



# PART I

## I

It was a bright cold day in April, and the clocks were striking thirteen<sup>1</sup>. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind<sup>2</sup>, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.<sup>3</sup>

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall.<sup>4</sup> It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift.<sup>5</sup> Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way.<sup>6</sup> On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled

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### I

<sup>1</sup> часы били тринадцать.

В этом предложении используется Past Continuous

для описания сцен в прошлом в начале повествования, см. Грамматический справочник (ГС) 39.

<sup>2</sup> с подбородком, прижатым к груди, в попытке спастись от злого ветра

Это независимый причастный оборот, образованный существительным *chin* и причастием прошедшего времени *nuzzled*, см. ГС 63.

Инфинитив *to escape* служит определением существительного *effort*, см. ГС 53.

<sup>3</sup> однако недостаточно быстро, чтобы не впустить с собой вихрь песчаной пыли.

Инфинитив *to prevent* используется после *not* + наречие

*quickly + enough*, см. ГС 53.

Герундий *entering* употребляется в выражении *to prevent smb/smith from doing smth*, см. ГС 54.

<sup>4</sup> *был прикреплён к стене.*

Это форма страдательного залога времени Past Perfect, обозначающего действие, произошедшее ранее какого-то момента в прошлом (*до описываемого момента*), см. ГС 42, 50.

<sup>5</sup> *Не имело смысла пробовать подниматься на лифте.*

Герундий *trying* употребляется в выражении *it's no use doing smth*, см. ГС 54.

<sup>6</sup> *шёл медленно, несколько раз отдыхая по пути.*

Причастный оборот, образованный причастием настоящего времени *resting* с зависимыми словами, служит обстоятельством образа действия, см. ГС 15.

<sup>7</sup> *Этот аппарат (он назывался телеэкран) можно было приглушить, но невозможно*

: mirror which formed part of the surface of the  
: right-hand wall. Winston turned a switch and  
: the voice sank somewhat, though the words  
: were still distinguishable. **The instrument (the  
: telescreen, it was called) could be dimmed, but  
: there was no way of shutting it off completely.**<sup>7</sup>  
: He moved over to the window: a smallish, frail  
: figure, the meagreness of his body merely  
: emphasized by the blue overalls which were the  
: uniform of the Party. His hair was very fair, his  
: face naturally sanguine, his skin roughened by  
: coarse soap and blunt razor blades and the cold  
: of the winter that had just ended.

: Outside, even through the shut window-  
: pane, the world looked cold. Down in the street  
: little eddies of wind were whirling dust and  
: torn paper into spirals, and though the sun  
: was shining and the sky a harsh blue, **there  
: seemed to be no colour in anything**<sup>8</sup>, except  
: the posters that were plastered everywhere.  
: The blackmoustachio'd face gazed down from  
: every commanding corner. There was one on  
: the house-front immediately opposite. **BIG  
: BROTHER IS WATCHING YOU**, the cap-  
: tion said, while the dark eyes looked deep into  
: Winston's own. Down at street level **another  
: poster, torn at one corner, flapped fitfully in  
: the wind, alternately covering and uncover-  
: ing the single word**<sup>9</sup> **INGSOC**. In the far dis-  
: tance a helicopter skimmed down between the  
: roofs, hovered for an instant like a bluebottle,  
: and darted away again with a curving flight.  
: It was the police patrol, snooping into people's  
: windows. The patrols did not matter, however.  
: Only the Thought Police mattered.

: Behind Winston's back the voice from  
: the telescreen was still babbling away about  
: pig-iron and the overfulfilment of the Ninth

Three-Year Plan. The telescreen received and transmitted simultaneously. **Any sound** that Winston made, above the level of a very low whisper, **would be picked up by it**<sup>10</sup>, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. **There was of course no way of knowing whether you were being watched at any given moment.**<sup>11</sup> How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. **You had to live** — did live, from habit that became instinct — **in the assumption that every sound you made was overheard**<sup>12</sup>, and, except in darkness, every movement scrutinized.

