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ИНСТИТУТ ФИЛОЛОГИИ И МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ
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О.Б. КАРАСИК

JULIAN BARNES'S
A HISTORY OF THE WORLD IN 10 ½ CHAPTERS

Учебно-методическое пособие

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Рецензенты:

доктор филологических наук,
профессор кафедры русской и зарубежной литературы КФУ
Л.Ф. Хабибуллина;
доктор филологических наук,
профессор кафедры русской и зарубежной литературы Мордовского
государственного университета им. Н.П. Огарева
О.Е. Осовский

Карасик О.Б.

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Учебно-методическое пособие предназначено для студентов старших курсов филологических и переводческих направлений, изучающих филологический анализ текста. Оно включает в себя задания к роману Дж. Барнса «История мира в 10 ½ главах», связанные с литературоведческим и лингвистическим анализом текста и переводом, задания для самостоятельной работы, а также дополнительные материалы. Предлагаемые задания соответствуют требованиям к государственному экзамену.

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JULIAN BARNES AND HIS BOOKS



Julian Patrick Barnes (born 19 January 1946 in Leicester, England) is one of the most prominent contemporary British writers. He won the Man Booker Prize for his book *The Sense of an Ending* (2011). Three of his books had earlier been shortlisted for the Booker Prize (*Flaubert's Parrot*, 2011; *England, England*, 1998; *Arthur and George*, 2005). He is also the author of crime fiction under the pseudonym Dan Kavanagh.

He was educated in the City of London School and Magdalen College, Oxford, and then worked as a lexicographer for the Oxford English Dictionary, journalist and television critic.

Barnes keeps a high level of privacy concerning his personal life. He lives in London. His wife Pat Kavanagh died in 2008. He wrote about his grief in an essay in his memoir book *Levels of Life* (2013).

Barnes is an atheist.

Barnes' first novel, *Metroland*, was published in 1980. It is a semi-autobiographical story of Christopher, a young man from the London suburbs who travels to Paris as a student, finally returning to London. It was followed by *Before She Met Me* (1982), a story of jealousy and obsession. The next novel *Flaubert's*

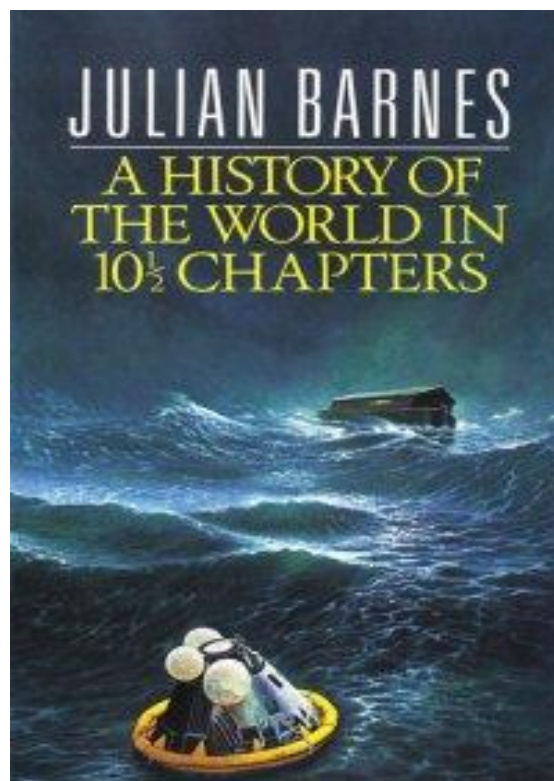
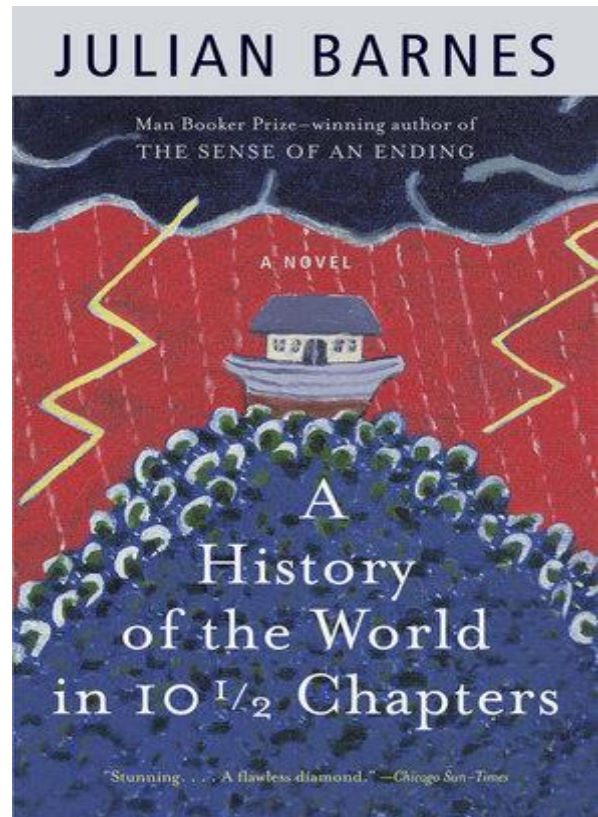
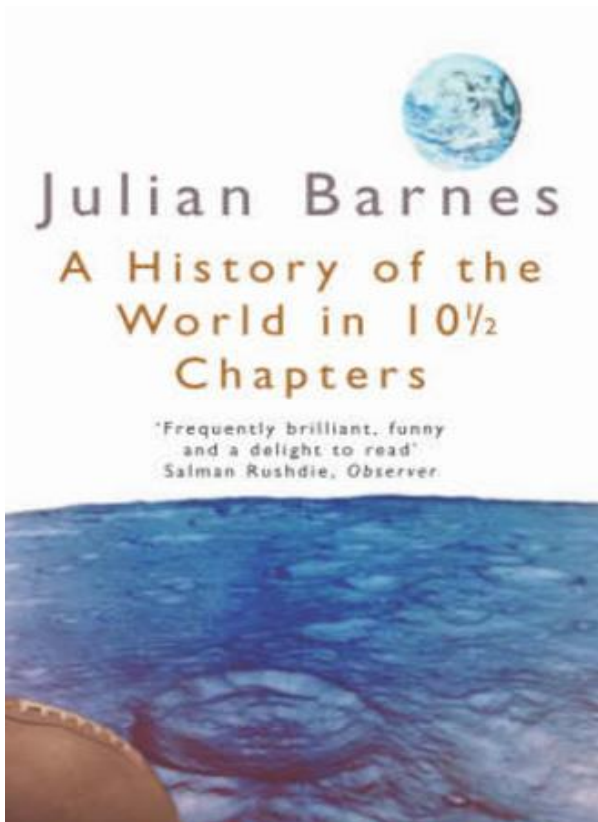
Parrot (1984) is the narration presented by a retired doctor, Geoffrey Braithwaite, who focuses obsessively on the life of Gustave Flaubert, a great French writer of the 19th century. The novel was published to great acclaim, especially in France. The novel *Staring at the Sun* (1986) narrates the life story of Jean Sergeant, from the Second World War through to the first decades of the new millennium. It deals with issues of love, truth and mortality.

Among the other Barnes' books are the novel *Talking It Over* (1991) which narrates the story of a triangular love affair and its sequel *Love, etc.* (2000); *Cross Channel* (1996), a collection of short stories about English men and women living in France; the novel *England, England* (1998), a dark satire of contemporary English 'theme-park' culture; the novel *Arthur and George* (2005), a detailed story based on the life of Sir Arthur Conan Doyle; *The Noise of Time* (2016) which concerns the life of Dmitri Shostakovich. His other recent publications include *Levels of Life* and *Keeping an Eye Open: Essays on Art*, and novel *The Only Story* (2018).

Julian Barnes is the representative of Postmodernism in contemporary British literature. Following the traditions of John Fowles, the author of the first English postmodernist novels, Barnes focuses his attention on history. He presents his version of history of the world, personal histories, and biographies of famous people using different kinds of play with historical facts, texts and personages. His vision of the world is presented as a number of fragments connected with each other by some inexplicable and strange links. His history doesn't go from the Past through the Present to the Future, but presents as a kind of spiral, where the events repeat each time on a new convolution of it. *A History of the World in 10 1/2 Chapters* (1989) is one of the best Barnes' novels. It explores the relationship between art, religion and death, through a number of stories linked by images of shipwreck and survival. The author uses a variety of writing styles to call into question the perceived notions of human history and knowledge itself.

BEFORE OPENING THE BOOK

1. Look at the covers of different editions of the novel. What do you see in the pictures? Share your guesses about the plot of the novel.



