

ХРЕСТОМАТИЯ ПО АНГЛИЙСКОЙ ЛИТЕРАТУРЕ

ХІХ—ХХ вв.

Составил
АЛЕКСАНДР АНИКСТ

— Допущено
*Министерством Высшего Образования СССР
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учебных заведений*

ОТ РЕДАКЦИИ

Настоящая «Хрестоматия по английской литературе XIX и XX вв.» предназначена в качестве учебного пособия для студентов, изучающих английский язык и английскую литературу на старших курсах факультетов и институтов иностранных языков. Цель её — дать иллюстративный материал к соответствующим разделам курса истории литературы. Вместе с тем материал «Хрестоматии» может быть использован для таких видов углублённого изучения языка, как толкование текстов, перевод на русский язык, грамматический, лексический и стилистический анализ и т. п.

Наиболее существенным отличием данной «Хрестоматии» от одноимённых пособий, выходивших и выходящих на западе, является, естественно, принцип подбора текстов. Реакционная педагогика в капиталистических странах преимущественное, если не исключительное, внимание уделяет той литературе, которая идеализирует буржуазное общество, замалчивая все явления, отражающие классовые противоречия и социальный протест, тем самым искажая подлинный характер развития литературы. Интересы советского общества и цели советской педагогики требуют иного: отбросив отжившее и отживающее, показать то, что было наиболее передовым и прогрессивным в ту или иную эпоху, то, что в той или иной степени способствовало развитию общества и то, что может служить оружием в идеологической борьбе против растленной культуры загнивающего империалистического запада.

В хрестоматии представлены прогрессивный романтизм начала XIX в., критический реализм середины XIX в., социальная поэзия эпохи чартизма, буржуазный реализм второй половины XIX в., критический реализм и прогрессивная литература XX в.

Краткие биографические справки в конце книги и вступительные заметки к текстам отдельных произведений помогут читателям ориентироваться в общем характере творчества представленных здесь писателей. В основу этих материалов положены высказывания классиков марксизма-ленинизма и русской революционно-демократической критики. Однако, само собой разумеется, что хрестоматия ни в коей мере не может заменить учебника по истории английской литературы.

В «Хрестоматию» включены такие произведения и отрывки, которые с большой художественной силой изображают важнейшие черты в развитии

английского буржуазного общества: бесчеловечность капиталистической эксплуатации («Оливер Твист» Ч. Диккенса, «Песнь» Э. Эллиотта, «Песнь наёмного раба» Э. Джонса, «Мери Бартон» Е. Гаскель), реакционный антидемократический характер английского буржуазного государства (речь Байрона в Палате лордов, «Дон Жуан» Байрона, «Холодный дом» и «Крошка Доррит» Ч. Диккенса), продажность английских политических деятелей («Идеальный муж» О. Уайльда), продажность буржуазной печати («Совесть» Д. Голсуорси), полицейский произвол властей («Первый урок» Д. Соммерфильда), жестокости тюремные порядки («Никогда не поздно исправиться» Ч. Рида), колониальный гнет британского империализма («Остров Фарисеев» Д. Голсуорси), профашистскую политику англо-американских империалистов («В Италии» Д. Олдриджа), предательство лейбористских вождей («В ожидании» Г. Уэллса), ханжество, жестокость и лицемерие английской буржуазии («Мартин Чеззлвйт» и «Тяжелые времена» Ч. Диккенса, «Книга снобов» и «Ярмарка тщеславия» Теккерея, «Путь всякой плоти» С. Батлера), брак как коммерческую сделку («Остров фарисеев» Д. Голсуорси), дух собственности и торговельский характер английской буржуазии («Человек-собственник» Д. Голсуорси, «Человек судьбы» Б. Шоу), реакционную систему воспитания («Тяжелые времена» Ч. Диккенса, «Джен Эйр» Ш. Бронте), жестокую эксплуатацию детского труда («Оливер Твист» Ч. Диккенса, «Плач детей» Е. Браунинг), социальный гнет и униженное положение женщины («Запрет сына» Т. Гарди, «Профессия г-жи Уоррен» Б. Шоу), использование буржуазией технических достижений в разрушительных целях («Человек и сверхчеловек» Б. Шоу) и др.

