

I started this for Holly

I finished it for Maddy

Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten.

—*G. K. Chesterton*

I.

Coraline discovered the door a little while after they moved into the house.

It was a very old house—it had an attic under the roof and a cellar under the ground and an overgrown garden with huge old trees in it.

Coraline's family didn't own all of the house—it was too big for that. Instead they owned part of it.

There were other people¹ who lived in the old house.

Miss Spink and Miss Forcible lived in the flat below Coraline's, on the **ground floor**². They were both old and round, and they lived in their flat with **a number of ageing Highland terriers**^{*3} who had names like Hamish and Andrew and Jock. Once upon a time Miss

* **Highland terrier** — хайленд-терьер (порода собак, выведенная в Шотландии)

I.

¹ *Были другие люди*

В этом предложении используется конструкция *there is/are* в Past Simple, см. Грамматический справочник (ГС) 54.

² *первый этаж.*

Здесь употребляется типичное для английского языка словосочетание из двух существительных (*ground* и *floor*) без каких-либо предлогов, первое из которых является определением ко второму, ср. *stone wall* — *каменная стена*, *university library* — *библиотека университета*. В сочетании этого типа может входить не только два, но также три и даже

четыре существительных, при этом главным (определяемым словом) всегда является последнее, а предшествующие слова — определения, ср. *south ocean fauna* — фауна южных океанов, *university library book* — книга из университетской библиотеки, *heart trouble treatment recommendations* — рекомендации по лечению заболеваний сердца. Существительные-определения употребляются, чаще всего, в единственном числе, даже если имеется в виду несколько предметов.

³ *несколько престарелых хайленд-терьеров* Причастие настоящего времени *ageing* (буквально: *стареющий*) стоит перед существительным *terriers* и служит его определением, см. ГС 15.

Кроме того, у существительного *terriers* есть ещё одно определение, выраженное существительным *Highland*, о таких сочетаниях см. предыдущий комментарий.

⁴ *Когда-то мисс Спинк и мисс Форсибл были актрисами*

: Spink and Miss **Forcible had been actresses**⁴, as Miss Spink told Coraline the first time she met her.

: “You see, Caroline,” Miss Spink said, getting Coraline’s name wrong, “both myself and Miss Forcible were famous actresses, in our time. We trod the boards*, luvvy. Oh, **don’t let Ham-ish eat the fruitcake**⁵, or he’ll be up all night with his tummy.”

: “It’s Coraline. Not Caroline. Coraline,” said Coraline.

: In the flat above Coraline’s, under the roof, was a crazy old man with a big mustache. He told Coraline that **he was training a mouse circus**⁶. **He wouldn’t let anyone see it.**⁷

: “One day, little Caroline, when they are all ready, everyone in the whole world will see the wonders of my mouse circus. You ask me why you cannot see it now. Is that what you asked me?”

: “No,” said Coraline quietly, “I asked you not to call me Caroline. It’s Coraline.”

: “The reason you cannot see the mouse circus,” said the man upstairs, “is that the mice are not yet ready and rehearsed. Also, they refuse to play the songs I have written for them. **All the songs I have written for the mice to play**⁸ go *оотпах оотпах*. **But**

: * to tread the boards — играть на сцене

the white mice will only play⁹ *toodle oodle*, like that. I am thinking of trying them on different types of cheese.”

Coraline didn't think there really was a mouse circus. She thought the old man was probably making it up.

The day after they moved in, Coraline went exploring.

She explored the garden. It was a big garden: at the very back was an old tennis court, but no one in the house played tennis and the fence around the court had holes in it and the net had mostly rotted away; there was an old rose garden, filled with stunted, flyblown rosebushes; there was a rockery that was all rocks; there was a fairy ring*, **made of squidgy brown toadstools**¹⁰ which smelled dreadful if you accidentally trod on them.

There was also a well. On the first day Coraline's family moved in, Miss Spink and Miss Forcible **made a point of telling Coraline**¹¹ how dangerous the well was, and they warned her to be sure she kept away from it. So Coraline set off to explore for it, so that she knew where it was, to keep away from it properly.

She found it on the third day, in an overgrown meadow beside the ten-

* **fairy ring** — «Ведьмин круг» (равномерно разросшаяся грибница, образующая на поверхности круг из грибов)

Здесь используется Past Perfect для обозначения действия, произошедшего ранее какого-то момента в прошлом (до описываемого времени), см. ГС 42.