2. Comment on the use of the indefinite article in the title of the novel.
3. What may the words *10 ½ chapters* mean concerning the title of the novel?

Chapter 1. THE STOWAWAY

I. Pre-reading task:

Look for the Russian translations of the word *stowaway*.

Make guesses what may be the beginning of the book entitled *The History of the World*.

II. Read the chapter.

III. Make a good translation of the following passage:

THEY PUT THE BEHEMOTS in the hold along with the rhinos, the hippos and the elephants. It was a sensible decision to use them as ballast; but you can imagine the stench. And there was no-one to muck out. The men were overburdened with the feeding rota, and their women, who beneath those leaping fire-tongues of scent no doubt reeked as badly as we did, were far too delicate. So if any mucking-out was to happen, we had to do it ourselves. Every few months they would winch back the thick hatch on the aft deck and let the cleaner-birds in. Well, first they had to let the smell out (and there weren't too many volunteers for winch-work); then six or eight of the less fastidious birds would flutter cautiously around the hatch for a minute or so before diving in. I can't remember what they were all called – indeed, one of those pairs no longer exists – but you know the sort I mean. You've seen hippos with their mouths open and bright little birds pecking away between their teeth like distraught dental hygienists? Picture that on a larger, messier scale. I am hardly squeamish, but even I used to shudder at the scene below decks: a row of squinting monsters being manicured in a sewer.

There was strict discipline on the Ark: that's the first point to make. It wasn't like those nursery versions in painted wood which you might have played with as a child – all happy couples peering merrily over the rail from the comfort of their wellscrubbed stalls. Don't imagine some Mediterranean cruise on which we played languorous roulette and everyone dressed for dinner; on the Ark only the penguins wore tailcoats. Remember: this was a long and dangerous voyage – dangerous even

though some of the rules had been fixed in advance. Remember too that we had the whole of the animal kingdom on board: would you have put the cheetahs within springing distance of the antelope? A certain level of security was inevitable, and we accepted double-peg locks, stall inspections, a nightly curfew. But regrettably there were also punishments and isolation cells. Someone at the very top became obsessed with information gathering; and certain of the travellers agreed to act as stool pigeons. I'm sorry to report that ratting to the authorities was at times widespread. It wasn't a nature reserve, that Ark of ours; at times it was more like a prison ship.

IV. After reading the first paragraph of the chapter can you suppose when and where the action takes place? Who do you think is telling the story?

V. Answer the questions and complete the tasks:

1. Give the summary of the chapter.
2. Remember the Biblical myth about Noah and his Ark. In what part of the Bible does it appear?
3. Comment on the setting of the chapter.
4. How did the narrator and his comrades get on board of the Ark?
5. How many ships were there in the flotilla? What were they?
6. Characterize Noah as he appears in the story. What is the difference between the image created by Barnes and the one you knew before?
7. Tell about Noah's family.
8. How did Noah behave during the voyage?
9. How did Ham, Shem and Varadi behave during the voyage?
10. How does Noah sons' story presented by Barnes differ from the Biblical one? Comment on the author's version.
11. How were the animals selected before the voyage?
12. Who are stowaways?
13. Why were some species lost? Give some stories of animals, birds and fish presented in the chapter.

14. How did the voyage end?
15. Who is the narrator? Look for the picture of it. Characterize this creature.
16. What kind of “personality” is the narrator in the story?
17. Why does the author chose this creature as the narrator?
18. Why does the author chose the story of Noah's Ark to begin his history of the world?
19. Speculate on the opposition *man – woodworm* in the chapter.
20. What is the message of the chapter?

VI. Make the list of animals and other creatures mentioned in the chapter, both real and mythical.

Chapter 2. THE VISITORS

I. Pre-reading task:

Speculate on the problem of terrorism in contemporary world.

II. Read the chapter.

III. Make a good translation of the following passage:

Franklin's television fame soon brought him a second wife, and a couple of years later a second divorce. Nowadays, his contracts with Aphrodite Cultural Tours always included the provision of a cabin for his assistant; the crew of the Santa Euphemia noted with admiration that the assistants tended not to last from one voyage to the next. Franklin was generous towards the stewards, and popular with those who had paid a couple of thousand pounds for their twenty days. He had the engaging habit of sometimes pursuing a favourite digression so fervently that he would have to stop and look around with a puzzled smile before reminding himself where he was meant to be. Many of the passengers commented to one another on Franklin's obvious enthusiasm for his subject, how refreshing it was in these cynical times, and how he really made history come alive for them. If his bush-shirt was often carelessly buttoned and his denim trousers occasionally stained with lobster, this was no more than corroboration of his beguiling zeal for the job. His clothes hinted, too, at the admirable democracy of learning in the modern age: you evidently did not have to be a stuffy professor in a wing-collar to understand the principles of Greek architecture.

'The Welcome Buffet's at eight,' said Franklin. 'Think I'd better put in a couple of hours on my spiel for tomorrow morning.'

'Surely you've done that lots of times before?' Tricia was half-hoping he would stay on deck with her as they sailed out into the Gulf of Venice.

'Got to make it different each year. Otherwise you go stale.' He touched her lightly on the forearm and went below. In fact, his opening address at ten the next morning would be exactly the same as for the previous five years. The only

difference – the only thing designed to prevent Franklin from going stale – was the presence of Tricia instead of ... of, what was that last girl's name? But he liked to maintain the fiction of working on his lectures beforehand, and he could easily pass up the chance of seeing Venice recede yet again. It would still be there the following year, a centimetre or two nearer the waterline, its pinky complexion, like his own, flaking a little more.

IV. Answer the questions and complete the tasks:

1. Give the summary of the chapter.
2. Comment on the type of narration.
3. Comment on the setting.
4. Who is Franklin Hughes? Characterize him as a personality and as a professional.
5. What means of characterization does the author use to present the passengers of the *Santa Euphemia*?
6. Comment on Franklin's thought "The animals came two by two".
7. What was the *Santa Euphemia's* rout?
8. How does the author call the terrorists? What means of characterization does he use to show them?
9. Who are the terrorists, and what are their requests?
10. Characterize the behaviour of the passengers.
11. How does Franklin's behaviour characterize him?
12. What is the choice Franklin has to face?
13. Comment on the monkey episode in the chapter. Why do you think the author includes it in the text? Compare it with the monkey episode from Chapter 1.
14. How does Franklin organize his speech for the passengers? What does he tell them and why?
15. Comment on the final sentences of the chapter.
16. What problems are raised in the chapter?
17. What is the message of the chapter?

18. What does this chapter have in common with the first one?
19. Comment on the motifs of the sea voyage, selection and a man taking on the role of god in both chapters.
20. Why does the author put the contemporary story just after the Biblical one in his history of the world?

V. Read the article from Encyclopaedia Britannica about the real event the chapter is based on. Speculate on the use of facts and their interpretation in the chapter.

***Achille Lauro Hijacking* by Richard Pallardy**

Achille Lauro hijacking, hijacking of the Italian cruise ship the MS *Achille Lauro* on Oct. 7, 1985, by four Palestinian militants associated with a faction of the Palestine Liberation Front (PLF).

The *Achille Lauro* left Genoa, Italy, on October 3 for a 12-day cruise of the Mediterranean Sea. Aboard were 748 passengers and several hundred crew. On October 7 the ship docked at Alexandria, Egypt, and 651 passengers disembarked to tour the pyramids, intending to rendezvous with the ship at Port Said that night. After the sightseers had gone ashore, four men brandishing AK-47 machine guns corralled the crew and the remaining 97 passengers and forced the captain to leave port. They allowed crew members to continue with their duties.

The men—who had been posing as passengers—were members of a PLF faction headed by Mohammed Zaidan (who used the pseudonym Mohammed, or Abu, ‘Abbās) and aligned with the Palestine Liberation Organization (PLO). After commandeering the vessel, they demanded that Israel release 50 Palestinian prisoners. Israel did not respond, and the vessel headed to Tartus, Syria. Syrian authorities, at the request of the U.S. and Italian governments, refused to allow the vessel to dock when it arrived the next day.

At approximately 3:00 PM on October 8, the militants shot Leon Klinghoffer, an elderly American Jewish man confined to a wheelchair, and threw his body overboard. He was thought to have been singled out because of his religion. The

hijackers then steered the ship to Cyprus, where they were also denied port. By this time, Yāsir ‘Arafāt, chairman of the PLO, had been contacted; he sent Zaidan to Cairo to mediate the situation. Both men denied any involvement in the hijacking.

Stymied, the hijackers directed the *Achille Lauro* back to Port Said. They established radio contact with Egyptian authorities and began negotiations as they neared the coast on the morning of October 9. In exchange for releasing the hostages, the hijackers demanded safe passage through Egypt and immunity from prosecution. Egypt acceded and at 5 PM the men disappeared into Port Said.

