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**ІНТЕРПРЕТАЦІЯ ПОЕТИЧНОГО ТЕКСТУ:
англо-шотландські фольклорні балади**

**практикум із дисципліни вільного вибору студента
(V курс, спеціальність “Мова і література (англійська)”)**

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Відповідає програмовим вимогам.

Мета практикуму – вивчення етноестетики поетичного тексту в єдності його словесного та музичного елементів, усного та писемного вимірів буття на матеріалі міжнародного жанру балади. Завдання посібника – навчити студентів аналізувати фольклорний та авторський поетичний текст, його форму і зміст, виокремлювати словесні образи й прочитувати їх символізм, поцінювати милозвучність і метричний малюнок, прослідковувати актуальність і затребуваність поезії у сьогоденному житті суспільства.

Практикум із дисципліни вільного вибору студента призначено для студентів п'ятого курсу англійського відділення факультету іноземних мов університетів. Може використовуватися студентами інших філологічних напрямів, які цікавляться британським фольклором, на факультетах підвищення кваліфікації вчителів, а також для проведення факультативних занять у школах із поглибленим вивченням англійської мови.

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ПЕРЕДМОВА

Практикум призначено для студентів п'ятого курсу спеціальності “Мова і література (англійська)” факультету іноземних мов ДВНЗ “Прикарпатський національний університет імені Василя Стефаника”, які вивчають дисципліну вільного вибору “Інтерпретація поетичного тексту: англо-шотландські фольклорні балади”. Посібник є доповненням до лекційного курсу, адже запропоновані вправи і завдання сприяють засвоєнню, закріпленню та поглибленню прослуханого теоретичного матеріалу, і, як наслідок, формуванню стійких вмінь і навичок по роботі з поетичним текстом. Розгляд і вивчення англо-американського поетичного тексту в історико-культурному контексті загалом, й акцентація на фольклорі як одній із підвалин культури і світогляду германських народів зокрема, є важливою підвалиною для професійної підготовки філолога, викладача англійської мови і літератури.

Починаючи з другої половини XVIII ст. одним із найбільш репрезентативних жанрів народної традиції Великобританії стала балада, яка здобула велику популярність у США та Європі, зокрема і в Україні, до певної міри вплинувши на шлях розвитку літератури та науки. Сконденсований та розмальований готичними фарбами універсум фольклорної балади дозволяє збагнути багатоманітність середньовічного життя переважно британської аристократії з його універсальними й водночас неповторними реаліями, прагненнями і викликами, правилами і канонами, вірою у надприродне і фантастичне. Імпортована до Північної Америки наприкінці XVIII – початку XIX ст. у важливий період державотворення сучасних Сполучених Штатів, збережена й трансформована народна балада стала зручним носієм і виразником думок і почуттів простого американця у тогочасному індустріалізованому та механізованому світі. Літературна ж балада, яка виросла на основі народної, демонструє авторський хист поета та його уподобання.

Мета практикуму – вивчення етноестетики поетичного тексту в єдності його словесного та музичного елементів, усного та писемного вимірів буття на матеріалі міжнародного жанру балади. Завдання посібника – навчити студентів аналізувати фольклорний та авторський поетичний текст, його форму і зміст, виокремлювати словесні образи й прочитувати їх символізм, поцінювати милозвучність і метричний малюнок, прослідкувати актуальність і затребуваність поезії у сьогоденному житті суспільства.

Практикум містить тематику семінарських занять, схему інтерпретації поетичного тексту, питання для підсумкового контролю та взірці підсумкової контрольної роботи, завдання для самостійної роботи й тексти для інсценізацій. Короткий термінологічний словник, бібліографія і дискографія завершують посібник.

Фольклорно-поетичні тексти, відібрані для вивчення на семінарах, належать до найбільш популярних у англо-американській традиції й дають можливість ознайомитися зі всеохопною різноманітністю баладної тематики (суперництво у коханні, баталії та морське піратство, цикл балад про Робіна Гуда), з фантастичним колоритом, особливо характерним для шотландської народнопоетичної поезії, а також із прикладами фольклорно-літературного сплаву у британській романтичній

поезії (1785–1830). Скажімо, матеріалом для другого семінару, який присвячено елементів надприродного у баладі Чайлда, став не лише текст середньовічного вірша “Там Лін” (39А), а й його сучасна текстова і музична обробка американськими музикантами та співаками Анаїс Мітчел і Джефферсоном Хамером, а також офіційне відео їхнього виконання цієї балади. Додамо, що “Tam Lin” є однією з семи композицій альбому “Балади Чайлда” (Wilderland Records, 2013) названих вище піснярів, який було відзначено на щорічному конкурсі “BBC Radio 2 Folk Awards” у 2014 році.

Третій семінар спрямовано на студіювання історичної балади та її історико-культурного контексту, а саме батальної пісні англо-шотландського Помежів'я “Поле Флоддену” (№ 168), котра зафіксувала одну з найважливіших битв у історії Великобританії, що мала далекосяжні наслідки для долі цієї країни. Зображене військове зіткнення між Шотландією та Англією відбулося 9 вересня 1513 р. о четвертій годині по полудні неподалік села Бренкстон у Нортумбрії, де за кілька годин загинуло 10 000 шотландців на чолі з Яковом IV (1473–1513), королем Шотландії (1488–1513) із династії Стюартів, та 4 000 англійських солдат. Ця трагедія знайшла широкий відгомін не лише у фольклорній баладі, а й у пісні та численних авторських творах. Більше того, на сьогодні у Сполученому Королівстві функціонує екомузей “The Flodden 1513 Ecomuseum”, присвячений історичному бою під Флодденом, а протягом 2013 р. здійснювалися масштабні вшанування п'ятисотлітніх роковин цієї події. Також художньо-фольклорне віддзеркалення військових дій у “Полі Флоддену” (№ 168) дозволяє збагнути універсальність інтерпретації постаті солдата крізь призму найближчих і найдорожчих для нього людей, що належить і до “загальних місць” англо-шотландської народної балади, і до прийому нагнітання та індивідуалізації емоційно-болісної картини втрати чоловіка-захисника в українській поезії.

Фольклорно-літературному кровообігу поетичного слова присвячено шостий семінар. Англо-шотландська балада “Останнє прощавай лорда Максвелла” (195В) та тринадцята строфа першої пісні знаменитого твору англійського романтика Дж. Байрона “Паломництво Чайлда Гарольда” (1812-1818) слугують прикладом фольклоризму у поезії та матеріалом для аналізу цього явища.

Питання для підсумкового контролю дозволяють студентам повторити головні питання дисципліни та підготуватися до підсумкової контрольної роботи, взірці якої додаються. Завдання для самостійної роботи пропонують перелік балад на власний вибір студента для проведення індивідуальної науково-дослідної роботи.

Запропоновані тексти для інсценізацій – творча складова навчального курсу, адже забезпечує глибше розуміння баладного жанру та його впливу на реципієнта шляхом вивчення напам'ять окремих баладних сцен, їх творчої декламації чи драматизації, короткочасного вживання у ролі баладних персонажів і пропуск змальованих екзистенційних колізій через внутрішній світ студентської особистості.

1. Themes of Seminar Lessons

1.1. Seminar 1. Ballads of Love and Romance

“This is one of the very few old ballads which are not extinct as tradition in the British Isles. <...> It has been found in England, Scotland, Wales, and Ireland, and was very early in print.” (Francis J. Child. “The English and Scottish Popular Ballads, five volumes”, 1898, Volume I. Part I)

Task 1. Perform the analysis of the following British folk ballad text according to the suggested scheme for interpreting poetic texts:

The Twa Sisters (№ 10 C)

- | | |
|--|---|
| <p>1. <i>THERE</i> were two sisters sat in a bour;
 <i>Binnorie, O Binnorie</i>
 There came a knight to be their wooer.
 By the bonny mill-dams of Binnorie.</p> | <p>15. <i>Sometimes she sunk, and sometimes she swam,</i>
 <i>Until she came to the miller's dam.</i></p> |
| <p>2. <i>He courted the eldest with glove and ring,</i>
 <i>But he loed the youngest aboon a' thing.</i></p> | <p>16. <i>'O father, father, draw your dam,</i>
 <i>There's either a mermaid or a milk-white swan.'</i></p> |
| <p>3. <i>He courted the eldest with broach and knife,</i>
 <i>But he loed the youngest aboon his life.</i></p> | <p>17. <i>The miller hasted and drew his dam,</i>
 <i>And there he found a drowned woman.</i></p> |
| <p>4. <i>The eldest she was vexed sair,</i>
 <i>And sore envied her sister fair.</i></p> | <p>18. <i>You could not see her yellow hair,</i>
 <i>For gowd and pearls that were sae rare.</i></p> |
| <p>5. <i>The eldest said to the youngest ane,</i>
 <i>'Will ye go and see our father's ships come in?'</i></p> | <p>19. <i>You could na see her middle sma,</i>
 <i>Her gowden girdle was sae bra.</i></p> |
| <p>6. <i>She's taen her by the lilly hand,</i>
 <i>And led her down to the river strand.</i></p> | <p>20. <i>A famous harper passing by,</i>
 <i>The sweet pale face he chanced to spy.</i></p> |
| <p>7. <i>The youngest stude upon a stane,</i>
 <i>The eldest came and pushed her in.</i></p> | <p>21. <i>And when he looked that ladye on,</i>
 <i>He sighed and made a heavy moan.</i></p> |
| <p>8. <i>She took her by the middle sma,</i>
 <i>And dashed her bonnie back to the jaw.</i></p> | <p>22. <i>He made a harp of her breast-bone,</i>
 <i>Whose sounds would melt a heart of stone.</i></p> |
| <p>9. <i>'O sister, sister, reach your hand,</i>
 <i>And ye shall be heir of half my land.'</i></p> | <p>23. <i>The strings he framed of her yellow hair,</i>
 <i>Whose notes made sad the listening ear.</i></p> |
| | <p>24. <i>He brought it to her father's hall,</i>
 <i>And there was the court assembled all.</i></p> |

10. 'O sister, I'll not reach my hand,
And I'll be heir of all your land.

11. 'Shame fa the hand that I should take,
It's twin'd me and my world's make.'

12. 'O sister, reach me but your glove,
And sweet William shall be your love.'

13. 'Sink on, nor hope for hand or glove,
And sweet William shall better be my love.

14. 'Your cherry cheeks and your yellow
hair
Garrd me gang maiden evermair.'

25. He laid this harp upon a stone,
And straight it began to play alone.

26. 'O yonder sits my father, the king,
And yonder sits my mother, the queen.

27. 'And yonder stands my brother Hugh,
And by him my William, sweet and true.'

28. But the last tune that the harp playd
then,

Was 'Woe to my sister, false Helen!'

