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У13

**Уайльд, Оскар.**

У13 Портрет Дориана Грея = The Picture of Dorian Gray: читаем в оригинале с комментарием / Уайльд Оскар; лексико-грамм. комм. Е. В. Усмановой. — Москва : Издательство АСТ, 2024. — 464 с. — (Комментированное чтение на английском языке).

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Лучший способ учить иностранный язык – это читать художественное произведение, постепенно овладевая лексикой и грамматикой.

Совершенствуйте свой английский язык вместе с «Портретом Дориана Грея» – шокирующим, скандальным, но притягательным романом, который покажет вам изнанку высшего общества, где стираются границы морали. Здесь вас ждёт мистер Грей – очаровательный и неизменно прекрасный. Какие тайны он скрывает? И как далеко готов зайти, чтобы их никто не узнал? Ведь погоня за мечтой может обернуться потерей самого себя и привести к обману, жестокости и даже... убийству. Следуя за мистером Греем в его стремлении обмануть жизнь и смерть, вы сможете увеличить свой словарный запас и научиться использовать грамматические конструкции в контексте.

Полный текст произведения снабжён подробным лексико-грамматическим комментарием с отсылками на правила в Грамматическом справочнике. В конце книги помещён англо-русский словарь, содержащий лексику из романа. Издание предназначено для всех, кто учит английский язык и стремится читать книги в оригинале.

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## THE PREFACE

The artist is the creator of beautiful things. To reveal art and conceal the artist is art's aim. The critic is he who can translate into another manner or a new material his impression of beautiful things.

**The highest as the lowest form of criticism is a mode of autobiography.**<sup>1</sup> Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault.

Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty.

There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.

The nineteenth century dislike of realism is the rage of Caliban seeing his own face in a glass.

The nineteenth century dislike of romanticism is the rage of Caliban not seeing his own face in a glass. The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect

<sup>1</sup> *Критика, как лучшая, так и худшая — это форма автобиографии.*

превосходная  
степень сравнения  
прилагательного  
образуется путём  
прибавления суффикса  
-est, подробнее  
см. ГС 13

: use of an imperfect medium. No art-  
: ist desires to prove anything. Even  
: things that are true can be proved.  
: No artist has ethical sympathies. An  
: ethical sympathy in an artist is an  
: unpardonable mannerism of style. No  
: artist is ever morbid. The artist can  
: express everything. Thought and lan-  
: guage are to the artist instruments  
: of an art. Vice and virtue are to the  
: artist materials for an art. From the  
: point of view of form, the type of all  
: the arts is the art of the musician.  
: From the point of view of feeling, the  
: actor's craft is the type. All art is at  
: once surface and symbol. Those who  
: go beneath the surface do so at their  
: peril. Those who read the symbol do  
: so at their peril. It is the spectator,  
: and not life, that art really mirrors.  
: Diversity of opinion about a work of  
: art shows that the work is new, com-  
: plex, and vital. When critics disagree,  
: the artist is in accord with himself.  
: We can forgive a man for making a  
: useful thing as long as he does not  
: admire it. The only excuse for making  
: a useless thing is that one admires it  
: intensely.

All art is quite useless.

OSCAR WILDE

## CHAPTER I.

The studio was filled with the rich odour of roses<sup>1</sup>, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddle-bags on which he was lying, smoking, as was his custom, innumerable cigarettes, Lord Henry Wotton could just catch the gleam of the honey-sweet and honey-coloured blossoms of a laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flame-like as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid, jade-faced painters of Tokyo who, through the medium of an art that is necessarily immobile, seek to convey the sense of swiftness and motion. The sullen murmur of the bees shouldering their

### 1.

<sup>1</sup> *Мастерская была  
наполнена густым  
запахом роз...*

*be filled* пассивный  
залога, он употреб-  
ляется, когда важнее  
само действие,  
а не лицо, которое  
его совершило, под-  
робнее см. ГС 50

притяжательный  
падеж образуется  
при помощи присо-  
единения 's, в случае  
если существитель-  
ное одушевленное  
в ед. ч., с неодушев-  
лёнными и абстракт-  
ными существитель-  
ными употребляется  
предлог *of*, подробнее  
см. ГС 4

<sup>2</sup> тишина, спокой-  
ствие

существительное  
образованное от при-  
лагательного *still*  
путем прибавления  
суффикса *-ness*

: way through the long unmown grass,  
: or circling with monotonous insistence  
: round the dusty gilt horns of the  
: straggling woodbine, seemed to make  
: **the stillness**<sup>2</sup> more oppressive. The dim  
: roar of London was like the bourdon  
: note of a distant organ.