Though Egypt maintained that the hijackers had left the country, U.S. intelligence reports indicated that they remained there in hiding. The plane on which they had planned to escape—accompanied by Zaidan—was located, and U.S. Pres. Ronald Reagan gave the order to intercept it. On the evening of October 10, U.S. fighter jets blockaded the larger passenger craft and forced it to land at a NATO air base in Sigonella, Sicily. Italy had been informed of the maneuver only minutes before, because the United States hoped to gain custody of the hijackers. A tense standoff ensued between U.S. and Italian forces. Eventually Italy arrested the hijackers, though it allowed Zaidan to leave for Yugoslavia despite suspicion of his involvement. It was later confirmed by Israeli intelligence that he had been directing the hijacking via radio.

In 1986 the four hijackers—Youssef Magied al-Molqui, age 23; Ahmad Marrouf al-Assadi, 23; Ibrahim Fatayer Abdelatif, 20; and Bassam al-Askar, 17—were tried in Italy along with 11 accomplices. Nine, including mastermind Zaidan, were tried in absentia. The three eldest hijackers received sentences ranging from 30 to 15 years in prison; al-Askar was convicted in a separate trial. Zaidan, who after his escape had admitted his role in the hijacking, was located in Iraq during the 2003 invasion of the country; he died in custody the next year.

Chapter 3. THE WARS OF RELIGION

I. Pre-reading task:

Make suppositions about the meaning of the title of the chapter in the context of the history of the world.

II. Read the chapter.

III. Make a good translation of the following passage:

Gentlemen, it does me honour to appear again before your solemn court, to plead for justice as did that poor offended mother who appeared before Solomon to claim her child. Like Ulysses against Ajax I shall fight the procurator for the *bestioles*, who has produced before you many arguments as bedizened as Jezebel.

In the first place, he contends that this court has no power and jurisdiction to try the bestial felonies that have taken place at Mamirole, and towards this end argues that we are no better in God's eye than the woodworm, no higher and no lower, therefore we do not have the right to sit in judgement on them like Jupiter whose temple was on the Tarpeian rock from whence were traitors flung. But I shall refute this as Our Lord turned the moneylenders out of the Temple at Jerusalem, and in this way. Is man not higher than the animals? Is it not clear from the holy book of Genesis that the animals which were created before man, were so created in order to be subservient to his use? Did not the Lord give unto Adam dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth? Did not Adam give the names to all the cattle, and to the fowl of the air, and to every beast of the field? Was not the dominion of man over the animals asserted by the Psalmist and reiterated by the apostle Paul? And how may man have dominion over the animals and such dominion not include the right to punish them for their misdeeds?

IV. Perform the trial in class. Take the roles of the Judge, the Prosecutor, the Defendants, the Defender, and the Witnesses, and prepare their speeches.

V. Answer the questions and complete the tasks:

1. Comment on the genre of the chapter.
2. When and where does the trial take place?
3. What do you know about the Medieval animal trials?
4. Comment on the use of French.
5. Comment on the use of irony in the text.
6. How are Noah and his Ark mentioned in this chapter?
7. What common motifs does this story have with two previous chapters?
8. Why does the author include this story in his history of the world?
9. Comment on the opposition *man – woodworm* in this chapter. Compare it with Chapter 1.
10. What is the author's idea of fanaticism, and how does it appear in the chapter?
11. Find the Biblical and mythological allusions in the chapter and comment on their usage.

Chapter 4. THE SURVIVOR

I. Pre-reading task:

What do you know about the Chernobyl disaster and its consequences? Find information if necessary

II. Read the chapter.

III. Make a good translation of the following passage:

She watched the television a lot after the first big accident. It wasn't a very serious accident, they said, not really, not like a bomb going off. And anyway it was a long way away, in Russia, and they didn't have proper modern power stations over there like we do, and even if they did their safety standards were obviously much lower so it couldn't happen here and there wasn't anything to worry about, was there? It might even teach the Russians a lesson, people said. Make them think twice about dropping the big one.

In a strange way people were excited by it. Something bigger than the latest unemployment figures or the price of a stamp. Besides, most of the nasty things were happening to other people. There was a cloud of poison, and everyone tracked its course like they'd follow the drift of quite an interesting area of low pressure on the weather map. For a while people stopped buying milk, and asked the butcher where the meat came from. But soon they stopped worrying, and forgot about it all.

At first the plan had been to bury the reindeer six feet down.. It wasn't much of a news story, just an inch or two on the foreign page. The cloud had gone over where the reindeer grazed, poison had come down in the rain, the lichen became radioactive, the reindeer had eaten the lichen and got radioactive themselves. What did I tell you, she thought, everything is connected.

People couldn't understand why she got so upset. They said she shouldn't be sentimental, and after all it wasn't as if she had to live off reindeer meat, and if she had some spare sympathy going shouldn't she save it for human beings? She tried to explain, but she wasn't very good at explaining and they didn't understand. The ones

who thought they understood said, Yes, we see, it's all about your childhood and the silly romantic ideas you had when you were a kid, but you can't go on having silly romantic ideas all your life, you've got to grow up in the end, you've got to be realistic, please don't cry, no maybe that's a good idea, here, have a good cry, it'll probably be good for you in the long run. No, it's not like that, she said, it's not like that at all. Then cartoonists started making jokes, about how the reindeer were so gleaming with radioactivity that Father Christmas didn't need headlights on his sleigh, and Rudolf the Red-Nosed Reindeer had a very shiny nose because he came from Chernobyl; but she didn't think it was funny.

IV. Answer the questions and complete the tasks:

1. Give the summary of the chapter.
2. Comment on the composition of the chapter.
3. What is the setting of the chapter? Comment on the place of the action.
4. What means of characterization does the author use for Kath?
5. How does the author put the border between “reality” and imagination?
6. What role does this poem play in the plot of the story?

*In fourteen hundred ninety-two
Columbus sailed the ocean blue.*

*He had three ships and left from Spain;
He sailed through sunshine, wind and rain.*

*He sailed by night; he sailed by day;
He used the stars to find his way.*

*A compass also helped him know
How to find the way to go.*

*Ninety sailors were on board;
Some men worked while others snored.*

*Then the workers went to sleep;
And others watched the ocean deep.*

Day after day they looked for land;

They dreamed of trees and rocks and sand.

*October 12 their dream came true,
You never saw a happier crew!*

*"Indians! Indians!" Columbus cried;
His heart was filled with joyful pride.*

*But "India" the land was not;
It was the Bahamas, and it was hot.*

*The Arakawa natives were very nice;
They gave the sailors food and spice.*

*Columbus sailed on to find some gold
To bring back home, as he'd been told.*

*He made the trip again and again,
Trading gold to bring to Spain.*

*The first American? No, not quite.
But Columbus was brave, and he was bright.*

7. Why does Kath remember the Christmas song?

*Rudolph, the red-nosed reindeer
had a very shiny nose.
And if you ever saw him,
you would even say it glows.
All of the other reindeer
used to laugh and call him names.
They never let poor Rudolph
join in any reindeer games.
Then one foggy Christmas Eve
Santa came to say:
"Rudolph with your nose so bright,
won't you guide my sleigh tonight?"
Then all the reindeer loved him
as they shouted out with glee,
Rudolph the red-nosed reindeer,
you'll go down in history!*

8. How does the author describe the impression the Chernobyl disaster made on Kath?

9. How does the author describe the relations of Kath and her boyfriend?
10. Why does Kath decide to escape? How does her “journey” allude to the events mentioned in the previous chapters?
11. Comment on the story of Kath's cats and their names.
12. Was Kath's voyage “real”? How does the author make the reader understand it?
13. What was the end of Kath's “voyage”?
14. What does Kath have in common with Noah from Chapter 1, and Franklin from Chapter 2?
15. Comment on the motifs of disaster, sea voyage and selection in chapters 1, 2, 3 and 4.
16. Comment on the motif of madness in chapters 3 and 4.
17. Comment on the title of the chapter and the motif of survival in four chapters of the novel.

Chapter 5. SHIPWRECK

I. Pre-reading task:

What do you think about the role of art in history?

Look at Theodore Gericault's painting *The Raft of the Medusa*. What do you see in the painting? Speculate on the period and style.