Task 2a. Read the following American folk ballad of English origin, collected in the Appalachian Mountains:

The Two Sisters (C)

Sung by Miss Louisa Chisholm
at Woodridge, Va., Sept. 23, 1916

1. There lived an old lord by the northern
sea,
Bow down,
There lived an old lord by the northern sea,
The boughs they bent to me.
There lived an old lord by the northern sea,
And he had daughters one, two, three.
That will be true, true to my love,
Love and my love will be true to me.

2. A young man came a-courting there,
He took choice of the youngest there.

3. He gave this girl a beaver hat,
The oldest she thought much of that.

4. O sister, O sister, let's we walk out
To see the ships a-sailing about.

5. As they walked down to the salty brim

6. O sister, O sister, lend me your hand,
And I will give you my house and land.

7. I'll neither lend you my hand or glove,
But I will have your own true love.

8. Down she sank and away she swam,
And into the miller's fish pond she ran.

9. The miller came out with his fish hook,
And fished the fair maid out of the brook.

10. And it's off her finger took five gold
rings,
And into the brook he pushed her again.

11. The miller was hung at his mill gate
For drowning of my sister Kate.

The oldest pushed the youngest in.

Task 2b. Single out the main differences between the Child ballad (10C) and its American offspring on the levels of

- Characters
- Plot
- Supernatural element
- Figurative language
- Vocabulary

Task 3a. Watch the video of the modern music adaptation of “The Twa Sisters” – “The Bonny Swans” (1994) by Canadian musician and singer Loreena McKennitt (born 1957) on <http://loreenamckennitt.com/video/>

Task 3b. Read the lyrics of “The Bonny Swans”:

The Bonny Swans

Words traditional, arranged and adapted by Loreena McKennitt
 Music by Loreena McKennitt
 From the studio album “The Mask and Mirror” (1994)
 Quinlan Road Music

*1. A farmer there lived in the north country
 a hey ho bonny o
 And he had daughters one, two, three
 The swans swim so bonny o
 These daughters they walked by the river's
 brim
 a hey ho bonny o
 The eldest pushed the youngest in
 The swans swim so bonny o*

*2. Oh sister, oh sister, pray lend me your
 hand
 with a hey ho a bonny o
 And I will give you house and land
 the swans swim so bonny o
 I'll give you neither hand nor glove
 with a hey ho a bonny o
 Unless you give me your own true love
 the swans swim so bonny o*

3. Sometimes she sank, sometimes she swam

*6. He made harp pins of her fingers fair
 with a hey ho and a bonny o
 He made harp strings of her golden hair
 the swans swim so bonny o
 He made a harp of her breast bone
 with a hey ho and a bonny o
 And straight it began to play alone
 the swans swim so bonny o*

*7. He brought it to her father's hall
 with a hey ho and a bonny o
 And there was the court, assembled all
 the swans swim so bonny o
 He laid the harp upon a stone
 with a hey ho and a bonny o
 And straight it began to play lone
 the swans swim so bonny o*

*8. And there does sit my father the King
 with a hey ho and a bonny o
 And yonder sits my mother the Queen*

*with a hey ho and a bonny o
Until she came to a miller's dam
the swans swim so bonny o*

*4. The miller's daughter, dressed in red
with a hey ho and a bonny o
She went for some water to make some
bread
the swans swim so bonny o*

*5. Oh father, oh daddy, here swims a swan
with a hey ho and a bonny o
It's very like a gentle woman
the swans swim so bonny o
They placed her on the bank to dry
with a hey ho and a bonny o
There came a harper passing by
the swans swim so bonny o*

*the swans swim so bonny o
And there does sit my brother Hugh
with a hey ho and a bonny o
And by him William, sweet and true
the swans swim so bonny o
And there does sit my false sister, Anne
with a hey ho and a bonny o
Who drowned me for the sake of a man
the swans swim so bonny o*

Task 3c. Answer the questions:

- How did the video composition add to your understanding of the poem?
- What changes did Loreena McKennitt introduce into the lyrics of the folk ballad story in comparison to “The Twa Sisters” (№ 10 C)?

1.2. Seminar 2. The Supernatural Element in the Child Ballad

Task 1. Perform the analysis of the following British folk ballad text according to the suggested scheme for interpreting poetic texts:

Tam Lin (№ 39A)

*1 O I FORBID you, maidens a',
That wear gowd on your hair,
To come or gae by Carterhaugh,
For young Tam Lin is there.*

*2 There 's nane that gaes by Carterhaugh
But they leave him a wad,
Either their rings, or green mantles,
Or else their maidenliead.*

*3 Janet has kilted her green kirtle
A little aboon her knee,*

*22 ' Roxbrugh he was my grandfather,
Took me with him to bide.
And ance it fell upon a day
That wae did me betide.*

*23 ' And ance it fell upon a day,
A cauld day and a snell,
"When we were frae the hunting come,
That frae my horse I fell;
The Queen o Fairies she caught me,
In yon green hill to dwell.*

*And she has broded her yellow hair
A little aboon her bree,
And she 's awa to Carterhaugh,
As fast as she can hie.*

*4 When she came to Carterhaugh
Tam Lin was at the well,
And there she fand his steed standing.
But away was himsel.*

*6 She had na pu'd a double rose,
A rose but only twa,
Till up then started young Tam Lin,
Says, Lady, thou 's pu nae mae.*

*6 Why pu's thou the rose, Janet,
And why breaks thou the wand ?
Or why comes thou to Carterhaugh
Withoutten my command?*

*7 ' Carterhaugh, it is my ain.
My daddie gave it me ;
I 'll come and gang by Carterhaugh,
And ask nae leave at thee.'*

*8 Janet has kilted her green kirtle
A little aboon her knee.
And she has snooded her yellow hair
A little aboon her bree.
And she is to her father's ha,
As fast as she can hie.*

*9 Four and twenty ladies fair
Were playing at the ba,
And out then cam the fair Janet,
Ance the flower amang them a'.*

*10 Four and twenty ladies fair
Were playing at the chess.
And out then cam the fair Janet,
As green as onie glass.*

*11 Out then spak an auld grey knight,
Lay oer the castle wa.*

*24 ' And pleasant is the fairy land,
But, an eerie tale to tell,
Ay at the end of seven years
We pay a tiend to hell;
I am sae fair and fu o flesh,
I 'm feard it be mysel.*

*25 ' But the night is Halloween, lady,
The morn is Hallowday;
Then win me, win me, an ye will.
For weel I wat ye may.*

*26 ' Just at the mirk and midnight hour
The fairy folk will ride,
And they that wad their true-love win,
At Miles Cross they maun bide.'*

*27 ' But how shall I thee ken, Tam Lin,
Or how my true-love know,
Amang sae mony unco knights
The like I never saw ?*

*28 ' O first let pass the black, lady,
And syne let pass the brown,
But quickly run to the milk-white steed,
Pu ye his rider down.*

*29 ' For I 'll ride on the milk-white steed,
And ay nearest the town;
Because I was an earthlily knight
They gie me that renown.*

*30 ' My right hand will be glovd, lady,
My left hand will be bare,
Cockt up shall my bonnet be,
And kaimd down shall my hair,
And thae 's the takens I gie thee,
Nae doubt I will be there.*

*31 ' They 'll turn me in your arms, lady,
Into an esk and adder;
But hold me fast, and fear me not,
I am your bairn's father.*

*And says, Alas, fair Janet, for thee
But we 'll be blamed a'.*

*12 ' Haud your tongue, ye auld fac'd knight.
Some ill death may ye die !
Father my bairn on whom I will,
I 'll father name on thee.'*

*13 Out then spak her father dear.
And he spak meek and mild;
' And ever alas, sweet Janet,' he says,
' I think thou gaes wi child.'*

*14 ' If that I gae wi child, father,
Mysel maun bear the blame ;
There 's neer a laird about your ha
Shall get the bairn's name.*

*15 ' If my love were an earthly knight,
As he 's an elfin grey,
I wad na gie my ain true-love
For nae lord that ye hae.*

*16 ' The steed that my true-love rides on
Is lighter than the wind;
Wi siller he is shod before,
Wi burning gowd behind.'*

*17 Janet has kilted her green kirtle
A little aboon her knee.
And she has snooded her yellow hair
A little aboon her bree.
And she 's awa to Carterhaugh,
As fast as she can hie.*

*18 When she cam to Carterhaugh,
Tam Lin was at the well.
And there she fand his steed standing,
But away was himsel.*

*19 She had na pu'd a double rose,
A rose but only twa,
Till up then started young Tam Lin,
Says Lady, thou pu's nae mae.*

*32 ' They 'll turn me to a bear sae grim.
And then a lion bold;
But hold me fast, and fear me not.
As ye shall love your child.*

*33 ' Again they 'll turn me in your arms
To a red het gaud of aim;
But hold me fast, and fear me not,
I'll do to you nae harm.*

*34 'And last they 'll turn me in your arms
Into the burning glead;
Then throw me into well water,
throw me in wi speed.*

*35 ' And then I 'll be your ain true-love,
I'll turn a naked knight;
Then cover me wi your green mantle,
And cover me out o sight.'*

*36 Gloomy, gloomy was the night.
And eerie was the way,
As fair Jenny in her green mantle
To Miles Cross she did gae.*

*37 About the middle o the night
She heard the bridles ring;
This lady was as glad at that
As any earthly thing.*

*38 First she let the black pass by,
And syne she let the brown;
But quickly she ran to the milk-white steed,
And pu'd the rider down.*

*39 Sae weel she minded whae he did say,
And young Tam Lin did win;
Syne coverd him wi her green mantle,
As blythe 's a bird in spring.*

*40 Out then spak the Queen o Fairies,
Out of a bush o broom:
' Them that has gotten young Tam Lin
Has gotten a stately groom.'*

20 *Why pu's thou the rose, Janet,
Amang the groves sae green,
And a' to kill the bonie babe
That we gat us between?*

21 *' O tell me, tell me, Tam Lin,' she says,
' For 's sake that died on tree.
If eer ye was in holy chapel.
Or Christendom did see ? '*

41 *Out then spak the Queen o Fairies,
And an angry woman was she:
' Shame betide her ill-far'd face.
And an ill death may she die.
For she 's taen awa the boniest knight
In a' my companie.*

Task 2a. Watch the video of the performance of “Tamlin” (2013) by American singers and songwriters Anais Mitchell and Jefferson Hamer on <http://anaismitchell.com/media/videos>

Task 2b. Read the lyrics of “Tamlin”:

TAMLIN (Child Ballad №39)

Co-arranged by Anais Mitchell and Jefferson Hamer
From the Francis James Child collection
From album “Child Ballads” (2013)
Wilderlands Records

1 *Janet sits in her lonely room
Sewing a silken seam
And looking out on Carterhaugh
Among the roses green*

