to see a GRAVE-DIGGER singing and joking while he works. As the SECOND GRAVE-DIGGER leaves to fetch liquor the FIRST GRAVE-DIGGER throws out of the grave some skulls. HAMLET makes considerations on death and mortality.

HAMLET

I will speak to this fellow. Whose grave's this, sirrah?

FIRST GRAVE-DIGGER

Mine, sir.

(Sings)

O, a **pit** of clay for to be made
For such a guest is **meet**.

HAMLET

I think it is yours, indeed; **for you lie in it**.

FIRST GRAVE-DIGGER

You lie out of it, sir, and therefore it is not yours: for my part, I do not lie in it, and yet it is mine.

HAMLET

'You lie in it, to be in it and say it is yours: it's for the dead, not for the living; therefore you lie.

FIRST GRAVE-DIGGER

It's a live lie, sir; it will fly away, from me to you.

HAMLET

What man do you dig it for?

FIRST GRAVE-DIGGER

For no man, sir.

HAMLET

What woman, then?

FIRST GRAVE-DIGGER

For none, neither.

HAMLET

Who is to be buried in it?

FIRST GRAVE-DIGGER

One that was a woman, sir; but, rest her soul, she's dead.

HAMLET

How pedantic the knave is! We must speak with precision or **equivocation will undo us**.

How long have you been a grave-maker?

FIRST GRAVE-DIGGER

Of all the days in the year, I came to it that day that our last king Hamlet defeated Fortinbras.

HAMLET

How long ago was that?

FIRST GRAVE-DIGGER

Cannot you tell that? Every fool can tell that: it was the very day that young Hamlet was born; he that is mad, and sent to England.

HAMLET

Of course, why was he sent to England?

FIRST GRAVE-DIGGER

Why, because he was mad: **he shall recover his wits** there; or, if he does not, it's no great matter there.

HAMLET

Why?

FIRST GRAVE-DIGGER

They will not see it in him there; there the men are as mad as he.

HAMLET

How did his madness come?

FIRST GRAVE-DIGGER

Very strangely, they say.

HAMLET

How strangely?

FIRST GRAVE-DIGGER

Truly, he's just lost his wits.

HAMLET

Upon what ground?

FIRST GRAVE-DIGGER

Why, here in Denmark.

The grave-digger throws up a skull. HAMLET takes it. The grave-digger tells him that this skull belonged to the court jester Yorick.

HAMLET

This?

FIRST GRAVE-DIGGER

Yes, that.

HAMLET

Let me see. *(Takes the skull)*

Alas, poor Yorick! I knew him, Horatio: **a fellow of infinite jest, of most excellent fancy**: he carried me on his back a thousand times; and now I find this! It makes me nauseous.

Here hung those lips that I have kissed I know not how often. Where are your jokes now? Your tricks? Your songs? Your flashes of merriment, that used to set the table laughing? Not one now, to mock your own grinning?

Now get you to my lady's chamber, and tell her, let her paint her face an inch thick, she must come to be like this; make her laugh at that.

(Puts down the skull)

But soft! But soft! Aside: here comes the king.

(Enter PRIEST, etc. in procession; the Corpse of OPHELIA, LAERTES and Mourners following; KING CLAUDIUS, QUEEN GERTRUDE, their trains, etc.)

The queen, the courtiers: who is this they follow?
And with such incomplete **rites**? This does confirm
The corpse they follow had taken
its own life: **it was of some estate**.
Let's hide awhile, and listen.

Retiring with HORATIO

LAERTES

What further ceremony?

HAMLET

That is Laertes,
A very noble youth: listen.

FIRST PRIEST

Her funeral rites have been as far enlarged
As possible: her death was doubtful;
And, **but that great command overweighs the order**,
She should in ground unsanctified have laid
Until judgment day: instead of charitable prayers,
Pieces of pottery and pebbles should be thrown on her;
Yet here she is allowed her virgin garlands,
Her maiden flowers and the use
Of bell and burial.

