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**Ian McEwan's ATONEMENT:  
Comparison of the Novel  
and Film Adaptation**

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Prohlašuji, že jsem závěrečnou práci vypracovala samostatně a použila jen uvedených pramenů a literatury.

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podpis

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# ABSTRACT

My Bachelor Project deals with the novel by Ian McEwan, *Atonement*, and the adaptation of the same name directed by Joe Wright. This project contains chapters about the novel and the film focusing on characterisation and the main themes. It also discusses adaptation theories and describes the adaptation of *Atonement* in particular. Practical Part deals with the main characters and their interpretation, the usage of light and soundtrack in film and particular scenes are also described.

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## INTRODUCTION

The film adaptations based on a particular piece of written work have already been very common in film industry since its beginnings and the visual transfer of the novel has become a unique way how to tell a story. Since the first adaptations, we are tormented by a very simple question: *Which one is actually better – the book or the film?* We are forced to compare these two interpretations of just one single story. We are forced to compare the novel and its film adaptation. That seems to be a problem at an elementary level, but after deeper consideration it is clear that an answer to this question is not that simple. In general, even a really good adaptation might be a slightly different version of written work so it can be even impossible to answer without any hesitation.

Before I had the chance to read through the novel *Atonement* written by Ian McEwan, I had seen its adaptation and it immediately became one of my favourite films. Then I found the novel and I was certain that there are more compelling details and vivid descriptions in the written work and that I would find much more about my favourite characters. Moreover, it is obvious that the screen adaptation dramatically limited in its length and more importantly in the selection of the scenes. So finally, after I had read the book, even though I was then affected by the adaptation, my initial assumption about *Atonement* has been proved because I found more details about characters and events in the novel and most importantly, I was literally inside their thought that was crucial for understanding them.

My Bachelor Project focuses on both versions of *Atonement* and deals with the possibility of different interpretations of this fiction and its characters in particular. This project aims to disprove the strong opinion that we can state which interpretation is better. It focuses on the transition from the novel to the film from the perspective of adaptation theories. My aim is to define specific types of film adaptations and also to define the adaptation in particular case of *Atonement*. Analyses of the novel *Atonement* and the film represent the theoretical basis for my project. The theoretical part also comprises a chapter on the theory of film adaptation.

Practical part of this project deals with the main characters. My aim is to find particular differences between the novel and the film considering characters and the viewer's/readers' understanding. I also want to describe special effects of film and other differences between the novel and the film. I want to discuss whether the adaptation is a modern/postmodern work as the novel *Atonement* is influenced by these movements. The method of comparison analysis will be used in this part.

# THEORETICAL PART

This part of my bachelor project is a theoretical ground for the topic. It deals with the novel *Atonement* and its film adaptation. The aim is to describe the basic information about the author, themes, narrative technique, style and characters of the novel. The content of the novel is also discussed in this part while precise characterisation of the novel is included in the Practical Part. Lastly, the Theoretical Part also discusses the topic of film adaptation focusing on the adaptation of *Atonement* that was directed by Joe Wright.

## 1. The Novel *Atonement*

*Atonement* was published in 2001 by Ian McEwan and since its first publication it has been translated into many languages (e.g. French, German, Japanese) and also published in both print and audio versions. *Atonement* won The People's Booker Prize in 2001 but it was also awarded many other prizes such as the Santiago Prize for the European Novel, W. H. Smith Literary Prize, the National Book Critics Circle Award, and the Los Angeles Times Prize for Fiction. *Atonement* is considered by many critics to be the most successful novel of the author and it has been a subject of many reviews and works of literary criticism. [Rooney, 2006]

### 1.1. Author

This section states the basic information about Ian McEwan, the author of *Atonement*, and describes his literary career considering his most critically appraised books. It mostly focuses on the themes of his works throughout his career as the aim of this section is to put the theme of the novel *Atonement* in context.

Ian McEwan is an award winning author who is considered to be one of the foremost figures of contemporary British authors of fiction. His literary work has been appraised since the beginning of his career as he won the Somerset Maugham Award for his first collection of short stories. He was nominated three times for the most prestigious award and he finally won the Booker Prize for Fiction in 1998. In 2000 he was awarded a Companion of the British Empire for his lifetime achievements in British fiction. [Matthews, 2002] His latest novels are *The Children Act* published in 2014 and novel *Nutshell* that will be published in the UK on 1 September 2016. [McEwan, online]

His career begins in the early 1970s when his first stories were printed and published in various magazines. At that time in his twenties Ian McEwan, who was born in 1948, was a new and very talented student of a writing course at University of East Anglia. He was influenced by his teacher Malcolm Bradbury. Since his first two publications of short stories *First Love*, *Last Rites* in 1975 and *In Between the Sheets* in 1978, he has published thirteen novels, collections of short stories and also screenplays. [Renninson, 2005]

Since the publication of *First Love*, *Last Rites* (1975) his technically complex works continue to focus on rather controversial themes such as violence, madness, childhood or strange adolescent fantasies. In 1978 he published his first novel *The Cement Garden* where McEwan began to uncover the psychological aspects of stories which broke the standard limits of novels. [Bradbury, 2001]

Interestingly, Groes [2009] even mentioned the pseudonym “Ian Macabre” he adopted because of these unusual and shocking themes of rapes, abuses or even murders in his early work.

In his later fiction *The Comfort of Strangers* published (1981) the exploration of dark sides of life and human psychology persisted. However, there is a certain shift from dark and perverse themes to broader subjects. In his later work he explores rather unusual or even extreme situations in life of ordinary people. He focuses mainly on the affects of those situations and on analysis of psychological state of people who have to deal with some shocking situations and sometimes with sudden uncontrollable shifts. Similarly, McEwan began to write about more social and political issues and how personality can be affected by them. These topics are briefly or in more depth included in novels such as *The Child in Time* (1987), *The Innocence* (1990), *Black Dogs* (1992), *Enduring Love* (1997), or in the Booker Prize winner *Amsterdam* (1998). [Matthews, 2002]

According to Head [2007] the issues of McEwan’s writing are close to contemporary readers but his writing are not only popular and appraised for its themes but also for McEwan’s cultivated style.

As it was described in this section, Ian McEwan is undoubtedly very interesting figure in the context of contemporary literature and his career consists of many critically appraised works. This section stated some of them focusing on their themes.



## 1.2. Content of the novel *Atonement*

This chapter deals with the content of *Atonement* focusing on the most important parts of the novel. As the main aim of this project is to compare the novel to its film adaptation, it is necessary to describe the ground of the story and its main parts in the first place.

Generally speaking, the book is divided into three parts and an epilogue while each section deals with different issues and each is set in a different time and place. The content of *Atonement* includes one day in the Tallis house, a war theme in the Dunkirk section, and finally it covers a story about hard work of young nurses in wartime.