Winston kept his back turned to the telescreen. It was safer, though, as he well knew, even a back can be revealing. A kilometre away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape. This, he thought with a sort of vague distaste — this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania. He tried to squeeze out some childhood memory **that should tell him whether London had always been quite like this.**<sup>13</sup> Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared

: *полностью его выключить.*

: Модальный глагол *could* выражает возможность действия в прошлом, он употребляется с пассивным инфинитивом *be dimmed*, см. ГС 23, 53.

: Во второй части предложения используется конструкция *there is/are* в Past Simple, см. ГС 55.

: Герундий *shutting off* употребляется после предлога *of*, см. ГС 54.

: <sup>8</sup> *казалось, всё было бесцветным*

: Здесь используется конструкция с *there* и глаголом *seemed* в качестве сказуемого предложения, см. ГС 55.

: Со сказуемым *seemed* используется конструкция *сложное подлежащее* с инфинитивом *to be*, см. ГС 57.

: <sup>9</sup> *другой постер с оторванным углом трепал порывистый ветер, то пряча, то открывая единственное слово*

: Причастие прошедшего времени

*tor* с зависимыми словами образует причастный оборот, который служит определением словосочетания *another poster*, см. ГС 16.

Причастный оборот, образованный причастиями настоящего времени *covering* и *uncovering* с зависимыми словами, обозначает сопутствующие обстоятельства, см. ГС 15.

<sup>10</sup> *Он ловил... любой звук.*

Глагол *would* обозначает повторяющееся действие в прошлом, см. ГС 28.

Глагол *would* употребляется с пассивным инфинитивом *be picked up*, см. ГС 53.

Местоимение *any* в утвердительном предложении имеет значение *любой, всякий*, см. ГС 5.

<sup>11</sup> *Конечно, не было возможности узнать, наблюдают за тобой в данную минуту или нет.*

В придаточном предложении используется форма страдательного залога Past Con-

: a larger patch and **there had sprung up sordid colonies of wooden dwellings**<sup>14</sup> like chicken-houses? But it was no use, he could not remember: nothing remained of his childhood except a series of bright-lit tableaux occurring against no background and mostly unintelligible.

: The Ministry of Truth — Minitrue\*, in Newspeak\*\* — was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 metres into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE  
FREEDOM IS SLAVERY  
IGNORANCE IS STRENGTH

: The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. **Scattered about London there were just three other buildings of similar appearance and size.**<sup>15</sup> **So completely did they dwarf the surrounding architecture that**<sup>16</sup> from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire apparatus of government was divided. The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry

\* **Minitrue** — Миниправ

\*\* **Newspeak** — новояз

of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax\*, Miniluv\*\*, and Miniplenty\*\*\*.

**The Ministry of Love was the really frightening one.**<sup>17</sup> There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometre of it. It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbed-wire entanglements, steel doors, and hidden machine-gun nests. **Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons.**<sup>18</sup>

Winston turned round abruptly. He had set his features into the expression of quiet optimism **which it was advisable to wear when facing the telescreen.**<sup>19</sup> He crossed the room into the tiny kitchen. By leaving the Ministry at this time of day he had sacrificed his lunch in the canteen, and he was aware that there was no food in the kitchen except a hunk of dark-coloured bread which had got to be saved for tomorrow's breakfast. He took down from the shelf a bottle of colourless liquid with a plain white label marked VICTORY GIN. It gave off a sickly, oily smell, as of Chinese rice-spirit. Winston poured out nearly a teacupful, nerved himself for a shock, and gulped it down like a dose of medicine.

Instantly his face turned scarlet and the water ran out of his eyes. The stuff was like nitric acid, and moreover, in swallowing it one had the sensation of being hit on the back of the head with a rubber club. The next moment,

\* Minipax — Минимир

\*\* Miniluv — Минилюб

\*\*\* Miniplenty — Миниизо

: tinuous, обознача-

: ющего действие,

: происходившее в

: определённый мо-

: мент в прошлом (*в*

: *данную минуту*),

: см. ГС 39, 50.