: In the centre of the room, clamped  
: to an upright easel, stood the full-  
: length portrait of a young man of  
: extraordinary personal beauty, and in  
: front of it, some little distance away,  
: was sitting the artist himself, Basil  
: Hallward, whose sudden disappearance  
: some years ago caused, at the time,  
: such public excitement and gave rise  
: to so many strange conjectures.

: As the painter looked at the gra-  
: cious and comely form he had so skil-  
: fully mirrored in his art, a smile of  
: pleasure passed across his face, and  
: seemed about to linger there. But  
: he suddenly started up, and closing  
: his eyes, placed his fingers upon the  
: lids, as though he sought to imprison  
: within his brain some curious dream  
: from which he feared he might awake.

: “It is your best work, Basil, the best  
: thing you have ever done,” said Lord  
: Henry languidly. “You must certainly  
: send it next year to the Grosvenor. The  
: Academy is too large and too vulgar.  
: Whenever I have gone there, there  
: have been either so many people that  
: I have not been able to see the pic-

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tures, which was dreadful, or so many pictures that I have not been able to see the people, which was worse<sup>3</sup>. The Grosvenor is really the only place.”

“I don’t think I shall send it anywhere,” he answered, tossing his head back in that odd way that used to make his friends laugh at him at Oxford.<sup>4</sup> “No, I won’t send it anywhere.”

Lord Henry elevated his eyebrows and looked at him in amazement through the thin blue wreaths of smoke that curled up in such fanciful whorls from his heavy, opium-tainted cigarette. “Not send it anywhere? My dear fellow, why? Have you any reason?<sup>5</sup> What odd chaps you painters are! You do anything in the world to gain a reputation. As soon as you have one, you seem to want to throw it away. It is silly of you, for there is only one thing in the world worse than being talked about, and that is not being talked about. A portrait like this would set you far above all the young men in England, and make the old men quite jealous, if old men are ever capable of any emotion.”

“I know you will laugh at me,” he replied, “but I really can’t exhibit it. I have put too much of myself into it.”

Lord Henry stretched himself out on the divan and laughed.

“Yes, I knew you would; but it is quite true, all the same.”

<sup>3</sup> ...так много картин, что я не мог разглядеть людей, что было еще ужаснее.  
to be able to — конструкция, заменяющая глагол can, переводится как «могу/способен что-либо сделать», отрицание строится путем добавления частицы not между глаголом to be и able to, значение меняется на противоположное: «неспособен что-то сделать»

<sup>4</sup> «Не думаю, что отправлю это куда-либо», — ответил он, откидывая голову назад тем странным образом, который обычно заставлял его друзей смеяться над ним в Оксфорде.  
Пассивная конструкция to be used to smth/doing smth употребляется в значении быть привычным к чему-л., подробнее см. ГС 50

<sup>5</sup> У вас есть какие-то причины?  
Алу употребляется в отрицательных и вопросительных предложениях с исчисляемыми существительными во множественном числе и неисчисляемыми существительными, подробнее см. ГС 5

<sup>6</sup> *В нем слишком много меня самого!*

*Much* часто употребляется в утвердительных предложениях с частицей *too* для усиления, подробнее см ГС 6

<sup>7</sup> *Взгляните на успешных мужчин в любой известной профессии.*

*men* — особая форма мн. ч. существительного *man*, такие формы необходимо заучивать, подробнее см. ГС 3

*successful* — успешный, прилагательное образованное от существительного *success* путем добавления суффикса *-ful*