However, it is only at the end of the book when readers finally uncover the truth about what they have just read. In the last section titled “London, 1999” readers are forced to rethink again what they have read because this section is signed B.T., which makes it evident that the novel has been written by Briony Tallis. Moreover, this revelation means that the distant third person narrator is actually Briony. The revelation about the author completely changes the readers’ view on the narrative, because it has been written from Briony's perspective. [Ellam, 2009]

### ***Part One***

The main characters are introduced in this part – Cecilia, Robbie and Briony. Through the window, Briony observes an awkward moment between Robbie and Cecilia by the fountain and she misinterprets this scene. Paul Marshall is also introduced in this part. He meets with the twins and young Lola, the cousins of the Tallis family. Paul has an awkward conversation with Lola. Later that day, Robbie decides to write a letter to Cecilia to apologise her for their conflict by the fountain. But while he is preparing for the dinner, he wrote two versions one of which has an obscene end. Briony thinks Robbie is a maniac who has attacked her sister. Later in the evening, Briony finds young Lola lying on the ground with a man who leaves the place immediately. Lola is incapable of words but Briony decides that she has been attacked by Robbie. Part One ends with an investigation that leads to Robbie's arrest.

### ***Part two***

Part Two depicts Robbie as a soldier during his way towards Dunkirk. He has a company of two corporals Nettle and Mace. They are hiding in many different places and farmhouse until they arrive to Dunkirk. Robbie often reflects on Cecilia while reading her letters. Also Briony occupies his thoughts as he tries to understand why she accused him of the rape. He realizes that Briony was in love with him and might have been jealous of their love. They arrive in Dunkirk

but Robbie struggles with hallucinations. This part ends with Robbie falling asleep and his comrade Nettle reminding him of the morning evacuation.

### ***Part three***

Eighteen-year-old Briony is a nurse in hospital. She tries to be disciplined and works hard. She still finds free time for writing. Her first draft of a story about two people by the fountain is refused by an editor but she is encouraged to continue with writing. Meanwhile, the hospital begins the preparation for injured soldiers who are being evacuated from Dunkirk. Briony is very confused by all wounded soldiers and she is thinking about Robbie. One day Briony receives a letter from her father informing her about the wedding of Paul and Lola. She decides to watch the wedding and then she visits her sister Cecilia and Robbie. She tells them about the wedding and also about the true rapist. Cecilia and Robbie are shocked that it was Paul Marshall and compel Briony to write a statement about what she has done. Finally, Briony decides to write a story to atone for her offense.

### ***Epilogue***

As explained previously, in this part Briony is an old lady and successful writer. She talks about her disease. She has a seventy-seventh birthday and she goes to the celebration that is held for her in an old Tallis household where she meets her extended family members. There is a performance of *The Trials of Arabella*, her first play. She contemplates about Cecilia and Robbie and tells the true ending of her novel that has been rewritten many times.

This section was an important part of my project because it described the content of the novel which is the original source for the film *Atonement* that will be described in the following chapters.

## **1.3. Characterisation**

This section deals with the basic information about the characters of *Atonement*. The aim of this chapter is to describe the characterisation from the general perspective because each character will be described in more detail in the following chapters. (see Chapter 1. in the Practical Part).

There are three central characters depicted in their complexity - Briony, Cecilia and Robbie. And according to Rooney [2006] the complexity of characters is very important for the

novel to be successful. If readers understand them and their interactions between each other, the narrative is thus more convincing and appealing. Characters in *Atonement* are portrayed by their actions, speech and inner thoughts. Moreover, the characters are very often thinking about each other and they are expressing their feelings and attitudes towards each other so readers learn a lot about each of them. Moreover, there are various points of view in the novel so it is possible to identify with each character through his or her personal notion of the story. And because of this, the characters differ from each other in many ways.

#### 1.4. Themes

There are many themes that are included in *Atonement* and this chapter describes the most important one. Firstly, it deals with a specific motif that appears in many of McEwan's books and then the themes are described individually and in more depth.

As mentioned in Chapter 1.1, McEwan's dominant interest in his writing included mostly some shocking events that affect life in unexpected and usually disastrous ways. This is very typical of his fiction and critics have described this feature in many works of criticism. Rooney [2006] for example writes about a "key moment" in McEwan's fiction. This moment often occurs accidentally and results in devastating consequences. Obviously, this single moment changes everything and it is not possible to resist because it is not possible to change the past. What is more, this event is actually a trigger of various necessary events that are mostly catastrophic.

Similarly, Pastoor [2014] talks about two key scenes in the novel that depict young Briony observing Robbie and Cecilia by a fountain and later the same day when she finds them together in a library room. Unfortunately, she dramatically misunderstood these scenes which lead to the punishment for Robbie who is sent to prison. *Atonement* is also a novel about fiction, about writing a fiction. And because of this theme of fiction, Pastoor [2014] in his criticism essay *The Absence of Atonement in Atonement* claims that *Atonement* is a meta-fictional work. He means that *Atonement* is about fiction itself and moreover, it is a work of fiction mainly because it is written by fictional author. [Pastoor, 2014]

Below, a selection of the most important themes occurring in the novel is discussed.

#### ***Atonement***

*Atonement* is the title of the novel so it is expected that atonement will be also a prime theme of the book. According to Charles Pastoor [2014] there might be also expected a sense of

redemption in the story because redemption is usually connected to the act of atonement. Moreover, writing itself can be seen as an act through which the atonement might be achieved and this is exactly what Briony attempts to do. In another words, Pastoor also claims that this is a process of “finding hope”. In the story, we find Briony who is seriously in need of redemption and considering her desire for becoming a writer and her passion for literature and stories, it is not surprising that she tries to achieve the redemption through writing. [Pastoor, 2014]

### ***Imagination***

The theme of imagination is closely connected to the theme of writing and making a fiction because imagination is necessary for the process of writing. . An author should be aware of feelings and emotions of characters and this usually happens through imagination, particularly to imagine the consciousness of characters.

Pastoor [2007] even talks about supernatural power of god that finally results in the fact that for example Robbie seems to be governed by young Briony, or more precisely, by her vivid imagination and misunderstanding. In other words, his life dramatically changes its direction at the very moment Briony wrongly interprets his behaviour which determines his fate.

### ***Crime***

Atonement is definitely a novel about crime because there are many characters which are guilty. Not only Briony but also Paul Marshall is responsible for a crime of attacking Lola and this crime is concealed from the rest of the people which were involved in the investigation. However, Rooney [2006] adds that the crime of Paul is not in the centre of the book although it is a very serious one. In fact, this attack is left aside and notably the facts that are connected with the rape are not discussed. Paul Marshall and Lola committed another crime being silent about the truth.