LAERTES

Must there no more to be done?

FIRST PRIEST

No more can be done:

We should profane the service of the dead

If we sang a requiem and put her to rest

With the souls who died in peace.

LAERTES

Lay her in the earth:

And from her fair and unpolluted flesh

May violets spring! I tell you, **churlish** priest,

An angel shall my sister be,

When you lie howling in the hell.

HAMLET

What, the fair Ophelia!

QUEEN GERTRUDE

Sweets to the sweet: farewell!

(Scattering flowers)

I hoped you would have been my Hamlet's wife;

I planned to decorate your bride-bed, sweet maid,

And not your grave.

LAERTES

O, treble woe

Fall ten times treble on that cursed head,

Whose wicked deed deprived you

Of your sanity! Hold off the earth awhile,

Till I have caught her once more in my arms:

(Jumps into the grave)

Now pile your dust upon the quick and dead,

Till of this plain a mountain you have made.

HAMLET

(Advancing) What is he whose grief

Bears such an emphasis? What phrase of sorrow

Calls up the wandering stars, and makes them stand

Like wonder-wounded hearers? This is I,

Hamlet the Dane.

Leaps into the grave

LAERTES

The devil take your soul!

Attacks him

HAMLET

You do not pray well.

I pray you, take your fingers from my throat;

For, though I am not hot-tempered and rash,

Yet have I something dangerous in me,

Which your wisdom should fear: hold off your hand.

KING CLAUDIUS

Separate up.

QUEEN GERTRUDE

Hamlet, Hamlet!

ALL

Gentlemen, —

HORATIO

Good my lord, be quiet.

The Attendants part them, and they come out of the grave

HAMLET

Why, I will fight with him upon this theme

Until my eyelids will no longer blink.

QUEEN GERTRUDE

O my son, what theme?

HAMLET

I loved Ophelia: forty thousand brothers

Could not, with all their quantity of love,

Make up my sum. What will you do for her?

KING CLAUDIUS

O, he is mad, Laertes.

QUEEN GERTRUDE

For love of God, leave him alone.

HAMLET

Come, show me what you'll do:

Would you weep? Would you fight? Would you **fast**?

Would you wound yourself?

Would you drink vinegar? Eat a crocodile?

I'll do it. Do you come here to **whine**?

To **outface** me with jumping into her grave?

Be buried quick with her, and so will I:

And, if you speak of mountains, let them throw

Millions of acres on us. Nay, open your mouth,
And I'll rant as well as you.

QUEEN GERTRUDE

This is mere madness:
And thus awhile the fit will act on him;
Then he will be as patient as the female dove.

HAMLET

Listen here, sir;
What is the reason that you're behaving like this?
I always liked you: but does not matter;
Let Hercules himself do what he may,
The cat will mew and dog will have his day.

Exit

KING CLAUDIUS

I pray you, good Horatio, stay with him.

Exit HORATIO

(*To LAERTES*)

Strengthen your patience in our last night's speech;
We'll put the matter to the test at once.
Good Gertrude, set some watch over your son.
This grave shall have a living monument:
An hour of quiet shortly shall we see;
Till then, in patience we must be.

Exit

Helpful Words & Notes

They think she committed suicide but is allowed a Christian burial only because she was a gentlewoman. — Во времена Шекспира самоубийство считалось тяжким грехом. Самоубийц хоронили за оградой кладбища без отпевания.

liquor *n* — спиртное, выпивка

sirrah *n* — *уст.* Эй ты, как тебя там (обращение к мужчине, выражающее презрение, неуважение; как правило, по отношению к человеку ниже по положению)

pit *n* — яма

meet = suitable

for you lie in it — игра слов (глагол *lie* имеет разные значения: «лгать»; «лежать»)

equivocation will undo us — мы погибнем от двусмысленности

he shall recover his wits — он придет в рассудок

court jester — придворный шут

a fellow of infinite jest, of most excellent fancy — человек бесконечно остроумный, чудесный выдумщик

trains *n pl* — свиты

rites *n pl* — обряд

it was of some estate — кто-то знатный

but that great command overways the order — не будь устав преодолен столь властно

