

ДЖОРДЖ ЭЛИОТ

САЙЛАС МАРНЕР

КНИГА ДЛЯ ЧТЕНИЯ
НА АНГЛИЙСКОМ ЯЗЫКЕ
В IX КЛАССЕ СРЕДНЕЙ ШКОЛЫ

Пересказ-адаптация

М. И. Раик

Методическая редакция,
комментарии и словарь

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МИНИСТЕРСТВА ПРОСВЕЩЕНИЯ РСФСР

Москва 1954

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Пересказ-адаптация романа «Сайлас Марнер» английской писательницы Джордж Элиот представляет собой пособие для классного и внеклассного чтения в IX классе средней школы.

Для облегчения чтения и понимания в книге имеются постраничные примечания и алфавитный словарь.

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Джордж Элиот
(1819—1880)

Джордж Элиот (George Eliot) — литературный псевдоним писательницы, настоящее имя которой — Мэри Энн Эванс (Mary Ann Evans). Её романы пользовались в Англии в 60—80 гг. XIX века большим успехом, и её имя ставилось рядом с именами наиболее прославленных английских романистов.

Мэри Энн Эванс родилась в семье фермера и почти до тридцати лет прожила на родине в центральной части Англии, которая впоследствии явилась местом действия многих её романов. С ранних лет мисс Эванс проявляет склонность к научным занятиям. Интересы её разнообразны — она изучает древние и новые языки, историю, естественные науки и философию, в которой её особенно привлекает раздел этики.

В 1849 году Мэри Энн Эванс переезжает в Лондон, где она знакомится с тем кругом лондонской интеллигенции, в котором господствует увлечение философией позитивизма. Мисс Эванс не остаётся чуждой этому увлечению и усваивает многие положения позитивизма, в частности, взгляд на общество, как на некий социальный организм, построенный на согласованности и симпатии его членов.

Вскоре после переезда в Лондон мисс Эванс, взяв себе псевдоним Джордж Элиот, начинает литературную деятельность. За первым романом "Adam Bede" (1859) следует "The Mill on the Floss" (1860) и затем "Silas Marner" (1861).

Сайлас Марнер, герой романа — простой человек, труженик-ткач, которого Джордж Элиот описывает с искренней симпатией и сочувствием. С такой же симпатией описаны соседи Сайласа Марнера, батраки и сельские ремесленники. Джордж Элиот подчёркивает их положительные качества, простоту и скромность их жизни, их готовность прийти на помощь человеку в беде. Скромным и добродетельным крестьянам Джордж Элиот противопоставляет провинциальных землевладельцев — сквайра Кэсса, озабоченного только мыслью о наживе, и его сыновей: безвольного и трусливого Годфри и распутного Данси, опустившегося до шантажа и кражи. Писательница, обличая землевладельцев, показывает, что эти господа, приходя в соприкосновение с людьми из народа, причиняют им только горе.

Это — положительные, реалистические стороны романа Джордж Элиот. Но противопоставление «простого человека» представителям имущего класса идёт в романе главным образом в плане моральном, причём, верная нравоучительным намерениям, всегда присутствующим в её творческих замыслах, писательница показывает, как губительны для человека его аморальные поступки. Порок наказывается, добродетель торжествует. Этой схеме подчиняются все романы Джордж Элиот, в том числе и «Сайлас Марнер».

Джордж Элиот далека от намерения показать социальные противоречия, несмотря на то, что выбор простого ткача в качестве героя романа подсказывает ей, казалось бы, возможность осветить именно эти противоречия. Ведь в первой половине XIX века, когда происходит действие «Сайласа Марнера», процесс внедрения техники в текстильную промышленность вытеснял из последней ручного ткача, который, лишившись работы, вынужден был уходить из промышленного города и искать работы там, где на его ручной труд ещё имелся спрос. Сайлас Марнер — именно такой ткач. Но вместо реально существовавших отношений и последствий этого развития техники для рабочего, с необычайной силой вскрытых Энгельсом в его книге «Положение рабочего класса в Англии», писательница, забывая о социальной правде, углубляется в раскрытие психологического процесса, происходящего с Сайласом Марнером под влиянием страсти к золоту, само возникновение которой у бедняка ткача — явление исключительное. Правда, надо сказать, что роль золота, как «средства разделения людей», воздвигающего между Сайласом Марнером и его односельчанами стену отчуждения, обрисована с большой убедительностью. Противопоставление же этой власти золота возрождающейся силе любви и симпатии, являющейся, по Джордж Элиот, основой нормального человеческого общества, искажает социальную действительность XIX века, в которой происходили классовые бури — бунты «разрушителей машин», митинги протеста рабочих против усиливающейся эксплуатации и в которой, наконец, возникло первое независимое рабочее движение — чартизм.

