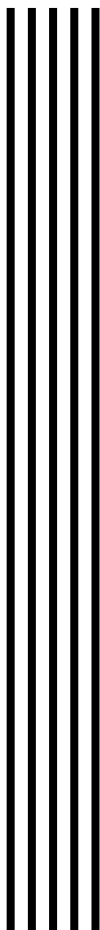


Министерство образования и науки Украины
Севастопольский национальный технический университет
Гуманитарный факультет



**СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ РОМАНА
ГРЭМА ГРИНА «КОНЕЦ РОМАНА»
И ЕГО ЭКРАНИЗАЦИИ**

Методические указания
к практическим занятиям по дисциплине
«Основы медиакомпетентности»
для студентов 5 курса
направления 6.020303 «Филология»
специальности 7.02030304 «Перевод»
дневной формы обучения

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Сопоставительный анализ романа Грэма Грина «Конец романа» и его экранизации: методические указания к практическим занятиям по дисциплине «Основы медиакомпетентности» для студентов 5 курса направления 6.020303 «Филология» специальности 7.02030304 «Перевод» дневной формы обучения/ Сост. Н.Е.Кабанова, О.Л.Плотникова. – Севастополь: Изд-во СевНТУ, 2012. – 16 с.

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I. ABOUT GRAHAM GREENE

BIOGRAPHY

General information

Henry Graham Greene, OM (October 2, 1904 - April 3, 1991) was a prolific English novelist, playwright, short story writer and critic whose works explore the ambiguities of modern man and ambivalent moral or political issues in a contemporary setting. Although Greene objected strongly to being described as a mere "Catholic novelist", his religion informs most of his novels, and many of his best works (e.g. *Brighton Rock*, *The Heart of the Matter*, *The Power and the Glory*) are explicitly Roman Catholic in content and preoccupations.

Greene's novels are written in a contemporary, realistic style, often featuring characters troubled by self-doubt and living in seedy or rootless circumstances. The doubts were often of a religious nature, echoing the author's ambiguous attitude to Catholicism (by the end of his life he seems to have lost his faith, but still considered himself a Catholic).

Unlike other "Catholic writers" such as Evelyn Waugh and Anthony Burgess, Greene's politics were essentially left-leaning, though some biographers believe politics mattered little to him. In his later years he was a strong critic of what he saw as American imperialism, and he supported the Cuban leader Fidel Castro, whom he had met.

Travel

Throughout his life, Greene was obsessed with travelling far from his native England, to what he called the "wild and remote" places of the world. His travels provided him with opportunities to engage in espionage on behalf of the United Kingdom (in Sierra Leone during the Second World War, for example). Greene had been recruited to MI6 by the notorious double agent Kim Philby. He reworked the colorful and exciting characters and places he encountered into the fabric of his novels. A 1938 trip to Mexico to see the effects of a campaign of forced anti-Catholic secularisation was funded by the Roman Catholic Church. This resulted in the factual *The Lawless Roads* (published in America as *Another Mexico*), and the fictional *The Power and the Glory*, often considered to be Greene's finest novel. Ironically, the novel was condemned by the Vatican in 1953.

"There is so much weariness and disappointment in travel that people have to open up – in railway trains, over a fire, on the decks of steamers, and in the palm courts of hotels on a rainy day. They have to pass the time somehow, and they can pass it only with themselves. Like the characters in

Chekhov they have no reserves – you learn the most intimate secrets. You get an impression of a world peopled by eccentrics, of odd professions, almost incredible stupidities, and, to balance them, amazing endurances" (Graham Greene, *The Lawless Roads*, 1939).

Biography task 1: Find some interesting facts about Greene, exposing his personality. If you don't find any, comment on the following information:

1. **J.B. Priestley**, at the time, when Greene's novel *Stamboul Train* was published was a much bigger fish than Greene, alleged that one of the characters, a writer called **Q. C. Savory** in this book, was a defamatory representation of himself and sued Greene for that matter. By the way, later on in *Going Solo*, the second volume of his highly entertaining autobiography, published in 1986, **Roald Dahl** drolly recounts the tale of a journey to Africa by ship in which a fellow passenger was so sensitive about his baldness that he carried a secret selection of wigs of different lengths, to simulate the effects of normal hair growth, while he sprinkled epsom salts on his jacket to look like dandruff. The funniest part of the anecdote is that this person's name was **UN Savory** (unsavory means distasteful, disgusting), according to Dahl, who adds: "I could hardly believe those initials when I first saw them on his trunk." Some claim Dahl had borrowed this name from **Greene**.