Изображение пороков английского буржуазного общества дополняется ярким художественным и публицистическим материалом, разоблачающим американское царство доллара и американскую буржуазную демократию («Мартин Чеззлвйт» и «Американские заметки» Ч. Диккенса) и показывающим зависимость дряхлеющего британского империализма от монополистического капитала США («Тележка с яблоками» Б. Шоу).

Наряду с наглядными описаниями, показывающими подлинный облик английского буржуазного общества, в «Хрестоматию» введены произведения, отображающие протест народных масс, борьбу прогрессивных сил против реакции и рисующие образы борцов против социальной несправедливости капиталистического строя: движение разрушителей машин («Песнь для луддитов» Байрона и его речь в палате лордов), борьбу шотландского и ирландского народов против своих поработителей англичан («Эдинбургская темница» В. Скотта, «Ирландские мелодии» Т. Мура), национально-освободительную борьбу греческого народа в начале XIX в. («Греческая песнь» Байрона), революционный протест английского рабочего класса в начале XIX в. («Маскарад анархии» и «Песнь британцам» П. Б. Шелли), революционное движение английских рабочих в середине XIX в. — чартизм («Мери Бартон» Е. Гаскель, «Люди сорок восьмого года» Д. Линдсея), забастовочное движение и борьбу английского рабочего класса в XX в. («Борьба» Д. Голсуорси, «В ожидании» Г. Уэллса). Отрывки из книги английского писателя-коммуниста Р. Фокса «Роман и народ» показывают всё возрастающее влияние идей марксизма-ленинизма на мировоззре-

ние борцов за подлинную демократию и на народные массы за рубежом, видящих в СССР и в советской культуре вдохновляющий пример нового, социалистического строя и новой, социалистической культуры.

Эта картина была бы неполна, если бы она не отражала упадка и деградации современной буржуазной литературы. Один из отрывков, включённых в хрестоматию, а именно, глава из книги Р. Фокса «Роман и народ», содержит критику упадочной буржуазной литературы современной Англии. Но и остальными литературными образцами, всем своим материалом «Хрестоматия» убедительно показывает, что возможности прогрессивного развития буржуазной литературы исчерпаны. Современная буржуазная литература находится в состоянии разложения. Дальнейшее развитие английской литературы возможно только на путях борьбы против империалистической реакции, на путях борьбы за мир и за подлинную демократию.

Помещённая в «Хрестоматии» речь Р. Фокса «Литература и политика» свидетельствует о том, что передовые писатели Англии видят в жизни и творчестве Горького пример того пути, по которому следует идти, чтобы создать новую, подлинно народную реалистическую и действительно прогрессивную литературу Англии.

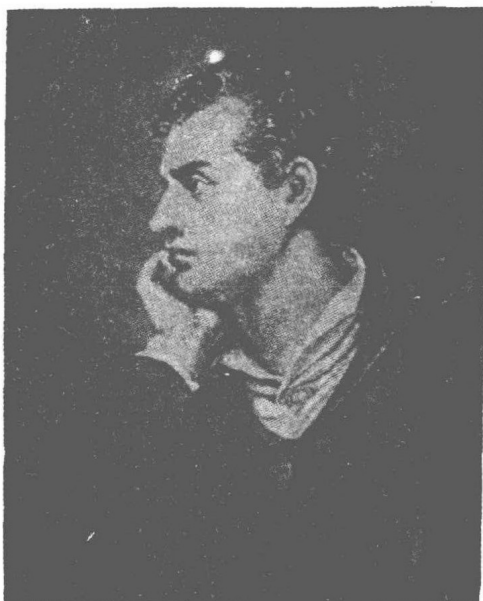
ОТ СОСТАВИТЕЛЯ

Задачи «Хрестоматии» определены в предисловии «От Редакции».

В своей работе составитель руководствовался указаниями, содержащимися в исторических постановлениях ЦК ВКП(б) по идеологическим вопросам. Им была в полной мере учтена критика, которой подверглась в нашей печати «История английской литературы», вышедшая Институтом Мировой Литературы им. Горького (изд. Академии Наук СССР, т. I, вып. 1—2, 1943-45 гг.).