Таким же искажением социальной действительности является и типичный для многих английских романов XIX века счастливый конец «Сайласа Марнера», имеющий целью убедить читателя в возможности примирения «бедных» и «богатых» и в конечном счёте не подвергающий никакому сомнению нормальность существования классового общества.

Эти идейные недостатки читатель должен иметь в виду при суждении о романе Джордж Элиот «Сайлас Марнер».

Е. Корнилова

SILAS MARNER¹

Chapter I

At the beginning of the nineteenth century hundreds of highly-skilled weavers all over England had to leave their homes in the towns because of the rapid growth of textile mills. They went to districts, far away from the highroads or deep in the hills, where the peasants supplied them with work. Some of them settled down, while others wandered from place to place. The peasants were always more or less suspicious of them, because, in those days,² any form of art or skill was suspicious. Moreover, the simple uneducated peasants, who knew nothing outside their own village and the work in the fields, were afraid of these newcomers whose home and origin were unknown to them. That is why most of the weavers who settled in the villages lived there lonely and friendless to the end of their days.³ Even the dogs barked fiercely at them when they passed some cottage⁴ or farm-house, for they were generally pale and thin and looked a [different race of men] from the physically strong peasants.

Silas Marner, who settled in the village of Raveloe,⁵ was one of the hundreds of such linen-weavers who left the towns at that time and went to look for work in the country.

Silas ['saɪləs] — имя Силантий.

in those days — в то время; *дословно* в те дни.

to the end of their days — до конца жизни; *дословно* до конца своих дней.

a cottage — отнюдь не коттедж в смысле стильной дачи, а простое, бедное жилище батрака или мелкого арендатора.

Raveloe *чит.* ['rævɪləu].



He lived and worked in a stone cottage not far from the village. His cottage stood near a stone-pit which nobody had worked¹ for many years. The deep holes or pits were always full of water now, even in summer. So the place where the cottage stood was called the Stone-pits.

Silas Marner lived there alone, working at his loom² from morning till night even on Sundays when the villagers were at church. He left his cottage only when he needed a new supply of linen thread, or when he went with the finished cloth to some farm-house or cottage to receive his payment.

Silas had no friends in the village and he never invited anybody to his cottage. Nor did he go³ to drink a pint of ale at the Rainbow⁴ or drop in at a neighbour's house to have a friendly talk.⁵ As time went on, the villagers became accustomed to meet the weaver on the road, to greet him and pass on. Nobody stopped to talk with this tall bent man with a heavy bag on his back. He had large brown short-sighted eyes. He saw a thing clearly only when he held it very near. It may be that he did not always recognize the people whom he met in the lane.⁶ They were afraid of him because, they said, his eyes were strange and unearthly when he turned to look at them.

But the villagers were afraid of Silas Marner for more reasons than this.⁷ The mere fact that he was a skilled weaver and lived alone at the Stone-pits made them suspicious of him. Besides, Silas did not go to church,⁸ which also

¹ a stone-pit which nobody had worked — каменоломня, которая бездействовала (которую никто не разрабатывал).

² a loom — ткацкий станок (см. рисунок старинного станка на стр. 8).

³ Nor did he go... or drop in... — Он также не заходил... и не заглядывал.

⁴ the Rainbow ['reɪnbəʊ] — название харчевни.

⁵ to have a friendly talk — чтобы по-дружески поговорить; дословно иметь дружескую беседу.

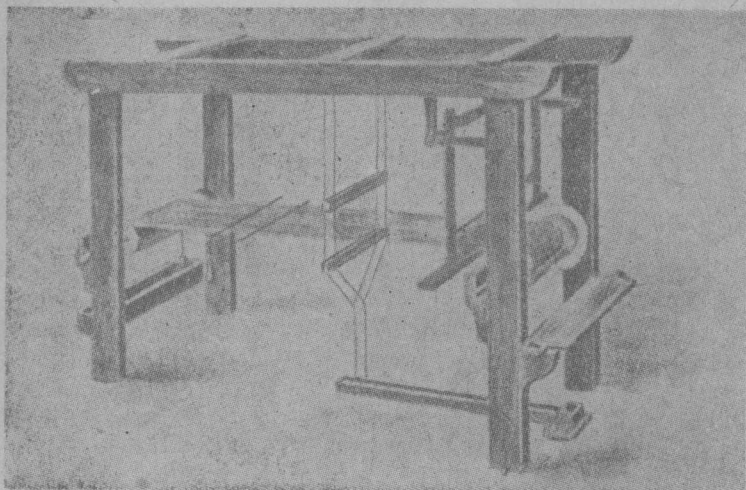
⁶ a (country) lane — прогон для скота или тропинка между полями, огороженными живой изгородью.

