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ВЫПУСКНАЯ КВАЛИФИКАЦИОННАЯ РАБОТА

На тему «Эссе Де Квинси «Убийство как вид изящного искусства» в истории
английского романтизма: образ преступника»

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I.		
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1.1	 7
1.2	:	.. 16
1.3	«	»:
	21
1.4		
	XIX 25
II.		
	:	. 33
2.1	 33
2.2	«	
»:	39
2.3		XIX
:	51
	62
	65
	72

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: » («Thomas de Quincey: Knowledge and Power»)
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Wicked Book»),
[46].
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» («The Romantic Agony»).

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XVIII-XIX [50].

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» («On Murder
Considered as one of the Fine Arts», 1827 .) [40]
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» («On the Knocking at the Gate in Macbeth», 1823 .)
[41] [10];
« , » («Pen, Pencil and Poison», 1889 .)
[54] [25]; «
» («The Picture of Dorian Gray», 1890 .) [57]
[26];
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» («Strange Cas e of Dr.
Jekyll and Mr. Hyde», 1886 .) [53]
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(«the spirit of life»), ...», «
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» [60, . 500].
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» («Lyrical Ballads», 1798 .);
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» [4, . 524].

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: (,) , - () , (,) [14].

(« » («Edrward»), « » («Prince Robert»)), —
(« » («The Twa Sisters»)),
— (« » («Lord
William»)).

« » («Christabel», 1800 .).

the Ancient Mariner», 1798 .). «The Rime of
[9].

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[9].

1798

: «

» [9, . 28].

«Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on

My soul in agony»¹ [35, . 27].

men»).

« » («merry

XIII-XIV

« »,

« » («outlaw»),

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XIX

« » («Rokeby», 1813 .)

«"I read you, by your bugle-horn,
And by your palfrey good,
I read you for a ranger sworn,
To keep the king's green wood." —
"A ranger, lady, winds this horn,
And 'tis at peep of light;
His blast is heard at merry morn,
And mine at dead of night"»² [51, c. 88].

«O Brignal banks are fresh and fair,
And Greta woods are green;
I'd rather rove with Edmund there,
Than reign our English queen»³ [51, c. 88].

XIX

» («Minstrelsy of the Scottish Border», 1802 .).

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« / » («pleasure -and-
 pain») « / » («beauty -and-death»),
 , :
 « »
 (« » («Ode to Fear»), 1746 .), («
 » («On Objects of Terror»), 1798 .)
 [50]. « , » («On the
 Pleasure Derived from Objects of Terror», 1773 .) : «...

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 » [29, .276] (— .).

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 « » («The
 Castle of Otranto»)

1764 ,

— « » («a gothic story»).

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« » [22, . 236 -

238].

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» [22, . 241].

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1794 .)

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« » («The Mysteries of Udolpho»,

» [21, . 130].

«The Italian», 1797 .).

[13].

«The Monk: A Romance», 1796 .)

[19, . 173].

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29]), («...
 » [17, . 189]).

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1667 .)

« » («Paradise Lost»,

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XIX

«Who now is Sovran, can dispose and bid
What shall be right: farthest from him is best,
Whom reason hath equalled, force hath made supreme
Above his equals»⁴ [45, c. 11].

« » («Prince of Darkness»),

, « ».

« » (1819-1820 .)

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() » [27, . 402].

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XIX

1790 .

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[31, . 354].

«Me miserable! which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is Hell; myself am Hell»⁵ [45, c. 101].

«We shall be free; the Almighty hath not built
Here for his envy, will not drive us hence:
Here we may reign secure, and, in my choice,
To reign is worth ambition, though in Hell:
Better to reign in Hell, then serve in Heaven!»⁶ [45, c. 11].

«In Heaven, which follows dignity, might draw
Envy from each inferior; but who here
Will envy whom the highest place exposes
Foremost to stand against the Thunderer's aim,
Your bulwark, and condemns to greatest share
Of endless pain? Where there is then no good
For which to strive, no strife can grow up there»⁷ [45, c. 34].

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, « » («The Corsair», 1814).
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«He was a villain — aye — reproaches shower
On him — but not the passion, nor its power,
Which only proved, all other virtues gone,
Not quilt itself could quench this loveliest one!»⁹ [34, . 16].

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«On her he must not gaze, he must not think,
There he might rest — but on Destruction's brink —

Yet once almost he stopp'd — and nearly gave
 His fate to chance, his projects to the wave;
 But no — it must not be — a worthy chief
 May melt, but not betray to woman's grief»¹⁰ [34, c. 26].