II. Read the chapter.

III. Make a good translation of the following passage:

The raft was made, and well made, places in the boats allotted, provisions made ready. At daybreak, with two metres and seventy centimetres of water in the hold and the pumps failing, the order was given to abandon ship. Yet disorder quickly embraced the well-laid plan. The allotment of places was ignored, and the provisions were carelessly handled, forgotten or lost in the waters. One hundred and fifty was to be the complement of the raft: one hundred and twenty soldiers including officers, twenty-nine men sailors and passengers, one woman. But scarcely had fifty men got on board this machine – whose extent was twenty metres in length and seven in breadth – than it sank to at least seventy centimetres under water. They cast off the barrels of flour which had been embarked, whereupon the level of the raft rose; the remaining people descended upon it, and it sank again. When the machine was fully laden, it was a metre beneath the surface, and those on board so crowded that they could not take a single step; at the back and front, they were in water up to the waist. Loose flour barrels were cast against them by the waves; a twenty-five pound bag of biscuit was thrown down to them, which the water converted at once into a paste.

It had been intended that one of the naval officers should take command of the raft; but this officer declined to come on board. At seven o'clock in the morning the signal for departure was given, and the little flotilla pulled away from the abandoned frigate. Seventeen persons had refused to leave the vessel, or had concealed themselves away, and thus remained on board to discover their fate.

The raft was towed by four boats in line astern, preceded by a pinnace, which

made soundings. As the boats took up their positions, cries of Vive le roi! arose from the men on the raft, and a small white flag was raised upon the end of a musket. But

it was at this instant of greatest hope and expectation for those upon the raft that the breath of egotism was added to the normal winds of the seas. One by one, whether for reason of self interest, incompetence, misfortune or seeming necessity, the tow-ropes were cast aside. The raft was barely two leagues from the frigate when it was abandoned. Those on board had wine, a little brandy, some water and a small portion of sodden biscuit. They had been given no compass or chart. With neither oars nor rudder, there was no means of controlling the raft, and little means either of controlling those upon it, who were constantly flung against one another as the waters rolled over them. In the first night, a storm got up and threw the machine with great violence; the cries of those on board mingled with the roaring of the billows.

IV. Answer the questions and complete the tasks:

1. Give the summary of each of the two parts of the chapter.
2. Comment on the genre of the first part.
3. What kind of narration does it present?
4. Comment on the genre of the second part.
5. What kind of narration does it present?
6. Comment on the language specificity in each part.
7. What artistic means does the author use to present historical facts in the first part?
8. Comment on the portent the author mentions at the beginning of the chapter.
9. Comment on the details used by the author to tell about the events on the raft.
10. Why does the author give the details of cannibalism?
11. What is the author's conception of art?
12. Why does the author present the story of the painting?
13. How is the process of creating the masterpiece represented?

14. What are the author's thoughts about the process of creating the piece of art?
15. What is the author's theory about turning catastrophe into art?
16. Comment on the connections between the parts within this chapter.
17. What is the author's concept of the relations between different kinds of art? How does he present it?
18. What does chapter 5 have in common with chapter 4?
19. Comment on the motifs of delirium and madness.
20. In which context do the woodworms appear in the chapter?
21. Why does the author place this story into his history of the world?

V. Make a good translation of the following text:



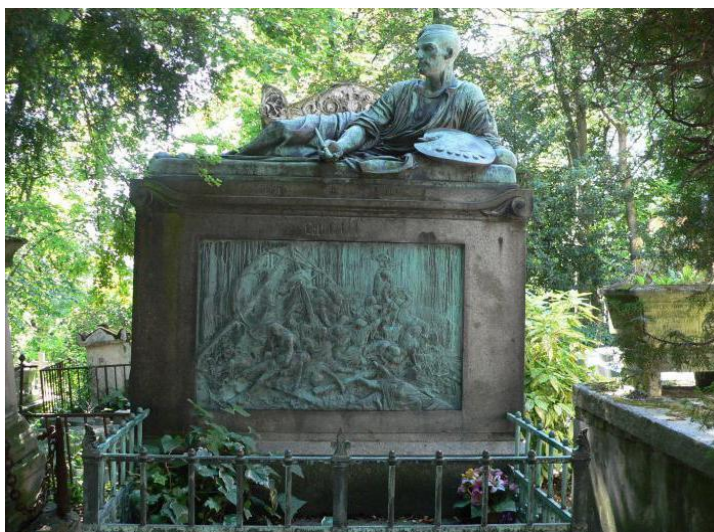
Теодор Жерико (1791–1824) — французский живописец и график. Сохранив присущее искусству классицизма тяготение к обобщенно-героизированным образам, Жерико первым во французской живописи выразил свойственное романтизму острое чувство конфликтности мира, стремление к воплощению драматических явлений современности и сильных страстей. Ранние произведения Жерико, отразившие героику наполеоновских войн, отличаются эмоциональностью образов, динамичностью композиции и колорита, в котором преобладают темные, оживленные интенсивными оттенками тона.

Одна из центральных в творчестве Жерико работ — картина «Плот «Медузы»» (1818–1819, Лувр, Париж) — написана на острозлободневный сюжет, в основу которого легла трагедия оказавшихся в океане на плоту

пассажиров погибшего фрегата «Медуза». Придавая частному событию глубокий символический и исторический смысл, Жерико раскрывает в картине сложную гамму человеческих чувств – от полного отчаяния и апатии до страстной надежды на спасение. Представление о художнике-романтике как о свободной, независимой, глубоко эмоциональной личности Жерико выразил в ряде портретов и автопортретов.

Жерико был полон творческих планов, осуществить которые помешала ранняя смерть. Страстный любитель и знаток лошадей, с поразительным мастерством изображавший их в своих произведениях, Жерико разбился, упав с лошади, что послужило одной из главных причин его преждевременной смерти. Сильнее всех переживал кончину Жерико его друг — молодой Делакура, который стал впоследствии на долгие годы главой прогрессивных романтиков.

На памятнике Жерико на кладбище Пер-Лашез изображен его «Плот «Медузы»» в виде барельефа.



Chapter 6. THE MOUNTAIN

I. Pre-reading task:

Make guesses about the mountain the author means in the title taking into consideration the plots of the previous chapters.

II. Read the chapter.

III. Make a good translation of the following passage:

It took them two days before they reached human habitation. In a hill village to the south-west, the guide delivered her to the house of an Armenian priest who spoke passable French. She explained the need to raise an immediate rescue party and return to Great Ararat. The priest replied that no doubt the Kurd was organizing the relief at that very moment. Something in his demeanour indicated that perhaps he did not quite believe her story of having climbed most of the way up Massis, which peasants and holy men alike knew to be inaccessible.

She waited all day for the Kurd to return, but he failed to do so; and when she made enquiries the next morning she was told that he had left the town within minutes of conducting her to the priest's house. Miss Logan was angry and distressed at such Judas-like behaviour, and expressed herself forcibly on the subject to the Armenian priest, who nodded and offered to say prayers for Miss Fergusson. Miss Logan accepted, while wondering about the efficacy of mere unadorned prayer in a region where people yielded up their teeth as votive offerings.

Only several weeks later, as she lay stifling in her cabin on a filthy steamer from Trebizond, did she reflect that the Kurd, in the whole time he had been with them, had executed Miss Fergusson's commands with punctiliousness and honour; further, that she had no means of knowing what had passed between the two of them that last night in the cave. Perhaps Miss Fergusson had instructed the guide to lead her companion to a place of safety, and then desert.

Miss Logan also reflected upon Miss Fergusson's fall. They had been crossing a scree; there had been many loose stones, and footing was difficult, but surely at that

point they had been traversing a gentler slope, and her employer had actually been standing on a flattish stretch of granite when she had fallen. It was a magnetic mountain where a compass did not work, and it was easy to lose your bearing. No, that was not it. The question she was avoiding was whether Miss Fergusson might not have been the instrument of her own precipitation, in order to achieve or confirm whatever it was she wanted to achieve or confirm. Miss Fergusson had maintained, when they first stood before the haloed mountain, that there were two explanations of everything, that each required the exercise of faith, and that we had been given free will in order that we might choose between them. This dilemma was to preoccupy Miss Logan for years to come.

IV. Answer the questions and complete the tasks:

1. Give the summary of the chapter.
2. What is peculiar about the language and the style of the chapter?
3. What is the setting of the chapter?
4. Where has “Irish” theme already appeared in the novel, and in what context?
5. Characterize Colonel Fergusson. What are his religious views and the ideas of progress?
6. Characterize Amanda as she appears at the beginning of the story.
7. Speculate on the two “shows” mentioned in the chapter: the exhibition of Gericault's painting in Dublin, and the “rival attraction”. Why did Colonel Fergusson decide to take Amanda to the second one?
8. Comment on the use of onomatopoeia *Tick, tick, tick, tick, Tock.* in the story, and its function.
9. Why does Amanda decide to go to the Ararat?
10. Why does she take Miss Logan with her?
11. What means does the author use to characterize Amanda during the journey?
12. Tell about Amanda's belief in superstitions.