⁷ for more reasons than this — не только из-за этого; дословно по большему количеству причин, чем эта.

⁸ Note. Like many weavers and artisans of that time, Silas had been a member of a narrow religious sect in the town in the North of England from where he came. Now, having come to live in a village, far away from any town, he had lost all contact with the members of his sect. As he had never gone to church, but only to informal prayer meetings, he knew nothing about the customs and teachings of the English church.

counted against him in the eyes of the villagers. But most important of all was the fact that Marner was subject¹ to fits of abstraction which came on him² from time to time. He had suffered from this strange illness since childhood.

In the first or second year of his life in Raveloe, Jem Rodney, the hunter, saw the weaver overcome by one of these fits in the road. Jem was going home one evening when



he saw Marner standing motionless near a stile³ with a heavy bag on his back. He thought the weaver had stopped to rest; but then, why did he not put the bag on the stile? When Jem went up to him he saw that Marner's eyes were

¹ Прилагательное **subject** (подвластный, подверженный) наравне с существительным читается ['sabdʒɪkt] с редукцией корневого слога, тогда как глагол (подчинять, подвергать) читается [səb'dʒekt].

² **fits of abstraction which came on him** (или **over him**) — здесь каталептические припадки, которые находили на него, случались с ним; основное значение слова **abstraction** — абстракция, отвлечённость, рассеянность.

³ а **stile** — доска или иное приспособление типа ступенек, дающее возможность человеку (но не животным) перелезть через изгородь или забор (см. рисунок на стр. 9). **Stile** представляет собой существенную подробность многих романов из провинциальной жизни, являясь типичной мизансценой для всякого рода объяснений.

like a dead man's eyes, looking vacantly at nothing. Jem spoke to him and shook him, but the weaver seemed to hear and feel nothing. His hands held the bag as if they were made of iron. "The weaver's dead,"¹ thought Jem, but at that moment Silas woke up, said "Good night," and walked off.

All this made the uneducated peasants believe that there was something supernatural about Marner. His strange conduct in the road was discussed by everybody in the village and it was explained in many different ways. Some people thought that he was half-crazy, while others said it might be an illness that suddenly came over him. However the general opinion was that he had learnt witchcraft and that his soul left his body during the fits and went to consult the devil. They even believed that he had the power to hurt people and animals, if he wanted to. The result was that they talked with him as little as possible and avoided him whenever they could.

Silas's² strange conduct might have caused the villagers to drive him away long ago; but there was no other weaver in or near the village at that time; besides, the cloth he wove was excellent and the measure was never short, and these good qualities of the weaver counterbalanced their suspicions of him. So he always got lots of weaving to do from the farmers' wives and sometimes from the poor cottagers too. He had discovered long ago that work helped him to forget his loneliness, so he worked more and more.

He began to save the gold that he got for his work and spend only the silver. He hid the gold in a hole in the floor under the loom. Year by year his gold pieces grew in number. As time went on he began to love his money more and more, until there was only one purpose³ in his work—to get more gold pieces, and only one pleasure in his life—to touch them and count them when the day's work was done.

As the years went on, everybody in and around Raveloe knew that he had a lot of money hidden away somewhere,

¹ The weaver's dead = The weaver is dead.

² Silas's *чит.* ['sailəsɪz]. В этой неравносложной форме притяжательного (родительного) падежа гласному звуку [ɪ] не соответствует никакая гласная буква; существует с тем же чтением и форма типа Silas', где отсутствует буква *e* после апострофа.

³ purpose ['pʌrpəs] — цель (опасное исключение из правил чтения).



since he spent very much less than he got and continued to live like a poor man. Nobody knew anything more about him: where he came from or how he had lived before coming to the Stone-pits. And these long years of monotonous work made Silas himself almost forget his former life in the town; at least he had stopped thinking about it long ago.