We should profane the service of the dead — Мы бы осквернили святой обряд

churlish *a* — грубый, черствый

O, treble woe fall ten times treble on that cursed head — Тридцать бед трехкратных да поразят проклятую главу

fast *v* — голодать

whine *v* — хныкать

outface *v* — бросить вызов, смутить

rant *v* — изрекать, разглагольствовать

Activities

I Answer the questions.

- 1) For whom is the grave the grave-diggers are digging?
- 2) What do they think about Ophelia's death?
- 3) What are they doing while working?
- 4) Who come to the churchyard?
- 5) What do Hamlet and the grave-digger talk about?
- 6) What does the grave-digger know about Hamlet?
- 7) Who was Yorick?
- 8) What does Hamlet say about Yorick?
- 9) What does he feel when he's holding Yorick's skull in his hands?
- 10) Who follows Ophelia's body to the grave?
- 11) What do we learn from Gertrude's farewell to Ophelia?
- 12) When does Hamlet learn that this is the funeral of Ophelia?
- 13) What makes Laertes jump into Ophelia's grave?
- 14) What happens when Hamlet appears?

15) Why is he so angry?

16) What does Claudius say to Horatio, Laertes and Queen Gertrude?

II Say whether the statement is true or false. If it is false, give the right answer.

- 1) The grave-diggers believe that Ophelia is given a Christian burial because of her noble origin.
- 2) Laertes is satisfied with funeral rites for his sister.
- 3) Gertrude says that when Hamlet's fits are over he becomes as patient as a dove.

III Complete the sentences.

- 1) The grave-digger says that Hamlet was sent to England to...
- 2) Young Hamlet was born the very day that...
- 3) Hamlet tells Horatio that Laertes ...

IV Prove that:

- 1) the grave-digger is witty (остроумный).
- 2) everyone believes that Ophelia has committed suicide.
- 3) Claudius has not given up the idea of killing Hamlet.

V What do you think?

- 1) Hamlet calls himself Hamlet the Dane. Do you think that he claims the royal title? What does it mean to him? Give your opinion.
- 2) How is Hamlet's attitude to Ophelia changed? What are his real feelings? What makes him declare them so strongly? What is he ready to do for her?
- 3) Why doesn't Hamlet understand why Laertes is so hostile to him? Does he realize that it was the death of Polonius that triggered the death of Ophelia and Laertes's hate? Do you agree that Hamlet is so preoccupied with his own feelings that he can't see other people's emotions?

VI Make up a summary of the scene as Horatio.



Scene II

A hall in the castle.

*Enter HAMLET and HORATIO. HAMLET tells his friend that while he was on the ship to England he found CLAUDIUS's letter ordering him to be killed. He then substituted it with a letter ordering the death of ROSENCRANTZ and GUILDENSTERN. The next day the ship was attacked by the pirates and he was taken prisoner. HAMLET says he does not feel sorry for them because they **meddled in** the affairs they did not understand. HAMLET also wants to take action against CLAUDIUS and regrets his hostile behaviour to LAERTES.*

*Enter OSRIC. He presents the king's proposal of a match between HAMLET and LAERTES. He also says that the **king has laid a great wager of HAMLET's head.** HAMLET agrees to fight.*

Exit OSRIC

Enter a LORD

LORD
My lord, his majesty sends me to know if your pleasure holds to **play** with Laertes, or that you will take longer time.

HAMLET
I am constant to my purpose; they follow the king's pleasure: **if his fitness speaks**, mine is ready; now or when he prefers.

LORD
The king and queen and all are coming down.

HAMLET
In happy time.

LORD
The queen desires you to use some gentle **entertainment** to Laertes before you start to play.