⁵ **не давай Хэмишу есть**

фруктовый пирог

Здесь употребляется отрицательная форма повелительного наклонения с глаголом *let*, см. ГС 49.

После сказуемого *let* следует конструкция *сложное дополнение* с инфинитивом *eat* без частицы *to*, см. ГС 55.

⁶ **он дрессировал мышиный цирк.**

Это Past Continuous, обозначающее временную деятельность в прошлом, см. ГС 39.

⁷ **Он никому не позволял увидеть его.**

Глагол *would* с отрицанием выражает отказ, нежелание делать что-то в прошлом, см. ГС 28.

После сказуемого *wouldn't let* следует конструкция *сложное дополнение* с инфинитивом *see* без частицы *to*, см. ГС 55.

⁸ **Все песни, которые я написал, чтобы их исполняли мыши**

Определительное придаточное предложение *I have written for the mice to play* присоединяется к главному без союза и переводится на русский язык со словом *которые*. В этом придаточном предложении употребляется Present Perfect, обозначающее действие в прошлом, результат которого важен в настоящем (см. ГС 41) и конструкция *for + существительное/местоимение + инфинитив* с инфинитивом *to play* для выражения цели, см. ГС 52.

⁹ *Но белые мыши только играют*

Глагол *will* выражает привычное упрямство и настойчивость в каких-то действиях.

¹⁰ *состоящий из мягких коричневых поганок*

Причастие прошедшего времени *made* с зависимыми словами образует причастный оборот, служащий определением существительного *toadstools*, см. ГС 16.

¹¹ *постарались рассказать Коралине*

Герундий *telling* употребляется в выраже-

nis court, behind a clump of trees—a low brick circle almost hidden in the high grass. **The well had been covered up by wooden boards, to stop anyone falling in.**¹² There was a small knothole in one of the boards, and **Coraline spent an afternoon dropping pebbles and acorns through the hole and waiting, and counting**¹³, until she heard the *plop* as they hit the water far below.

Coraline also explored for animals. She found a hedgehog, and a snakeskin (but no snake), and a rock that looked just like a frog, and a toad that looked just like a rock.

There was also a haughty black cat, who sat on walls and tree stumps and watched her but slipped away if ever she went over to try to play with it.

That was how she spent her first two weeks in the house—exploring the garden and the grounds.

Her mother made her come back inside¹⁴ for dinner and for lunch. **And Coraline had to make sure she dressed up warm**¹⁵ before she went out, for it was a very cold summer that year; **but go out she did**¹⁶, exploring, every day until the day it rained, when Coraline had to stay inside.

“What should I do?” asked Coraline.

“Read a book,” said her mother.

“Watch a video. Play with your toys. Go and pester Miss Spink or Miss

Forcible, or the crazy old man upstairs.”

“No,” said Coraline. “I don’t want to do those things. I want to explore.”

“I don’t really mind what you do,” said Coraline’s mother, “as long as you don’t make a mess.”

Coraline went over to the window and **watched the rain come down**¹⁷. It wasn’t the kind of rain you could go out in—it was the other kind, the kind that threw itself down from the sky and splashed where it landed. It was rain that meant business, and currently its business was turning the garden into a muddy, wet soup.

Coraline had watched all the videos.¹⁸ She was bored with her toys, and she’d read all her books.

She turned on the television. She went from channel to channel to channel, but there was nothing on but **men in suits talking about the stock market**¹⁹, and talk shows. Eventually, she found **something to watch**²⁰: it was the last half of a natural history program about something called protective coloration. She watched animals, birds, and insects which disguised themselves as leaves or twigs or other animals to escape from things that could hurt them. She enjoyed it, but it ended too soon and was followed by a program about a cake factory.

It was time to talk to her father.

нии *to make a point of doing smth*, см. ГС 53.

¹² **Колодец был закрыт досками, чтобы кто-нибудь не упал туда.**

В этом предложении сказуемое стоит в форме страдательного залога Past Perfect, которое обозначает действие, произошедшее ранее какого-то момента в прошлом (до описываемого времени), см. ГС 50, 42.

to stop – инфинитив цели, см. ГС 52.

Герундий *falling* употребляется в выражении *to stop smb (from) doing smth*, см. ГС 53.

¹³ **Коралина провела вторую половину дня, просовывая в дырку камешки и жёлуди, ожидая и считая**

В этом предложении три обстоятельства образа действия, одно из которых выражено причастным оборотом с причастием настоящего времени *dropping* и два – одинокими причастиями настоящего времени *waiting* и *counting*, см. ГС 15.