### ***Love***

Undoubtedly, this is a novel about love whether it is love between family members or romantic love between two lovers. In the first case, love in the Tallis family is sometimes suppressed and many characters fail to express their love for others. For example Emily Tallis loves Briony but she does not behave like that, instead her love is described as ineffectual. The love between siblings Cecilia and Leon is not deep and honest as it seems their only bond stems from their childhood. Cecilia's love to others is later wrecked because of the accusation of her lover. The only love that is pure and romantic is the love between Cecilia and Robbie. Although

there are sentimental and very romantic letters that help Robbie to endure his imprisonment and the war, their first contact is very sexual and even aggressive which makes this novel to be more distant from the typical romantic themes. [Rooney, 2006]

### ***War***

The anticipation of war is already present in Part One and a particular tension that is apparent for example within conversations between characters. But it is not until Part Two that the war really intervenes to the plot. The theme of the Second World War is mostly depicted through Robbie's experiences and struggles in France. The most appraised is the part of an evacuation in Dunkirk which is a beach in France, where the retreat of British soldiers for evacuation was placed. This section of the novel tells a lot about the wartime and horrible times of soldiers. The readers see Robbie totally devastated physically as he is seriously wounded as well as mentally. Similarly, the presence of war was at the time visible everywhere and particularly in hospitals. Young nurses are depicted in Part Three taking care of injured soldiers and preparing for evacuations. In other words, the novel focuses on the experiences in war and also on its aftermath. [Rooney, 2006]

### ***Social Class***

The theme of different social class is evident in Part One of the novel which is set in the house of the upper middle-class Tallis family. There is a particular difference between the servants and the Tallises. Especially Emily Tallis and her son Leon are aware of their social position. [Ellam, 2009] Emily does not accept her husband's choice to support Robbie's education and she thinks this is unnecessary. Although Robbie is representing a lower social class, he does not accept this social and economic division.

Paul is a great example of how the social class affects the perception of people. He is accepted because of his class and successful career and more importantly, he is expected to behave well so he is not suspected of the rape. On the other hand, Cecilia and Robbie are determined that the rapist is actually Danny Hardman, sixteen-year old boy who works for Tallis family and so he is from a lower social class.

This section described the most important themes occurring in the novel. Considering the aim of this project, it is important to discuss particular motifs because they are also adapted in film that will be discussed in the following chapters.

## 1.5. Narrative technique and structure

Structure of the novel is discussed in this section that also focuses on the novel's division into separate parts and chapters. It describes the content of each part of the novel and the point of view. Lastly, this chapter deals with narrative technique and how it influences the readers.

As discussed above (see Chapter 1.2), the novel is structured into three parts and an epilogue. The Part One of the novel is set in 1935 and is divided into 14 chapters. In contrast, Part Two is divided without an order that should reflect Robbie's unordered state of mind. Part Three is divided similarly as the previous part and is also contrasting with Part One. Finally, the last chapter is titled "London, 1999" that can be viewed as a conclusion of the previous parts, or in another words, an epilogue. [Ellam, 2009]

### ***Changing point of view and the narrator***

Part One is the only part where the different chapters indicate a different narrator. It is divided by chapters while each chapter has its own narrator. The plot is gradually viewed from different points of view. Part Two is viewed from Robbie's point of view and similarly Part Three is narrated by Briony. The last part of an epilogue is narrated in the first person. There are many characters included in Part One and the application of shifting point of view offers readers an understanding of various characters that are presented within one day. Only with the changing point of view, it is possible for readers to learn about the characters' unconsciousness and emotions. [Rooney, 2006]

Ellam [2009] also points out the unreliable narrator as another literary device that is present in *Atonement* in the last section titled "London, 1999". She explains that the unreliable narrator is used in the first-person narrative while "*the subjective responses and interpretation is permeated with ambiguity...*" so it is not easy to trust the narrator. [Ellam, 2009]

In other words, the readers are deceived by such narrative. Older Briony in this last section even plays with the idea to include Robbie and Cecilia in the day of her celebration assuming that to rewrite the ending again is not impossible for her. [D'Angelo, 2009]

The changing point of view is a distinctive feature of *Atonement*. This chapter described this feature in more depth. Lastly, it also described the narrative technique used in the novel and it also discusses the narrator. These features are apparent in the adaptation of *Atonement* so it is necessary to understand them and analyses them in the novel.

## 1.6. Critical movements

This chapter deals with literary and critical movements that influence Ian McEwan and his writing style. The most important and principal movements are described in this chapter. Lastly, the novel *Atonement* is described from the perspective of these movements.

McEwan as a contemporary writer has been significantly influenced by many literary movements and developments and in his works consist of his experiments with the forms of composition or with traditional literary concepts. Regarding the traditional movements in his writing, he is working according to tradition of modernism, structuralism or poststructuralism and postmodernism. [Rooney, 2006]

*Modernism* is a movement of the first half of the twentieth century that emphasise the experimentation with style and structure using the technique of stream-of-consciousness. The purpose of this technique was to understand character's inner emotions and state of mind. One of the foremost practitioners of stream-of-consciousness was Virginia Woolf. Modernism was followed by *Postmodernism*. It was a reaction to the traditional approaches of Modernism. It rejected the radical experimentation of modernism and instead it worked with the traditional devices of modernism but Postmodernism emphasized these devices to a great degree. [Turco, 1999]

In *Atonement*, according to Finney [2009], particular influence of Woolf's tradition is apparent in Briony's writing attempts. Her first draft of a story about Cecilia and Robbie by the fountain was greatly influenced by modernism as Briony attempts to write according to this tradition with the application of stream-of-consciousness.

While the Part One is written in the tradition of modernism, there is a particular shift of modernism to postmodernism in following parts. Both traditions are included in *Atonement* influencing the narrative and structure. Postmodern tendency is especially apparent in the last section "London, 1999" in its deconstruction of the story as the readers are confused by the narrative and forced to rethink again what they have just read. [Rooney, 2006]

Ian McEwan's style of writing is influenced by literary movements and developments. This chapter discussed the most important movements. *Atonement* was also discussed in this chapter focusing on those parts of the novel that were influenced by particular movement.

## 2. Novel into Film

This chapter deals with different approaches to adaptations of literary works. There are many different theories of adaptations that vary from one critic to another. Many critical works have been published since the beginning of the twentieth century on this topic and it is still very popular topic. This chapter compares various adaptation theories and in more depth it deals with the adaptation of *Atonement*.

### 2.1. Film adaptation

Linda C. Cahir in her book *Literature into film – Theory and Practical Approaches* puts a general question whether there is a general method to officially recognize the value of film that is based on written piece of work. Because there are many film theories that offer a wide range of characterisation, terms and modes, it is complicated to define one general approach.