2 *And Janet sits in her lonely bower
Sewing a silken thread
And longed to be in Carterhaugh
Among the roses red*

3 *She's let the seam fall at her heel
The needle to her toe
And she has gone to Carterhaugh
As fast as she can go*

4 *She hadn't pulled a rose, a rose
A rose, but only one
When then appeared him, young Tamlin
Says, “Lady, let alone”*

5 *“What makes you pull the rose, the rose?”*

14 *She's let the seam fall at her hell
The needle to her toe
And she has gone to Carterhaugh
As fast as she could go*

15 *And she is down among the weeds
Down among the thorn
When then appeared Tamlin again
Says, “Lady, pull no more”*

16 *“What makes you pull the poison rose?
What makes you break the tree?
What makes you harm the little babe
That I have got with thee?”*

17 *“Oh I will pull the rose, Tamlin
I will break the tree
But I'll not bear the little babe
That you have got with me”*

18 *“If he were to a gentleman*

*What makes you break the tree?
What makes you come to Carterhaugh
Without the leave of me?"*

*"But Carterhaugh is not your own
Roses there are many
I'll come and go all as I please
And not ask leave of any"*

*6And he has took her by the hand
Took her by the sleeve
And he has laid this lady down
Among the roses green*

*7And he has took her by the arm
Took her by the hem
And he has laid this lady down
Among the roses red*

*8There's four and twenty ladies fair
Sewing at the silk
And Janet goes among them all
Her face as pale as milk*

*9And four and twenty gentlemen
Playing at the chess
And Janet goes among them all
As green as any glass*

*10Then up and spoke her father
He's spoken meek and mild
"Oh, alas, my daughter
I fear you go with child"*

*11 "And is it to a man of might
Or to a man of means
Or who among my gentlemen
Shall give the babe his name?"*

*12 "Oh, father, if I go with child
This much to you I'll tell
There's none among your gentlemen
That I would treat so well"*

*And not a wild shade
I'd rock him all the winter's night
And all the summer's day"*

*19 "Then take me back into your arms
If you my love would win
And hold me tight and fear me not
I'll be a gentleman"*

*20 "But first I'll change all in your arms
Into a wild wolf
But hold me tight and fear me not
I am your own true love"*

*21 "And then I'll change all in your arms
Into a wild bear
But hold me tight and fear me not
I am your husband dear"*

*22 "And then I'll change all in your arms
Into a lion bold
But hold me tight and fear me not
And you will love your child"*

*23At first he changed all in her arms
Into a wild wolf
She held him tight and feared him not
He was her own true love*

*24And then he changed all in her arms
Into a wild bear
She held him tight and feared him not
He was her husband dear*

*25And then he changed all in her arms
Into a lion bold
She held him tight and feared him not
The father of her child*

*26And then he changed all in her arms
Into a naked man
She's wrapped him in her coat so warm
And she has brought him home*

13 “*And, father, if I go with child
I must bear the blame
There’s none among your gentlemen
Shall give the babe his name*”

Task 2c. Answer the questions:

- How did the video composition add to your understanding of the poem?
- Read the article “Anaïs Mitchell & Jefferson Hamer – Child Ballads” reporting on Anais Mitchell and Jefferson Hamer’s interest towards the Child ballad – the British medieval folksong, as well as on the contemporary American singers’ work on the release of the album “Child Ballads” (Wilderlands Records, 2013):

Anaïs Mitchell & Jefferson Hamer – Child Ballads

Picture this American scene: two friends rolling down I-40 somewhere outside Nashville, singing out the open window. The backseat is a jumble of guitars, boots, takeaway plates from a roadside BBQ, and paperback books. But the song? The song goes like this: “As I walked out over London Bridge, on a misty morning early...” And the books? A five-volume set of *The English and Scottish Popular Ballads—the Child Ballads* (For the uninitiated, these aren’t kids’ songs—they’re a nineteenth century anthology named after their collector, Sir Francis James Child).

The friends are Anaïs Mitchell and Jefferson Hamer, two songwriters who co-arranged a selection of epic old folk songs from across the Atlantic for their current release *Child Ballads* (Wilderland 2013). For Mitchell, this recording comes on the heels of 2010’s *Hadestown* and 2012’s *Young Man in America*. Both albums are big on story; the first is a folk opera, while the second has been described by the UK’s *Independent on Sunday* as ‘an epic tale of American becoming’. Hamer began his career with the Colorado roots rock band *Great American Taxi*, but moved to New York in 2008 to pursue songwriting and a passion for Irish traditional music—he’s a regular player at many of the city’s sessions. In 2010 he began touring with Mitchell, playing guitar and singing harmony (Hamer also appears on *Young Man in America*). The two quickly discovered their shared love of Celtic and British Isles music, especially the classic 70’s era folk albums – Martin Carthy’s *Crown of Horn*, Nic Jones’ *Penguin Eggs*, Andy Irvine & Paul Brady, *Fairport Convention’s Liege and Lief* - and made a plan to arrange and record some of their favorite Child ballads together. But what began as a whimsical side project evolved into a serious collaborative endeavor spanning several years, three separate recording attempts, and a whole lot of cutting room floor. “We just had no idea what we were getting ourselves into,” laughs Mitchell. Listening to *Child Ballads*, you might not perceive the effort. The seven songs (most clocking in at around six minutes) were recorded simply and quickly by producer/engineer Gary Paczosa (Alison Krauss, Dolly Parton) at his *Minutia Studio* in Nashville. A few of Paczosa’s friends and neighbors stopped by the session to lend their talents: Viktor Krauss (Lyle Lovett, Jerry Douglas) on bass, Tim Lauer (the *Civil Wars*) on accordion and pump organ, and Brittany Haas

(Crooked Still) on fiddle. But production is minimal, and the songs are driven by two-guitar arrangements and the kind of close harmonies that call to mind Gram Parsons & Emmylou Harris or an acoustic Fleetwood Mac.

It sounds straightforward, but the road to Nashville was a long one. “We tried to make this record twice before,” says Mitchell. “First in 2010, at my house in Vermont. We knew we wanted harmony to be a big part of the sound—it was exciting to us, since these long-form songs are usually sung by a solo voice—but in that first session we had the harmony going for us, and not much else.”

“It was the middle of winter,” remembers Hamer. “We took a break from recording, threw a log on the fire, and listened to Martin Carthy’s *Crown of Horn* from start to finish. Everything about that music is so deliberate, masterful and deep—lyrics, melodies, arrangements. We realized it would be an injustice to just cover this material. We had to bring something new to it.”

What that meant, for two young Americans finding their way through a centuries-old oral tradition, was to go line by line, stanza by stanza, and choose the language that felt most convincing to them. “We worked a lot on tour,” says Mitchell. “One of us would drive and the other would read all the versions of the same ballad out loud from the Child books. Then we’d start singing different lines to see what felt right.” “We called the Child books ‘the Source,’” Hamer explains. “If we couldn’t find a line in the text or recordings that felt right, we’d make one up—we called that ‘bushwhacking’. Sometimes we’d bushwhack for hours and get completely lost, and then it was a matter of time before one of us said, ‘let’s go back to the Source’.”

“The stories are so great,” says Mitchell, of the vivid affairs of love, politics, and the supernatural depicted in the ballads (unplanned pregnancy and witchcraft feature prominently on the record). “We wanted them to be comprehended in real time.” That meant that some archaic language had to go. “You come across a line like ‘he’s tirded low at the pin’, which is basically, ‘he’s knocking at the door’. And it sounds great, but it’s also kind of a speed bump in the plot. The listener goes, ‘huh?’ and meanwhile a whole stanza passes them by.” On the other hand, it was the beautiful, old language that attracted the pair to the ballads in the first place, so they didn’t want to simplify too much. “It’s a fine line to walk,” Hamer says.

There was another line to walk when it came to the music. “A lot of the traditional melodies are so great, you don’t want to mess with them,” says Hamer. “But it was freeing to realize we could change melodies here and there, and it might take the story to a new place.” The real musical dilemma came when the partners began puzzling over what kind of instrumentation to include on the album. In 2011, they made their second attempt at recording, this time at a studio in Vancouver, BC. The session included several tracks that didn’t make the final cut—as well as electric guitar and drums. “The electric tracks seemed to beg for even more instrumentation,” says Hamer. “Once you start overdubbing and adding instruments, it’s hard to know where to stop.”

Ultimately, they stopped altogether, shelving the electric tracks and starting again from scratch in Nashville in early 2012. “We kept thinking back to those records we loved so much,” says Mitchell, “and finally decided that what the songs wanted was to be presented as simply as possible; melody, harmony, acoustic instruments, live taping—the

stories really out front.... in a way, we went back to ‘the Source’ again. We didn’t want to add anything that would distract people from the stories.”

There is something about the trans-Atlantic conversation—Americans tackling Celtic and British music and vice-versa—that is perennially inspiring to artists on both sides of the pond. The Child Ballads enjoyed a brief renaissance in the states in the early sixties when artists like Joan Baez and Bob Dylan performed and recorded them—and Dylan’s early songwriting, of course, bears the mark of that era. More recently, indie rock outfits like the Decemberists and the Fleet Foxes have taken their hand to the canon.

“The language, and the music, is both familiar and exotic at the same time,” says Mitchell. “It’s inspiring, and it’s a rabbit-hole. It’s no wonder it took us so long.” “I’m not sorry it did,” Hamer reflects. “I’d say the songs worked on us as much as we worked on them.”

[<http://anaismitchell.com/wp-content/uploads/2013/01/CHILD-BALLADS-FULL-BIO.pdf>]

- Speak on the way how Anais Mitchell and Jefferson Hamer understand and interpret the English-Scottish medieval folk ballad nowadays, their decision to create the album “Child Ballads” (Wilderlands Records, 2013), criteria for selecting the texts and music.
- Specify what changes the American singers introduced into the lyrics of “Tam Lin” in comparison with the Child ballad (№ 39A).