<sup>12</sup> *Приходилось*

: *жить... с мыслью*

: *о том, что каж-*

: *дый производимый*

: *тобой звук кто-то*

: *подслушивает*

: Модальный глагол

: *have* обозначает

: вынужденное дей-

: ствие, см. ГС 18.

: Определитель-

: ное придаточное

: предложение *you*

: *made* относится

: к существитель-

: ному *sound*, при-

: соединяется к

: предшествующему

: предложению без

: союза (*which, that*).

: *was overheard* —

: форма страдатель-

: ного залога Past

: Simple, см. ГС 50.

<sup>13</sup> *которая подска-*

: *зала бы ему, всегда*

: *ли Лондон был*

: *таким.*

: Глагол *should* вы-

: ражает логическое

: предположение,

: см. ГС 27.

: В придаточном

: предложении Past

: Perfect обозначает

: состояние, воз-

: никшее раньше

: какого-то момента

: в прошлом (*когда*

Смит смотрел на Лондон) и продолжавшееся до него.

<sup>14</sup> **появились поселения из убогих дощатых хибар**  
Здесь используется конструкция с *there* и фразовым глаголом *spring up* в Past Perfect, обозначающим действие, произошедшее ранее какого-то момента в прошлом (до описываемого момента), см. ГС 42, 55.

<sup>15</sup> **В разных концах Лондона было ещё лишь три здания подобного вида и размера.**

Предложение начинается с причастного оборота, образованного причастием прошедшего времени *scattered* с зависимыми словами, являющимися определением существительного *buildings*. Подобное положение определительного причастного оборота встречается нечасто, такие обороты стоят, как правило, после определяемого слова, см. ГС 16. Если определи-

however, the burning in his belly died down and the world began to look more cheerful. He took a cigarette from a crumpled packet marked VICTORY CIGARETTES and incautiously held it upright, whereupon the tobacco fell out on to the floor. With the next he was more successful. He went back to the living-room and sat down at a small table that stood to the left of the telescreen. From the table drawer he took out a penholder, a bottle of ink, and a thick, quarto-sized blank book with a red back and a marbled cover.

For some reason the telescreen in the living-room was in an unusual position. **Instead of being placed**, as was normal, **in the end wall**<sup>20</sup>, where it could command the whole room, it was in the longer wall, opposite the window. To one side of it there was a shallow alcove in which Winston was now sitting, and which, when the flats were built, had probably been intended to hold bookshelves. By sitting in the alcove, and keeping well back, Winston was able to remain outside the range of the telescreen, so far as sight went. He could be heard, of course, but so long as he stayed in his present position he could not be seen. It was partly the unusual geography of the room that had suggested to him the thing that he was now about to do.

But it had also been suggested by the book that he had just taken out of the drawer. It was a peculiarly beautiful book. Its smooth creamy paper, a little yellowed by age, was of a kind that had not been manufactured for at least forty years past. He could guess, however, that the book was much older than that. **He had seen it lying in the window of a frowsy little junk-shop** in a slummy quarter of the town (just what quarter he did not now remember) **and had been stricken immediately by an overwhelming desire to possess it.**<sup>21</sup>

**Party members were supposed not to go into ordinary shops**<sup>22</sup> ('dealing on the free market', it was called), but the rule was not strictly kept, because there were various things, such as shoelaces and razor blades, which it was impossible to get hold of in any other way. He had given a quick glance up and down the street and then had slipped inside and bought the book for two dollars fifty. At the time he was not conscious of wanting it for any particular purpose. He had carried it guiltily home in his briefcase. Even with nothing written in it, it was a compromising possession.

The thing that he was about to do was to open a diary. This was not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced-labour camp. Winston fitted a nib into the penholder and sucked it to get the grease off. The pen was an archaic instrument, seldom used even for signatures, and **he had procured one**, furtively and with some difficulty, **simply because of a feeling that the beautiful creamy paper deserved to be written on with a real nib instead of being scratched with an ink-pencil.**<sup>23</sup> **Actually he was not used to writing by hand.**<sup>24</sup> Apart from very short notes, it was usual to dictate everything into the speak-write which was of course impossible for his present purpose. He dipped the pen into the ink and then faltered for just a second. A tremor had gone through his bowels. **To mark the paper was the decisive act.**<sup>25</sup> In small clumsy letters he wrote:

*April 4th, 1984.*

He sat back. A sense of complete helplessness had descended upon him. **To begin with**<sup>26</sup>, he did not know with any certainty that this was

: тельный причаст-  
: ный оборот начи-  
: нает предложение,  
: у него имеется  
: дополнительное  
: значение обсто-  
: ятельства, в этом  
: случае обстоятель-  
: ства места.