Составитель пользовался помощью авторитетных специалистов, сделавших ценные указания как о принципе составлений хрестоматии, так и в отношении подбора конкретных текстов. В подготовке рукописи к печати участвовала кандидат филологических наук Т. И. Подольская. Иллюстрации подобраны М. Д. Ицховской. Всесоюзная Государственная Библиотека Иностранной Литературы, Библиотека Института Мировой Литературы им. Горького Академии Наук СССР и Иностранная Комиссия Союза Советских Писателей предоставили возможность использования их книжных фондов для перепечатки текстов. Всем товарищам и организациям, оказавшим помощь, составитель выражает свою глубокую благодарность.

А. Аникст



GEORGE GORDON BYRON

PROMETHEUS

Belinsky, the great Russian critic, wrote that "the poetry of Byron is a wail of suffering, a lament, but a proud lament: it rather gives than begs, it rather condescends than supplicates; a Prometheus chained to the Caucasus; an individual in revolt against everything, relying in his proud rebellion only upon himself. Hence the titanic force, the unbending pride, the powerful stoicism when he is concerned with things at large." This characterization perfectly applies to the following poem, which is representative of Byron's poetry in general. Though dealing with an ancient Greek legend, the poem "Prometheus," written in 1816, was an expression of Byron's attitude towards the political reaction which reigned in Europe during his life-time. Written in romantic style, the poem does not deal with concrete facts; it treats life in a rather abstract way. For a more realistic treatment of the questions of social evil and political tyranny in Byron's poetry one must look in his satirical works, "Don Juan" in particular (see pp. 13-14 of this book).

Prometheus according to Greek mythology was a titan. When Zeus, the chief god of Olympus, denied mankind the use of fire, Prometheus stole fire from heaven and carried it to earth. For this he was punished by Zeus, who ordered Prometheus to be chained to a Caucasian mountain, and a vulture daily fed upon his liver; but the liver grew again at night.

Prometheus was regarded by ancient Greeks as the founder of civilization and benefactor of mankind. In poetry he is always presented as a symbolic character of revolt against tyranny, and a defender of mankind.

Karl Marx said that Prometheus is the most noble saint and martyr in the philosophical calendar.

Titan! to whose immortal eyes
 The sufferings of mortality,
 Seen in their sad reality,
 Were not as things that gods despise;
 What was thy pity's recompense?
 A silent suffering, and intense;
 The rock, the vulture, and the chain,
 All that the proud can feel of pain,
 The agony they do not show
 The suffocating sense of woe,
 Which speaks but in its loneliness,
 And then is jealous lest the sky
 Should have a listener, nor will sigh
 Until its voice is echoless.

Titan! to thee the strife was given
 Between the suffering and the will,
 Which torture where they cannot kill;
 And the inexorable Heaven,
 And the deaf tyranny of Fate,
 The ruling principle of Hate,
 Which for its pleasure doth create
 The things it may annihilate,
 Refused thee even the boon to die:
 The wretched gift eternity
 Was thine—and thou hast borne it well.
 All that the Thunderer¹ wrung from thee
 Was but the menace which flung back
 On him the torments of thy rack;
 The fate thou didst so well foresee,
 But would not to appease him tell;
 And in thy Silence was his Sentence,
 And in his Soul a vain repentance,
 And evil dread so ill dissembled,
 That in his hand the lightnings trembled.

Thy Godlike crime was to be kind,
 To render with thy precepts less
 The sum of human wretchedness,
 And strengthen Man with his own mind;
 But baffled as thou wert from high,
 Still in thy patient energy,
 In the endurance, and repulse
 Of thine impenetrable Spirit,

¹ *The Thunderer*—Zeus, who was believed to have thunder at his command (Greek mythology).

Which Earth and Heaven could not convulse,
 A mighty lesson we inherit:
 Thou art a symbol and a sign
 To Mortals of their fate and force;
 Like thee, Man is in part divine,
 A troubled stream from a pure source;
 And Man in portions can foresee
 His own funereal destiny;
 His wretchedness, and his resistance,
 And his sad unallied existence:
 To which his Spirit may oppose
 Itself—an equal to all woes,
 And a firm will, and a deep sense,
 Which even in torture can descry
 Its own concentr'd recompense,
 Triumphant where it dares defy,
 And making Death a Victory.