2. Graham Greene said about his writing habit: "I write five hundred words a day after my breakfast... You see I have a daemon where others have a talent. Mind you I envy them their talent... You cannot conceive how much I suffer when I write. I have to force myself day after day to sit down pen in hand and I struggle for expression... Such a daily agony and the result – five hundred words a day. A very small catch".

3. Graham Greene had a habit of playing Russian roulette with a loaded revolver.

Biography task 2: Look up some opinions about Greene held by other famous (or no necessarily so) people. Do some of them coincide?

WRITING STYLE

Task 1: Read the text and do the assignments following it.

Graham Greene (1904—1991)

Few writers have provoked such contradictory assessments during their lifetime as Graham Greene. A broad sweep of literary ancestors have been summoned up to explain his style and thought, from those acknowledged by Greene himself, such as Conrad and James, to Dostoevsky, Kafka, the 19th

century Decadents, the French Catholic novelists and more recently even the French Existentialists. This mesh of literary cross-judgements has been woven out of Greene's peculiar contradictory development, for he is a Catholic whose books, and particularly his religious novels have earned him an international reputation rare among contemporary English writers.

Born in 1904, the son of G.H. Greene, the Headmaster of an English public school, Greene was given a conventional middle-class upbringing. Later in Balliol College, Oxford, he read history for three years. It was at the end of his Oxford career, in 1925, that he published a collection of poems *Babbling April*. For the most part these are imitative of the Oxford aestheticism of the 1920s.

After leaving Oxford, Greene worked as a journalist for four years, first in Nottingham and later as a subeditor of *The Times* in London. So he reached maturity and independence as a writer at the start of the 1930s. He first came to the notice of the literary world with such a novel as *Brighton Rock* (1938). With his books Greene introduced his characteristic genre, the thriller with theological and moral significance. At this period his attention was focused on English life and English types, as in *England Made Me* (1935), one of his outstanding novels, though now rather neglected by critics. But after *The Power and the Glory* (1940), set in Mexico, which many think his best novel, Greene rarely returns to the English scene. His stories are usually set in some foreign political storm centre.

Green has roamed the world from Vietnam to West Africa, Latin America and Haiti. Using these places as setting for his stories, he shows protagonists caught up in malignant circumstances. For example, in *A Burnt-Out Case* (1961) an architect, repelled by modern life, attempts to lose himself in a leper colony deep in Africa and to purge all human desires and contacts.

Graham Greene himself divides his novels into two main groups: "serious" novels and novels of "entertainment". As "serious" he himself considers the following: *The Man Within* (1929), *It's a Battlefield* (1934), *England Made Me*, *The Heart Of the Matter* (1948); these books are marked with pessimism and disillusion. For instance, *England Made Me* is a deep pessimistic novel and *The Heart of the Matter* is a novel about the fate of a well-meaning man who commits suicide to get out of the blind alley of the moral problems he had been trying to solve.

An exciting and violent plot is characteristic for the second kind of novel. The novels of "entertainment" are *Stamboul Train* (1932), *The Confidential Agent* (1939), *Our Man in Havana* (1958) and others. But these novels of "entertainment" are quite different from ordinary detective "thrillers". There is one trait always present in his books, which singles Greene out of commonplace detective story writers – his humanism, the deep psychological analysis of his heroes and a very thoughtful attitude to

the burning political problems of the day. *Our Man in Havana* is a social and political satire. In both serious and adventure detective stories we see the ambiguities of moral judgment and intensely human crises of faith. In "The Quiet American" (1955) Green unfolds a theme in which stupidity, hypocrisy and ambition play their sorry parts. It is suggested that on this occasion Greene, turning from his favourite theme of religion and sacrifice, has substituted certain problems of morality. But it would be unfair to describe the purpose of the book as a problem novel. It is full of problems, but they emerge as part of the life which is so energetically, vividly, frankly offered for our inspection. It is Graham Green at his best. That he has not been awarded the Nobel Prize for Literature can only be due to political reasons...

Task 2: Translate the following word combinations into Russian and use them in sentences of your own:

to provoke contradictory assessments, literary ancestors, literary cross-judgements, peculiar contradictory development, religious novels, to earn smb an international reputation, to give a conventional middle-class upbringing, to reach maturity and independence as a writer, to roam, a protagonist, to repel, to purge, entertainment, to be marked with pessimism, an exciting and violent plot, detective thrillers, a deep psychological analysis, ambiguity, to unfold a theme, to substitute.

Task 3: Answer the following questions:

1. Why has Graham Greene provoked such a contradictory assessment?
2. What earned him an international reputation?
3. What education did Gr. Greene get?
4. When and how did he reach maturity as a writer?
5. How does he show his main heroes?
6. Into what two groups does he divide his novels?
7. The novels of "entertainment" are different from ordinary detective "thrillers," aren't they?
8. What are both genres characteristic of?