Cahir [2006] discusses readers' general approach to adaptations. She claims that it is very common that readers usually consider the book better than the movie because they are already influenced by the book and so they are disappointed if the film does not correspond to their specific and original vision that is based on the book. Obviously, the first impression of the book dramatically influences reader's later attitude towards the film so it is not surprising that the final notion that the book is better is more common.

### 2.2. Adaptation theories

Just in the beginning of cinema, literary critics and also writers were sceptic about this new technology and the birth of film industry in general. Many critics and writers were expressing their disapproval of this specific transfer of written work. Especially some of the most appraised figures of literature were critical about this trend in film industry that was introduced around the first half of twentieth century, because these movies were mostly based on literature.

The first critics of adaptations and cinema were e.g. Theodor Dreiser or Virginia Woolf who in particular criticised this trend in her essay "The Cinema" and claimed that the effect of film would be harmful for both the original work as well as for the film itself. Furthermore, there was a growing unease in the early twentieth century about the future of literature considering even its ending due to the growing film industry. [Cartmell, 2012]



Since the twentieth century many forms of adaptations has been introduced in the film industry. Besides popular adaptations by the twenty-first century the new forms of adaptations such as film to novel adaptations, television, video games or musical adaptations has been established. [Cartmell, 2012]

However, apart from the new forms described above, further development of new approaches to adaptations has not been significant. [Albrecht, 2010]

In terms of the traditional translations of fiction Cahir states three categories in her book [2006] that has been considered to be one of the first attempts to classify film translations of literature: *literal translation*, *traditional translation* and *radical translation*. The first category of literal translation is based on the plot of the book and it relates to its details very faithfully. Conversely, the result of radical translation is more independent film that minimally relates to its original source. In the case of traditional translation, the film remains faithful to the plot, setting and style of the original book but it makes few changes in terms of concrete details.

Firstly, Cahir explains the term “*translation*” and she suggests that this term would be more appropriate than the term “*adaptation*”. She claims that the term *adaptation* has a sense of creating something new and different from the original work and so it is not suitable for this process. While the translation means that the filmmakers translate the original words in book into the language of film.

Secondly, she also speaks about the translation in relation to the process of reading a book. Cahir explains that readers literally “*translate*” the single scenes and following passages into their own pictures and ideas that are basically products of the readers’ unique imagination and fantasy. Reading is a process where according to Cahir: “*words become translated into emotional experiences*” [Cahir, 2006, p.1].

Fidelity has been one of the prime topics for theories of adaptation since the second half of the twentieth century and this discussion about the quality of adaptations being accurate to its source is still the main subject of adaptation studies. However, there is a particular criticism that in order to remain faithful to the source, adaptations tend to only reconstruct the main message and idea of the literary source and adjust them for the screen. The term “successful adaptation” is sometimes emphasized and it is considered to be more accurate term to evaluate the quality of film adaptation. [Aragay, 2005]

### 2.3. Adaptation of Atonement

The film *Atonement* directed by Joe Wright was released in 2007 and according to Cartmell [2012] both the novel and the adaptation hold great interest of literary and film critics.

In an interview in the BBC programme *World Book Club*, Ian McEwan was asked about his attitude towards the film adaptations of his novels. His answer was positive and he adds that he is always delighted when a film director chooses one of his novels for adaptation. On the other hand, he was convinced that the final film and his novel would be two different works in the end. Particularly, he mentioned the loss of many important facts that the novel offers to reader claiming that: “...*you cannot get the light of thought or you get what people say and do. So there’s always a sense of loss, too*”. [BBC, 2005]

Similarly, in an interview featured on the *Atonement* DVD [2007] McEwan talks about this transition from novel to film in sceptical tone even describing the transition as “*a demolition job*”. Moreover, McEwan considers his novel to be very difficult to shoot because it consists mainly of character's consciousness and inner thoughts. Even though it was suggested, McEwan did not want to write the screenplay; instead he accepted the position of executive producer and fully participated on the shooting. [Wright, 2007]

Thomas Leitch [2007] is also convinced that it is not possible to make a faithful adaptation of a usual three-hundred-page novel considering movie's requirements of length. It is necessary for such adaptation to do some changes and omit particular details.

Similarly, according to Cahir [2006] this is very common approach of filmmakers who want to remain faithful to the original but they do some particular changes that are necessary to transfer the words into visual medium on the screen. Filmmakers have to deal with many limitations such as the appropriate length of the final movie, or the choice of scenes that will be included. For these reasons, many scenes are deleted or added and the setting is usually modified on account of the visual experience. [Cahir, 2006]

In case of *Atonement*, filmmakers stay faithful to its overall scheme as the setting and plot is followed very closely. For example Part One is very visually interesting and it follows the book in details. On the other hand, few characters are omitted or their presence is regulated (Emily Tallis). Part Two contains details about Robbie and the journey to Dunkirk and it provides the audience with many vivid details and descriptions, yet many appealing and interesting scenes from the book are missing in the film.

The faithfulness to the original book is for example criticised in The New York Times review claiming that the film is not valuable until it is compared to its source novel. It is good example of adaptation, but because it follows the novel so closely: *“it fails to be anything more than a decorous, heavily decorated and ultimately superficial reading of the book on which it is based”* [Scott, 2007].

### **Director**

Joe Wright is director well known for films such as *Pride and Prejudice* (2005), *Atonement* (2007), *Hanna* (2011) and *Anna Karenina* (2012). His latest film is *Pan* that was released in 2015. He has been working with actresses Keira Knightley three times and Saoirse Ronan two times. He is also a producer and actor. He has been nominated for many awards including Golden Globes or BAFTA Awards and among many other nominations he has won four awards for *Pride & Prejudice* and Prize of the Forum for Cinema and Literature for *Atonement*. [The Internet Movie Database, online]

Interestingly, the director Richard Eyre had been accepted for the project of *Atonement* before Joe Wright. However, because of his another commitments he resigned and he was replaced by Joe Wright. The screenplay had been already finished but it was not faithful to the structure of the novel which was not Wright's intention, instead he persuaded the screenwriter to rewrite it in accordance with the structure of the novel. [McGrath, 2007]

### **Soundtrack**

Composer of the soundtrack for *Atonement* was Dario Marianelli who also composed the soundtrack for Joe Wright's movie *Pride and Prejudice*. The *Atonement* soundtrack is considered to be a significant feature of the film that contributes to its success. Generally, the soundtrack is a very important feature of a movie and in the case of *Atonement* its soundtrack interacts with the story very closely. [Gwin, 2008]

In an interview with Scott Macaulay [2007] Dario Marianelli talks about the sound of typewriter and he explains that his intention was to emphasise Briony's character and especially her ruthless behaviour. Although the sound in the scenes with young Briony really completes and resonates with this character, Marianelli did not create this theme for Briony but rather he wanted to add a new and unique interpretation.