<sup>16</sup> *Они так сильно  
: возвышались над  
: окружающими зда-  
: ниями*

: Автор усиливает  
: значение наречия  
: *completely*, начав  
: предложение с  
: *so + completely*, за  
: которыми в Past  
: Simple стоит вспо-  
: могательный гла-  
: гол этого времени  
: *did*, подлежащее  
: *they* и смысловой  
: глагол *dwarf* в  
: форме инфинитива.  
: То есть здесь  
: используется об-  
: ратный порядок  
: слов, см. ГС 48.

<sup>17</sup> *Министерство  
: любви на самом  
: деле вселяло страх.*

: Местоимение *one*  
: замещает ранее  
: употреблённое  
: существительное  
: *ministry*, чтобы из-  
: бежать его повто-  
: рения, см. ГС 12.  
: Причастие на-  
: стоящего времени  
: *frightening* стоит  
: перед местоиме-  
: нием *one* и явля-



ется его определением, см. ГС 15.

<sup>18</sup> *Даже улицы, ведущие к его внешним укреплениям, патрулировались похожими на горилл вооружёнными охранниками в чёрной форме с суставчатыми дубинками.*

В этом предложении два определительных причастных оборота. Первый образован причастием настоящего времени *leading* и определяет существительное *streets*, см. ГС 15.

Второй образован причастием прошедшего времени *armed* и определяет существительное *guards*, см. ГС 16.

<sup>19</sup> *что следовало делать, повернувшись лицом к экрану*

Союз *which* относится ко всему содержанию предшествующего предложения и переводится на русский язык словом *что*.

Причастный оборот, образованный причастием настоящего вре-

: 1984. It must be round about that date, since  
: he was fairly sure that his age was thirty-nine,  
: and he believed that he had been born in 1944 or  
: 1945; but it was never possible nowadays to pin  
: down any date within a year or two.

: For whom, it suddenly occurred to him to  
: wonder, was he writing this diary?<sup>27</sup> For the  
: future, for the unborn.<sup>28</sup> His mind hovered for  
: a moment round the doubtful date on the page,  
: and then fetched up with a bump against the  
: Newspeak word *doublethink*\*. For the first time  
: the magnitude of what he had undertaken came  
: home to him\*\*. How could you communicate  
: with the future? It was of its nature impossible.  
: **Either the future would resemble the present, in which case it would not listen to him: or it would be different from it, and his predicament would be meaningless.**<sup>29</sup>

: For some time he sat gazing stupidly at the  
: paper. The telescreen had changed over to strident  
: military music. It was curious that he  
: **seemed** not merely to have lost the power of  
: expressing himself, but even to have forgotten  
: **what it was that he had originally intended to say.**<sup>30</sup>  
: **For weeks past he had been making ready for this moment**<sup>31</sup>, and it had never crossed his  
: mind that anything would be needed except  
: courage. The actual writing would be easy. **All**  
: **he had to do was to transfer to paper the interminable restless monologue that had been running inside his head, literally for years.**<sup>32</sup> At  
: this moment, however, even the monologue had  
: dried up. Moreover his varicose ulcer had begun  
: itching unbearably. He dared not scratch it,  
: because if he did so it always became inflamed.  
: The seconds were ticking by. He was conscious

\* *doublethink* — двоемыслие

\*\* *come home to smb* — доходить до чьего-л сознания

of nothing except the blankness of the page in front of him, the itching of the skin above his ankle, the blaring of the music, and a slight booziness caused by the gin.