Task 4: Translate the following text into Russian in writing.

Greene would characterize himself as a realist and a religious writer, not in the sense of a Francois Mauriac, the French Catholic novelist who admired him and who has been often cited as a major influence, but in a Jamesian sense. "After the death of Henry James a disaster overtook the English novel," Greene wrote in a 1945 essay on Mauriac. "For with the death of James the religious sense was lost to the English novel, and with the religious sense went the sense of the importance of the human act. It was as the world of fiction had lost a dimension." That dimension was something

that Greene, much more recently, called a "ruling passion" that gives to a shelf of novels the unity of a system. No matter how extraordinary, he adds, talent cannot alone sustain an achievement.

From his journeys to Liberia and Mexico early in his career, when he missed that "terrible aboriginal calamity" to his present elder literary statesman's retreat at Antibes on the French Riviera (where he recently spoke without irony of failure, boredom, loneliness, and emptiness as the writer's most dependable allies), Greene has exhibited a world-weariness that he offsets – and then, only temporarily – by another voyage, the next book.

As a novelist, Greene's ruling passion has been an awareness of man's aboriginal corruption. His characters cannot dismiss that sense at the heart of things that life has no meaning, that life cheats when original sin is blurred. And this endless burrowing, for the corruption within testifies to Greene's battle as a novelist for the survival of consciousness. As a kind of English Dostoevsky, Greene directs his characters to relentless probes within themselves for that deepest level of corruption known to the underground man, that aspect that he can only with the most agonizing difficulty acknowledge to himself.

II. THE END OF THE AFFAIR BY GRAHAM GREENE

The novel *The End of the Affair* was written in 1951 and probably based on Greene's own extramarital relationship with Lady Catherine Walston. It as many other Greene's works is concerned with religious matters.

COMPREHENSION QUIZ

1. What's Maurice Bendrix's occupation?

- a) an atheist propagator
- b) a literary novelist
- c) a civil servant
- d) a private detective

Can you name the characters that correspond to other 3 occupations listed?

2. From what perspective does Bendrix describe later the story of his affair with Sarah?

- a) 10 years
- b) 2 months
- c) the narration and the events develop simultaneously
- d) 5 years

3. Who sets a private detective on Sarah's tail?

- a) Henry Miles
- b) Maurice Bendrix
- c) Richard Smythe
- d) the detective has personal interest in pursuing her

4. What does Maurice demonstrate by the following phrase "I mustn't hate, for if I were really to hate I would believe, and if I were to believe what a triumph for you and her"?"

- a) Maurice is tempted to shift his anger towards God, but at the same time he does not want to believe in God
- b) Maurice had assumed that Sarah had simply returned to Henry and had grown to hate them both
- c) Maurice realizes that his jealousy is misdirected
- d) Maurice learns that she was planning on converting to Catholicism and may receive a Christian burial. He finds this intolerable but, in the Catholic priest who conveys her wishes, finally finds someone to hate.

For whom might the underline you stand? Could you think of the situations referring to the 3 remaining phrases?

5. Who managed to steal Sarah's journal?

- a) Bendrix
- b) her husband
- c) private detective
- d) private detective's son

6. What period does the action in the novel embrace?

- a) The 1st World War and 2 years after it
- b) Last peaceful years before the 2nd World War
- c) The 2nd World War and a short after-war period
- d) All the events take place after the 2nd World War