As regards the nomination and awards, *Atonement* soundtrack won an Oscar in the 2008 Academy Awards, Golden Globe Awards the same year and the Houston Film Critics Society Awards in 2007. [Focus Features, 2016]

### ***Cast***

The most challenging choice for filmmakers was the character of Briony because she appears in three different ages. The continuity between these three characters has to be maintained through the movie so the choice of actresses was principal. So there are three actresses for one character: Saoirse Ronan for thirteen-year old Briony, Romola Garai for young Briony and Vanessa Redgrave as a seventy-seven year old lady. The most appraised of these actresses is actually the youngest of them mainly because of her young age and debut role in feature film. Saoirse Ronan was awarded the Best Young Actress Award and the Best Newcomer Award. Moreover, Saoirse Ronan was at the same age as Briony when the film was released in 2007, while around the age of seventeen Juno Temple stars a fifteen year old Lola.

Joe Wright has been already working with an actress Keira Knightley on previous film *Pride and Prejudice* and he decided for her again, for the role of Cecilia this time. And finally, the director decided for James McAvoy to play the role of Robbie. Other actors that appear in *Atonement* are for example Benedict Cumberbatch (Paul Marshall), Patrick Kennedy (Leon Tallis) and Harriet Walter (Emily Tallis). [The Internet Movie Database, online]

### ***Deleted scenes***

There are four extra scenes featured on the *Atonement* DVD [2007] with a Joe Wright's commentary. These scenes were not included in the film and Wright explains the reasons. Few of them were not accepted by the director or they were omitted because they were not well directed. But the most probable reason is that these scenes did not correspond with the rest of the scenes or their content was not important considering the overall plan.

For instance, this was the case of scenes with Emily Tallis speaking to her husband by phone and the scene with Cecilia and Leon talking to each other on terrace. These scenes basically did not tell the viewer any major facts of story. There is also a deleted scene of Dunkirk and more importantly an image of young Briony who is ripping the poster for her play. However, the director decided to delete this scene with Briony because, in his opinion, this scene reveals a lot about her character just in the beginning of the film. [Wright, 2007]

This chapter focused on film adaptation of the novel *Atonement*. The basic information about the film was included in this chapter. It discussed Ian McEwan's attitude towards film adaptations in general and then also his attitude towards the adaptation of his novel *Atonement*. The faithfulness of films to the original source was discussed and opinions of critics on this issue were stated in this chapter and the faithfulness was also mentioned in the case of *Atonement*. Lastly, this chapter also contained subsections about the director of the film, soundtrack, cast and deleted scenes.

### *Summary of the theoretical part*

The first part of my Bachelor Thesis deals with the novel *Atonement* and its film adaptation from the perspective of theoretical analysis of the main features. In the case of *Atonement*, basic information is included in the first chapter relating to the author Ian McEwan and content of *Atonement*. Then, themes, narrative technique and structure are discussed focusing on the tradition of modernism and postmodernism. Second chapter deals with the transition from novel to film and the adaptation theories are discussed together with the adaptation of *Atonement*. Lastly, some basic features of the film are described including the cast, director and deleted scenes.

The adaptation of *Atonement* remains very faithful to its original source. The film is fundamentally influenced by the narrative technique and the structure of the novel. There are changing points of view in both versions of *Atonement*, the novel and the film. Particular themes that are in the novel are also included in the film that results in a very faithful adaptation. Moreover, it would be more appropriate to use the term “translation” because the words of the novel are basically translated into the screen. Although, there are many parts of the book that were deleted, the film is very similar to the novel.

# PRACTICAL PART

The practical part deals with the comparison of the novel and its film adaptation. It focuses on the main characters and describes them in the order of importance for the story. My aim is to do an examination of these characters of both versions of *Atonement* in order to find out how differently readers and viewers can understand them. Additionally, selected motifs and scenes from the film are analysed. Furthermore, the single differences between the novel and film are discussed.

## 1. Characters in the novel

This chapter deals with the most important characters in the novel. It focuses on their detailed characteristic. It states their position in the context of the novel and describes their relationships with each other. Each character is described in an individual chapter apart from few characters that are less important and that are described together in the last chapter.

### 1.1. Briony Tallis

Briony is the main narrator and although there are parts in the story that are narrated by Cecilia or Robbie, the whole story is actually told by Briony. Overall, she is the author of this story that is written as atonement for the crime she committed. She is present in Part One of the novel as a young thirteen-year-old girl, in Part Three she appears at the age of eighteen as a young lady and in the final part of the novel that takes place in 1999 London she is a woman of seventy-seven. [Rooney, 2006]

First part of the novel mostly focuses on her literary ambition, imagination and most importantly on her desire for secret. Although these first chapters of the novel are rather slow, they are very important for understanding Briony and mostly her motivation to tell the lie. In Ellam's opinion her motivation to tell the lie stems from her desire for secrets. [Ellam, 2009]

She wants to leave her immature ideas and stories about princess and moves to more serious themes. And then she observes the scene by the fountain with Cecilia and Robbie and she realises that the subjects of her stories: “...could no longer be fairy-tale castles and princesses, but the strangeness of the here and now” [McEwan, 2005, p.39].

Although, Briony wants to behave like an adult, she is still very childish in many ways. Her mother expresses Briony's childishness in her contemplations: “*a moment of babyish helplessness that Briony had revelled in not so long ago*” [McEwan, 2005, p. 68]. She is in the stage of her life she is not a child anymore, but she is not grown up and responsible enough for adulthood. Her ambition to behave like an adult can be seen in her conviction that she has to protect her sister who is in danger of a maniac. Briony has very close relationship with her older sister who used to cuddle her as a baby and take care of her.

Some of her characteristics remain in her teenage years. For example, although she gives up studies at college and she is a nurse probationer in hospital, her ambition to become a writer still remains and she writes secretly. She regrets what she has done and sometimes she wishes to be someone else with a different past. She leaves her family and separates herself from the past, she gives up her successful and comfortable student and instead she is: “*abandoning herself to a life of strictures, rules, obedience, housework, and a constant fear of disapproval*” [McEwan, 2005, p. 276].

## 1.2. Robbie Turner

He is the second most important character because Part Two of the novel is told from his point of view and he is in its centre. There is a significant shift in his life in Part Two in comparison to the previous part. In Part One, Robbie is full of energy, he is a confident young man who has a chance, thanks to the support of Jack Tallis, to study at university and he is eager to start medical training to study medicine in the future. On contrary, Part Two only suggests what has been lost and it emphasises how tragic it has been for Robbie to be accused of crime he did not commit. [Rooney, 2006]

Robbie has known Cecilia since childhood but he has never seen before how beautiful she is. When he writes a letter for her, he is thinking about her exposed body realizing how much she attracts him. Later, when they discuss the content of the letter in the library he does not regret it because: “*his stupid letter repelled her but it unlocked her*” [McEwan, 2005, p. 130].