13. Comment on the author's conception of fanaticism in the chapter.
14. What does Amanda have in common with Noah in Chapter 1?
15. Comment on the last passage of the chapter. Do you think Amanda fell deliberately, or was it an accident?
16. Comment on the motifs of the Ark, Noah, sea voyage, and madness in the chapter.

Chapter 7. THREE SIMPLE STORIES

I. Pre-reading task:

What do you know about the sinking of the *Titanic*?

What films and books do you know about this catastrophe? What is the most famous one? How does it illustrate Barnes's conception of turning catastrophe into art presented in the previous chapters?

Remember the Biblical myth about Jonah.

II. Read the chapter.

III. Make a good translation of the following passage:

The *St Louis* was not meant to leave Havana empty after dropping its 937 emigrants. Some 250 passengers were booked on the return trip to Hamburg via Lisbon. One suggestion was that 250 of the Jews could at least be disembarked to make room for those on shore. But how would you choose the 250 who were to be allowed off the Ark? Who would separate the clean from the unclean? Was it to be done by casting lots?

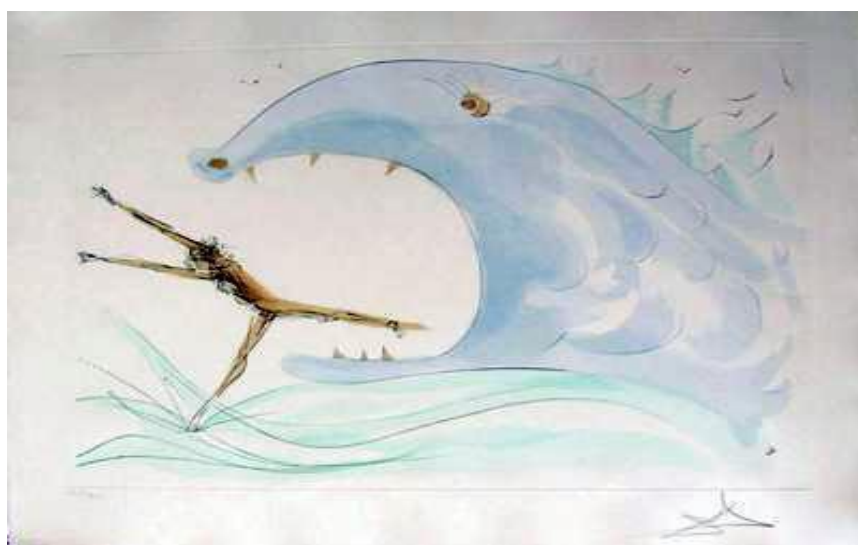
The predicament of the *St Louis* was not a disregarded, local issue. The voyage was being logged by the German, British and American press. *Der Stürmer* commented that if the Jews chose to take up their return passages to Germany, they should be accommodated at Dachau and Buchenwald. Meanwhile, in Havana harbour, American reporters managed to get on board what they nicknamed, perhaps too easily, 'the ship that shamed the world'. Such publicity does not necessarily help refugees. If the shame belongs to the whole world, then why should one particular country — which had already accepted many Jewish refugees — be so frequently expected to bear it? The world, apparently, did not feel its shame so strongly that it moved its hand to its wallet. The Cuban government accordingly voted to exclude the immigrants and ordered the *St Louis* to leave the island's territorial waters. This did not mean, the President added, that he had closed the door on negotiations; merely that he would not consider further offers until the ship had left harbour.

How much are refugees? It depends how desperate they are, how rich their patrons, how greedy their hosts. In the world of entry permits and panic it is always a seller's market. Prices are arbitrary, speculative, evanescent. The lawyer from the Joint Distribution Committee put forward an opening offer of \$50,000 for the safe landing of the Jews, and was told that the sum might usefully be trebled. But if trebled, why not trebled again? The director of immigration — who had already received \$150 a head for the landing permits which had not been honoured - suggested to the shipping line a fee of \$250,000 to help get decree number 937 rescinded. A purported intermediary of the President seemed to think that the Jews could be landed for \$1,000,000. In the end, the Cuban government was to fix on a bond of \$500 for each Jew. This price had a certain logic, being the amount of surety which each official immigrant into the country had to post. So the 907 passengers on board, who had already paid their outward and return fares,

IV. Answer the questions and complete the tasks:

1. Give the summary of each story of this chapter.
2. Comment on the composition of the chapter.
3. What type of narration does the author use in the first story?
4. How does the narrator characterize Mr. Beesley?
5. How does the author illustrate the idea that history repeats itself, first time as tragedy, the second time as farce?
6. Why does the author put this story into his history of the world?
7. What type of narration does the author use in the second story?
8. What is the author's interpretation of the Biblical story of Jonah and the whale?
9. What is the author's irony?
10. Look at the paintings by Michelangelo, Pieter Lastman and Salvador Dali representing the story of Jonah. Comment on them.
11. How does the author connect the Biblical story with art?
12. Comment on the final phrase of the story.

13. What genre does the third story present?
14. Characterize the general tone of the story.
15. How is the third story related to the first and the second ones?
16. Why does the author decide to tell the story of the *St. Louis* in his history of the world?
17. Comment on the title of the chapter. Why does the author call these stories “simple”?
18. Comment on the motif of the survival in this chapter and the previous ones.



V. Read the article about the *St. Louis*:

SS St Louis: The Ship of Jewish Refugees Nobody Wanted

By Mike Lanchin BBC World Service

13 May 2014

On 13 May 1939, more than 900 Jews fled Germany aboard a luxury cruise liner, the SS St Louis. They hoped to reach Cuba and then travel to the US - but were turned away in Havana and forced to return to Europe, where more than 250 were killed by the Nazis.

"It was really something to be going on a luxury liner," says Gisela Feldman. "We didn't really know where we were heading, or how we would cope when we got there."

At the age of 90, Feldman still clearly remembers the raw and mixed emotions she felt as a 15-year-old girl boarding the St Louis at Hamburg docks with her mother and younger sister.

"I was always aware of how anxious my mother looked, embarking on such a long journey, on her own with two teenage daughters," she says.

In the years following the rise to power of Hitler's Nazi party, ordinary Jewish families like Feldman's had been left in no doubt about the increasing dangers they were facing.

Jewish properties had been confiscated, synagogues and businesses burned down. After Feldman's Polish father was arrested and deported to Poland her mother decided it was time to leave.

Feldman remembers her father pleading with her mother to wait for him to return but her mother was adamant and always replied: "I have to take the girls away to safety."

So, armed with visas for Cuba which she had bought in Berlin, 10 German marks in her purse and another 200 hidden in her underclothes, she headed for Hamburg and the St Louis.

"We were fortunate that my mother was so brave," says Feldman with a note of pride in her voice.

Tearful relatives waved them off at the station in Berlin. "They knew we would never see each other again," she says softly. "We were the lucky ones — we managed to get out." She would never see her father or more than 30 other close family members again.

By early 1939, the Nazis had closed most of Germany's borders and many countries had imposed quotas limiting the number of Jewish refugees they would allow in.

Cuba was seen as a temporary transit point to get to America and officials at the Cuban embassy in Berlin were offering visas for about \$200 or \$300 each - \$3,000 to \$5,000 (£1,800 to £3,000) at today's prices.

When six-year-old Gerald Granston was told by his father that they were leaving their small town in southern Germany to take a ship to the other side of the world, he struggled to understand what that meant.

"I'd never heard of Cuba and I couldn't imagine what was going to happen. I remember being scared all the time," he says, now aged 81.

For many of the young passengers and their parents however, the trepidation and anxiety soon faded as the St Louis began its two-week transatlantic voyage.

Feldman, who shared a cabin in the lower part of the ship with her sister Sonja, spent her time walking around the deck chatting with boys of her own age, or swimming in the ship's pool.

On board, there was a dance band in the evenings and even a cinema. There were regular meals with a variety of food that the passengers rarely saw back home.

Under orders from the ship's captain, Gustav Schroder, the waiters and crew members treated the passengers politely, in stark contrast to the open hostility Jewish families had become accustomed to under the Nazis.

The captain allowed traditional Friday night prayers to be held, during which he gave permission for the portrait of Adolf Hitler hanging in the main dining room to be taken down.

Six-year-old Sol Messinger, who was travelling with his father and mother, recalls how happy everyone seemed. In fact, he says, the youngsters were constantly

being told by the adults that they were now safe from harm: "We're going away," he heard people say again and again on that outward journey. "We don't have to look over our shoulders any more

But as the luxury liner reached the coast of Havana on 27 May, that sense of optimism disappeared to be replaced by fear, then dread.