SHE WALKS IN BEAUTY

While the foregoing poem represents what Belinsky characterized as "titanic force, unbending pride, powerful stoicism," the following piece illustrates another aspect of Byron's poetry, which the great Russian critic described as "sad love, gentle cordiality, tenderness towards persons unjustly burdened with sufferings." This poem belongs to the cycle of lyrics entitled "Hebrew Melodies," written in 1814.

She walks in beauty, like the night
 Of cloudless climes and starry skies;
 And all that's best of dark and bright
 Meet in her aspect and her eyes:
 Thus mellow'd to that tender light
 Which heaven to gaudy day denies.

One shade the more, one ray the less,
 Had half impaired the nameless grace,
 Which waves in every raven tress,
 Or softly lightens o'er her face;
 Where thoughts serenely sweet express
 How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
 So soft, so calm, yet eloquent,
 The smiles that win, the tints that glow,
 But tell of days in goodness spent,
 A mind at peace with all below,
 A heart whose love is innocent!

TO THOMAS MOORE

This poem was written by Byron in 1817, after he was forced by the ruling classes of England to leave the country. Thomas Moore, his friend, was also a poet (see p. 46).

My boat is on the shore,
 And my bark is on the sea;
 But, before I go, Tom Moore,
 Here's a double health to thee!
 Here's a sigh to those who love me,
 And a smile to those who hate;
 And, whatever sky's above me,
 Here's a heart for every fate.
 Though the ocean roar around me,
 Yet it still shall bear me on;
 Though a desert should surround me,
 It hath springs that may be won.
 Were 't the last drop in the well,
 As I gasp'd upon the brink,
 Ere my fainting spirit fell,
 'T is to thee that I would drink.
 With that water, as this wine,
 The libation I would pour
 Should be—peace with thine and mine,
 And a health to thee, Tom Moore.

SONG FOR THE LUDDITES

The Luddites were rebellious workers, who expressed their protest against capitalist exploitation by riots during which they broke machines; they were also called "frame-breakers." The origin of the name is doubtful. It is believed that it was due to a certain Nedd Ludd, who was the first to break a machine.

See also Byron's parliamentary speech in defense of the Luddites on pp. 17-23 of this book.

As the Liberty lads o'er the sea¹
 Bought their freedom, and cheaply, with blood.
 So we, boys, we
 Will *die* fighting, or *live* free,
 And down with all kings but King Ludd!²

¹ This is an allusion to the bourgeois revolution in America in the XVIII century, when the American colonists, who were under British rule, revolted against the English king and after the War of Independence established a bourgeois republic.

² *King Ludd*—the Luddites believed that they had a mysterious leader, whom they called King Ludd, after Ned Ludd.

When the web that we weave is complete,
 And the shuttle exchanged for the sword,
 We will fling the winding sheet
 O'er the despot at our feet,
 And dye it deep in the gore he has pour'd.

Though black as his heart its hue,
 Since his veins are corrupted to mud,
 Yet this is the dew
 Which the tree¹ shall renew
 Of Liberty planted by Ludd!

TRANSLATION OF THE FAMOUS GREEK WAR SONG

"The song was written by Riga, who perished in the attempt to revolutionize Greece. This translation is as literal as the author could make it in verse." (Note by Byron). Riga, or rather Rhigas, a Greek patriot, fighting against the Turks was drowned by them in the Danube in 1798. The translation was made by Byron after his first visit to Greece in 1811, and published together with the first two cantos of "Childe Harold's Pilgrimage" in 1812. The poem calls on the Greek people to rise against Turkish oppression.

In 1823 when the rebellion started Byron joined the Greek army to take an active part in the national-liberation war of Greece against Turkey.

Sons of the Greeks, arise!
 The glorious hour's gone forth,
 And, worthy of such ties,
 Display who gave us birth.

C h o r u s .

Sons of Greeks! let us go
 In arms against the foe,
 Till their hated blood shall flow
 In a river past our feet.

Then manfully despising
 The Turkish tyrant's yoke,

¹ *The Tree of Liberty*—during the first bourgeois revolution in France (1789-93) a symbolic procedure was established of planting trees of Liberty. Byron refers to this custom.