So things went on¹ for fifteen years. Then suddenly there came a great change over his life, and his history became closely connected with the life of his neighbours.

¹ So things went on — Так шло дело.

Chapter II

The greatest man in Raveloe was Squire Cass,¹ who lived in a large house, known as the Red House, nearly opposite the church. He was the only among the small land-owners of the district who had tenants and was regarded by them as a lord. During the years of the Napoleonic² Wars many small land-owners like Squire Cass became very rich. They ate and drank freely and invited their friends and neighbours to visit them. The roads in the country were bad and travelling was difficult in those days. So the visits lasted for days and weeks, as a short stay was not worth the risk of coming through the mud and water.

For some years there had been no mistress³ at the Red House, for Squire Cass's wife was dead. He had four sons, two of whom were grown up. The eldest son, Godfrey, who was to get all the land after his father's death, was a fine, open-faced, good-natured young man, but everybody knew that he was too much under the influence of his younger brother, Dunstan, who was a hopeless drunkard. Raveloe was not a place where public opinion was over-strict, but it was thought a weakness in the Squire that he kept both his grown-up sons at home in idleness. The neighbours said it did not matter what became of Dunstan, whom nobody liked, but they would be sorry if Godfrey took the same road with his brother, as he had seemed to be doing during the last two or three years. If he went on that way, he would lose the respect of Miss Nancy Lammeter,⁴ the daughter of another rich farmer in Raveloe.

Dunstan spent all his own money as well as his brother's on drink and stayed away from home for days and weeks at a time. The brothers often went together to the town of Batherley,⁵ some twenty or thirty miles away, where they met other rich young men who had nothing to do but spend their fathers' money. Godfrey soon got tired of such a life, but not until he had thoughtlessly followed his brother's

¹ Cass чит. [kæəs].

² Napoleonic чит. [nəˌpəʊlɪˈænrɪk].

³ a mistress ['mɪstrɪs] — здесь хозяйка; сокращение Mrs. («мадам»), хотя и происходит от слова mistress, но в отличие от него произносится ['mɪsɪz].

⁴ Lammeter чит. ['læmɪtə].

⁵ Batherley чит. ['bæðəli].

advice and secretly married Molly¹ Farren, a girl he did not love.

When he understood that he had made a mistake, it was too late. Molly was poor and uneducated, while he was a rich man's son, and his father expected him to marry a rich man's daughter. He soon deserted his wife and only gave small sums of money to her and her child when he happened to be in Batherley. He had married her because he had been sorry for her, but later he began to hate her. Being a man with a weak character, he did not think of the wrong he had done to the poor girl, he thought only of himself. It may have been for this reason that she began to drink. She hated him now and wanted to revenge herself on him.

Godfrey understood too late that it had been his brother's clever plan to put him into such a position. Dunstan had a terrible power over him now. He could force Godfrey to give him money at any time, for he only had to say: "If you don't give me some money, I'll tell father about your marriage."

So far² nobody in Raveloe had heard of the marriage. Squire Cass would have driven Godfrey from home if he had known about it. According to public opinion the Squire's eldest son was sowing his wild oats,³ but if he didn't turn over a new leaf⁴ soon, he would have to say good-bye to Miss Nancy. Everybody saw that she had not been so friendly towards him since the year he had spent so much of his time in Batherley, not coming home for weeks sometimes. The more Godfrey thought about Nancy, the more he wanted to undo the past. He was both sorry and angry. He was sorry that now he could never ask Nancy to marry him, although he loved her, and angry with his brother for having spoilt his life.