Suddenly he began writing in sheer panic, only imperfectly aware of what he was setting down. His small but childish handwriting straggled up and down the page, shedding first its capital letters and finally even its full stops:

*April 4th, 1984. Last night to the flicks. All war films. One very good one of a ship full of refugees being bombed somewhere in the Mediterranean.*<sup>33</sup> *Audience much amused by shots of a great huge fat man trying to swim away with a helicopter after him, first you saw him wallowing along in the water*<sup>34</sup> *like a porpoise, then you saw him through the helicopters gunsights, then he was full of holes and the sea round him turned pink and he sank as suddenly as though the holes had let in the water, audience shouting with laughter when he sank.*<sup>35</sup> *then you saw a lifeboat full of children with a helicopter hovering over it. there was a middle-aged woman might have been a jewess sitting up in the bow*<sup>36</sup> *with a little boy about three years old in her arms. little boy screaming with fright and hiding his head between her breasts as if he was trying to burrow right into her and the woman putting her arms round him and comforting him although she was blue with fright herself, all the time covering him up as much as possible as if she thought her arms could keep the bullets off him. then the helicopter planted a 20 kilo bomb in among them terrific flash and the boat went all to matchwood. then there was a wonderful shot of a child's arm going up up up right up into the air a helicopter with a camera in its nose must have followed it up*<sup>37</sup> *and there*

• мени *facing* с зави-  
• симыми словами,  
• служит обстоя-  
• тельством време-  
• ни, см. ГС 15.

• Союз *when* упо-  
• требляется в  
• таком обороте,  
• когда нужно  
• подчеркнуть, что  
• действие, обо-  
• значенное оборо-  
• том, происходит  
• одновременно с  
• действием, обо-  
• значенным сказу-  
• емым.

• <sup>20</sup> *Вместо того,*  
• *чтобы быть уста-*  
• *новленным ... на*  
• *торцевой стене*  
• Пассивный герун-  
• дий *being placed*  
• употребляется  
• после сложного  
• предлога *instead of*,  
• см. ГС 54.

• <sup>21</sup> *Он увидел её в ви-*  
• *трине старёвщи-*  
• *ка... и немедленно*  
• *загорелся желани-*  
• *ем обладать ею.*

• После сказуемого  
• *had seen* использу-  
• ется конструкция  
• *сложное дополне-*  
• *ние* с причастием  
• настоящего вре-  
• мени *lying*, см. ГС  
• 56.

• В главном пред-  
• ложении два  
• однородных ска-  
• зуемых, первое из  
• которых (*had seen*)  
• выражено формой

действительного залога Past Perfect, а второе (*had been stricken*) — формой страдательного залога того же времени, см. ГС 42, 50.

Инфинитив *to possess* служит определением существительного *desire*, см. ГС 53.

<sup>22</sup> *Членам партии не полагалось ходить в обычные магазины*

Здесь со сказуемым *were supposed* используется конструкция *сложное подлежащее* с инфинитивом *to go*, см. ГС 57.

<sup>23</sup> *он раздобыл свою... просто потому, что чувствовал, что эта красивая кремовая бумага заслуживает того, чтобы по ней писали настоящими чернилами, а не корябали чернильным карандашом.*

Пассивный инфинитив *to be written* является дополнением предложения, см. ГС 53.

Пассивный герундий *being scratched* употребляется после предлога *instead of*, см. ГС 54.

• *was a lot of applause from the Party seats but a*  
 • *woman down in the prole part of the house sud-*  
 • *denly started kicking up a fuss and shouting*  
 • *they didnt oughter of showed it*<sup>38</sup> *not in front of*  
 • *kids they didnt it aint right not in front of kids*  
 • *it aint until the police turned her turned her*  
 • *out i dont suppose anything happened to her*  
 • *nobody cares what the proles say typical prole*  
 • *reaction they never —*

• Winston stopped writing, partly because  
 • he was suffering from cramp. He did not know  
 • **what had made him pour out this stream of**  
 • **rubbish.**<sup>39</sup> But the curious thing was that while  
 • he was doing so a totally different memory had  
 • clarified itself in his mind, to the point where  
 • he almost felt equal to writing it down. It was,  
 • he now realized, because of this other incident  
 • that he had suddenly decided to come home and  
 • begin the diary today.