Granston was up on deck with his father and dozens of other families, their suitcases packed and ready to disembark, when the Cuban officials, all smiles, first came aboard.

It quickly became clear that the ship was not going to dock and that no-one was being allowed off. He kept hearing the words "manana, manana" - tomorrow, tomorrow. When the Cubans left and the ship's captain announced that people would have to wait, he could feel, even as a little boy, that something was wrong.

For the next seven days, Captain Schroder tried in vain to persuade the Cuban authorities to allow them in. In fact, the Cubans had already decided to revoke all but a handful of the visas — probably out of fear of being inundated with more refugees fleeing Europe.

The captain then steered the St Louis towards the Florida coast, but the US authorities also refused it the right to dock, despite direct appeals to President Franklin Roosevelt. Granston thinks he too was worried about the potential flood of migrants.

By early June, Captain Schroder had no option but to turn the giant liner back towards Europe. "The joy had gone out of everything," Feldman recalls. "No-one was talking about what would happen now."

As the ship headed back across the Atlantic, six-year-old Granston kept asking his father whether they were going back to see their grandparents. His father just shook his head in silent despair.

By then, people were openly crying as they wandered the ship — one passenger even slit his wrists and threw himself overboard out of sheer desperation. "If I close my eyes, I can still hear his shrieks and see the blood," Granston says quietly.

In the end, the ship's passengers did not have to go back to Nazi Germany. Instead, Belgium, France, Holland and the UK agreed to take the refugees. The American Jewish Joint Distribution Committee (JDC) posted a cash guarantee of \$500,000 — or \$8 million (£4.7m) in today's money — as part of an agreement to cover any associated costs.

On 17 June, the liner docked at the Belgian port of Antwerp, more than a month after it had set sail from Hamburg. Feldman, her mother and sisters all went on to England, as did Granston and his father.

They both survived the war but between them they lost scores of relatives in the Holocaust, including Feldman's father who never managed to get out of Poland.

Messinger and his parents went to live in France but then had to flee the Nazis for a second time, leaving just six weeks before Hitler invaded.

Two-hundred-and-fifty-four other passengers from the St Louis were not so fortunate and were killed as the Nazis swept across Western Europe.

Chapter 8. UPSTREAM!

I. Pre-reading task:

Looking at the title of the chapter make guesses about its contents.

II. Read the chapter.

III. Make a good translation of the following passage:

Thursday. Terrible thing happened. Quite terrible. One of the Indians fell off the raft and was drowned. Just swept away. We stared at the water which was pretty choppy and waited for the Indian to surface but he never did. Naturally we said we'd stop work for the day. Guess what? The Indians wouldn't hear of it. What good old troupers they are!

Friday. Thinking about yesterday's incident. We were much more upset about it than the Indians were. I mean, he must have been somebody's brother or husband or something, but there wasn't any crying or anything. I half expected that when we pitched camp for the night there'd be some sort of ceremony — I don't know, burning a bundle of clothes or whatever. Not so. Same old jolly camp-fire life went on as per usual. I wondered if they hadn't liked the fellow who went overboard, but that's too obvious. Maybe they don't distinguish between life and death in some way. Maybe they don't think he's 'gone' as we do — or at least not gone altogether. Gone to a nicer bit of the river. I tried this out on Matt who said, 'Hey man I didn't know you had hippie blood.' Matt is not exactly the most spiritual and sophisticated fellow you've ever met. Believes in making your own way through life, walking tall, shooting straight, balling chicks as he puts it and spitting in the eye of anyone who does you wrong. That at any rate seems to be the sum of his wisdom. He thinks the Indians are rather cute kids who haven't yet invented the video recorder. I must say it's pretty funny that a chap like him ends up playing a Jesuit priest having doctrinal disputes in the rain forest. The fact is, he's one of those perfectly efficient American actors whose careers are decided by their image makers. I told him about taking six months off and doing rep in the provinces just to get back in touch with live acting

and live audiences and he reacted as if I told him I'd had a mental breakdown. Say what you like, I think the stage is the place you learn to act. Matt can twitch his face in any direction and crinkle up his eyes knowing that his jailbait fans will be sitting there wetting themselves. But can he act with his body? Call me old-fashioned, but I think a lot of American actors just do a sort of swagger and leave it at that. Tried to explain all this to Vic, who said I was doing fine and Matt was doing fine and he thought we'd gel together on screen. Sometimes I do wish he'd LISTEN to what I say. Here comes the post, or rather the copter. Nothing from you yet.

IV. Answer the questions and complete the tasks:

1. Give the summary of the chapter.
2. What kind of narration does this chapter present?
3. Comment on the language and style of narration.
4. Comment on the plot structure of the chapter.
5. What is the setting of the chapter?
6. What means of characterization does the author use for the protagonist?
7. Who is his addressee? How is she presented by the author?
8. What are the relations between Charlie and the woman? How do they change? How does the author present these changes?
9. Comment on the opposition of the civilized world and the life of the Indians Charlie is reflecting on. What is the author's position concerning this?
10. What is the Indians' perception of the world?
11. How does the Indians react to the shooting crew and the process of shooting the film?
12. How does the woodworm “appear” in this chapter?
13. Find the information about *The Mission*, the British movie of 1986. Why does the author use its story in the novel?
14. Comment on the chain of plots created by the author: *the plot of Chapter 8 – the plot of The Mission – the plot of the film shot in the chapter – the story of shooting the film in the chapter.*

15. Comment on the idea of turning catastrophe into art concerning this chapter.
16. Comment on the traditional for this novel motifs in this chapter.
17. Why does the author place this story into his history of the world?

PARENTHESIS

I. Pre-reading task:

Comment on the meanings of the word *parenthesis*.

Make guesses why Barnes entitled this chapter *Parenthesis*.

II. Read the chapter.

III. Make a good translation of the following passage:

History isn't what happened. History is just what historians tell us. There was a pattern, a plan, a movement, expansion, the march of democracy; it is a tapestry, a flow of events, a complex narrative, connected, explicable. One good story leads to another. First it was kings and archbishops with some offstage divine tinkering, then it was the march of ideas and the movements of masses, then little local events which mean something bigger, but all the time it's connections, progress, meaning, this led to this, this happened because of this. And we, the readers of history, the sufferers from history, we scan the pattern for hopeful conclusions, for the way ahead. And we cling to history as a series of salon pictures, conversation pieces whose participants we can easily reimagine back into life, when all the time it's more like a multi-media collage, with paint applied by decorator's roller rather than camel-hair brush.

The history of the world? Just voices echoing in the dark; images that burn for a few centuries and then fade; stories, old stories that sometimes seem to overlap; strange links, impertinent connections. We lie here in our hospital bed of the present (what nice clean sheets we get nowadays) with a bubble of daily news drip-fed into our arm. We think we know who we are, though we don't quite know why we're here, or how long we shall be forced to stay. And while we fret and writhe in bandaged uncertainty – are we a voluntary patient? – we fabulate. We make up a story to cover the facts we don't know or can't accept; we keep a few true facts and spin a new story round them. Our panic and our pain are only eased by soothing fabulation; we call it history.

IV. Answer the questions and complete the tasks:

1. What type of narration does this text present?
2. Who is the narrator?
3. How can you define the genre of the text?
4. Comment on the composition of the text.
5. What is the theme of the text?
6. How does the narrator define love?
7. How does he speculate on the phrase *I love you* in different languages?
8. Comment on the scientific and anatomic references in the text.
9. What is the author's concept of history in this text? How does it correlate with his concept of love?
10. Which images from the other chapters appear in this text and how?
11. Look at El Greco's painting *Burial of the Count of Orgaz*. Comment on the context in which it appears in the text.
12. Read Philip Larkin's poem *An Arundel Tomb*, and comment the allusion to it in the text.
13. Look at the picture of the Arundel Tomb in Chichester Cathedral. What is unusual about it? Why does the author refer to it in the text?
14. Find other allusions and quotations in the text and comment on them.
15. What is the message of the text?
16. Why does the author entitle this text *Parenthesis*?
17. Why does the author place it between chapters 8 and 9?
18. Which role does this text play in the composition of the novel?

Philip Larkin An Arundel Tomb

Side by side, their faces blurred,
The earl and countess lie in stone,
Their proper habits vaguely shown
As jointed armour, stiffened pleat,
And that faint hint of the absurd—
The little dogs under their feet.

Such plainness of the pre-baroque
Hardly involves the eye, until
It meets his left-hand gauntlet, still
Clasped empty in the other; and
One sees, with a sharp tender shock,
His hand withdrawn, holding her hand.