HAMLET
She well instructs me.

Exit LORD

HORATIO
You will lose this wager, my lord.

HAMLET
I do not think so: since he went into France, I have been in continual practice: I shall win **at the odds**. But you would not think **how ill all is here about my heart**: but it is no matter.

Enter KING CLAUDIUS, QUEEN GERTRUDE, LAERTES, LORDS, OSRIC and ATTENDANTS with foils, etc.

KING CLAUDIUS
Come, Hamlet, come, and take this hand from me.

KING CLAUDIUS puts LAERTES' hand into HAMLET's

HAMLET
Give me your pardon, sir: I've done you wrong;
But pardon it, as you are a gentleman.
This court knows,
And you must have heard, how I am punished
With **sore distraction**. What I have done,
That might your nature, honour and exception
I here proclaim was madness.
Was it Hamlet who **wronged** Laertes? Never Hamlet:

If Hamlet from himself is taken away,
And when he's not himself does wrong Laertes,
Then Hamlet does it not, Hamlet denies it.
Who does it, then? His madness: if it is so,
His madness is poor Hamlet's enemy.

LAERTES
I am satisfied in nature,
but in my terms of honour I stand aloof.

HAMLET
I accept it freely;
And will this brother's wager frankly play.
Give us the foils. Come on.

LAERTES
Come, one for me.

KING CLAUDIUS
Give them the foils, young Osric.

LAERTES
This is too heavy, let me see another.

HAMLET
I like this. These foils have all the same length?
They prepare to play

OSRIC
Ay, my good lord.

KING CLAUDIUS
Set the jars of wine upon that table.
If Hamlet gives the first or second hit,
Or quits in answer of the third exchange,
The king shall drink to Hamlet's better breath;
And in the cup a pearl shall he throw,
Grander than that which four successive kings
In Denmark's crown have worn. Come, begin:
And you, the judges, **bear a wary eye**.

HAMLET
Come on, sir.

LAERTES
Come, my lord.

They play

HAMLET

One.

LAERTES

No.

HAMLET

Judgment.

OSRIC

A hit, a very **palpable** hit.

LAERTES

Well; again.

KING CLAUDIUS

Stay; give me drink. Hamlet, this pearl is yours;
Here's to your health.

(Trumpets sound, and cannon shot off within)

Give him the cup.

HAMLET

I'll play this **bout** first; set it by awhile. Come.

(They play)

Another hit; what say you?

LAERTES

A touch, a touch, I do confess.

KING CLAUDIUS

Our son shall win.

QUEEN GERTRUDE

He's fat, and short of breath.

Here, Hamlet, take my napkin, rub your brows;
The queen drinks to your fortune, Hamlet.

HAMLET

Good madam!

KING CLAUDIUS

Gertrude, do not drink.

QUEEN GERTRUDE

I will, my lord; I pray you, pardon me.

KING CLAUDIUS

(Aside) It is the poisoned cup: it is too late.

HAMLET

I dare not drink yet, madam; later on.

QUEEN GERTRUDE

Come, let me wipe your face.

LAERTES

My lord, I'll hit him now.

KING CLAUDIUS

I do not think it.

LAERTES

(Aside) And yet it's almost against my conscience.

HAMLET

Come, for the third, Laertes: you but **dally**;
I pray you, pass with your best violence.

LAERTES

Say you so? Come on.

They play

OSRIC

Nothing, neither way.

LAERTES

Have at you now!

LAERTES wounds HAMLET; then in scuffling, they change rapiers, and HAMLET wounds LAERTES

KING CLAUDIUS

Part them; **they are incensed**.

HAMLET

Nay, come, again.

QUEEN GERTRUDE falls

OSRIC

Look to the queen there, ho!

HORATIO

They bleed on both sides. How is it, my lord?

OSRIC

How is it, Laertes?

LAERTES

Why, as a woodcock to my own trap, Osric;
I am justly killed with my own **treachery**.