In Part Two, he contemplates about Briony and he recalls a moment by pond when she purposely jumped into the water in order to be saved by Robbie. Then she told him about her feelings. He realizes that this might be the reason for her accusation: “*...she must have nurtured a feeling for him, kept it hidden, nourished it with fantasy or embellished it in her stories*” [McEwan, 2005, p. 233].

### 1.3. Cecilia Tallis

Cecilia is young lady who has just finished her studies at college in Cambridge and decides to spend the summer at home. Although she is bored here she wants to stay because she likes to be in the centre of attention and she wants to ensure herself that she is needed in the household. This is partly because her mother is very practical and she is skeptical about her studies claiming it is not very important. She dearly loves her brother Leon and admires him, although there is a particular distance between them. Cecilia is aware of her social class and she tries to behave in this way to express her intelligence and sophistication. She is always thinking about her impression on others and she tries to present herself according to her style. She is dramatic using gestures though it is sometimes a sign of snobbery. [Rooney, 2006]

However, she changes dramatically in Part Three of the book as the snobbery and selfishness disappear. She has been changed by the separation of her lover and her family. Her life is more practical and she is not interested in literature or her comfortable lifestyle anymore.

Relating to her love for Robbie, she struggles to express her love and she is afraid that: *“there was nothing shared at all, that all her assumptions were wrong...”* [McEwan, 2005, p. 143]. But her initial assumption is wrong and Robbie loves her. Love between Cecilia and Robbie is very emotional, pure and sexual.

### 1.4. Other characters

Emily Tallis, the mother of Briony, Cecilia and Leon, is not among the most important characters and she is even not present in the book until the sixth chapter in Part One. Although she is not the key character for the story, readers can learn a lot about other characters through her.

In the sixth chapter, Emily Tallis is in her room suffering of migraine. She is lying in her room deep in contemplation and based only on what she can hear and think she observes what is happening in the household. In this chapter of the book a lot is learned about this character and also about other characters. Emily is caring of her youngest child but frequent migraines preclude her from being close by Briony every time she needs her mother. [Rooney, 2006]

Rooney [2006] suggests that since readers first meet Paul Marshall in the novel, he is not an enjoyable character at all. On the other hand, many characters do not see him in this unpleasant way and they rather tend to think that though he is self-centred, he cannot be an



immoral or bad person. For instance, one of the characters who overestimate his persona is Emily Tallis. She is convinced that *“he might not be such a bad sort, if he was prepared to pass the time of day entertaining children”* [McEwan, 2005, p.69]. Her rather positive opinion on Paul forces the reader to think again about him. As a result, reader may think about him still as an unpleasant character but in some way as a character who is harmless and unimportant in the story.

In Part Two when Robbie is on his journey to Dunkirk, there are two other characters Nettle and Mace, two corporals and Robbie's companions. But it was not an original intention of McEwan to include them in this section instead his first draft depicted Robbie walking alone. But then he found himself creating another two characters assuming that: *“this is going to be a lot more interesting, for him to have company. The writing unfolded it for me, too, and those are nice discoveries”* [Lynn, 2007]. They are good men and Robbie is aware of their help, he needs their protection and company to survive.

This chapter dealt with the main characters of the novel discussing their personalities and relationships with each other. Briony, Robbie and Cecilia were described in more details because they are most important in the story as well as the novel offers their inner thoughts so it is possible to learn about their emotions and feelings. When considering the comparison between the novel and the film, this chapter was important because it described characters in the novel, which is actually the original source for the film. In other words, understanding these characters in the novel is fundamental for the comparison.

## 2. Comparison

This chapter describes how the characters are depicted in the film and moreover, it discusses whether the adaptation of the main characters was made successfully or not. It deals with the centre character Briony focusing on the understanding of readers/viewers. Then I focus on the effects of lighting and music on the perception of particular scenes. Lastly, the Dunkirk scene is described.

### 2.1. Briony Tallis

Both versions, novel and film, begin with Briony finishing her first play. The theme of writing is emphasised in both versions just from the beginning but while there is more expansive

explanation of Briony's writing ambition in the book, Wright interprets Briony using visual and sound effects in the film. For example, just in the beginning of the film, we see the title "Atonement" being written on the screen with a traditional typewriter serif font and we hear the sound of typing a text. It resembles the process of writing a story and it is also a hint that the story in film itself might be a work of fiction.

Wright also points out that it was his intention not to reveal Briony's face just in the first opening scenes. Instead, we firstly see only her wide blue eyes. [Wright, 2007]

The novel continues to show Briony's desire for secrets and also for an order that is explained on her tidy room and little figures that are standing with their faces in the same direction. Similarly, this scene is well interpreted in film. Moreover, there is a scene that shows a doll house in Briony's room. Few scenes later, there is a similar picture of the real Tallis house and it is clear that the doll house is a reproduction. However, the meaning of these scenes is explained later during the movie when the viewer finds out that Briony sometimes does not separate real life from her fantasies.

The first part of the movie is very colourful using many various patterns in the location. One great example of the usage of patterns is the scene with Briony talking to her cousins about her play. Briony is sitting on a chair and there is floral wallpaper behind her that shows Briony's imagination. (see figure 1 in Appendices). Wright created this image in order to explain her world of fantasies and imagination. Furthermore, another motif of imagination is the scene with a buzzing bee that attracts Briony so she approaches the window in her room. In comparison, Briony just arrives at one of the window in the novel, but the director had to create a particular motivation for her to come close to this spot. For this reason, Wright created this image of a little bee. Moreover, the bee itself is a symbol of imaginative ideas buzzing in Briony's head and it also expresses an expectation that something important is about to happen.

The following scene is a fountain scene with Robbie and Cecilia from Briony's point of view. She is observing the scene very carefully and this is the moment when she accidentally misinterprets the scene. Immediately after she had witnessed the interaction between Robbie and Cecilia, she imagines a story based on what she has just seen and she "*sensed she could write a scene like the one by the fountain and she could include a hidden observer like herself*" [McEwan, 2005, p.40]. This motivation of Briony to write about this scene is particularly described in the novel whereas in the film it is explained only in the scene where Briony grabs

her notebook and then goes deep into the garden that shows her endless and colourful imagination. (see figure 2 in Appendices)

Finally, the last scene of Briony in Part One which is visually emphasised in film is that of Briony being investigated by the police man. The viewer is in the position of an investigator and we see Briony looking right to the camera with dark background behind her (see figure 3 in Appendices). The director wants to emphasise Briony's statement about the rapist. This part of the movie ends with the same sound of typewriter as the opening scenes suggesting the process of making a fiction, again.