• It had happened that morning at the Min-  
 • **istry, if anything so nebulous could be said to**  
 • **happen.**<sup>40</sup>

• It was nearly eleven hundred, and in the  
 • Records Department, where Winston worked,  
 • they were dragging the chairs out of the cubi-  
 • cles and grouping them in the centre of the hall  
 • opposite the big telescreen, in preparation for  
 • the Two Minutes Hate. Winston was just tak-  
 • ing his place in one of the middle rows when  
 • two people whom he knew by sight, but had  
 • never spoken to, came unexpectedly into the  
 • room. One of them was a girl whom he often  
 • passed in the corridors. He did not know her  
 • name, but he knew that she worked in the Fic-  
 • tion Department. Presumably — since he had  
 • sometimes seen her with oily hands and carry-  
 • ing a spanner — she had some mechanical job  
 • on one of the novel-writing machines. She was

a bold-looking girl, of about twenty-seven, with thick hair, a freckled face, and swift, athletic movements. A narrow scarlet sash, emblem of the Junior Anti-Sex League, was wound several times round the waist of her overalls, just tightly enough to bring out the shapeliness of her hips. Winston had disliked her from the very first moment of seeing her. He knew the reason. It was because of the atmosphere of hockey-fields and cold baths and community hikes and general clean-mindedness which she managed to carry about with her. He disliked nearly all women, **and especially the young and pretty ones.**<sup>41</sup> It was always the women, and above all the young ones, who were the most bigoted adherents of the Party, the swallowers of slogans, the amateur spies and nosers-out of unorthodoxy. **But this particular girl gave him the impression of being more dangerous than most.**<sup>42</sup> Once when they passed in the corridor she gave him a quick sidelong glance **which seemed to pierce right into him**<sup>43</sup> and for a moment had filled him with black terror. The idea had even crossed his mind that **she might be an agent of the Thought Police.**<sup>44</sup> That, it was true, was very unlikely. Still, he continued to feel a peculiar uneasiness, which had fear mixed up in it as well as hostility, whenever she was anywhere near him.

The other person was a man named O'Brien, a member of the Inner Party and holder of some post so important and remote that Winston had only a dim idea of its nature. A momentary hush passed over the group of people round the chairs as they saw the black overalls of an Inner Party member approaching. O'Brien was a large, burly man with a thick neck and a coarse, humorous, brutal face. In spite of his formidable appear-

<sup>24</sup> *Вообще-то он не привык писать рукой.*

Герундий *writing* употребляется в конструкции *to be used to doing smth*, см. ГС 54, 51.

<sup>25</sup> *Написать что-то на бумаге значило отрезать путь к отступлению.*

Инфинитив *to mark* — подлежащее этого предложения, см. ГС 53.

<sup>26</sup> *Для начала* Инфинитив *to begin* употребляется в составе вводных слов, ср. также *to cut a long story short, to put it mildly.*

<sup>27</sup> *Для кого... он писал этот дневник?* Past Continuous обозначает длительное действие, происходившее в определённый момент в прошлом (*в описываемый момент*), см. ГС 39.

<sup>28</sup> *Для тех, кто ещё не родился.* *the unborn* — не родившиеся. Имена прилагательные могут употребляться в значении существительных. Они употребляются с определённым артиклем со зна-



As usual, the face of Emmanuel Goldstein, the Enemy of the People, had flashed on to the screen. There were hisses here and there among the audience. The little sandy-haired woman gave a squeak of mingled fear and disgust. Goldstein was the renegade and backslider who once, long ago (how long ago, nobody quite remembered), had been one of the leading figures of the Party, **almost on a level with Big Brother himself**<sup>47</sup>, and then had engaged in counter-revolutionary activities, had been condemned to death, and had mysteriously escaped and disappeared. The programmes of the Two Minutes Hate varied from day to day, but there was none in which Goldstein was not the principal figure. He was the primal traitor, the earliest defiler of the Party's purity. All subsequent crimes against the Party, all treacheries, acts of sabotage, heresies, deviations, sprang directly out of his teaching. Somewhere or other he was still alive and hatching his conspiracies: perhaps somewhere beyond the sea, under the protection of his foreign paymasters, perhaps even — so it was occasionally rumoured — in some hiding-place in Oceania itself.