HAMLET
How does the queen?

KING CLAUDIUS
She fainted at the blood.

QUEEN GERTRUDE
No, no, the drink, the drink, —
O my dear Hamlet, —
The drink, the drink! I am poisoned.

Dies

HAMLET
O **villany!** Ho! Let the door be locked:
Treachery! Seek it out.

LAERTES
It is here, Hamlet: Hamlet, you are about to die;
No medicine in the world can do you good;
In you there is not half an hour of life;
The treacherous instrument is in my hand,
Sharp and poisoned: **the foul practice**
Has turned itself on me. Lo, here I lie,
Never to rise again: your mother's poisoned:
I can no more: the king, the king's to blame.

HAMLET
The point! — poisoned too!
Then, poison, to your work.

Stabs KING CLAUDIUS

ALL
Treason! Treason!

KING CLAUDIUS
O, yet defend me, friends; I am but hurt.

HAMLET
Here, you incestuous, murderous, damned Dane,
Drink off this poison. Is your pearl here?
Follow my mother.

KING CLAUDIUS dies

LAERTES
He is justly served;
He mixed the poison himself.

Exchange forgiveness with me, noble Hamlet:
Mine and my father's death come not upon you,
Nor yours on me.

Dies

HAMLET
Heaven make you free of it! I follow you.
I am dead, Horatio. Wretched queen, adieu!
You that look pale and tremble at this chance,
That are but mutes or audience to this act,
Had I but time — as this cruel sergeant, death,
Is strict in his arrest — O, I could tell you —
But let it be. Horatio, I am dead;
You live; **report me and my cause aright**
To the unsatisfied.



HORATIO

Never believe it:
I am more an **antique Roman** than a Dane:
Here's yet some liquor left.

HAMLET

As you are a man,
Give me the cup: let go; by heaven, I'll have it.
O good Horatio, what a wounded name,
If things remain unknown, shall live behind me!
If you did ever hold me in your heart
Stay in this harsh world awhile,
And draw your breath in pain,
To tell my story.

(March afar off, and shot within)

What warlike noise is this?

OSRIC

Young Fortinbras, returning with victory from Poland,
To the ambassadors of England gives
This warlike **volley**.

HAMLET

O, I die, Horatio;
The strong poison overcomes my spirit:
I cannot live to hear the news from England;
But **I do prophesy the election lights**
On Fortinbras: he has my dying voice;
So tell him more and less,
What has happened. The rest is silence.

Dies

HORATIO

Now cracks a noble heart. Good night, sweet prince:
May flights of angels sing you to your rest!
March within

Enter FORTINBRAS and English Ambassadors. The ambassadors say that ROSENCRANTZ and GUILDENSTERN are dead. FORTINBRAS claims the throne of Denmark. HORATIO promises to tell the story of HAMLET.

PRINCE FORTINBRAS

Let four captains
Bear Hamlet, like a soldier, to the stage.

For he was likely, had he been put on,
To have proved most royal: and, for his passage,
The soldiers' music and the rites of war
Speak loudly for him.
Take up the bodies: **such a sight as this**
Becomes the field, but here shows much amiss.
Go, order the soldiers to shoot.

A dead march. Exit, bearing off the dead bodies; sounds of shooting

Helpful Words & Notes

meddle (in) v — вмешиваться во что-л.