Let your country see you rising,
 And all her chains are broke.
 Brave shades of chiefs and sages,
 Behold the coming strife!

Hellènes ¹ of past ages,
 Oh, start again to life!
 At the sound of my trumpet, breaking
 Your sleep, oh, join with me!
 And the seven-hill'd city² seeking,
 Fight, conquer, till we're free.

Sons of Greeks, etc.

Sparta,³ Sparta, why in slumbers
 Lethargic dost thou lie?
 Awake, and join thy numbers
 With Athens,⁴ old ally!
 Leonidas⁵ recalling,
 That chief of ancient song,
 Who saved ye once from falling,
 The terrible! the strong!
 Who made that bold diversion
 In old Thermopylæ,⁶
 And warring with the Persian
 To keep his country free;
 With his three hundred waging
 The battle, long he stood,
 And like a lion raging,
 Expired in seas of blood.

Sons of Greeks, etc.

¹ *Hellènes* (Gr.)—Greeks.

² *the seven-hill'd city*—Constantinople, capital of Turkey at that time.

³ *Sparta*—Greek city; its inhabitants in ancient times were famous for rigorous discipline and courage.

⁴ *Athens*—the capital of Greece, and centre of ancient Greek culture.

⁵ *Leonidas*—hero of Ancient Greece, son of the Spartan king. During the war against Persia in 480 (before our era) he opposed a huge Persian army with his 300 fighters in the valley of Thermopylæ, and did not let the enemies go through the pass, thus enabling his countrymen to prepare for resistance. He perished in the battle, and his heroic deeds were celebrated by Greeks in many songs.

Thermopylæ—the valley where Leonidas fought the Persians.

DON JUAN

(Stanzas from the Poem)

"Don Juan" is the greatest of Byron's poems. It was written by him in Italy between 1818-23 but remained unfinished. The poem can be described as a novel in verse. It is marked by a definite tendency towards realism. Byron's protest against the political reaction of his time finds the strongest expression here in his attacks on England. Don Juan, the hero, is a young Spanish nobleman, who travels over the world on the eve of the French Revolution. His adventures take place in Greece, Turkey, Russia, and England. While telling the story Byron introduces his own comments on various subjects. Of particular interest are his political statements, some of which are given below.

[AGAINST UNJUST WARS.
IN PRAISE OF FREEDOM'S BATTLES]

Canto VIII

III

History can only take things in the gross;
But could we know them in detail, perchance
In balancing the profit and the loss,
War's merit it by no means might enhance,
To waste so much gold for a little dross,
As hath been done, mere conquest to advance.
The drying up a single tear has more
Of honest fame, than shedding seas of gore.

IV

And why?—because it brings self-approbation;
Whereas the other, after all its glare,
Shouts, bridges, arches, pensions from a nation,
Which (it may be) has not much left to spare,¹
A higher title, or a loftier station,
Though they may make Corruption gape or stare,
Yet, in the end, except in Freedom's battles,
Are nothing but a child of Murder's rattles.

¹ An allusion to the state of Britain after the defeat of Napoleon in 1815. While the country was reduced to a miserable condition, owing to the strain of wars which lasted for many years (1793—1815), the government lavished enormous rewards upon the generals of the British army.

[IN PRAISE OF REVOLUTION]

Canto VIII

L

But never mind;—"God save the King!"¹ and *Kings*
 For if *he* don't, I doubt if *men* will longer—
 I think I hear a little bird, who sings
 The people by and by will be the stronger:
 The veriest jade will wince whose harness wrings
 So much into the raw as quite to wrong her
 Beyond the rules of posting,—and the mob
 At last fall sick of imitating Job.²

LI

At first it grumbles, then it swears, and then,
 Like David, flings smooth pebbles 'gainst a Giant;³
 At last it takes to weapons such as men
 Snatch when Despair makes human hearts less pliant.
 Then comes "the tug of war;"—'t will come again,
 I rather doubt; and I would fain say "fie on 't,"
 If I had not perceived that Revolution
 Alone can save the earth from Hell's pollution.