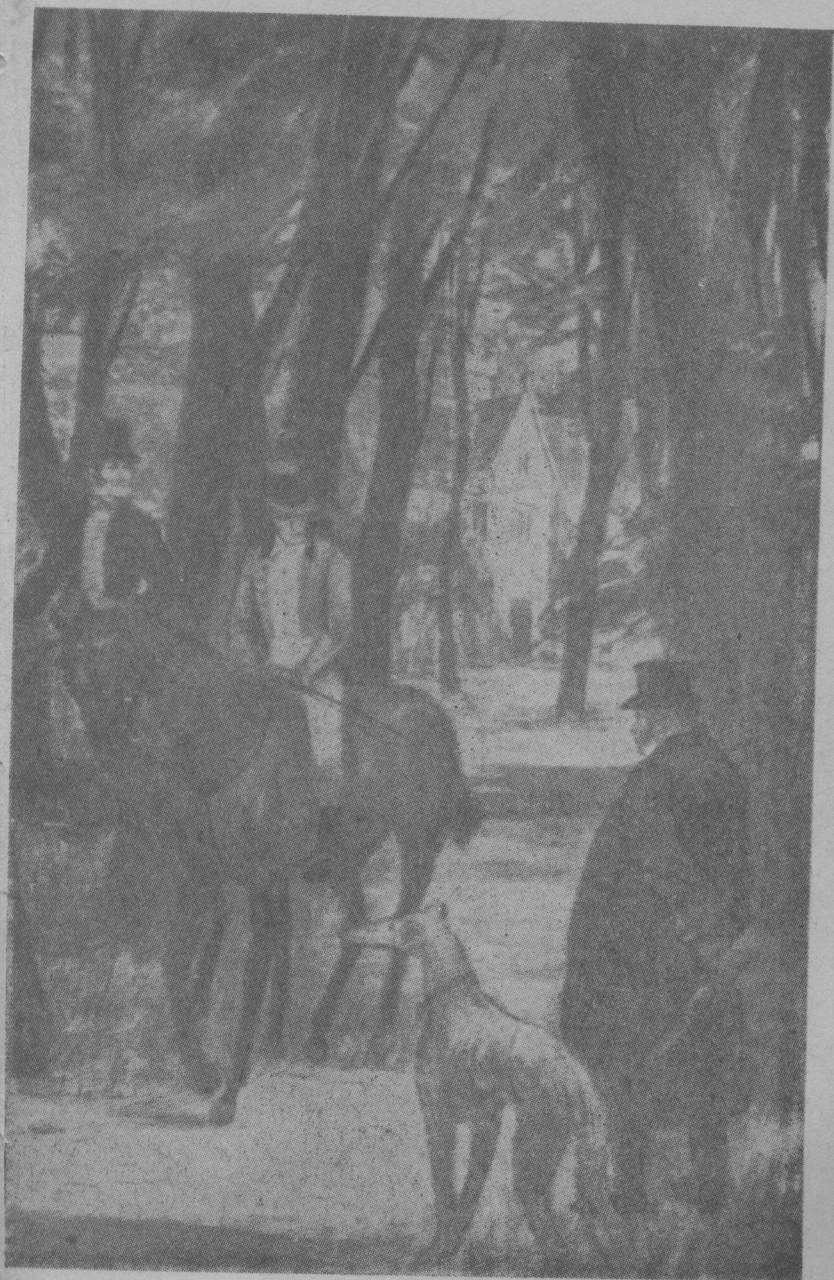
It seemed to him that all hope of a better future was lost to him. Sooner or later his father would find out about

¹ Molly (Farren ['færən]), так же как и Polly, уменьшительное от Mary.

² So far — здесь До сих пор; пока.

³ sow his wild oats — употребляется исключительно в переносном смысле в применении к мужчинам, как поговорка в значении «перебеситься» (с тем чтобы потом остепениться).

⁴ turn over a new leaf — начать новую жизнь; дословно перевернуть новую страницу.



the marriage and then he would have to leave his home and friends forever. As he had never worked or learnt any trade, he would starve if his father's support were taken away from him.

Chapter III

One November afternoon in the fifteenth year of Silas Marner's life in Raveloe, Godfrey Cass was standing in the best room of his father's house with his back to the fire, his hands in his pockets and a serious expression on his face. He seemed to be waiting and listening for somebody to come, and soon the sound of a heavy step was heard in the large empty front hall.

The door opened, and a dark heavy-looking young man entered. It was Godfrey's younger brother Dunstan or Dunsey, as everybody called him. It was clear that he had been drinking, for his face was red, and Godfrey looked at him with hate.

Godfrey had many reasons for hating his brother. This afternoon he wanted to make Dunstan pay back a certain sum of money—no less than a hundred pounds—which he had given him about a month ago. The money had not been Godfrey's own. It was the year's rent from one of the ✓ tenants, Fowler,¹ which Godfrey was to have handed over to the Squire. But when Dunstan heard that Godfrey had the money, he took it from him as a loan, promising² to pay it back soon. Not knowing that the tenant had already paid the rent to Godfrey, the Squire was planning to send for it that week. Godfrey wanted to get the money back from Dunstan before his father should find out the truth.

"Well,³ Master Godfrey, what do you want?" said Dunsey as he came in. "You are older and richer than I am, so of course I was obliged to come when you sent for me."