the king has laid a great wager on Hamlet's head — король заключил на Гамлета пари на большую сумму

to play — *зд.* состязаться, биться, фехтовать

if his fitness speaks — если ему это удобно

entertainment n — *зд.* извинения

at the odds — при лишнем очках

how ill all is here about my heart — как тяжело у меня на сердце

foils n pl — рапиры

sore distraction — мучительный недуг

wrong v — оскорбить, обидеть

but in my terms of honour I stand aloof — но в вопросах чести я в стороне

bear a wary eye — следите зорким оком

palpable a — осязаемый, отчетливый

bout n — поединок, схватка

dally v — *зд.* биться не в полную силу

in scuffling — в схватке

they are incensed — они забылись

treachery n — вероломство

villainy n — злодейство

the foul practice — моя подлость

treason n — измена, предательство

report me and my cause aright to the unsatisfied — поведуй правду обо мне
неутоленным

antique Roman — римлянин эпохи Древнего Рима (имеется в виду человек,
который скорее совершит самоубийство, чем будет жить нечестно)

volley n — залп

I do prophesy the election lights on Fortinbras — я предрекаю: избрание падет
на Фортинбраса

such a sight as this becomes the field, but here shows much amiss — подобный
вид пристроен на поле битвы, здесь он тяготит

Activities

I Answer the questions.

- 1) What would have happened to Hamlet in England?
- 2) How did he find out about it?
- 3) What did he do about it?
- 4) What has happened to Rosencrantz and Guildenstern?
- 5) What message does Osric have for Hamlet?
- 6) What is Hamlet's reaction to the idea of a match with Laertes?
- 7) What makes Hamlet confident that he will win it?
- 8) How does Hamlet explain the wrong he did to Laertes?
- 9) How does Laertes respond to his apologies?
- 10) What weapons are used in the match?
- 11) How many rounds does Hamlet win?
- 12) What does Claudius put in the wine?
- 13) What happens to Gertrude?
- 14) How does Claudius explain her death?
- 15) How does the duel end?
- 16) What does Laertes say before his death?
- 17) How does Hamlet react to his confession?
- 18) What favour does Hamlet ask of Horatio before he dies?
- 19) What does Fortinbras do when he arrives?

II Say who:

- 1) orders to set the jars of wine on the table.
- 2) acts as a judge at the duel.
- 3) refuses to drink during the match.
- 4) arrives together with Fortinbras.
- 5) orders to take away dead bodies.

II Say whether the statement is true or false. If it is false, give the right answer.

- 1) King Claudius has laid a great wager on Hamlet.
- 2) Hamlet is afraid to fight with Laertes.
- 3) Before her death the Queen says that she has been poisoned by the drink.
- 4) Hamlet does not want Horatio to tell the truth about him.
- 5) Fortinbras uses the opportunity to become king.

III Say why:

- 1) Hamlet sends Rosencrantz and Guildenstern to death.
- 2) Hamlet agrees to fence with Laertes.
- 3) Hamlet apologizes to Laertes.
- 4) Fortinbras orders a military funeral for Hamlet.

IV Prove that:

- 1) Laertes scratches Hamlet illegally.
- 2) Laertes believes that he is justly killed.
- 3) Fortinbras already behaves as a king.

V What do you think?

- 1) Laertes is preoccupied with his honour. Can we say he has any honour at all? Is he different from his father? Give your opinion.
- 2) Why do you think Hamlet is so concerned that Horatio stay alive to tell his story? How much is known to the court about it so far?
- 3) Why do you think Hamlet recommends Fortinbras as the next king of Denmark? Does he hope that Fortinbras will make the court clear of all wrong? What will happen to the kingdom under Fortinbras? Give your opinion.
- 4) In the end Fortinbras has got his land back and revenged his father's death. Do you think Hamlet realized that?

VI Make up a summary of the scene.

VII Final Discussion Questions.

- 1) Describe the main characters of the play.
- 2) Who is Hamlet: a man of action or a thinker?
- 3) Do you think Hamlet delays revenge because he's looking for the truth and wants to be certain that he is justified in carrying out the revenge or he is unwilling to carry out the duty that he feels is right?
- 4) What is the price of Hamlet's revenge? Does Hamlet see revenge as a way to change the cruel world? Does he achieve his aims?
- 5) Is Hamlet a loving and sincere son and friend?
- 6) Do you think Queen Gertrude and Ophelia have anything in common? How are they different? How are women viewed in general in the play? What makes them tragical characters?

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