Winston's diaphragm was constricted. He could never see the face of Goldstein without a painful mixture of emotions. It was a lean Jewish face, with a great fuzzy aureole of white hair and a small goatee beard — a clever face, and yet somehow inherently despicable, with a kind of senile silliness in the long thin nose, near the end of which a pair of spectacles was perched. It resembled the face of a sheep, and the voice, too, had a sheep-like quality. **Goldstein was delivering his usual venomous attack upon the doctrines of the Party — an attack so**

: сказуемого, см. ГС  
: 57, 53.

: <sup>31</sup> *Он несколько не-*  
: *дель готовился к*  
: *этому моменту*  
: Здесь употребля-  
: ется время Past  
: Perfect Continuous  
: для обозначения  
: действия, на-  
: чавшегося до  
: какого-то момен-  
: та в прошлом и  
: продолжавшегося  
: до него в течение  
: какого-то периода  
: (несколько не-  
: дель), аналогично  
: употреблению  
: времени Present  
: Perfect Continuous,  
: когда действие  
: длится до настоя-  
: щего времени, см.  
: ГС 44.

: <sup>32</sup> *Всё, что ему*  
: *нужно было сде-*  
: *лать, — это пере-*  
: *нести на бумагу*  
: *нескончаемый тре-*  
: *вожный монолог,*  
: *который многие*  
: *годы звучал в его*  
: *голове.*

: Определительное  
: придаточное пред-  
: ложение *he had*  
: *to do* относится к  
: местоимению *all*,  
: присоединяется к  
: главному предло-  
: жению без союза,  
: на русский язык  
: переводится со  
: словом *что*.

Модальный глагол *have to* обозначает вынужденное действие, см. ГС 18. В придаточном предложении, начинающемся с *that*, употребляется время Past Perfect Continuous для обозначения действия, начавшегося до какого-то момента в прошлом и продолжавшегося до него в течение какого-то периода, аналогично употреблению времени Present Perfect Continuous, когда действие длится до настоящего времени, см. ГС 44.

<sup>33</sup> *Один очень хороший фильм о корабле, набитом беженцами, который бомбят где-то в Средиземном море.*

Слово *one* употребляется здесь сначала как числительное, потом как местоимение. Местоимение *one* замещает ранее употреблённое существительное *film*, чтобы избежать его повторения, см. ГС 12.

• **exaggerated and perverse that a child should have been able to see through it<sup>48</sup>**, and yet just plausible enough to fill one with an alarmed feeling that other people, less level-headed than oneself, might be taken in by it. He was abusing Big Brother, he was denouncing the dictatorship of the Party, he was demanding the immediate conclusion of peace with Eurasia, he was advocating freedom of speech, freedom of the Press, freedom of assembly, freedom of thought, he was crying hysterically that the revolution had been betrayed — and all this in rapid polysyllabic speech which was a sort of parody of the habitual style of the orators of the Party, and even contained Newspeak words: more Newspeak words, indeed, than any Party member would normally use in real life. And all the while, lest one should be in any doubt as to the reality which Goldstein's specious claptrap covered, behind his head on the telescreen there marched the endless columns of the Eurasian army — row after row of solid-looking men with expressionless Asiatic faces, who swam up to the surface of the screen and vanished, to be replaced by others exactly similar. The dull rhythmic tramp of the soldiers' boots formed the background to Goldstein's bleating voice.

• Before the Hate had proceeded for thirty seconds, uncontrollable exclamations of rage were breaking out from half the people in the room. The self-satisfied sheep-like face on the screen, and the terrifying power of the Eurasian army behind it, were too much to be borne: besides, the sight or even the thought of Goldstein produced fear and anger automatically. He was an object of hatred more constant than either Eurasia or Eastasia, since when Oceania was at war with one of these Powers it was generally at