1.3. Seminar 3. The Historical Ballad: Battle Songs

“From the remote period, when the Roman province was contracted by the ramparts of Severus, until the union of the Kingdoms, the Borders of Scotland formed the stage, upon which were presented the most memorable conflicts of two gallant nations”
(Walter Scott, “Introduction to Border Minstrelsy”, 1802)

“Of the actual battle-pieces, «Flodden Field,» preserved by Deloney, is the shortest and most traditional in tone <...>”
(Francis B. Gummere, “The Popular Ballad”, 1907)

Task 1. Perform the analysis of the following British folk ballad text according to the suggested scheme for interpreting poetic texts:

Flodden Field (№ 168)

<p>1. KING JAMIE hath made a vow, Keepe it well if he may! That he will be at lovely London Upon Saint James his day.</p>	<p>burned, So soone as I come home.’</p>
<p>2. ‘Upon Saint James his day at noone,</p>	<p>8. At Flodden Field the Scots came in, Which made our English men faine;</p>

*At faire London will I be,
And all the lords in merrie Scotland,
They shall dine there with me.'*

*3. Then bespake good Queene Margaret,
The teares fell from her eye:
'Leave off these warres, most noble king,
Keepe your fidelitie.*

*4. 'The water runnes swift and wondrous
deepe,
From bottome unto the brimme;
My brother Henry hath men good enough;
England is hard to winne.'*

*5. 'Away,' quoth he, 'with this silly foole!
In prison fast let her lie:
For she is come of the English bloud,
And for these words she shall dye.'*

*6. With that bespake Lord Thomas Howard,
The queenes chamberlaine that
day:
'If that you put Queene Margaret to death,
Scotland shall rue it alway.'*

*7. Then in a rage King Jamie did say,
'Away with this foolish mome!
He shall be hanged, and the other be*

*At Bramstone Greene this battaile was
seene,
There was King Jamie slaine.*

*9. Then presently the Scots did flie,
Their cannons they left behind;
Their ensignes gay were won all away,
Our souldiers did beate them
blinde.*

*10. To tell you plaine, twelve thousand were
slaine
That to the fight did stand,
And many prisoners tooke that day,
The best in all Scotland.*

*11. That day made many [a] fatherlesse
child,
And many a widow poore,
And many a Scottish gay lady
Sate weeping in her bower.*

*12. Jack with a feather was lapt all in
leather,
His boastings were all in vaine;
He had such a chance, with a new morrice-
dance,
He never went home againe.*

1.4. Seminar 4. The Historical Ballad: Sea Tales

Task 1. Perform the analysis of the following British folk ballad text according to the suggested scheme for interpreting poetic texts:

Captain Ward and the Rainbow (№ 287)

*1 Strike up, you lusty gallants, with musick
and sound of drum.
For we have descryed a rover, upon the sea is
come;
His name is Captain Ward, right well it doth
appear,
There has not been such a rover found out this*

*7 'And will not let our merchants ships
pass as
they did before;
Such tydings to our king is come, which
grieves his heart full sore.'
With that this gallant Rainbow she shot,
out of*

thousand year.

*2 For he hath sent unto our king, the sixth of
January,
Desiring that he might come in, with all his
company:
'And if your king will let me come till I my
tale have told,
I will bestow for my ransome full thirty tun of
gold.'*

*3 ' O nay ! O nay !' then said our king, ' O
nay ! this may not be.
To yield to such a rover my self will not agree;
He hath deceivd the French-man, likewise the
King of Spain,
And how can he be true to me that hath been
false to twain ?
'*

*4 With that our king provided a ship of worthy
fame,
Eainbow she is called, if you would know her
name;
Now the gallant Rainbow she rowes upon the
sea,
Five hundred gallant seamen to bear her
company.*

*5 The Dutch-man and the Spaniard she made
them for to flye.
Also the bonny French-man, as she met him
on
the sea:
When as this gallant Rainbow did come where
Ward did lye,
'Where is the captain of this ship ?' this
gallant
Rainbow did cry.*

*6 'O that am I,' says Captain Ward, ' there 's
no man bids me lye.
And if thou art the king's fair ship, thou art
welcome unto me:
'I 'le tell thee what,' says Rainbow, ' our king*

her pride.

*Full fifty gallant brass pieces, charged
on every side.*

*8 And yet these gallant shooters
prevailed not a pin,
Though they were brass on the out-side,
brave
Ward was steel within;
' Shoot on, shoot on,' says Captain Ward,
'your sport well pleaseth me.
And he that first gives over shall yield
unto the sea.*

*9 ' I never wrongd an English ship, but
Turk and King of Spain,
For and the jovial Dutch-man as I met
on the main.
If I had known your king but one two
years before,
I would have savd brave Essex life,
whose death did grieve me sore.*

*10 ' Go tell the King of England, go tell
him thus from me.
If he reign king of all the land, I will
reign king at sea.'
With that the gallant Rainbow shot, and
shot, and shot in vain,
And left the rover's company, and
returnd home again.*

*11 ' Our royal king of England, your
ship 's returnd again,
For Ward's ship is so strong it never will
be tane.'
' O everlasting !' says our king, ' I have
lost jewels three.
Which would have gone unto the seas
and brought proud Ward to me.*

*12 ' The first was Lord Clifford, Earl of
Cumberland;
The second was the lord Mountjoy, as*

*is in great grief
That thou shouldst lye upon the sea and play
the arrant thief,*

*you shall understand;
The third was brave Essex, from field
would never flee;
Which would a gone unto the seas and
brought proud Ward to me.*

[The Famous Sea-Fight between Captain Ward and the Rainbow. To the tune of Captain Ward, etc. Licensed and entered. London, Printed by and for W. Onley, and are to be sold by the Booksellers of Pye-corner and London-bridge. Dated at the British Museum 1680 at the earliest].

1.5. Seminar 5. The Cycle of Robin Hood Ballads

Task 1. Perform the analysis of the following British folk ballad text according to the suggested scheme for interpreting poetic texts:

Robin Hood and Little John (№ 125A)

*1 WHEN Robin Hood was about twenty
years
old,
With a hey down down and a down
He happend to meet Little John,
A jolly brisk blade, right fit for the trade,
For he was a lusty young man.*

*2 Tho he was calld Little, bis limbs they
were
large,
And his stature was seven foot high;
Where-ever he came, they quak'd at his
name,
For soon he would make them to fly.*

*3 How they came acquainted, I'll tell you in
brief,
If you will but listen a while;
For this very jest, amongst all the rest,
I think it may cause you to smile.*

*4 Bold Robin Hood said to his jolly
bowmen,
Pray tarry you here in this grove;*

*21 I needs must acknowledge thou art a
brave soul;
With thee I'll no longer contend;
For needs must I say, thou hast got the day,
Our battel shall be at an end.*

*22 Then unto the bank he did presently
wade,
And pulld himself out by a thorn;
Which done, at the last, he blowd a loud
blast
Straitway on his fine bugle-horn.*

*23 The eccho of which through the vallies
did fly,
At which his stout bowmen appeard,
All cloathed in green, most gay to be seen;
So up to their master they steerd.*

*24 ' O what 's the matter ?' quoth William
Stutely;
'Good master, you are wet to the skin.'
' No matter,' quoth he; ' the lad which you
see,
In fighting, hath tumbld me in.'*

*And see that you all observe well my call,
While thorough the forest I rove.*

*5 We have had no sport for these fourteen
long
days,
Therefore now abroad will I go;
Now should I be beat, and cannot retreat,
My horn I will presently blow.*

*6 Then did he shake hands with his merry
men all,
And bid them at present good b'w'ye;
Then, as near a brook his journey he took,
A stranger he chanced to espy.*

*7 They happend to meet on a long narrow
bridge,
And neither of them would give way;
Quoth bold Robin Hood, and sturdily stood,
I'll show you right Nottingham play.*

*8 With that from his quiver an arrow he
drew,
A broad arrow with a goose-wing:
The stranger reply'd, I'll liquor thy hide,
If thou offerst to touch the string.*

*9 Quoth bold Robin Hood, Thou dost prate
like
an ass,
For were I to bend but my bow,
I could send a dart quite thro thy proud
heart,
Before thou couldst strike me one blow.*

*10 ' Thou talkst like a coward,' the stranger
reply'd;
' Well armd with a long bow you stand,
To shoot at my breast, while I, I protest,
Have nought but a staff in my hand.'*

*11 ' The name of a coward,' quoth Robin, ' I
scorn,*

*25 ' He shall not go scot-free,' the others
reply'd;
So strait they were seizing him there,
To duck him likewise ; but Robin Hood
cries,
He is a stout fellow, forbear.*

*26 There 's no one shall wrong thee, friend,
be not afraid;
These bowmen upon me do wait;
There 's threescore and nine; if thou wilt be
mine,
Thou shalt have my livery strait.*

*27 And other accoutrements fit for a man;
Speak up, jolly blade, never fear;
I'll teach you also the use of the bow,
To shoot at the fat fallow-deer.*

*28 'O here is my hand,' the stranger reply'd,
' I'll serve you with all my whole heart;
My name is John Little, a man of good
mettle;
Nere doubt me, for I'll play my part.'*

*29 His name shall be alterd,' quoth William
Stutely,
' And I will his godfather be;
Prepare then a feast, and none of the least,
For we will be merry,' quoth he.*

*30 They presently fetchd in a brace of fat
does,
With humming strong liquor likewise;
They lovd what was good; so, in the
greenwood,
This pretty sweet babe they baptize.*

*31 He was, I must tell you, but seven foot
high,
And, may be, an ell in the waste;
A pretty sweet lad; much feasting they had;
Bold Robin the christning grac'd.*

*Wherefore my long bow I'll lay by;
And now, for thy sake, a staff will I take,
The truth of thy manhood to try.'*

*12 Then Robin Hood stept to a thicket of
trees,
And chose him a staff of ground-oak;
Now this being done, away he did run
To the stranger, and merrily spoke:*

*13 Lo ! see my staff, it is lusty and tough,
Now here on the bridge we will play;
Whoever falls in, the other shall win
The battel, and so we'll away.*

*14 ' With all my whole heart,' the stranger
reply'd;
' I scorn in the least to give out;'
This said, they fell to 't without more
dispute,
And their staffs they did flourish about.*

*15 And first Robin he gave the stranger a
bang,
So hard that it made his bones ring:
The stranger he said, This must be repaid,
I'll give you as good as you bring.*

*16 So long as I 'm able to handle my staff,
To die in your debt, friend, I scorn:
Then to it each goes, and followd their
blows,
As if they had been threshing of corn.*

*17 The stranger gave Robin a crack on the
crown,
Which caused the blood to appear;
Then Robin, enrag'd, more fiercely engag'd,
And followd his blows more severe.*

*18 So thick and so fast did he lay it on him,
With a passionate fury and ire,
At every stroke, he made him to smoke,
As if he had been all on fire.*

*32 With all his bowmen, which stood in a
ring,
And were of the Notti[n]gham breed;
Brave Stutely comes then, with seven
yeomen,
And did in this manner proceed.*

*33 ' This infant was called John Little,'
quoth he,
' Which name shall be changed anon;
The words we'll transpose, so where-ever he
goes,
His name shall be calld Little John.'*

*34 They all with a shout made the elements
ring,
So soon as the office was ore;
To feasting they went, with true merriment,
And tippld strong liquor gillore.*

*35 Then Robin he took the pretty sweet
babe,
And cloathd him from top to the toe
In garments of green, most gay to be seen,
And gave him a curious long bow.*

*36 ' Thou shalt be an archer as well as the
best,
And range in the greenwood with us;
Where we'll not want gold nor silver,
behold,
While bishops have ought in their purse.*

*37 ' We live here like squires, or lords of
renown,
Without ere a foot of free land;
We feast on good cheer, with wine, ale, and
beer,
And evry thing at our command.'*

*38 Then musick and dancing did finish the
day;
At length, when the sun waxed low,*

19 O then into fury the stranger he grew,
And gave him a damnable look,
And with it a blow that laid him full low,
And tumbl'd him into the brook.