: « » («Manfred», 1817 .),
 , « »
 («Cain: A Mystery», 1821 .): ,
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XVIII-XIX

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 — , « » («The
 Cenci», 1819 .):

«All men enjoy revenge, and most exult
 Over the tortures they can never feel,
 Flattering their secret peace with others' pain.
 But I delight in nothing else. I love
 The sight of agony, and the sense of joy,
 When this shall be another's and that mine;

And I have no remorse and little fear,
Which are, I think, the checks of other men»¹¹ [52, . 18].

« »,

« » («Peter Grimes», 1810 .).

«He built a mud-wall'd hovel, where he kept
His various wealth, and there he oft-times slept;
But no success could please his cruel soul,
He wish'd for one to trouble and control;
He wanted some obedient boy to stand
And bear the blow of his outrageous hand;
And hoped to find in some propitious hour
A feeling creature subject to his power»¹² [36, c. 254]

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[12, . 170]. ,
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» [58, . 14].

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1820-

« » («a minor
Lakist»): —
[47].

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1790- » [43, . 6]. «

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, , : «... , ; » [42, . 496]. , ; , : , , : « » («the malice sneer»); « » («pond poets») [38, . 74]. , () ; « » , — , , ; , , .

«Confessions of an English Opium-Eater»).

[32].

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XVII-XVIII

» («Westmorland Gazette»)

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[47].

(«Ratcliff Highway murders»): 7 19 1811

...», — [11, . 133].

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(«On Murder Considered as one of the Fine Arts»),

1827

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» («The Society of Connoisseurs in Murder»).

« » («The Hellfire Club»),
XVIII .
« » («Fais ce que tu
voudras») [30].

:
« » («masterpieces of excellence») [40, .
12].

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» («On the Knocking at the Gate in Macbeth», 1823 .),

« » («depth of solemnity») [41, . 15] .

« »;

1811 .

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(«debut»), « » («the stage of Ratcliff Highway») [41, . 16].

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 : «...as an amateur once said to me in a querulous tone, "There has been absolutely nothing doing since his time, or nothing that's worth speaking of." But this is wrong; for it is unreasonable to expect all men to be great artists, and born with the genius of Mr. Williams»¹³ [41, . 16].

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 : «Murder, in ordinary cases, where the sympathy is wholly directed to the case of the murdered person, is an incident of coarse and vulgar horror; and for this reason that it flings the interest exclusively upon the natural but ignoble instinct by which we cleave to life ... this instinct, therefore, because it annihilates all distinctions ... exhibits human nature in its most abject and humiliating attitude»¹⁴ [41, . 17]. ,
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XVIII-XIX

» («Our sympathy must be with him (the murderer)») [41, . 17].

«...in the murderer, such a murderer as a poet will condescend to, there must be raging some great storm of passion, — jealousy, ambition, vengeance, hatred, — which will create a hell within him; and into this hell we are to look»¹⁵ [41, . 17].

«
» («the ordinary tide and succession of human affairs») [41, .
18)].

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: «Everything in this world has two handles. Murder, for instance, may be laid hold of by its moral handle ... and that, I confess, is its weak side; or it may also be treated æsthetically, as the Germans call it, that is, in relation to good taste»¹⁶ [40, . 13].

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conflagration of merit»), [40, . 13].

: «On the arrival of the fire-engines, morality had devolved wholly on the insurance office. This being the case, he had a right to gratify his taste. He had left his tea. Was he to have nothing in return?»¹⁷ [40, . 14].

(« »)
« ».

«Whereat he inly raged; and, as they talked,
Smote him into the midriff with a stone
That beat out life: he fell; and, deadly pale,
Groaned out his soul with gushing blood effused»¹⁸ [45, c. 346].

» («warm, sanguinary coloring») [40, . 17].

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: « » ,
, « », « » («the inventor of murder», «the father of the art») [40, . 16].

, , ,
(1678 .),
(1764 .), :
«...yet, still I am of opinion that the best artist in this century (XVII) was not equal to the best in that which followed»¹⁹ [40, . 30].

: « »
» («originality of design»), « » («style»), « »
(«boldness») — « -
» [40, . 30]. «

» — , ,
. «connoisseur» (« »),
« »): , ,

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: «People begin to see that something more goes to the composition of a fine murder than two blockheads to kill and be killed — a knife — a purse — and a dark lane. Design, gentlemen, grouping, light and shade...»²⁰ [40, . 12].