¹⁴ **Её мать заставила её вернуться в дом**

После сказуемого *made* следует конструкция *сложное до-*

полнение с инфинитивом *come back* без частицы *to*, см. ГС 55.

¹⁵ *Коралина должна была убедиться, что она тепло одета*

Модальный глагол *have to* обозначает вынужденное действие, см. ГС 18.

¹⁶ *но она всё-таки ходила гулять*

Для придания особой выразительности повествованию автор сочетает здесь два приёма усиления значения. Значение сказуемого усиливается путём употребления вспомогательного глагола соответствующего времени (для Past Simple — это *did*) и смыслового глагола в форме инфинитива *go out*. Член предложения, к которому автор привлекает особое внимание, ставится на первое место в предложении, в данном случае это часть сказуемого *go out*, см. ГС 48.

¹⁷ *наблюдала, как струи дождя падают вниз.*

После сказуемого *watched* следует конструкция *сложное дополнение* с инфини-

Coraline's father was home. Both of her parents worked, doing things on computers, which meant that they were home a lot of the time. Each of them had their own study.

"Hello Coraline," he said when she came in, **without turning round**²¹.

"Mmph," said Coraline. "**It's raining**."²²

"Yup," said her father. "It's bucketing down*."

"No," said Coraline. "It's just raining. Can I go outside?"

"What does your mother say?"

"She says you're not going out in weather like that, Coraline Jones."

"Then, no."

"But I want to **carry on exploring**."²³

"Then explore the flat," suggested her father. "Look—here's a piece of paper and a pen. Count all the doors and windows. List everything blue. Mount an expedition to discover the hot water tank. And leave me alone to work."

"Can I go into the drawing room?" The drawing room was where **the Joneses**²⁴ kept the expensive (and uncomfortable) furniture Coraline's grandmother had left them when she died. Coraline wasn't allowed in there. No-

* **It's bucketing down.** — Льёт, как из ведра

body went in there. It was only for best.

“If you don’t make a mess. And you don’t touch anything.”

Coraline considered this carefully, then she took the paper and pen and went off to explore the inside of the flat.

She discovered the hot water tank (it was in a cupboard in the kitchen).

She counted everything blue (153).

She counted the windows (21).

She counted the doors (14).

Of the doors that she found, thirteen opened and closed. The other—the big, carved, brown wooden door at the far corner of the drawing room—was locked.

She said to her mother, “Where does that door go?”

“Nowhere, dear.”

“It has to go somewhere.”

Her mother shook her head. “Look,” she told Coraline.

She reached up and took a string of keys from the top of the kitchen doorframe. She sorted through them carefully, and selected **the oldest, biggest, blackest, rustiest key**²⁵. They went into the drawing room. She unlocked the door with the key.

The door swung open.

Her mother was right. The door didn’t go anywhere. It opened onto a brick wall.

тивом *come down* без частицы *to*, см. ГС 55.

¹⁸ *Коралина уже посмотрела все видеофильмы.*

Здесь используется Past Perfect для обозначения действия, произошедшего ранее какого-то момента в прошлом (до описываемого времени), см. ГС 42.

¹⁹ *мужчины в костюмах, рассуждающие о фондовом рынке*

Причастие настоящего времени *talking* с зависимыми словами образует причастный оборот, служащий определением существительного *men*, см. ГС 15.

²⁰ *что-то, что можно посмотреть*

Инфинитив *to watch* служит определением местоимения *something*, см. ГС 53.

²¹ *не оборачиваясь.*
Герундий *turning round* употребляется после предлога *without*, см. ГС 53.

²² *Идёт дождь.*
Present Continuous обозначает действие, происходящее в момент речи, см. ГС 38.

²³ *продолжать изучать местность.*

Герундий *exploring* употребляется после фразового глагола *carry on*, см. ГС 53.

²⁴ *Джонсы*

the Joneses – когда фамилия употребляется во множественном числе с определённым артиклем, имеется в виду семья, носящая эту фамилию, см. ГС 2.

²⁵ *самый старый, большой, чёрный и ржавый ключ.*

Эти односложные и двусложные прилагательные употреблены в форме превосходной степени, образованной суффиксом *-est*, см. ГС 13.

²⁶ *та, которая ещё продаётся.*

Местоимение *one* замещает ранее употреблённое существительное *flat*, чтобы избежать его повторения, см. ГС 12.