20 'I prithee, good fellow, where art thou
now?'
The stranger, in laughter, he cry'd;
Quoth bold Robin Hood, Good faith, in the
flood,
And floating along with the tide.

Then all the whole train the grove did
refrain,
And unto their caves they did go.

39 And so ever after, as long as he liv'd,
Altho he was proper and tall,
Yet nevertheless, the truth to express,
Still Little John they did him call.

[Title. Robin Hood and Little John. Being an account of their first meeting, their fierce encounter, and conquest. To which is added, their friendly agreement, and how he came to be call'd Little John. To the tune of Arthur a Bland].

1.6. Seminar 6. Oral-Literate Conjunctions in British Romantic Poetry (1785–1830)

Task 1a. Characterize “Childe Harold’s Pilgrimage” (1812-1818), autobiographical poem in four cantos by George Gordon, Lord Byron (1788–1824).

Task 1b. Perform the analysis of the world-famous Stanza XIII, Canto I (1812) from George Byron’s “Childe Harold's Pilgrimage” (1812-1818) according to the suggested scheme for interpreting poetic texts:

Childe Harold's Pilgrimage (1812-1818)

Canto I, Stanza XIII

But when the sun was sinking in the sea,
He seized his harp, which he at times
could string,
And strike, albeit with untaught melody,
When deemed he no strange ear was
listening:
And now his fingers o'er it he did fling,
And tuned his farewell in the dim twilight,
While flew the vessel on her snowy wing,
And fleeting shores receded from his
sight,
Thus to the elements he poured his last
'Good Night.'

'My father blessed me fervently,
Yet did not much complain;
But sorely will my mother sigh
Till I come back again.'—
'Enough, enough, my little lad!
Such tears become thine eye;
If I thy guileless bosom had,
Mine own would not be dry.

'Come hither, hither, my staunch yeoman,
Why dost thou look so pale?
Or dost thou dread a French foeman,
Or shiver at the gale?'—
'Deem'st thou I tremble for my life?

*Adieu, adieu! my native shore
Fades o'er the waters blue;
The night-winds sigh, the breakers roar,
And shrieks the wild sea-mew.
Yon sun that sets upon the sea
We follow in his flight;
Farewell awhile to him and thee,
My Native Land—Good Night!*

*A few short hours, and he will rise
To give the morrow birth;
And I shall hail the main and skies,
But not my mother earth.
Deserted is my own good hall,
Its hearth is desolate;
Wild weeds are gathering on the wall,
My dog howls at the gate.*

*'Come hither, hither, my little page:
Why dost thou weep and wail?
Or dost thou dread the billow's rage,
Or tremble at the gale?
But dash the tear-drop from thine eye,
Our ship is swift and strong;
Our fleetest falcon scarce can fly
More merrily along.'*

*'Let winds be shrill, let waves roll high,
I fear not wave nor wind;
Yet marvel not, Sir Childe, that I
Am sorrowful in mind;
For I have from my father gone,
A mother whom I love,
And have no friend, save these alone,
But thee—and One above.*

*Sir Childe, I'm not so weak;
But thinking on an absent wife
Will blanch a faithful cheek.*

*'My spouse and boys dwell near thy hall,
Along the bordering lake;
And when they on their father call,
What answer shall she make?'—
'Enough, enough, my yeoman good,
Thy grief let none gainsay;
But I, who am of lighter mood,
Will laugh to flee away.'*

*For who would trust the seeming sighs
Of wife or paramour?
Fresh feeres will dry the bright blue eyes
We late saw streaming o'er.
For pleasures past I do not grieve,
Nor perils gathering near;
My greatest grief is that I leave
No thing that claims a tear.*

*And now I'm in the world alone,
Upon the wide, wide sea;
But why should I for others groan,
When none will sigh for me?
Perchance my dog will whine in vain
Till fed by stranger hands;
But long ere I come back again
He'd tear me where he stands.*

*With thee, my bark, I'll swiftly go
Athwart the foaming brine;
Nor care what land thou bear'st me to,
So not again to mine.
Welcome, welcome, ye dark blue waves!
And when you fail my sight,
Welcome, ye deserts, and ye caves!
My Native Land—Good Night!*

Task 2. Lord Byron in the preface to “Childe Harold's Pilgrimage” (1812-1818) wrote: “the good-night in the beginning of the first canto was suggested by «Lord

Maxwell's Goodnight» in the «Border Minstrelsy.» Read the British folk ballad “Lord Maxwell’s Last Goodnight” (№ 195 B):

Lord Maxwell’s Last Goodnight (№ 195 B)

1 *'Adiew, madam my mother dear,
But and my sisters two!
Adiew, fair Robert of Oarchyardtoan!
For thee my heart is woe.*

2 *'Adiew, the lilly and the rose.
The primrose, sweet to see!
Adiew, my lady and only joy!
For I manna stay with thee.*

3 *'Tho I have killed the laird Johnston,
What care I for his feed?
My noble mind dis still incline;
He was my father's dead.*

4 *'Both night and day I laboured oft
Of him revenged to be,
And now I've got what I long sought;
But I manna stay with thee.*

5 *'Adiew, Drumlanrig! false was ay.
And Cloesburn! in a band.
Where the laird of Lagg fra my father fled
When the Johnston struck off his hand.*

6 *'They were three brethren in a band;
Joy may they never see!
But now I've got what I long sought,
And I maunna stay with thee.*

7 *'Adiew, Dumfries, my proper place.
But and Carlaverock fair,
Adiew, the castle of the Thrieve,
And all my buildings there!*

8 *'Adiew, Lochmaben's gates so fair.
The Langholm shank, where birks they be I
Adiew, my lady and only joy
And, trust me, I maunna stay with thee.*

9 *'Adiew, fair Eskdale, up and down,
Where my poor friends do dwell!
The bangisters will ding them down,
And will them sore compel.*

10 *'But I'll revenge that feed mysell
When I come ou'r the sea;
Adiew, my lady and only joy!
For I maunna stay with thee.'*

11 *'Lord of the land, will you go then
Unto my father's place.
And walk into their gardens green,
And I will you embrace.*

12 *'Ten thousand times I'll kiss your face,
And sport, and make you merry;'
'I thank thee, my lady, for thy kindness.
But, trust me, I maunna stay with thee.'*

13 *Then he took off a great gold ring.
Where at hang signets three:
'Hae, take thee that, my ain dear thing,
And still hae mind of me.*

14 *'But if thow marry another lord
Ere I come ou'r the sea—
Adiew, my lady and only joy!
For I maunna stay with thee.'*

15 *The wind was fair, the ship was close,
That good lord went away,
And most part of his friends were there,
To give him a fair convay.*

16 *They drank thair wine, they did not
spare,
Even in the good lord's sight;
Now he is oer the floods so gray,*

And Lord Maxwell has taen his goodnight.

Task 3. Answer the questions:

- What are the main peculiarities of the “Goodnight”, the sub-type of the Child ballad?
- Foreground the folk influence of the style and mood, composition and phrase on George Byron’s description of the world-weary Childe Harold going on a solitary pilgrimage to foreign lands.

2. The Scheme for Interpreting Poetic Texts

I. The Child Ballad Poetic Form:

- a. Scansion.
 - metrical pattern: accented and unaccented syllables, the number of poetic feet in each line, caesura, the kind of stanza;
 - metrical freedom: shift from one foot to another, addition of extra unaccented syllables, run-on lines / enjambment.
- b. Refrain.
- c. Euphony: rhyme, alliteration, assonance, consonance, onomatopoeia.

II. The Child Ballad Poetic Content:

- a. Characters.
- b. Plot.
- c. Composition: exposition, introduction of the conflict, rising action, climax, falling action, denouement / resolution.
- d. The supernatural element.
- e. Images: landscapes, descriptions, emotions, etc.
- f. Images: visual, auditory, tactile, motor, olfactory, gustatory.

III. The Child Ballad Vocabulary and Language:

1. Figurative language:
 - “loci communes” / commonplaces,
 - anthropomorphism,
 - epithets,
 - hyperbole,
 - metaphors,
 - metonymy,
 - personification,
 - similes,

- “loci raritates”, etc.
2. Rhetoric language:
 - antithesis,
 - ellipsis,
 - inversion,
 - parallelism,
 - refrains,
 - repetitions,
 - under-statement, etc.
 3. Stylistically-neutral (basic) and stylistically-marked vocabulary:
 - informal: colloquialisms, dialectisms (Scottish English / Lowland Scots, Northern English);
 - formal: learned / bookish, literary, poetic, archaic, obsolete words, etc.

IV. The Child Ballad Artistic Background:

- book illustrations;
- paintings;
- literary adaptations;
- musical transformations;
- stage adaptations.

3. Questions for the Final Assessment

1. An Introduction to Ballad Studies.
2. The Ballad Genre.
3. The Ballad in Music.
4. Poetry within the System of the Fine Arts.
5. Form and Significance in the Fine Arts.
6. Poetic Imagination, Verbal Imagery and Symbolism.
7. The Basics of Versification.
8. The Euphony of English Verse.
9. The Euphony of Ukrainian Verse.
10. Rhythm and Meter.
11. Rhyme and Stanza.
12. The English and Scottish Folk Ballad.
13. The British Classical Ballad: Study, Collection and Preservation.
14. The Anglo-American Ballad Genre: Etymology, Definitions, and Classifications.
15. The Ukrainian Folk Ballad Definition and Classification.
16. Broad-sides and Spivanky-Chronicles.
17. The British Folk Ballad: Multiculturalism.
18. British Traditional Ballads and American Indigenous Ballads.
19. Peculiarities of the Child Ballad Versification.

20. The Child Ballad Imagery and Characters.
21. The Child Ballad Stories.
22. Interactions of Folklore and Literature.
23. Folklorism and Folklorization.
24. Oral-Literate Conjunctions in British Romantic Poetry (1785–1830).
25. The Literary Ballad.
26. The Traditional Ballad in Literary Fiction.
27. International Circulation of Themes and Motifs.

4. Samples of the Summary Test

4.1. Variant I

While replying to some questions more than one answer should be chosen.