» («abominable innovation»),

: «I consider all these poisoning cases, compared with the legitimate style, as no better than wax-work by the side of sculpture, or a lithographic print by the side of a fine Volpato»²¹ [40, . 32].

— «...can they not keep to the old honest way of cutting throats?»²² [40, . 32].

«
» («he has carried his art to a point of colossal sublimity»
[40, . 12].

[44].

(«...the neighbors forced an entrance into the house, and found Mrs. Ruscombe murdered in her bed-room, and the servant murdered on the stairs...»²³ [40, . 30]), («...he (the King of Sweden) was murdered at noon-day, — a feature of original conception...»²⁴ [40, . 19])

(«...I 'fancied' him, and resolved to commence business upon his throat, which by the way he always carried bare — a fashion which is very irritating to my desires»²⁵ [40, . 33]).

... (1823),
: «...his style is as hard as Albert Durer, and as coarse as Fuseli»²⁶ [40, .
37].

... (: «... I do not
stick to assert, that any man who deals in murder, must have very incorrect ways of
thinking...»²⁷ [40, . 13]),

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 » («the person ought to be a good man» [40, . 38]),
 « » («to be in good health» [40, . 39]) « ,
 , , » («the
 subject chosen ought also to have a family of young children wholly dependent on
 his exertions, by way of deepening the pathos» [40, . 40]).

« » . ,
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: «On every side you saw people shaking hands, congratulating each other, and forming dinner parties for the evening; and nothing was to be heard but triumphant challenges of — "Well! will this do?" — "Is this the right thing?" — "Are you satisfied at last?"»²⁸ [40, . 37]

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« (1839 .), « (1854 .) [32].

« : «For the final purpose of murder, considered as a fine art, is precisely the same as that of tragedy, in Aristotle's account of it, viz., "to cleanse the heart by means of pity and terror" ... how can there be any pity for one tiger destroyed by another tiger?»²⁹ [40, . 39]. : « »

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» [47, . 24].

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« » [49, с. 91]. ,

1845 .), «Suspiria de Profundis»,

1860

«Enchantements, et tortures d'un mangeur d'opium»,

«Pen, Pencil and Poison», 1889 .).

«Pen, Pencil and Poison», 1889 .).

: «...Thomas Griffiths Wainewright ... not merely a poet and a painter, an art-critic, an antiquarian, and a writer of prose, an amateur of beautiful things, and a dilettante of things delightful, but also a forger of no mean or ordinary capabilities, and as a subtle and secret poisoner almost without rival in this or any age»³⁰ [54, c. 57].

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: «Indeed, painting was the first art that fascinated him. It was not till much later that he sought to find expression by pen or poison»³¹ [54, c. 58].

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. «There is no essential incongruity between crime and culture»³² [54, c. 88], — ,

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« » [55, . 54].

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: «We have nothing to fear from them. They have passed into the sphere of art and science, and neither art nor science knows anything of moral approval or disapproval»³³ [54, c. 89].

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 » («Strange Case of Dr. Jekyll and Mr. Hyde», 1886 .)
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 » («The Picture of Dorian Gray», 1890 .);
 » [20].
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 » [5, . 91];

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(
: «My devil had been long caged, he came out
roaring»³⁴ [53, . 60]). « »
:

: «No artist is ever morbid ... Vice and virtue are to the artist materials for an art»³⁵ [57, . 21];

« » («Scots Observer»): «Virtue and wickedness are to (an artist) simply what the colours on his palette are to the painter»³⁶ [56, . 266].

: «...with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted ... The murderer was gone long ago; but there lay his victim in the middle of the lane, incredibly mangled. The stick with which the deed had been done, although it was of some rare and very tough and heavy wood, had broken in the middle under the stress of this insensate cruelty...»³⁷ [53, . 21].

« »: , (). : , ; . : — , « »; — « ».

: «It sounds nothing to hear, but it was hellish to see»³⁸ [53, . 7].

(«...rushed at him ... dug the knife into the great vein ... crushing the man's head down on the table ... stabbing again and again»³⁹ [57, . 145]), («There was a stifled groan, and the horrible sound of someone choking with blood»⁴⁰, «...he threw the knife on the table, and listened. He could hear nothing, but the drip, drip on the threadbare carpet»⁴¹ [57, . 145]),

— («How still the man was! How horribly white the long hands looked!»⁴² [57, . 146]).

: « There had been a madness of murder in the air. Some red star had come too close to the earth»⁴³ [57, . 146].

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223].

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