7. To the priest of what Christianity branch does Sarah eventually go?

- a) Anglican
- b) Orthodox
- c) Lutheran
- d) Catholic

8. Who is omitted from the pattern “Bendrix – Sarah - Henry”, on which the characters’ relationships are build?

- a) Richard Smythe
- b) nobody
- c) the God
- d) private detective

9. What smell did Sarah and Bendrix associate with their affair?

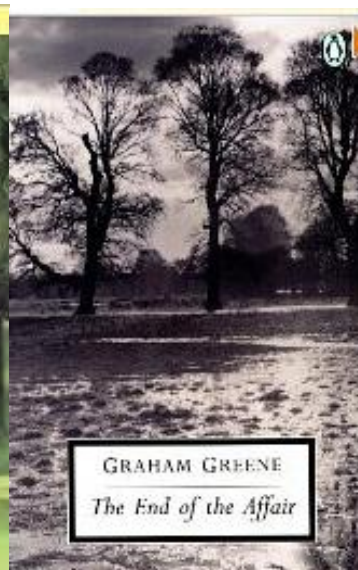
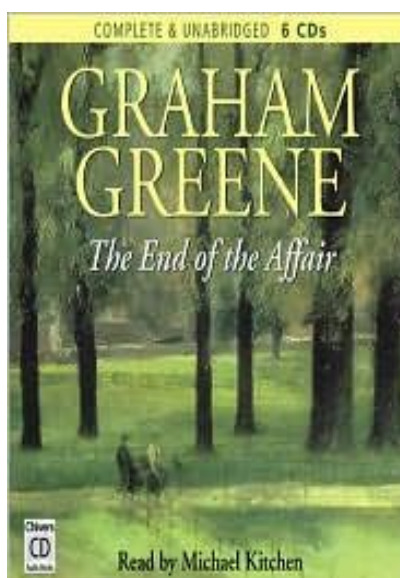
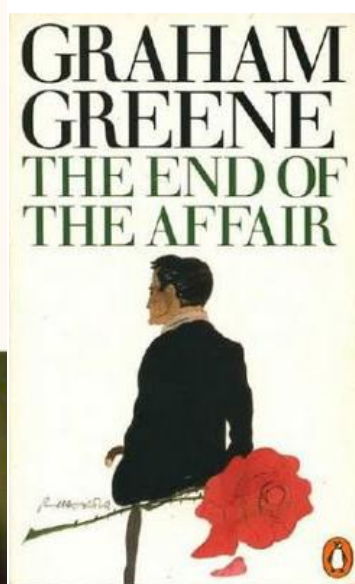
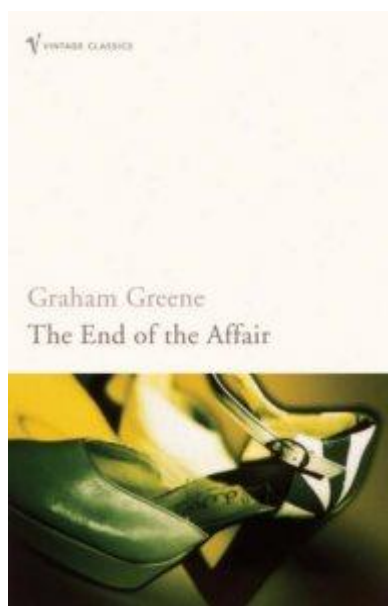
- a) rain
- b) books
- c) wine
- d) onions

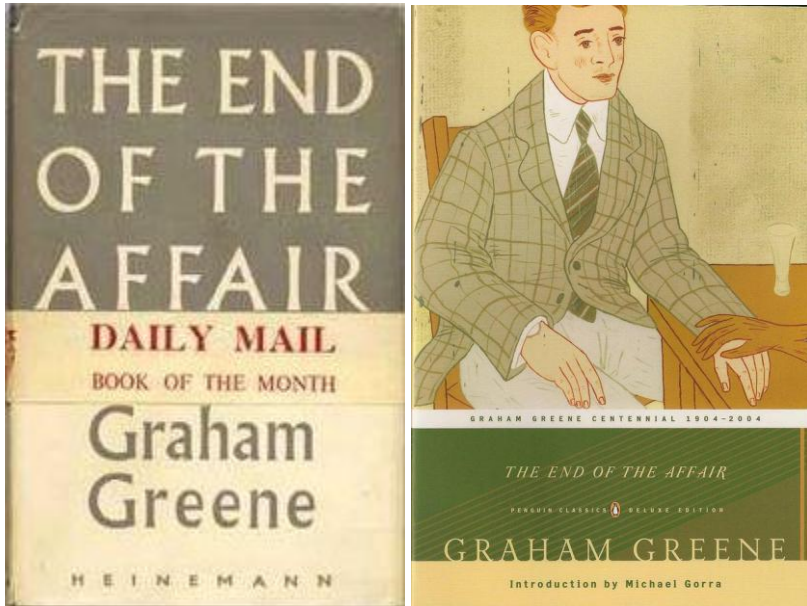
10. What did Sarah say when she decided to leave Bendrix after his survival?

- a) Love doesn’t end just because we don’t see each other
- b) I should keep my promise
- c) nothing
- d) I know you will hate me, but I do this for our love

ASSIGNMENTS FOR FURTHER ANALYSIS

1. Share your impressions on the book.
2. Consider the title of the book and comment on it.
3. Try to define the general theme of the book.
4. Recall the occasions when Sarah and Bendrix met one another after their long separation? How many times had it happened? How were these meetings different (concerning their purposefulness etc.)?
5. If you designed a book-cover for this novel, what would it look like? Whom or what would you portray on it? What ideas would you try to convey? Look at the following book-covers and speculate on them. What’s the principal message of each one? To what extent are they original and corresponding to their contents?