“**Too much of yourself in it!**”<sup>6</sup> Upon my word, Basil, I didn’t know you were so vain; and I really can’t see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and rose-leaves. Why, my dear Basil, he is a Narcissus, and you—well, of course you have an intellectual expression and all that. But beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself a mode of exaggeration, and destroys the harmony of any face. The moment one sits down to think, one becomes all nose, or all forehead, or something horrid. **Look at the successful men in any of the learned professions.**<sup>7</sup> How perfectly hideous they are! Except, of course, in the Church. But then in the Church they don’t think. A bishop keeps on saying at the age of eighty what he was told to say when he was a boy of eighteen, and as a natural consequence he always looks absolutely delightful. Your mysterious young friend, whose name you have never told me, but whose picture really fascinates me, never thinks. I feel quite sure of that. He is some brainless beautiful creature who should be always here in winter when we have no flowers to look at, and always here in summer when we want something to chill our intelli-

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gence. Don't flatter yourself, Basil: you are not in the least like him."

"You don't understand me, Harry," answered the artist. "Of course I am not like him. I know that perfectly well. Indeed, I should be sorry to look like him. You shrug your shoulders? I am telling you the truth. There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings. It is better not to be different from one's fellows. The ugly and the stupid have the best of it in this world. They can sit at their ease and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live—undisturbed, indifferent, and without disquiet. **They neither bring ruin upon others, nor ever receive it from alien hands.**<sup>8</sup> Your rank and wealth, Harry; my brains, such as they are—my art, whatever it may be worth; Dorian Gray's good looks—we shall all suffer for what the gods have given us, suffer terribly."

"Dorian Gray? Is that his name?" asked Lord Henry, walking across the studio towards Basil Hallward.

"Yes, that is his name. I didn't intend to tell it to you."

"But why not?"

"Oh, I can't explain. When I like people immensely, I never tell their names

<sup>8</sup> *Они не навлекают гибель на других и не гибнут от чужих рук.*

Конструкция *neither/nor*, при условии использования в паре, они отрицают все части утверждения

<sup>9</sup> *Если бы я поступил так, то испортил бы все удовольствие.*

Условное предложение, тип 2, выражает условную ситуацию по сравнению с настоящим, подробнее об условных предложениях см. ГС 60

: to any one. It is like surrendering a  
: part of them. I have grown to love  
: secrecy. It seems to be the one thing  
: that can make modern life mysterious  
: or marvellous to us. The commonest  
: thing is delightful if one only hides  
: it. When I leave town now I never tell  
: my people where I am going. **If I did,**  
: **I would lose all my pleasure.**<sup>9</sup> It is a  
: silly habit, I dare say, but somehow it  
: seems to bring a great deal of romance  
: into one's life. I suppose you think me  
: awfully foolish about it?"

: "Not at all," answered Lord Henry,  
: "not at all, my dear Basil. You seem  
: to forget that I am married, and the  
: one charm of marriage is that it makes  
: a life of deception absolutely necessary  
: for both parties. I never know where  
: my wife is, and my wife never knows  
: what I am doing. When we meet—we  
: do meet occasionally, when we dine out  
: together, or go down to the Duke's—we  
: tell each other the most absurd stories  
: with the most serious faces. My wife is  
: very good at it—much better, in fact,  
: than I am. She never gets confused  
: over her dates, and I always do. But  
: when she does find me out, she makes  
: no row at all. I sometimes wish she  
: would; but she merely laughs at me."

: "I hate the way you talk about your  
: married life, Harry," said Basil Hall-  
: ward, strolling towards the door that  
: led into the garden. "I believe that

you are really a very good husband, but that you are thoroughly ashamed of your own virtues. You are an extraordinary fellow. You never say a moral thing, and you never do a wrong thing. Your cynicism is simply a pose.”

“Being natural is simply a pose, and the most irritating pose I know,” cried Lord Henry, laughing; and the two young men went out into the garden together and ensconced themselves on a long bamboo seat that stood in the shade of a tall laurel bush. The sunlight slipped over the polished leaves. In the grass, white daisies were tremulous.

After a pause, Lord Henry pulled out his watch. “I am afraid I must be going, Basil<sup>10</sup>,” he murmured, “and before I go, I insist on your answering a question I put to you some time ago.”

“What is that?” said the painter, keeping his eyes fixed on the ground.

“You know quite well.”

“I do not, Harry.”

“Well, I will tell you what it is. I want you to explain to me why you won’t exhibit Dorian Gray’s picture. I want the real reason.”