[ADDRESS TO THE FREE PEOPLE OF THE FUTURE]

Canto VIII

CXXXV

.
 For I will teach, if possible, the stones
 To rise against Earth's tyrants. Never let it
 Be said that we still truckle unto thrones;—
 But Ye—our children's children! think how we
 Showed *what things were* before the World was free!

CXXXVI

The hour is not for us, but 't is for you:
 And as, in the great joy of your Millenium,⁴
 You hardly will believe such things were true

¹ First line of the English national anthem.

² *Job*—a character from the Bible, noted for his patience.

³ This is an allusion to the Biblical legend of young David who slew the Giant Goliath by throwing a pebble at his head.

⁴ *Millenium*—the golden age of complete happiness and freedom of mankind.

As now occur, I thought that I would pen you 'em;
 But may their very memory perish too!—
 Yet if perchance remembered, still disdain you 'em
 More than you scorn the savages of yore,
 Who *painted* their *bare* limbs, but *not* with gore.

CXXXVII

And when you hear historians talk of thrones,
 And those that sate upon them, let it be
 As we now gaze upon the mammoth's bones,
 And wonder what old world such things could see,
 Or hieroglyphics on Egyptian stones,
 The pleasant riddles of futurity—
 Guessing at what shall happily be hid,
 As the real purpose of a pyramid.

[ON ENGLAND]

Canto X

LXVI

I've no great cause to love that spot of earth,¹
 Which holds what *might have been* the noblest nation;
 But though I owe it little but my birth,
 I feel a mix'd regret and veneration
 For its decaying fame and former worth.
 Seven years² (the usual term of transportation)³
 Of absence lay one's old resentments level,
 When a man's country's going to the devil.

LXVII

Alas! could she but fully, truly, know
 How her great name is now throughout abhorr'd;
 How eager all the earth is for the blow
 Which shall lay bare her bosom to the sword;
 How all the nations deem her their worst foe,
 That worse than *worst of foes*, the once adored
 False friend, who held out freedom to mankind,⁴
 And now would chain them, to the very mind;—

¹ *that spot of earth*—England.

² This was written in 1822, almost seven years after Byron was driven out of Britain.

³ *transportation*—in England banishment to penal colony, as punishment for crime.

⁴ This is an allusion to the bourgeois revolution which took place in England in the middle of the XVII century.

LXVIII

Would she be proud, or boast herself the free,
 Who is but first of slaves? The nations are
 In prison,—but the goaler, what is he? ¹
 No less a victim to the bolt and bar.
 Is the poor privilege to turn the key
 Upon the captive, freedom? He's as far
 From the enjoyment of the earth and air
 Who watches o'er the chain, as they who wear.

EPIGRAMS

[ON ENGLAND]

The world is a bundle of hay,
 Mankind are the asses who pull;
 Each tugs it a different way,
 And the greatest of all is John Bull.²

ON THE BRAZIERS' COMPANY HAVING RESOLVED TO PRESENT
 AN ADDRESS TO QUEEN CAROLINE³

The braziers, it seems, are preparing to pass
 An address, and present it themselves all in brass;—
 A superfluous pageant—for, by the Lord Harry!⁴
 They'll find where they're going much more than they carry.

[ON CASTLEREAGH]

So Castlereagh⁵ has cut his throat!—The worst
 Of this is,—that his own was not the first.

* * *

So *He*⁶ cut his throat at last!—He! Who?
 The man who cut his country's long ago.

¹ Byron refers here to the political reaction which reigned in Europe during his lifetime. England was the leader of this reaction.

² *John Bull*—a name that stands for England or an Englishman. Originated in a satirical character depicted by John Arbuthnot, English writer of the XVIII century, friend of Swift. John Bull is the incarnation of stubbornness, self-conceit and narrow-mindedness.

³ *Queen Caroline*—wife of George IV, who was at that time the King of England.

⁴ *by the Lord Harry!*—an oath.

⁵ *Castlereagh* (1769-1822)—English statesman, who occupied important positions in the government; was notorious for his inhuman punishment of rebelling Irishmen, and shooting of English workers, also for his reactionary policy in all matters. In 1822 he committed suicide in a fit of insanity. This fact is satirically dealt with by Byron in this and the next epigram.

⁶ *He*—Castlereagh.