²⁷ *С какой стати мне запирает её?*

Вопросы, начинающиеся с *why* и других вопросительных слов, с глаголом *should* выражают удивление, см. ГС 27.

²⁸ *Если б ты попробовала, тебе, может быть, понравилось бы*

“When this place was just one house,” said Coraline’s mother, “that door went somewhere. When they turned the house into flats, they simply bricked it up. The other side is the empty flat on the other side of the house, **the one that’s still for sale**”²⁶.”

She shut the door and put the string of keys back on top of the kitchen doorframe.

“You didn’t lock it,” said Coraline.

Her mother shrugged. “**Why should I lock it?**”²⁷ she asked. “It doesn’t go anywhere.”

Coraline didn’t say anything.

It was nearly dark outside now, and the rain was still coming down, pattering against the windows and blurring the lights of the cars in the street outside.

Coraline’s father stopped working and made them all dinner.

Coraline was disgusted. “Daddy,” she said, “you’ve made a *recipe* again.”

“It’s leek and potato stew with a tarragon garnish and melted Gruyère cheese,” he admitted.

Coraline sighed. Then she went to the freezer and got out some microwave chips and a microwave minipizza.

“You know I don’t like recipes,” she told her father, while her dinner went around and around and the little red numbers on the microwave oven counted down to zero.

“If you tried it, maybe you’d like it²⁸,” said Coraline’s father, but she shook her head.

That night, Coraline lay awake in her bed. The rain had stopped, and she was almost asleep when something went *t-t-t-t-t*. She sat up in bed.

Something went *kreeee . . .*
. . . aaaaak.

Coraline got out of bed and looked down the hall, but saw nothing strange. She walked down the hall. From her parents’ bedroom came a low snoring—that was her father—and an occasional sleeping mutter—that was her mother.

Coraline wondered if she’d dreamed it, whatever it was.

Something moved.

It was little more than a shadow, and it scuttled down the darkened hall fast, like a little patch of night.

She hoped it wasn’t a spider. Spiders made Coraline intensely uncomfortable.

The black shape went into the drawing room, and Coraline followed it a little nervously.

The room was dark. The only light came from the hall, and Coraline, who was standing in the doorway, cast a huge and distorted shadow onto the drawing room carpet—she looked like a thin giant woman.

Coraline was just wondering whether or not she ought to turn on the lights when she saw the black shape edge slowly out from beneath the sofa.²⁹

Это предложение с условным придаточным II типа (нереальное условие в настоящем и будущем), в обеих его частях используется сослагательное наклонение, см. ГС 59.

²⁹ *Коралина как раз раздумывала, следует ли ей включить свет, когда она увидела, как тёмная фигура медленно выползает из-под дивана.*

Past Continuous обозначает действие, происшедшее в определённый момент в прошлом (*когда она увидела*), см. ГС 39.

Модальный глагол *ought to* выражает совет, желательность какого-то действия, см. ГС 31.

В последней части предложения после сказуемого *saw* следует конструкция *сложное дополнение* с инфинитивом *edge* без частицы *to*, см. ГС 55.

³⁰ *построенная из красного кирпича.*

Причастие прошедшего времени *built* с зависимыми словами образует причастный оборот, служащий определением существительного *wall*, см. ГС 16.

³¹ *Они заставляли Коралину чувствовать беспокойство.*

В этом предложении после сказуемого *tade* используется конструкция сложное дополнение с инфинитивом *feel* без частицы *ю*, см. ГС 55.

It paused, and then dashed silently across the carpet toward the farthest corner of the room.

There was no furniture in that corner of the room.

Coraline turned on the light.

There was nothing in the corner. Nothing but the old door that opened onto the brick wall.

She was sure that her mother had shut the door, but now it was ever so slightly open. Just a crack. Coraline went over to it and looked in. There was nothing there—just a wall, **built of red bricks**³⁰.

Coraline closed the old wooden door, turned out the light, and went to bed.

She dreamed of black shapes that slid from place to place, avoiding the light, until they were all gathered together under the moon. Little black shapes with little red eyes and sharp yellow teeth.

They started to sing,

We are small but we are many

We are many we are small

We were here before you rose

We will be here when you fall.

Their voices were high and whispering and slightly whiney. **They made Coraline feel uncomfortable.**³¹

Then Coraline dreamed a few commercials, and after that she dreamed of nothing at all.