1. Give the definition of the ballad genre.
2. The folk ballad is the object of studies in the science of
 - a) folkloristics; b) literary criticism; c) comparative literary criticism; d) linguistics.
3. There are similarities between ballad plots in the folklore of many countries:
 - a) true; b) false.
4. Some of the major and the best literary ballads were composed in:
 - a) Middle English Period (1066–1500);
 - b) The Renaissance (1500–1660);
 - c) the Age of Sensibility (1745–1785);
 - d) the Romantic period (1785–1830).
5. The most skilful Ukrainian rendering of Johann Wolfgang von Goethe's "Erlkönig" (1782), according to Ivan Denysiuk, belongs to:
 - a) Yosyf Levyts'kyi; b) Borys Hrinchenko; c) Panteleymon Kulish; d) Maksym Ryl's'kyi.
6. Treatise "Poetics" (the 4th century BC) was written by
 - a) Aristotle; b) Plato; c) Socrates; d) Pythagoras.
7. What two elements are usually distinguished in works of art?
8. "Time-arts", according to German philosopher Gotthold Lessing's classification, are:
 - a) poetry and music; b) painting, sculpture and architecture; c) photography and cinematography; d) philosophy.
9. Why did the King of Hell decide to reward Orpheus and give him back Eurydice again in the Greek myth?
10. The legend associates the eagle with
 - a) the sun; b) the moon; c) stars; d) the Milky Way.
11. The eagle's image in Ukrainian ethnic culture is transferred to
 - a) a young, strong and courageous boy and man;
 - b) an old, weak and cowardly man;
 - c) a messenger;
 - d) a beloved girl.

12. The verbal image of the swift tropical sunset in “*At one stride comes the dark*” can be classified as:

a) visual; b) auditory; c) olfactory; d) gustatory.

13. The image of the galloping horse in the line “*Quadrupedante putrem sonitu quatit ungula campum*” from Virgil’s “Aeneid” (30-19 bce) is created with the help of the euphonious device of

a) alliteration; b) assonance; c) consonance; d) onomatopoeia.

14. Underline reinforcing sounds in the first line of “Piers Plowman” (the 1360s- the 1380s), one of the greatest examples of Middle English alliterative poetry, by William Langland (1330 – 1400):

“In a summer season when soft was the sun.”

15. The image of the thief of Baghdad in line 7 “*Багдадський злодій літо вкрав, багдадський злодій*” from Lina Kostenko’s “The Autumn Day” is constructed on the allusion to one of the characters from the collection of medieval Asian folk tales entitled “...”.

16. The predominant meter of English poetry since the 16th century has been the accentual-syllabic meter:

a) true; b) false.

17. Trimeter is a verse line of

a) three feet; b) four feet; c) six feet; d) your version.

18. Using conventional poetic symbols scan the following line from tragedy “Hamlet, Prince of Denmark” (1599–1601) by William Shakespeare (1564–1616):

“To be, or not to be, that is the ques tion....”

19. Masculine rhyme is of

a) one syllable; b) two syllables; c) three syllables; d) your version.

20. George Byron’s stanza is the example of

a) a quatrain stanza; b) an eight-line stanza; c) a fourteen-line stanza; d) a couplet.

21. Song collection “The English and Scottish Popular Ballads” (1882-1898), which remains both the authoritative treasury as well as the basic multi-volume book for today’s scientific researches, was compiled by

a) Francis James Child; b) George Lyman Kittredge; c) Edmund Kerchever Chambers; d) Olive Dame Campbell.

22. The following first stanzas of the ballad “Bonny Barbara Allan” (№84), musical frame of music drama film “Songcatcher” (2001, the USA, director Maggie Greenwald)

*“All in the merry month of May
When green leaves were springing
This young man on his deathbed lay
For the love of Barbara Allen.”*

*“ ’Twas in the merry month of May
When all gay flowers were blooming
Sweet William on his death-bed lay
For the love of Barb’ra Allen.”*

are built on the rhetorical and compositional device of

a) ellipsis; b) repetition; c) parallelism; d) inversion.

23. An issue of the broadside ballad was usually sold for

a) 100 pence; b) 10 pence; c) one penny; d) 10 pounds.

24. Broadside on maritime topics bore the woodcut of

a) a sailor; b) a sail; c) a ship; d) Cupid.

25. The Ukrainian folk ballad catalogue developed by Oleksiy Dey (1921 – 1986) in 1986 comprises the following number of Ukrainian ballad plots:

a) 288, b) 305.

26. English ballads typically show reliance on

a) France; b) Scandinavia; c) Russia; d) Egypt.

27. As a representative of the English ballad style, Robin Hood cycle is

a) imaginative; b) good-natured; c) supernatural; d) sarcastic.

28. Such characteristic traits as “aristocratic, romantic, supernatural, sacred” are evidenced in a) British traditional ballads, b) American indigenous ballads.

29. In “The Cherry-Tree Carol” (№ 54) old Joseph turned down Mary’s “*meek and mild*” request to pluck her a cherry “*with words so (most) unkind*”, because

a) cherries were not ripe; b) trees were too tall; c) he wasn’t the father of the unborn baby; d) he disliked the taste of cherries.

30. “The Bonny Swans” (the album “The Mask And Mirror”, 1994) is the musical interpretation of the Child ballad “The Twa Sisters” (№ 10) by

a) Judy Collins, b) Céline Dion, c) Whitney Houston, d) Loreena McKennitt.

4.2. Variant II

More than one answer should be chosen while replying to some questions.

1. The literary ballad is the object of investigation in the science of

a) folkloristics; b) literary criticism; c) comparative literary criticism; d) linguistics.

2. Widespread interest in British traditional songs in the second half of the 18th century was awakened by

a) Thomas Percy’s “Reliques of Ancient English Poetry” (1765);

b) James Macpherson’s “Fragments of Ancient Poetry” (1760), “Fingal, an Ancient Epic Poem” (1762), “Temora, an Ancient Epic Poem” (1763);

c) Thomas Chatterton’s “Thomas Rowley Poems”;

d) Joseph Ritson’s “A Select Collection of English Songs” (1783).

3. After giving birth to its literary sister, the folk ballad has continued to exist in oral circulation side by side with the professional one:

a) true; b) false.

4. Which of the following Ukrainian researchers conducted an investigation into the literary life of the folk ballad “Don’t You, Hrytsiu, Go ...” (2001) and concluded that the ballad plot resembled the mechanical device of a spring:

a) Pavlo Fylypovych; b) Ivan Denysiuk; c) Marta Dakh; d) Vitaliy Kozlovs’kyi.

5. Tragedy “Digging Magic Herbs on Sunday Morning” in the repertoire of Ivano-Frankivs’k National Academic Music and Drama Theatre (2015) is the stage adaptation of:

- a) legendary Marusia Churai's folk ballad "Hryts' " (the 17th century);
 - b) Ol'ha Kobylans'ka's narrative "Digging Magic Herbs on Sunday Morning" (1908);
 - c) Lina Kostenko's historical verse novel "Marusia Churai" (1979);
 - d) Mykhailo Kotsiubynskyi's novel "Shadows of the Forgotten Ancestors" (1911).
6. The term "... " is used to describe the study of poetry.
7. "Space-arts", according to German philosopher Gotthold Lessing's classification, are:
- a) poetry and music; b) painting, sculpture and architecture; c) photography and cinematography; d) philosophy.
8. Upon what condition did the King of Hell give Orpheus back Eurydice again in the Greek myth?
9. According to the legend, the weapons carrier of Zeus, Greek chief deity, was
- a) the hawk; b) the goshawk; c) the falcon; d) the eagle.
10. As an agricultural symbol in Ukrainian folk songs, the eagle
- a) ploughs the land; b) sows seeds; c) reaps wheat; d) waters the sowed seeds.
11. The verbal image of the percussion musical instrument play in "*The tambourines / Jing-jing-jingled in the hands of Queens*" can be classified as:
- a) tactile; b) motor; c) olfactory; d) auditory.
12. The principal image-symbol of "The Scarlet Letter" (1850) by Nathaniel Hawthorne (1804–1864) signifies
- a) authority; b) adultery; c) attention; d) award.
13. The two half-lines of the Old English and Middle English alliterative line are linked to each other by:
- a) alliteration; b) consonance; c) end rhyme; d) internal rhyme.
14. In the first four lines of the miniature masterpiece "The Autumn Day" by Lina Kostenko (born in 1930)

1. *Осінній день, осінній день, осінній!*
2. *О синій день, о синій день, о синій!*
3. *Осанна осені, о сум! Осанна.*
4. *Невже це осінь, осінь, о! – та сама.*

the poetess employed permeating euphonious device of a) alliteration; b) consonance; c) onomatopoeia; d) rhythm.

15. What do "asters", bright poetic image and floral symbol, embody?
16. In the quantitative meter of versification the metrical unit was the foot made up of long and short syllables:
- a) true; b) false.
17. The preeminent rhythms in English poetry are
- a) iambic, b) trochaic, c) anapestic, d) dactylic.
18. Tetrameter is a verse line of
- a) three feet; b) four feet; c) six feet; d) your version.
19. Feminine rhyme is of
- a) one syllable; b) two syllables; c) three syllables; d) your version.
20. The quatrains employed by English and Scottish balladry are excellent for

- a) telling a story; b) painting a picture; c) rendering music; d) singing a song.
21. English ethnomusicologist Cecil James Sharp (1859–1924) collected American songs of English origin in 1916, 1917 and 1918 in
a) the Cordilleras; b) the Rockies; c) the Appalachian Mountains; d) the Alps.
22. In music drama film “Songcatcher” (2001, the USA, director Maggie Greenwald) the leading role of musicologist, Associate Professor and song collector Lily Penleric resembles Olive Dame Campbell:
a) true; b) false.
23. The word “ballad” etymologically derives from the Latin “ballāre”, meaning to
a) tell stories; b) sing; c) dance; d) praise.
24. Among the first books to come off the printing press in Antwerp, Belgium, around 1510 was a) “The Flying Cloud”; b) “Win at first, lose at last”;
c) “A Lytell Geste of Robyn Hode”; d) “James Harris” (“The Daemon Lover”).
25. The English and Scottish popular ballad classification developed by Francis James Child (1825–1896) in 1894 comprises the following number:
a) 288, b) 305.
26. The ballad genre poetical definition “the epic of unhappy human destinies” belongs to
a) Ivan Denysiuk; b) Oleksiy Dey; c) Vasyl’ Ivashkiv; d) Roman Kyrchiv.
27. Scottish ballads are most closely associated with
a) France; b) Scandinavia; c) Russia; d) Egypt.
28. Such characteristic traits as “democratic, realistic, natural, secular” are evidenced in
a) British traditional ballads, b) American indigenous ballads.
29. In religious ballad “Judas” (№ 23) one of 12 apostles of Jesus Christ, Judas Iscariot, was robbed by a) townsmen; b) Pilate; c) Pilate’s soldiers; d) his sister.
30. In “The Boy and the Mantle” (№ 29) the first test of chastity by “*a pretty mantle, / betweene two nut-shells*” was passed by a) Queen Guinevere, b) the lady of knight Kay, c) the old knight’s lady, d) knight Craddocke’s wife.