In comparison with Part One, the section with an 18-years-old Briony is rather cold in colours and less dynamic. However, particularly the opening scene of marching nurses in the hospital is similar to young Briony's way of walking in Part One. This is again the dynamic symbol of an order that is very characteristic of Briony.

The whole part of an epilogue in the film is made differently than the original chapter of the novel where the epilogue is narrated by an elderly Briony in the first person. In the film, Wright's view of the first person narrative is an interview. Thus he preserves the narrative of first person but in comparison with the novel many parts had to be omitted in the film.

To sum up, the first part of the film is more dynamic and full of tensions in comparison with the novel. It is very colourful part of the film that is full of patterns expressing the endless possibilities of interpretations and fantasies of the protagonist. However, there is less explanation of Briony's desire to grow up and that she is mentally somewhere between childhood and maturity that raises many problems. For this reason, viewers might only get the impression of a young childish girl who likes to write stories.

## 2.2. The light in scenes with Briony

The film also uses specific devices to emphasise what is important. In case of *Atonement*, the emphasis on Briony's internal condition in particular scenes is done with the usage of light and shadows. There are few scenes with Briony in which the light and shadow play a significant role as it helps to create unique atmosphere. The first scene where this lighting is used is the scene where Briony finds Cecilia and Robbie in the library. There is only a line of light that comes from the room attracting Briony's attention. She stares to the room through a little beam

of light suggesting that her imagination is limited or her emotions suppressed. (see figure 4 in Appendices)

Another scene is when Briony is looking for the twins and she uses the light of torch to search the surroundings. Very impressive light is especially at the moment when Briony finds Lola on the ground. The light of torch is directed straight toward the camera. The investigation scene with the black background behind young Briony (as described above) is also very gripping visually, especially considering the light (see figure 3 in Appendices). In the final scene of Part One, when Robbie is being arrested by the police, Briony observes this scene through the window in a dark room. [Barsam et al., 2010]

At the end, there is a picture of an elderly Briony on the screen that is very similar to the scene from Part One previously described (see above and Chapter 2.1 in the Practical Part). We see Briony against the black background who reveals in an interview the truth about Cecilia and Robbie. (see figure 5 in Appendices)

Overall, the light itself in the film *Atonement* is a feature that has an influential value. In this section, the usage of light was described on the scenes with young Briony in Part One and also on the scene with an older Briony.

### 2.3. The Purpose of Music in the Film

Music is really brilliant in *Atonement* and very important for the interpretation of Briony. The sound of the typewriter is a theme that is repeated throughout the movie. It begins with the title of the film and appears in following scenes with Briony. As Wright remarks in his commentary on the film featured in *Atonement DVD* [2007], the aim of composer Dario Marianelli was to emphasise Briony's tempo and rhythm. While they were filming the opening scene with Briony, they even played it out loud in order to fit Briony's walking with the sound.

In the final scene of Part Three, Briony finally tells Cecilia and Robbie the truth about the rapist. She gives them testimony on what she has done and who she has seen. This is a clear statement of the fact and there are no more fantasies or misinterpretations. So whether the sound of typing symbolizes writing a story or fiction, it would be understandable that the sound should not be used in this case. But surprisingly, the sound of a typewriter continues. This symbolism is explained in the epilogue emphasising the fact that Briony makes a fictional ending of her novel.

Another scene where music is important to understand the character is a section with Robbie who is in his room trying to write Cecilia a letter to acknowledge his awkward behavior. The purpose of the usage of such romantic melody is that it should reflect Robbie's romantic or even sexual state of mind. On the other hand, it depends on the viewers' perception of such symbolism and the feel for music. His motivation to write an obscene letter is shown here so the perception of viewer is very important. While in the book, the understanding of his motivation is supported by the presence of an Anatomy book or his contemplations about Cecilia's exposed body by the fountain earlier that day.

Generally, music is very important considering the atmosphere of the film. This chapter dealt with the music of *Atonement* and it described how exactly the music was used. In *Atonement*, the music is not used only as a background of the film, but it is mainly used to complete characters' personalities or their feelings, as it was described in this chapter.

## 2.4. The Suspicion of Paul Marshall

In the novel, readers learn about Paul Marshall mostly through the feelings and thoughts of other characters. For example, the first mention of him is through Cecilia who introduces him in the story as her brother's friend. Her first impression of him is not so appealing. She imagines herself to be married with this man who is "*so nearly handsome, so hugely rich, so unfathomably stupid*" [McEwan, 2005, p.50].

The visual features of Paul Marshall are the basis of his character in the film. In the novel reader may be suspicious of him just from the beginning because of his arrogant behaviour. In the film his character is presented only with his appearance, his gestures and eyes and a stressed tone of his voice.

The most appealing moment that tells a lot about his sexuality is the scene with an Amaro bar and precisely the moment he tells Lola to bite the bar in a very aggressive way. We can see his steady eyes staring at young Lola with such passion and amusement. But viewers might not be sure how to deal with this view of Paul and it might seem to be just a little scene that is not going to be the minor theme.

In comparison with the novel, readers are more suspicious of him because of his thoughts and feelings that are revealed just a moment before he encounters Lola and the twins. This is the only moment we can read his thoughts in the story and it actually tells a lot about his

disagreeable sexuality. In the novel, he dreams about his four young sisters after he has drunk a great amount of alcohol. He wakes up all sweating and shivering. He thinks about Lola and he approaches their room. Readers know about his obsession with young girls or as Paul thinks about Lola, with “*almost a young woman*” [McEwan, 2005, p.60]. This scene is really crucial for understanding Paul Marshall because this is a great hint of his character and more importantly, this is an explanation for his motivation for the crime.

There are also other suggestions on his suspicion in both film and the novel. For example, the scene with injured Lola who claims that it was the twins who hurt her, but readers assume that it might be Paul who wounded her. Robbie is aware of a long scratch on Paul's face and later after Briony has told them about Lola's scratches, Robbie speculates in his mind: “*why Marshall had not mentioned the matter before if Lola had been so badly harmed...*” [McEwan, 2005, p. 142]. This is even more emphasised in the film thanks to the performance of actors.

To sum up, this section dealt with a particular issue in the film focusing on the suspicion of Paul Marshall. It described few scenes with this character comparing them to the scenes in the novel. In the novel, there are detailed descriptions of Marshall's thoughts about his sexual desire so such reading indicates to be suspicious of him. While in the film, character of Paul Marshall is less expressive and his suspicion depends on the performance of actor.