They would not think to lie so long.
Such faithfulness in effigy
Was just a detail friends would see:
A sculptor's sweet commissioned grace
Thrown off in helping to prolong
The Latin names around the base.

They would not guess how early in
Their supine stationary voyage
The air would change to soundless damage,
Turn the old tenantry away;
How soon succeeding eyes begin
To look, not read. Rigidly they

Persisted, linked, through lengths and breadths
Of time. Snow fell, undated. Light
Each summer thronged the glass. A bright
Litter of birdcalls strewed the same
Bone-riddled ground. And up the paths
The endless altered people came,

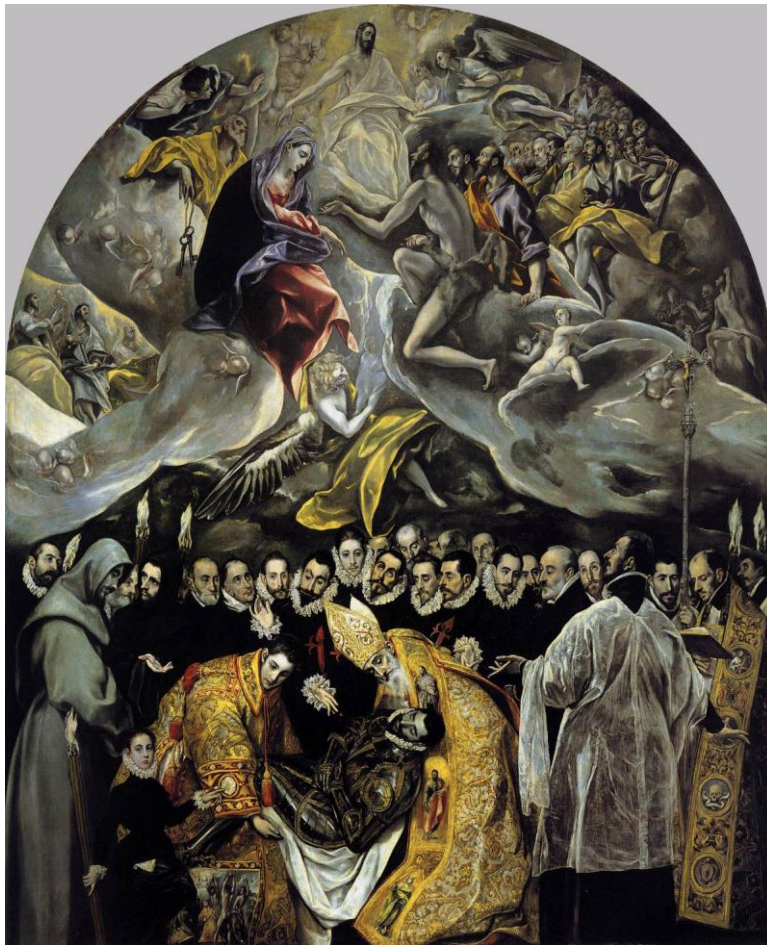
Washing at their identity.
Now, helpless in the hollow of
An unarmorial age, a trough
Of smoke in slow suspended skeins
Above their scrap of history,
Only an attitude remains:

Time has transfigured them into
Untruth. The stone fidelity
They hardly meant has come to be
Their final blazon, and to prove
Our almost-instinct almost true:

What will survive of us is love.



Arundel Tomb in Chichester Cathedral



El Greco *Burial of the Count of Orgaz*

Chapter 9. PROJECT ARARAT

I. Pre-reading task:

Look at the title of the chapter; make guesses what it is about. Remember the context in which the Ararat has already been mentioned in the novel.

II. Read the chapter.

III. Make a good translation of the following passage:

Not far into the cavern Jimmy found Spike Tiggler kneeling in prayer. A human skeleton was laid out before him. Jimmy sank down beside Spike. Even on his knees, the former basketball star retained a height advantage over the ex-astronaut. Spike extinguished his flashlight, and Jimmy did the same. A few minutes of purest silence passed in the cold darkness, then Spike murmured, "We found Noah."

Jimmy didn't reply. After a while they switched their flashlights back on and the two beams reverently explored the skeleton in front of them. It lay with its feet pointing towards the mouth of the cave, and seemed intact, as far as either of them could tell. There were a few scraps of cloth – some white, some of a grayish color – hanging between the bones.

'Praise the Lord,' said Spike Tiggler.

They pitched their tent a few yards down the mountainside and then searched the other cave. Spike was secretly hoping they might find Noah's wife, or maybe the Ark's log, but there were no more discoveries. Later, as the evening darkened, there was a hiss of compressed air inside the tent and then Spike Tiggler threw his football across the rocks of Great Ararat into the hesitant arms of Jimmy Fulgood. Time after time it thumped into Jimmy's large, ex-basketball-playing hands. His own returns were often poor, but Spike was not disconcerted. He threw and he threw that evening, until the air was cold and the two figures were lit only by the rising moon. Even so, Spike's eye was flawless; Jimmy felt the football homing in to him with the nocturnal accuracy of a bat. 'Hey, Spike,' he shouted at one point, 'not using that infra-red sight, are you?' and a chuckle came back from his barely visible partner.

After they had eaten, Spike took his flashlight and returned to Noah's tomb, as by now he had christened it. Jimmy, either from tact or superstition, remained in the tent. An hour or so later Spike reported that the position of the skeleton would have allowed the dying Noah to gaze out from the cave and see the moon - the very moon on whose surface Spike Tiggler had so recently stood. 'Praise the Lord,' he repeated as he zipped up the tent for the night.

IV. Answer the questions and complete the tasks:

1. Give the summary of the chapter.
2. Comment on the plot structure of the chapter.
3. Comment on the setting of the chapter.
4. Characterize Spike Tiggler at the beginning of the chapter.
5. How does he change after coming back from the Moon?
6. What means of characterization does the author use telling about the main hero?
7. Comment on the American realities in the chapter.
8. Comment on the role of religion in Spike's life.
9. What is the author's position concerning religion?
10. How does Noah's Ark appear in this chapter? Comment on the symbolical meaning of it.
11. How does the plot of this chapter correlate with the previous chapters?
12. Comment on the theme of fanaticism in the chapter.
13. Find the information about James Benson "Jim" Irwin, an American astronaut who became the prototype for Spike Tiggler.
14. Comment on the relations of factual and fictional in the chapter.
15. What is the message of the chapter?
16. Why does Barnes include this episode into his history of the world?
17. Comment on the language and the use of Americanisms in the text.

V. Make a good translation of the text:

20 июля 1969 года в 20.17 по Гринвичу американский космический корабль «Аполлон-11» совершил посадку на поверхность Луны. Впервые человек воплотил свою мечту и ступил на другое небесное тело. Это был успех всего человечества, подготовленный многими поколениями. Но это был и успех США, которые в «лунной» гонке сумели опередить СССР, впервые обозначив результат «холодной войны». Через 6 часов после приземления (термина «прилунение» не существует до сих пор) астронавты Нейл Армстронг и Эдвин Олдрин надели скафандры, открыли люк и спустились на поверхность Луны.

Командир экипажа Нейл Армстронг, ступив на поверхность Луны, сказал вошедшие в историю слова: «Это небольшой шаг для человека, но огромный прыжок для человечества!»

Через полчаса после Армстронга на поверхность Луны вышел Олдрин. В 15 метрах от корабля была установлена телекамера, которая вела трансляцию на Землю. Астронавты сделали фотоснимки, собрали образцы грунта. Были опробованы различные способы передвижения в условиях слабой лунной гравитации: Олдрин прыгал, Армстронг страховал. Около двух минут с астронавтами говорил лично президент США Ричард Никсон. На поверхности были установлены научные приборы.

Продолжительность пребывания на поверхности Луны составила 2 часа, астронавты не удалялись от корабля дальше чем на 30 метров.



Chapter 10. THE DREAM

I. Pre-reading task:

Look at the title of the last chapter of the book. Make guesses what kind of “dream” it may describe.

II. Read the chapter.

III. Make a good translation of the following passage:

I looked down at my tray. Let me tell you about that breakfast. It was the breakfast of my life and no mistake. The grapefruit, for a start. Now, you know what a grapefruit's like: the way it spurts juice down your shirt and keeps slipping out of your hand unless you hold it down with a fork or something, the way the flesh always sticks to those opaque membranes and then suddenly comes loose with half the pith attached, the way it always tastes sour yet makes you feel bad about piling sugar on the top of it. That's what a grapefruit's like, right? Now let me tell you about *this* grapefruit. Its flesh was pink for a start, not yellow, and each segment had already been carefully free from its clinging membrane. The fruit itself was anchored to the dish by some prong or fork through its bottom, so that I didn't need to hold it down or even touch it. I looked around for the sugar, but that was just out of habit. The taste seemed to come in two parts - a sort of awakening sharpness followed quickly by a wash of sweetness; and each of those little globules (which were about the size of tadpoles) seemed to burst separately in my mouth. That was the grapefruit of my dreams, I don't mind telling you.