"This is what I want," said Godfrey, "if you are not too drunk to listen. I must either hand over that tenant's

¹ Fowler чит. ['faulə] — фамилия (бука. «птицелов», ср. нем. Vogel).

² promise как глагол, так и существительное читается ['prɒmɪs], представляя собой одно из опаснейших исключений из правил чтения.

³ Well — Ну!, а отнюдь не «Хорошо», которому по-английски соответствует Very well или All right.

rent to the Squire, or tell him I gave it to you. He's going to send for the rent, and then it will all be out¹ whether I tell him or not. Only this morning² he said that Fowler must pay the rent this week. The Squire's³ short of money just now, and you know what will happen if he finds out that you've taken his money again and spent it."

"Oh!" said Dunsey, coming nearer to his brother and looking in his face. "Why don't you get the money yourself? Since you were kind enough to hand it over to me, you'll not refuse to pay it back for me. It was your brotherly love that made you do it, you know."

"Don't come near me or I'll knock you down!" said Godfrey angrily.

"But you won't tell him that I took it, will you?" said Dunsey, turning away. "Oh, no, you won't, because I might tell the Squire how his eldest son married that nice young woman Molly Farren in Batherley, and was very unhappy because he couldn't live with his drunken wife. Then I'd soon step into your shoes and be as comfortable as could be. But you see I don't do it. I'm so kind, you see. You'll do anything for me. You'll get the hundred pounds and give them to the Squire. I know you will."

"How can I get the money?" said Godfrey. "I haven't got a shilling in my pocket. And it's a lie that you'd step into my place. If you begin telling stories,⁴ I'll tell on you. Your fate won't be better than mine. If the Squire sends me away, he'll do the same with you. Bob's⁵ my father's favourite, you know that very well. He'll be glad to get rid of you."⁶

"It would be very pleasant to go in your company," said Dunsey ironically. "You're such a good-looking brother and I shouldn't know what to do without you. But you prefer that we should stay at home together, I know you do. So you'll manage to get that little sum of money, and I'll say good-bye, though I'm sorry to go."

Dunstan was turning to go, but Godfrey held him by the

¹ it will all be out — всё откроется.

² this morning — сегодня утром.

³ The Squire's = The Squire is.

⁴ tell stories — здесь сочинять, врать, сплетничать.

⁵ Bob's = Bob is.

⁶ get rid of... — отделаться от...

arm and said angrily, "I tell you I have no money. I can get no money."

"Borrow¹ some," said Dunsey.

"I tell you I can't. Nobody will lend me any more," said Godfrey.

"Well, then," said Dunsey, "sell your horse."

"Yes, that's easy to say. I must have the money at once," said Godfrey.

✓ ✓ "Well, you'll only have to ride him to the hunt² tomorrow morning. There'll be some young men there who'll gladly buy him," advised Dunstan.

"May be there will be," said Godfrey, "but I'm going to Mrs. Osgood's birthday dance tomorrow."

"Oh!" said Dunsey, turning his head on one side and speaking in a high voice, "and sweet Miss Nancy's coming³ and you'll dance with her and get into favour once more and promise never to do anything bad again."

"Hold your tongue about Miss Nancy, you fool," said Godfrey.

"What for?" cried Dunsey. "You've a very good chance to get friendly with Miss Nancy again, for, if Molly should drink too much and die, Miss Nancy will be your second wife, if she doesn't know the truth. And you've got a good-natured brother who'll keep your secret for you because you've been so very kind to him," he said with irony in his voice and hatred in his eyes.

"I'll tell you what it is," said Godfrey after a pause, his face turning pale with anger, "my patience is nearly at an end. I think I'll tell my father everything myself. I shall get you off my back even if I get nothing else. And after all he'll know everything some time. She's been threatening to come herself and tell him. So don't think that your silence is worth any price you ask. If you take all my

¹ borrow — брать взаймы, занимать (не смешивать с lend — давать взаймы).

² hunt. Применительно к условиям английского помещичьего быта hunt означает охоту с гончими (hounds) на лисиц (реже на зайцев). Отсюда термин a hunter означает лошадь, специально тренированную для такого вида спорта, тогда как участники этой охоты являются всего лишь всадниками — riders, sportsmen или huntsmen (основное значение слова hunter в применении к человеку — охотник-профессионал, а не спортсмен); охота на птиц называется shooting, а охотники — sportsmen.

³ Nancy's coming = Nancy is coming.