## 2.5. The Dunkirk Scene

This scene is the most appraised part of the film as its own feature not depending on the novel. As previously discussed, many parts of the novel had been deleted and omitted. The scenes of Part Two broadly depicting the wartime are not included in the film. Instead, there is a shot that lasts only about few minutes that actually reflects thousands of words in the book. Many critics considered this as Wright's masterpiece and together with impressive music and sound of a singing choir this section is one of the most appraised content of the film. [Travers, 2007]

This scene simply offers viewers a chance to live through the experience in Dunkirk, especially what it was like to be there. In the book the whole part of the book is described from Robbie's point of view so it is very subjective perception, yet in this scene on a beach viewers really live through Robbie's perception and all emotions and images are reduced just into five-minute steady-camera shot. This scene is really visually interesting and what is more, it actually summarizes Robbie's state of mind as there is a complete chaos and delirium.

On the other hand, whether there are critics who appraised this part, there are also those, who see this scene little unnecessary claiming it is separated from the plot and so distant from the original scheme of the story. Although critics comment very positively with regard to the outstanding camera work, they are sceptic about its purpose and final effect. [Today.com, online, 2007]

This section was about a particular scene in the film depicting the place of Dunkirk. It dealt with a short scene that is considered one of the most successful in the film, and also it discussed the fact, that many parts of the book had to be deleted.

### *Summary of the Practical Part*

Overall, the Practical Part of my project focuses on the comparison of the novel *Atonement* with its film adaptation. Firstly, the main characters are described including Briony, Robbie and Cecilia and also other characters are discussed. Secondly, there are chapters focusing on particular scenes or motifs. Two characters, Briony Tallis and Paul Marshall, are included in individual chapters because the particular differences are discussed in more depth. Other chapters focus on the light or soundtrack of the film.

The novel offers more information about the main characters so it is easier for the readers to understand them in more depth. While the film is reduced only on what characters say and do. Moreover, the readers learn about characters' thoughts which are sometimes crucial for understanding, as in the case of Paul Marshall. Whereas in the film the viewers have to depend on their own interpretation of the dialogues between characters, or even only on the interpretation of characters' gestures. However, the film offers similar images to the images that are described in the novel, but these images in film are created by light, soundtrack, colours or particular scenery.

## CONCLUSION

My Bachelor Project deals with the novel *Atonement* written by Ian McEwan and its film adaptation directed by Joe Wright. Relating to the content, the theoretical part focuses on basic information about the novel and the film. The first chapter consists of the author of *Atonement* Ian McEwan. It discusses his career and main themes of his novels. This is followed by chapter about the novel *Atonement* that focuses on its analysis. Similarly, the analysis of the film *Atonement* is included in this part consisting of chapters about the cast, director or soundtrack. Lastly, I discussed adaptation theories focusing on the process of adaptation. In practical part of my project, I focused on the characterisation of the novel discussing them in more depth. Then I described the main characters in the film concentrating on their comparison with the novel and some particular scenes, the usage of light and music in the film are discussed in this part.

One of my aims was to find out whether it is possible to decide which of the versions is better. To answer this question, it was necessary to analyse both the novel and the film, and also to discuss different adaptation theories and approaches. To disprove this possibility of a definite verdict, it is necessary to think of this transition from the novel to the film as a *translation* instead of the more common *adaptation*. Translation suggests that the features of a written work are translated into devices and features specifically characteristic of the film. To put it simply, the words and narrative technique are translated into special devices of film, such as the camera work, light or soundtrack. For these reasons, it is not possible to strictly and objectively define which version is actually better because it is not accurate to make comparisons between distinctive techniques of the novel and the film.

The aim of this project was also to discuss specific theories and the types of adaptations in relation to the adaptation of *Atonement*. In the case of *Atonement*, it is a traditional adaptation as it remains very faithful to its source, the novel. In particular, the film remains faithful to the structure and the narrative of the novel and also the themes and characters are adapted according to the novel. On the other hand, there is a particular criticism of this fidelity to the novel and it can be considered valuable only when it is compared to its source.

Moreover, the film faithfully adapted the narrative technique of changing points of view as one of the elements of modernism/postmodernism movements that influence the novel. Remaining faithful to this tradition, the adaptation of *Atonement* itself is then a postmodern work.



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Figure 4 - View into the library



Figure 5 - Briony reveals the truth



## RÉSUMÉ

Závěrečná práce se zaměřuje na srovnání literárního díla, románu *Pokání*, od autora Iana McEwana s jeho filmovou adaptací, kterou režíroval Joe Wright. Cílem této práce bylo vyvrácení obecného přesvědčení, že je možné jasně stanovit, která z těchto dvou adaptací je kvalitnější a dále popsat do jaké míry se adaptace drží své předlohy. Teoretická část se zaměřuje na analýzu románu i filmové verze *Pokání* z pohledu filmových teorií a kritiky. Na základě těchto analýz se poté provedlo samotné porovnání některých prvků v praktické části práce. Bylo zjištěno, že se tato filmová adaptace velmi striktně drží své předlohy pouze s výjimkou vynechaných scén a zestručnění některých postav. Práce také objasňuje fakt, že nelze zcela striktně a objektivně stanovit, která z těchto dvou verzí je kvalitnější.



## ANOTACE

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<b>Rok obhajoby:</b>	2016

<b>Název práce:</b>	Pokání Iana McEwana: Porovnání románu a filmové adaptace
<b>Název v angličtině:</b>	Ian McEwan's Atonement: Comparison of the Novel and the Film Adaptation
<b>Anotace práce:</b>	Bakalářská práce se zabývá srovnáním díla Pokání autora Iana McEwana, s jeho filmovou adaptací stejného názvu, kterou režíroval Joe Wright. Teoretická část zahrnuje analýzu románu i její filmové adaptace. Dále jsou v této části popsány jednotlivé teorie filmových adaptací. Cílem praktické části bylo srovnání těchto verzí, přičemž se srovnání zaměřilo na hlavní postavy a některé zvláštní prvky a scény, které byly charakteristické pro obě díla.
<b>Klíčová slova:</b>	Ian McEwan, Joe Wright, Pokání, komparace, filmová adaptace, analýza, román
<b>Anotace v angličtině:</b>	The bachelor thesis deals with a comparison of the book Atonement by Ian McEwan with its film adaptation of the same name, directed by Joe Wright. The theoretical part consists of the analysis of the novel and the film and adaptation theories are also described in this part. The aim of the practical part was to compare the novel with the film focusing on the main characters, particular motifs and scenes that are characteristic of both works.
<b>Klíčová slova v angličtině:</b>	Ian McEwan, Joe Wright, Atonement, comparison, film adaptation, analysis, novel
<b>Přílohy vázané v práci:</b>	List of figures: Figure 1 - Floral wallpaper behind Briony Figure 2 - Briony goes into the garden Figure 3 - Dark background behind Briony Figure 4 - View into the library Figure 5 – Briony reveals the truth
<b>Rozsah práce:</b>	41 s.
<b>Jazyk práce:</b>	Anglický jazyk