(1st edition)

6. If you were supposed to invent a set of key-words for this book (to be found in Internet etc.), what would you include? Have a look at some example; do you agree with everything mentioned there?

bi-polarity, creativity, Graham Greene, habit, hate, love, masterpiece, scholastic, stream of conscious writing, the end of the affair, relationships, work...

III. THE END OF THE AFFAIR, director – NEIL JORDAN (1999)

Many of Greene's novels had been filmed, most notably 1947's *Brighton Rock*, and he also wrote several original screenplays, most famously for the film *The Third Man*.

PRE-WATCHING TASKS

Read the following information about the film.

Director – Neil Jordan

Screenplay – Neil Jordan

Produced by Neil Jordan, Stehpen Woolley

Music – Michael Nyman

Cinematography – Roger Pratt

Editing – Tony Lawson

Distributed by Columbia Pictures

Release date(s): December 3, 1999 (United States); February 11, 2000 (United Kingdom)

Running time – 102 min.

- **Maurice Bendrix** – Ralph Fiennes
- **Sarah Miles** – Julianne Moore
- **Henry Miles** – Stephen Rea
- **Mr. Parkis** – Ian Hart
- **Father Richard Smythe** – Jason Isaacs

History of Production

The End of the Affair is arguably Graham Greene's most autobiographical novel, taking as its inspiration his adulterous love affair with American Catherine Walston. The book, published in 1951, is dedicated to her. Greene's biographer, Norman Sherry, called their relationship "the greatest literary affair of this century".

Neil Jordan, who first read the Graham Greene original many years ago, believes it is also his finest novel.

Jordan said, "It's the simplest of stories, but the dramatic core is very strong, and its focus on the irrational is very relevant to contemporary life. I saw that it would make a very interesting movie. I was really interested in the basic plot, that the structure of this love affair was seen so differently by the two protagonists."

The character of Maurice Bendrix was an amalgam of both real and literary sources. Jordan created half of the tortured novelist from the Bendrix that Greene had written, but also sculpted him around Greene's life as well. Jordan decided on Ralph Feinnes for the part: "I thought Ralph would convey that disenchanted, embittered '40s intellectual – a figure with too much emotion, too much intelligence for their own good."

For Sarah, Jordan wanted "somebody that would be able to express everything that was behind the words, that depth of emotion. I tested several people, and Julianne Moore blew me away."

Stephen Rea, who has collaborated with Jordan on six previous films, was cast as the third side of the love triangle, the cuckold Henry Miles.

Production began on February 15, 1999, on B Stage at Shepperton Studios, just outside, where production designer Anthony Pratt created the interior sets that comprised the Miles' Edwardian home. (Exterior scenes of the house were shot on Kew Green). Other principal London locations included the Whitehall Theatre, Rules Restraunt, Maida Vale Underground Station and Kensal Green Cemetery. A week was also spent in Brighton, where

Jordan filmed scenes at the Grand Hotel and the Royal Pavilion. Principal photography wrapped after eleven weeks.

COMPREHENSION QUIZ

1. What device was employed by the director in picturing Sarah's outfit during her meeting Bendrix for the first time?

- a) generalization
- b) omission
- c) transformation
- d) concretization

2. In the film whom did Sarah supposedly cure from his birthmark?

- a) Parkis
- b) Parkis's son
- c) Richard Smythe
- d) Henry

3. According to both book and the film, through what can a person become a saint?

- a) belief
- b) suffering
- c) love

ASSIGNMENTS FOR FURTHER ANALYSIS

1. Share your impression on the film. How does it correspond to your impression on the book? Do you agree with the statement from *The Variety's* review: "A faithful adaptation that captures the haunting spirit of the 1951 novel, *THE END OF THE AFFAIR* ... is a better film than *The English Patient*. Neil Jordan proves once again that he is a supreme storyteller of complex human dramas"?

2. What major and minor changes as compared with the original version have you noticed? What were they intended for?

3. How far do you agree with the choice of the cast?

4. Through what has the director managed to compensate for the narration produced from two points: first Bendrix's then Sarah's?

5. Is war atmosphere adequately conveyed in the film? What is the principal colour scheme?

6. Does the "image" of love have the same colour background? Recollect the way Sarah dressed, the colours she used.

KEYS TO COMPREHENSION QUIZ:**№ 1, page 8:**

1. b, 2. d, 3. b, 4. a, 5. c, 6. c, 7. d, 8. c, 9. d, 10. a

№ 2, page 13:

1. d, 2. b, 3. b.