“I told you the real reason.”

“No, you did not. You said it was because there was too much of yourself in it. Now, that is childish.”

“Harry,” said Basil Hallward, looking him straight in the face, “every portrait that is painted with feeling is a

<sup>10</sup> *Боюсь, Бэзил, я должен идти...*

Модальный глагол *must* выражает необходимость, вынужденность действия, подробнее см. ГС 25

<sup>11</sup> *Это не его раскрывает художник, скорее, художник на цветном холсте раскрывает самого себя.*

*be revealed by smb* — быть раскрытым кем-л., пассивный залог, подробнее см. ГС 50

наречие *rather* указывает на сравнение, в отличие от большинства других наречий *rather* может использоваться с существительными

возвратное местоимение *himself* употребляется после глагола, когда подлежащие и дополнение — одно лицо, подробнее см. ГС 11

: portrait of the artist, not of the sitter.  
: The sitter is merely the accident, the  
: occasion. **It is not he who is revealed**  
: **by the painter; it is rather the painter**  
: **who, on the coloured canvas, reveals**  
: **himself.**<sup>11</sup> The reason I will not exhibit  
: this picture is that I am afraid that  
: I have shown in it the secret of my  
: own soul.”

: Lord Henry laughed. “And what is  
: that?” he asked.

: “I will tell you,” said Hallward; but  
: an expression of perplexity came over  
: his face.

: “I am all expectation, Basil,” contin-  
: ued his companion, glancing at him.

: “Oh, there is really very little to  
: tell, Harry,” answered the painter; “and  
: I am afraid you will hardly understand  
: it. Perhaps you will hardly believe it.”

: Lord Henry smiled, and leaning  
: down, plucked a pink-petalled daisy  
: from the grass and examined it. “I  
: am quite sure I shall understand it,”  
: he replied, gazing intently at the little  
: golden, white-feathered disk, “and as for  
: believing things, I can believe anything,  
: provided that it is quite incredible.”

: The wind shook some blossoms from  
: the trees, and the heavy lilac-blooms,  
: with their clustering stars, moved to  
: and fro in the languid air. A grass-  
: hopper began to chirrup by the wall,  
: and like a blue thread a long thin  
: dragon-fly floated past on its brown

gauze wings. Lord Henry felt as if he could hear Basil Hallward's heart beating, and wondered what was coming.

"The story is simply this," said the painter after some time. "Two months ago I went to a crush at Lady Brandon's. You know we poor artists have to show ourselves in society **from time to time**<sup>12</sup>, just to remind the public that we are not savages. With an evening coat and a white tie, as you told me once, anybody, even a stock-broker, can gain a reputation for being civilized. Well, after I had been in the room about ten minutes, talking to huge overdressed dowagers and tedious academicians, I suddenly became conscious that some one was looking at me. I turned half-way round and saw Dorian Gray for the first time. **When our eyes met, I felt that I was growing pale.**<sup>13</sup> A curious sensation of terror came over me. I knew that I had come face to face with some one whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself. I did not want any external influence in my life. You know yourself, Harry, how independent I am by nature. I have always been my own master; had at least always been so, till I met Dorian Gray. Then—but I don't know how to explain it to you. Something seemed to tell me that I was on the

<sup>12</sup> *время от времени*

<sup>13</sup> *Наши взгляды пере-  
секлись, и я ощутил,  
как бледнею.*

Прошедшее про-  
долженное время  
употребляется для  
описания незакон-  
ченного действия,  
которое соверша-  
лось в какой-то  
указанный момент  
или период времени  
в прошлом, подроб-  
нее см. ГС 39

: verge of a terrible crisis in my life. I  
: had a strange feeling that fate had in  
: store for me exquisite joys and exquisite  
: sorrows. I grew afraid and turned to  
: quit the room. It was not conscience  
: that made me do so: it was a sort of  
: cowardice. I take no credit to myself  
: for trying to escape.”

: “Conscience and cowardice are really  
: the same things, Basil. Conscience is  
: the trade-name of the firm. That is all.”