5. Assignments for Self-Study

1. № 58: “Sir Patrick Spens”
2. № 13: “Edward”
3. № 84: “Bonny Barbara Allen”
4. № 12: “Lord Randal”
5. № 169: “Johnie Armstrong”
6. № 243: “James Harris” / “The Daemon Lover”
7. № 173: “Mary Hamilton”
8. № 94: “Young Waters”
9. № 73: “Lord Thomas and Annet”
10. № 95: “The Maid Freed from Gallows”
11. № 162: “The Hunting of the Cheviot”
12. № 157 “Gude Wallace”
13. № 161: “The Battle of Otterburn”

14. № 54: "The Cherry-Tree Carol"
15. № 55: "The Carnal and the Crane"
16. № 65: "Lady Maisry"
17. № 77: "Sweet William's Ghost"
18. № 185: "Dick o the Cow"
19. № 186: "Kinmont Willie"
20. № 187: "Jock o the Side"
21. №192: "The Lochmaben Harper"
22. № 210: "Bonnie James Campbell"
23. № 37 "Thomas The Rhymer"
24. № 178: "Captain Car, or, Edom o Gordon"
25. № 275: "Get Up and Bar the Door"
26. № 278: "The Farmer's Curst Wife"
27. № 279: "The Jolly Beggar"
28. № 167: "Sir Andrew Barton"
29. № 286: "The Sweet Trinity" / "The Golden Vanity"
30. № 1: "Riddles Wisely Expounded"
31. № 31: "The Marriage of Sir Gawain"
32. № 154: "A True Tale of Robin Hood"
33. № 19: "King Orfeo"

6. Texts for Acting out

6.1. Riddles Wisely Expounded (№ 1A)

*1 There was a lady of the North Country,
And she had lovely daughters three.*

*2 There was a knight of noble worth
Which also lived in the North.*

*3 The knight, of courage stout and brave,
A wife he did desire to have.*

*4 He knocked at the ladie's gate
One evening when it was late.*

*5 The eldest sister let him in.
And pin'd the door with a silver pin.*

*6 The second sister she made his bed,
And laid soft pillows uder his head.*

*13 'O what is longer than the way,
Or what is deeper than the sea?*

*14 ' Or what is louder than the horn,
Or what is sharper than a thorn?*

*15 ' Or what is greener than the grass,
Or what is worse then a woman was?'*

*16 'O love is longer than the way,
And hell is deeper than the sea.*

*17 ' And thunder is louder than the horn.
And hunger is sharper than a thorn.*

*18 ' And poyson is greener than the grass,
And the Devil is worse than woman was.*

7 *The youngest daughter that same night,
She went to bed to this young knight.*

8 *And in the morning, when it was day,
These words unto him she did say:*

9 *'Now you have had your will,' quoth she,
'I pray, sir knight, will you marry me?'*

10 *The young brave knight to her replied,
'Thy suit, fair maid, shall not be deny'd.*

11 *'If thou canst answer me questions three,
This very day will I marry thee.'*

12 *'Kind sir, in love, O then,' quoth she,
'Tell me what your [three] questions be.'*

19 *When she these questions answered had,
The knight became exceeding glad.*

20 *And having [truly] try'd her wit.
He much commended her for it.*

21 *And after, as it is verifi'd,
He made of her his lovely bride.*

22 *So now, fair maidens all, adieu.
This song I dedicate to you.*

23 *I wish that you may constant prove
Vnto the man that you do love.'*

6.2. Babylon (№14A)

1 *THERE were three ladies lived in a bower,
And they went out to pull a flower.*

2 *They hadna pu'ed a flower but ane,
When up started to them a banisht man.*

3 *He's taen the first sister by her hand,
And he's turned her round and made her stand.*

4 *'It's whether will ye be a rank robber's wife,
Or will ye die by my wee pen-knife?'*

5 *'It's I'll not be a rank robber's wife,
But I'll rather die by your wee pen-knife.'*

6 *He's killed this may, and he's laid her by,
For to bear the red rose company.*

7 *He's taken the second ane by the hand,
And he's turned her round and made her stand.*

10 *He's killed this may, and he's laid her by,
For to bear the red rose company.*

11 *He's taken the youngest ane by the hand,
And he's turned her round and made her stand.*

12 *Says, 'Will ye be a rank robber's wife,
Or will ye die by my wee pen-knife?'*

13 *'I'll not be a rank robber's wife,
Nor will I die by your wee pen-knife.*

14 *'For I hae a brother in this wood,
And gin ye kill me, it's he'll kill thee.'*

15 *'What's thy brother's name? come tell to me.'
'My brother's name is Baby Lon.'*

16 *'O sister, sister, what have I done!
O have I done this ill to thee!'*

17 *'O since I've done this evil deed,*

8 *'It's whether will ye be a rank robber's
wife,
Or will ye die by my wee pen-knife?'*

9 *'I'll not be a rank robber's wife,
But I'll rather die by your wee pen-knife.'*

Good sall never be seen o me.'

18 *He's taken out his wee pen-knife,
And he's twyned himsel o his ain sweet life.*

6.3. Kemp Owyne (№34A)

1 *Her mother died when she was young,
Which gave her cause to make great moan;
Her father married the warst woman
That ever lived in Christendom.*

2 *She served her with foot and hand,
In every thing that she could dee,
Till once, in an unlucky time,
She threw her in ower Craigy's sea.*

3 *Says, 'Lie you there, dove Isabel,
And all my sorrows lie with thee;
Till Kemp Owyne come ower the sea,
And borrow you with kisses three,
Let all the warld do what they will,
Oh borrowed shall you never be!'*

4 *Her breath grew strang, her hair grew
lang,
And twisted thrice about the tree,
And all the people, far and near,
Thought that a savage beast was she.*

5 *These news did come to Kemp Owyne,
Where he lived, far beyond the sea;
He hasted him to Craigy's sea,
And on the savage beast lookd he.*

6 *Her breath was strang, her hair was lang,
And twisted was about the tree,
And with a swing she came about:
'Come to Craigy's sea, and kiss with me.*

7 *'Here is a royal belt,' she cried,
'That I have found in the green sea;*

8 *He stepped in, gave her a kiss,
The royal belt he brought him wi;
Her breath was strang, her hair was lang,
And twisted twice about the tree,
And with a swing she came about:
'Come to Craigy's sea, and kiss with me.*

9 *'Here is a royal ring,' she said,
'That I have found in the green sea;
And while your finger it is on,
Drawn shall your blood never be;
But if you touch me, tail or fin,
I swear my ring your death shall be.'*

10 *He stepped in, gave her a kiss,
The royal ring he brought him wi;
Her breath was strang, her hair was lang,
And twisted ance about the tree,
And with a swing she came about:
'Come to Craigy's sea, and kiss with me.*

11 *'Here is a royal brand,' she said,
'That I have found in the green sea;
And while your body it is on,
Drawn shall your blood never be;
But if you touch me, tail or fin,
I swear my brand your death shall be.'*

12 *He stepped in, gave her a kiss,
The royal brand he brought him wi;
Her breath was sweet, her hair grew short,
And twisted nane about the tree,
And smilingly she came about,
As fair a woman as fair could be.*

*And while your body it is on,
 Drawn shall your blood never be;
 But if you touch me, tail or fin,
 I vow my belt your death shall be.'*

6.4. Bonny Barbara Allen (№ 84A)

*1 It was in and about the Martinmas time,
 When the green leaves were a falling,
 That Sir John Graeme, in the West Country,
 Fell in love with Barbara Allan.*

*2 He sent his men down through the town,
 To the place where she was dwelling:
 'O haste and come to my master dear,
 Gin ye be Barbara Allan.'*

*3 O hooly, hooly rose she up,
 To the place where he was lying,
 And when she drew the curtain by,
 'Young man, I think you 're dying.'*

*4 'O it 's I 'm sick, and very, very sick,
 And 't is a' for Barbara Allan:'
 'O the better for me ye 's never be,
 Tho your heart's blood were a spilling.*

*5 'O dinna ye mind, young man,' said she,
 'When ye was in the tavern a drinking,
 That ye made the healths gae round and
 round.
 And slighted Barbara Allan?*

*6 He turnd his face unto the wall.
 And death was with him dealing:
 'Adieu, adieu, my dear friends all.
 And be kind to Barbara Allan.'*

*7 And slowly, slowly raise she up.
 And slowly, slowly left him,
 And sighing said, she coud not stay,
 Since death of life had reft him.*

*8 She had not gane a mile but twa.
 When she heard the dead-bell ringing.
 And every jow that the dead-bell geid.
 It cry'd. Woe to Barbara Allan!*

*9 'O mother, mother, make my bed!
 O make it saft and narrow!
 Since my love died for me to-day,
 I'll die for him to-morrow.'*

6.5. The Maid Freed from Gallows (№ 95A)

*1 'O good Lord Judge, and sweet Lord
 Judge,
 Peace for a little while!
 Methinks I see my own father,
 Come riding by the stile.*

*2 'Oh father, oh father, a little of your gold,
 And likewise of your fee!
 To keep my body from yonder grave,*

*9 'None of my gold now shall you have.
 Nor likewise of my fee;
 For I am come to see you hangd.
 And hanged you shall be.'*

*10 'Oh good Lord Judge, and sweet Lord
 Judge,
 Peace for a little while!
 Methinks I see my own sister.*

And my neck from the gallows-tree.'

*3 'None of my gold now you shall have,
Nor likewise of my fee;
For I am come to see you hangd,
And hanged you shall be.'*

*4 'Oh good Lord Judge, and sweet Lord
Judge,
Peace for a little while!
Methinks I see my own mother,
Come riding by the stile.'*

*5 'Oh mother, oh mother, a little of your
gold,
And likewise of your fee,
To keep my body from yonder grave,
And my neck from the gallows-tree!'*

*6 'None of my gold now shall you have,
Nor likewise of my fee;
For I am come to see you hangd,
And hanged you shall be.'*

*7 'Oh good Lord Judge, and sweet Lord
Judge,
Peace for a little while!
Methinks I see my own brother,
Come riding by the stile.'*

*8 'Oh brothr, oh brother, a little of your
gold,
And likewise of your fee,
To keep my body from yonder grave,
And my neck from the gallows-tree!'*

Come riding by the stile.