Like an emperor, I pushed aside the gutted hull and lifted a silver dome from a crested plate. Of course I knew what would be underneath. Three slices of grilled streaky bacon with the gristle and rind removed, the crispy fat all glowing like a bonfire. Two eggs, fried, the yolk looking milky because the fat had been properly spooned over it in the cooking, and the outer edges of the white trailing off into filigree gold braid. A grilled tomato I can only describe in terms of what it wasn't. It wasn't a collapsing cup of stalk, pips, fibre and red water, it was something compact,

sliceable, cooked equally all the way through, and tasting — yes, this is the thing I remember - tasting of tomato. The sausage: again, not a cube of lukewarm horsemeat stuffed into a French letter, but dark umber and succulent ... a ... a sausage, that's the only word for it. All the others, the ones I'd thought I'd enjoyed in my previous life, were merely practising to be like this; they'd been auditioning - and they wouldn't get the part, either. There was a little crescent-shaped side-plate with a crescent-shaped silver lid. I raised it: yes, there were my bacon rinds, separately grilled, waiting to be nibbled. The toast, the marmalade — well, you can imagine those, you can dream what they were like for yourselves. But I must tell you about the teapot. The tea, of course, was the real thing, tasting as if it had been picked by some rajah's personal entourage.

IV. Answer the questions and complete the tasks:

1. Give the summary of the chapter.
2. What type of narration does this chapter present?
3. Who is the narrator?
4. What means of characterization does the author use to present the narrator?
5. Where did the narrator “wake up” in his dream?
6. What are the stages of his dream? How do his wishes form? How do they develop?
7. How does the author describe the narrator’s feelings?
8. Comment on the use of details in the chapter (especially concerning food served and other everyday things)?
9. Comment on the motifs common for this chapter and the previous ones.
10. What celebrities and famous personalities are mentioned in the chapter? What is the function of their appearance?
11. What is the climax of the narrator’s wishes?
12. Comment on the narrator’s thoughts about death.

13. Comment on the concept of happiness in the chapter. What is the narrator's position? What is the author's position?
14. Comment on the first and the last passages of the story.
15. Where is the narrator? Prove your idea.
16. Comment on the title of the chapter.
17. What is the message of the chapter?
18. Why is this story the last one in the book?

TASKS ON THE WHOLE NOVEL

I. Questions for discussion:

1. Why did Barnes take these events to present his History of the World?

Give your reasons.

2. After reading the whole novel, comment on its title.
3. Why does the author place *Parenthesis* between chapters 8 and 9?
4. Each chapter of the book actually presents an independent story. Why does Barnes call his book a novel?
5. Comment on the antithesis *man – woodworm* in the novel.
6. What is the author's concept of history?
7. What is the author's concept of love?
8. What is the author's concept of art?

II. Fill in the table:

Chapter	Time of the action	Genre, form of narration	Main characters	Motives
1. Stowaway	Biblical times	first person narration		sea(water), the Ark, Noah, woodworms, the Ararat, survival, insanity
2. The Visitors		third person narration		
3. The Wars of Religion	Middle Ages		woodworms	woodworms, insanity
4. The Survivor			Kath	
5. Shipwreck				
6. The Mountain	19 th century	third person narration		shipwreck, sea, painting, the Ararat, Noah, the Ark
7. Three Simple Stories		three short stories, third person narration		sea, Jonah, vessel, catastrophe, survival
8. Upstream!	70-s of the			water, love,

	20 th century			catastrophe
Parenthesis		essay, first person narration	narrator	
9. Project Ararat	70 – 80-s of the 20 th century		Spike Tiggler	the Ararat, the Ark, insanity
10. The Dream				

IV. Comment on the following quotations:

That's what's wrong with the world... We've given up having lookouts. We don't think about saving other people, we just sail on relying on our machines.

Time dissolves the story into form, colour, emotion.

If we look at the history of the world, it seems surprising that love is included.

We must believe in it [love], or we're lost. We may not obtain it, or we may obtain it and find it renders us unhappy; we must still believe in it. If we don't, then we merely surrender to the history of the world and to someone else's truth.

V. Read the extracts from the article about Julian Barnes and his novel:

The title of Julian Barnes' 1989 novel, *A History of the World in 10 1/2 Chapters* is at once playful and provocative. Its first half only differs from Sir Walter Raleigh's¹ *The History of the World* in its substitution of an indefinite for a definite article. Like Raleigh's *History* it begins with Genesis. But unlike Raleigh, Barnes does not subscribe to a providential interpretation of history. Where Raleigh's was a monumental attempt to record the history of the world starting with the Creation, Barnes's modest book runs to some 300 pages and eschews any pretence of continuity

1

Sir Walter Raleigh (1552 - 1618) was an English aristocrat, writer, poet, soldier, courtier, and explorer. After the death of Queen Elizabeth I and James I taking the throne Raleigh was framed as a member of a plot against the throne and sentenced to life imprisonment. Whilst in the Bloody Tower he wrote the *History of the World* which was first printed in 1614. It was composed of five volumes but only reached as far as the second Macedonian War in 130 BC.

or comprehensiveness. His is merely *a* history among many possible histories of the world.

The second half of the title of Barnes's book describes a work that is absurdly brief for such a subject, while its provocative inclusion of a "1/2" chapter draws attention to itself. This half chapter, "Parenthesis," is the only section of the book to use a didactic, mildly professorial voice, with no apparent hint of irony or humor.

The strategy that probably most distinguishes this book from the rest of his fictional work is its use of fragmented episodes from the history of the world, its use of what Lévi-Strauss has called *bricolage*. Asked in what sense his book, *A History of the World in 10 1/2 Chapters*, was not just a book of short stories, Barnes replied: "Well, it was conceived as a whole and executed as a whole. Things in it thicken and deepen".

Instead of the traditional chronological ordering favored by historians, this book proceeds by juxtapositions, by parallels and contrasts, by connections that depend on irony or accident. Additionally Barnes uses a bewildering variety of narrative voices for the book's different episodes. It is as if Barnes was straining to differentiate his "historical" work from that of historians who aspire to a stance of objectivity.

Barnes manages to summon up within this brief book a remarkably wide range of speech modes and different voices. Chapter eight, for instance, consists entirely of letters sent by a second rate actor to his girl friend back home. Barnes accurately captures the clichés, lack of punctuation and poor syntax that reveal his derivative mind: I get out your photo with the chipmunk face and kiss it. That's all that matters, you and me having babies. Let's do it, Pippa. Your mum would be pleased, wouldn't she? I said to Fish do you have kids, he said yes they're the apple of my eye. I put my arm round him and gave him a hug just like that. It's things like that that keep everything going, isn't it? Compare this to the half chapter ("Parenthesis") in which

“Julian Barnes” talks in the first person about love: Poets seem to write more easily about love than prose writers. For a start, they own that flexible “I” (when I say “I” you will want to know within a paragraph or two whether I mean Julian Barnes or someone invented; a poet can shimmy between the two, getting credit for both deep feeling and objectivity).

In drawing attention to the prose medium he is using, Barnes - unlike the actor - contrives to complicate and energize his whole discourse on the difficult subject of love. Style and sincerity are shown to be closely connected. Barnes shows an equal command of sixteenth century French legalese, nineteenth century Irish religious enthusiasm, and contemporary American (with acknowledgements to his friend Jay McInerney for technical assistance).

According to Barnes, “what makes each chapter work is that it has a structure and it has a narrative pulse”.

After the article by Brian Finney

“A Worm's Eye View of History: Julian Barnes'
A History of the World in 10 1/2 Chapters”,

1999

VI. Listen to Vladimir Pozner interviewing Julian Barnes and comment on the writer's opinion about contemporary world and the history of the humankind: <https://youtu.be/MLOBAH26LoI>

VII. Topics for Essays

1. The peculiarities of the composition of the novel.
2. Different types of narration in the novel.
3. The author's attitude to religion in the novel.
4. The images of Noah and the Ark in the novel.
5. The theme of catastrophe in the novel.
6. The theme of madness and delirium in the novel.

7. The role of woodworm in the novel in the novel.
8. The author's conception of history.
9. The theme of art in the novel.
10. The Biblical plots and their interpretations in the novel.
11. The theme of fanaticism in the novel.
12. The role and the function of *Parenthesis*.
13. The theme of love in the novel.
14. Man and God in the novel.
15. The use of irony in the novel.

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