: “I don’t believe that, Harry, and I  
: don’t believe you do either. **However,**  
: **whatever was my motive—and it may**  
: **have been pride, for I used to be very**  
: **proud—I certainly struggled to the**  
: **door.**<sup>14</sup> There, of course, I stumbled  
: against Lady Brandon. ‘You are not  
: going to run away so soon, Mr. Hall-  
: ward?’ she screamed out. You know  
: her curiously shrill voice?”

: “Yes; she is a peacock in everything  
: but beauty,” said Lord Henry, pulling  
: the daisy to bits with his long nerv-  
: ous fingers.

: “**I could not get rid of her.**<sup>15</sup> She  
: brought me up to royalties, and people  
: with stars and garters, and elderly  
: ladies with gigantic tiaras and parrot  
: noses. She spoke of me as her dearest  
: friend. I had only met her once before,  
: but she took it into her head to lion-  
: ize me. I believe some picture of mine  
: had made a great success at the time,  
: at least had been chattered about in

<sup>14</sup> Однако, каковы бы ни были мои побуждения — возможно, это была гордость, раньше я был очень гордым, — я стал протискиваться к двери.

Пассивные конструкции *to be used to smth/doing smth* употребляются в значении быть привычным к чему-л., подробнее см. ГС 50

<sup>15</sup> Я не мог от нее отделаться.

идиома *to get rid of someone* — избавиться от кого-л.

the penny newspapers, which is the nineteenth-century standard of immortality. **Suddenly I found myself face to face with the young man whose personality had so strangely stirred me.**<sup>16</sup>

We were quite close, almost touching. Our eyes met again. It was reckless of me, but I asked Lady Brandon to introduce me to him. Perhaps it was not so reckless, after all. It was simply inevitable. We would have spoken to each other without any introduction. I am sure of that. Dorian told me so afterwards. He, too, felt that we were destined to know each other.”

“And how did Lady Brandon describe this wonderful young man?” asked his companion. “I know she goes in for giving a rapid *précis* of all her guests. I remember her bringing me up to a truculent and red-faced old gentleman covered all over with orders and ribbons, and hissing into my ear, in a tragic whisper which must have been perfectly audible to everybody in the room, the most astounding details. I simply fled. I like to find out people for myself. But Lady Brandon treats her guests exactly as an auctioneer treats his goods. She either explains them entirely away, or tells one everything about them except what one wants to know.”

“Poor Lady Brandon! **You are hard on her, Harry!**<sup>17</sup>” said Hallward listlessly.

<sup>16</sup> *Внезапно, я оказался лицом к лицу с молодым человеком, чья личность меня до странности взволновала.*

идиома *face to face* — лицом к лицу

<sup>17</sup> *Ты строг к ней, Гарри!*

идиома *be hard on someone* — быть строгим, быть жестоким к кому-л.

: “My dear fellow, she tried to found  
: a salon, and only succeeded in opening  
: a restaurant. How could I admire her?  
: But tell me, what did she say about  
: Mr. Dorian Gray?”

: “Oh, something like, ‘Charming  
: boy—poor dear mother and I abso-  
: lutely inseparable. Quite forget what he  
: does—afraid he—doesn’t do anything—  
: oh, yes, plays the piano—or is it the  
: violin, dear Mr. Gray?’ **Neither of us  
: could help laughing, and we became  
: friends at once.**<sup>18</sup>”

<sup>18</sup> Ни один из нас  
не сдержал смеха,  
и мы сразу же стали  
друзьями.

*Neither* придает от-  
рицание выражению  
*could help*

: “Laughter is not at all a bad begin-  
: ning for a friendship, and it is far the  
: best ending for one,” said the young  
: lord, plucking another daisy.

: Hallward shook his head. “You don’t  
: understand what friendship is, Harry,”  
: he murmured—“or what enmity is, for  
: that matter. You like every one; that is  
: to say, you are indifferent to every one.”

: “How horribly unjust of you!” cried  
: Lord Henry, tilting his hat back and  
: looking up at the little clouds that, like  
: ravelled skeins of glossy white silk, were  
: drifting across the hollowed turquoise  
: of the summer sky. “Yes; horribly un-  
: just of you. I make a great difference  
: between people. I choose my friends for  
: their good looks, my acquaintances for  
: their good characters, and my enemies  
: for their good intellects. A man can-  
: not be too careful in the choice of his  
: enemies. I have not got one who is a

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