*11 'Oh sister, oh sister, a little of your
gold,
And likewise of your fee.
To keep my body from yonder grave,
And my neck from the gallows-tree!'*

*12 'None of my gold now shall you have,
Nor likewise of my fee;
For I am come to see you hangd,
And hanged you shall be.'*

*13 'Oh good Lord Judge, and sweet Lord
Judge,
Peace for a little while!
Methinks I see my own true-love,
Come riding by the stile.'*

*14 'Oh true-love, oh true-love, a little of
your gold.
And likewise of your fee,
To save my body from yonder grave,
And my neck from the gallows-tree.'*

*15 'Some of my gold now you shall have,
And likewise of my fee.
For I am come to see you saved,
And saved you shall be.'*

A SHORT GLOSSARY OF TERMINOLOGY

Accentual (strong-stress) meter – occurring in strongly stressed languages such as the Germanic, it counts the number of stresses or accented syllables within a line and allows a variable number of unaccented syllables. Old Norse and Old English poetry is based on lines having a fixed number of strongly stressed syllables reinforced by alliteration. It is evident in much popular English verse and in nursery rhymes, i.e., “One, two, Buckle my shoe.” In the late 19th century, the English poet Gerard Manley Hopkins used it as the basis for his poetic innovation “sprung rhythm”.

Accentual-syllabic (syllable-stress) meter – the usual form of English poetry. It combines Romance syllable counting and Germanic stress counting to produce lines of fixed numbers of alternating stressed and unstressed syllables. Thus, the most common English metre, iambic pentameter, is a line of ten syllables or five iambic feet. Each iambic foot is composed of an unstressed syllable followed by a stressed syllable.

Alliteration (letter-rhyme / beginning-rhyme) – repetition of similar consonant sounds at the beginning of words or stressed syllables in order to dramatize and reinforce poetic assertions.

Anapestic foot (anapest) – two unstressed syllables followed by a stressed syllable.

Assonance – the repetition of the same or similar accented vowel within a passage in order to enrich it.

Ballad (derived from the Latin “ballāre” – to dance) – the lyric-epic genre of both folk and written poetry.

Ballad stanza – alternating four- and three-foot lines rhyming “abcb”, or less frequently “abab”.

Blank verse – iambic pentameter which is unrhymed, hence the term “blank”, the preeminent dramatic and narrative verse form in English, also the standard form for dramatic verse in Italian and German. Of all English metrical forms it is the closest to the natural rhythms of English speech, and at the same time flexible and adaptive to diverse levels of discourse.

Broadside (ballad) – was printed on one side of a single sheet (called a “broadside”), dealt with a current event, person or issue, and was sung to a well-known tune, hawked in the streets and at country fairs in Great Britain.

Caesura – a strong grammatical pause within a line.

Child ballad – the folk (traditional/popular/classical/medieval) narrative folksong having both verbal and musical dimensions, named in honor of Francis James Child’s seminal work “The English and Scottish Popular Ballads” (1882-1898).

Common meter (C.M.) (hymnal stanza) – a meter used in English ballads that is equivalent to **ballad meter**, though ballad metre is often less regular and more conversational than common metre. Whereas ballad metre usually has a variable number of unaccented syllables, common metre consists of regular iambic lines with an equal number of stressed and unstressed syllables.

Commonplaces (loci communes) – stock phrases, lines or stanzas recurring, with little variation, in ballad after ballad.

Consonance – the repetition of a pattern of the same consonants with changes in intervening vowels.

Couplet (distich) – a pair of end-rhymed lines of verse that are equal in length, self-contained in grammatical structure and meaning.

Dactylic foot (dactyl) – a stressed syllable followed by two unstressed syllables.

Dimeter – a two-feet line.

End rhyme – a rhyme that occurs in the last syllables of verses, usually the accented vowel and all succeeding sounds are repeated, while consonants preceding the accented vowel vary.

End-stopped line – a poetic statement fitting neatly within the lines, so that each line ends with a strong mark of punctuation.

English (Shakespearean) sonnet – in the course of adapting the Italian form to a language less rich in rhymes the Elizabethans arrived at the distinctive English sonnet, which is composed of three quatrains, each having an independent rhyme scheme, and is ended with a rhymed couplet. The rhyme scheme of the English sonnet is “abab cdcd efef gg”. Named after its greatest practitioner William Shakespeare.

Euphony – sound patterns used in verse to achieve pleasing, harmonious and musical effects.

Eye rhyme – an imperfect rhyme in which two words are spelled similarly but pronounced differently.

Feminine rhyme – the accent is on the second syllable from the end, while the final syllable is unaccented.

Folklore (folk literature / oral tradition) – the lore (traditional knowledge and beliefs) of cultures having no written language. It consists of verbal compositions, both prose and verse narratives, poems and songs, myths, dramas, proverbs, riddles, and social rituals, transmitted by word of mouth and example. Term coined by Briton William John Thoms (1803–1883) who, in 1846, proposed that the Anglo-Saxon compound “folklore” be used instead of the Latinate “popular antiquities” to describe “the manners, customs, observances, superstitions, ballads, proverbs” and other materials “of the olden time.” Long used primarily by English speakers, the word folklore is now accepted internationally. In some countries it has replaced native terms; in others it is used alongside them.

Folklorism(us) – the entrance of such elements of folklore as images, motifs and plots, into sophisticated written literature, their subsequent adaptation and reinterpretation.

Folklorization – the penetration of belles-lettres elements into folk tradition, their transformations and diffusion according to the laws of oral folklife.

Free verse (vers libre / “open form” verse) – poetry organized to the cadences of speech and image patterns rather than according to a regular metrical scheme. Most free verse also has irregular line lengths, and either lacks rhyme or else uses it only sporadically. (Blank verse differs from unrhymed free verse in that it is metrically regular).

Half rhyme (near /partial/ slant /oblique rhyme) – two words that have only their final consonant sounds and no preceding vowel or consonant sounds in common.

Heptameter – a seven-feet line.

Hexameter – a six-feet line.

Iambic foot (iamb) – an unstressed syllable followed by a stressed one.

Incremental repetition – narrative development through sequences of verbally patterned episodes (lines, stanzas, and stanza groupings) in which at least one element changes with each progression. The term was coined by Francis B. Gummere to refer to clusters of ballad stanzas based on the close repetition that move the narrative forward through the introduction of a new idea with each iteration.

Internal rhyme – the repetition at the end of a line of a rhyme-sound already employed within the line.

Italian (Petrarchan) sonnet – made up of two parts. The first eight lines, the octave, state a problem, ask a question, or express an emotional tension. The last six lines, the sestet, resolve the problem, answer the question, or relieve the tension. The octave (two quatrains) is rhymed “abbaabba”. The rhyme scheme of the sestet (two tercets) varies: “cdecde”, “cdccdc”, or “cdedce”. Named after the fourteenth century Italian poet Petrarch.

Masculine rhyme – the two words end with the same stressed vowel-consonant combination.

Meter – the rhythmic pattern of a poetic line.

Monometer – a one-foot line.

Motif – a conspicuous element, such as a type of incident, device, reference, or formula, which occurs frequently in works of literature.

Octameter – an eight-foot line.

Old English alliterative line – two half-lines of two stresses each, divided by a strong medial caesura and linked to each other by alliteration.

Onomatopoeia (echoism) – the naming of a thing or action by a vocal imitation of the sound associated with it. It also refers to the use of words whose sound suggests the sense.

Ottava rima (George Byron’s stanza) – the Italian stanza form composed of eight 11-syllable lines, rhyming “abababcc”. In English verse ottava rima achieved its greatest effectiveness in the work of Byron.

Pararhyme – an imperfect rhyme in which two syllables have different vowel sounds but identical penultimate and final consonantal groupings.

Pentameter – a five-foot line.

Poetic foot – the unit repeated to give steady rhythm to a poem.

Poetic imagery – all the objects and qualities of sense perception referred to in a poem, whether by literal description, by allusion, or in the vehicles of its similes and metaphors.

Poetic imagination – a process of selection, combination and re-presentation of images into poetic form.

Poetry – an art that expresses emotions and thoughts through words rhythmically arranged.

Prosody – the systematic study of **versification** in poetry; that is, a study of the principles and practice of meter, rhyme, and stanza form, contributing toward acoustic and rhythmic effects in poetry. Sometimes the term “prosody” is extended to include also the

study of speech sound patterns and effects such as alliteration, assonance, euphony, and onomatopoeia.

Pyrrhic (foot) – two successive unstressed syllables.

Quantitative meter – the metre of classical Greek and Latin poetry, measures quantity, or the length of time required to pronounce syllables regardless of their stress. Various combinations of long and short syllables constitute the basic rhythmic units (two short syllables being equivalent to one long syllable). Quantitative verse has been adapted to modern languages but with limited success.

Quatrain – a four-line stanza employed with various meters and rhyme schemes, the most common in English versification.

Refrain – a line, part of a line, or a group of lines, which is repeated in the course of a poem, sometimes with slight changes, and usually at the end of each stanza.

Rhyme (rime) – the correspondence of two or more words with similar-sounding final syllables placed so as to echo one another.

Rhyme (rime) royal (Chaucerian stanza) – a seven-line, iambic pentameter stanza rhyming “ababbc”. The rhyme royal was first used in English verse in the 14th century by Geoffrey Chaucer in “Troilus and Criseyde” and “The Parlement of Foules”.

Rhythm – a recognizable though varying pattern in the beat of the stresses in the stream of speech-sounds.

Run-on line (enjambment) – the continuation of the sense of a phrase beyond the end of a line of verse.

Scansion – discovering poetry’s underlying metrical pattern.

Sonnet – a lyric poem consisting of a single stanza of fourteen iambic pentameter lines linked by an intricate rhyme scheme.

Spenserian stanza – the verse form that consists of eight iambic pentameter lines followed by a ninth line of six iambic feet (an alexandrine); the rhyme scheme is “ababbcbcc”. The first eight lines produce an effect of formal unity, while the hexameter completes the thought of the stanza. Invented by the English poet Edmund Spenser (1552–1599) for “The Faerie Queene” (1590-1596).

Spondaic foot (spondee) – two successive stressed syllables.

Stanza (strophe) (literally a “resting-place” after a uniform group of rhymed lines) – a group of lines arranged together in a recurring pattern of metrical lengths and a sequence of rhymes.

Syllabic meter – most common in languages that are not strongly accented, such as the Romance languages and Japanese. It is based on a fixed number of syllables within a line, although the number of accents or stresses may be varied. Thus, the classic metre of French poetry is the alexandrine, a line of 12 syllables with a medial caesura (a pause occurring after the 6th syllable). The Japanese haiku is a poem of 17 syllables, composed in lines of 5/7/5 syllables each.

Symbol – a word or phrase that represents or stands for a complex of person, object, group, or idea.

Tetrameter – a four-feet line.

Theme – a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader.

Trimeter – a three-foot line.

Trisyllabic rhyme – the accent is on the third syllable from the end.

Trochaic foot (trochee) – a stressed syllable followed by an unstressed one.

Visual poetry – a combination of a literary text and elements of visual kinds of art, such as painting, graphics, etc.

Written literature – imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution.

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