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**IAN MCEWAN'S ATONEMENT: COMPARISON OF  
THE NOVEL AND THE FILM ADAPTATION**

**Bakalářská práce**

**Vedoucí práce: Mgr. Josef Nevařil, Ph.D.**

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**Prohlášení:**

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

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vlastnoruční podpis

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## **ABSTRACT**

My bachelor thesis deals with the analysis and the comparison of Ian McEwan's novel *Atonement* and its film adaptation, written by Christopher Hampton and directed by Joe Wright. It is provided with description of the major similarities and differences in the structure, characters and the whole story and it studies how these divergences influenced the perception of the story. What is more, the thesis is concerned with the question, to what extent Ian McEwan's complicated writing style has been preserved in Joe Wright's film.

## **INTRODUCTION**

Having seen the film *Atonement* in 2013, I was completely astonished and carried away by the poignant story of unfulfilled love that made me reach for the book and read it at one sitting. It made an opportunity to comprehend the characters on a deeper level and to tune into their thoughts that play an important part for understanding their motives. What is more, Ian McEwan's postmodern writing style captured my attention to such a degree that I rank this book among my favourites.

The main objective of my thesis is to provide the analysis of the novel *Atonement* and its film adaptation of the same title, encompassing the comparison of the structure, form, characters and storyline. The basic information concerning both the novel and the film, as well as Ian McEwan's biography, is also provided. In addition, the thesis analyses to what extent Ian McEwan's postmodern writing style has been preserved in *Joe Wright's* screen adaptation.

As far as the structure of the thesis is concerned, it is divided into three main chapters including further subchapters. The first chapter acquaints the readers with the biography of Ian McEwan, his literary output and the autobiographical aspects emerging in his works.

The second chapter casts light on the term postmodernism in theoretical terms, dealing with its origin, characteristic and postmodern techniques being used.

The last but the most significant chapter provides the comparison of the novel *Atonement* and its screen adaptation, focusing on the storyline, characters and the transformation of Ian McEwan's postmodern techniques, namely metafiction and metanarrative, prolepsis, pastiche and symbolism.

# **1. BIOGRAPHY OF IAN MCEWAN**

This chapter deals with the biography of Ian McEwan, introduces his early personal life, presents his masterpieces and looks up to his literary awards. What is more, it is concerned with the autobiographical aspects present in his works.

## **1.1. BIOGRAPHY**

Ian Russel McEwan is an English novelist and screenwriter who was born on 21 June 1948 in Aldershot, Hampshire, England. His mother, “a very gentle woman” (McEwan in Malcolm, 2002, p.1), Rose Lilian Violet, was a widow as her first husband had died during World War II and left her with two children. Afterwards, she married a Scotsman David McEwan, who had worked his way up to the rank of major in the British Army. (Malcolm, 2002, p. 1)

On that account (according to British Council, 2011), Ian Mc Ewan spent much of his childhood in Far East (Singapore), Germany and North Africa, where his father as an officer was posted.

At the age of twelve, his family returned back to England and he started to attend a boarding school for boys in Sussex and in 1967 the University of Sussex (Malcolm, 2002). Having graduated in 1970, he seized the opportunity and became the first student on the Creative Writing course at the recently established University of East Anglia, receiving his M.A. degree. Ian McEwan had a great admiration for the supervisor of the course, an American novelist, Malcolm Bradbury. Subsequently, after the graduation, he followed his ambitions in literary career. (British Council, 2011)

## **1.2. LITERARY OUTPUT**

His first literary works comprise the collection of short stories, published in mid-1970s, *First Love, Last Rites*, winning the Somerset Maugham Award in 1975. Since 1978, he has ensued the second volume of stories *In Between the Sheets* and his novels *The Cement Garden* (1978), *The Comfort of Strangers* (1981), *The Child in Time* (1987), *The Innocent* (1989), *Black Dogs* (1992), *Enduring Love* (1997), *Amsterdam* (1998), *Atonement* (2001), *Saturday* (2005), *On Chesil Beach* (2007), *Solar* (2010) and *Sweet Tooth* (2012). (Roberts, 2015)

As far as the subsequent prizes are concerned, *The Child in Time* was awarded the Whitbread Novel Award (1987), the Prix Fémina Etranger (1993) and Germany's Shakespeare Prize in 1999 (Malcolm, 2002). A number of his works have been shortlisted for the Man Booker Prize for Fiction, with *Amsterdam* winning the award in 1998. As for his recent novels, *Atonement* received the WH Smith Literary Award (2002), National Book Critics' Circle Fiction Award (2003), Los Angeles Times Prize for Fiction (2003), and the Santiago Prize for the European Novel (2004). Ian McEwan's most recent novel is called *The Children Act* (2014). (Roberts, 2015)

Not only is he regarded for his prose fiction, but he has also written a number of screenplays, stage plays for television and children's fiction. The screenplays include *The Ploughman's Lunch* (1985), *Sour Sweet* (1988) and *The Innocent* (1993). Regarding the books for children, in 1985, he published the book called *Rose Blanche* and in 1994, *The Daydreamer*. In addition, he is the author of the libretto *For You* and the oratorio *Or Shall We Die*. (British Council, 2011)



Some of Ian McEwan's novels achieved fame for being successfully transformed into film adaptations. Among these could be ranked especially his two earliest works *The Cement Garden* and *The Comfort of Strangers*. As a matter of fact, the perverse and grotesque nature of these works is responsible for his nickname "Ian Macabre" (Joe Lloyd, 2014). These were followed by further adaptations such as *Enduring Love* starring Daniel Craig and *Atonement*. (British Council, 2011)

### **1.3. AUTOBIOGRAPHICAL ASPECTS**

Exploration of Ian McEwan's life full of troubled circumstances makes it obvious that his life experiences have been mirrored into his fiction. Furthermore, he himself confessed that his works can never escape his background (in Abbasiyannejad, 2012, p.56). One of the most influential aspects reflected in his works was undoubtedly the Second World War. The way he accentuates the impact of the war on his life in the interview with Jonathan Noakes: "The war shaped our family life... It was the war that killed my mother's first husband. I grew up in army camps in places in the world in which, again, our presence was to some extent determined by the recent war. And then, more importantly, I suppose, it was the war that set in place the alignments of countries that brought us into the Cold War. It was such a constant presence in my childhood." (Noakes, Reynolds, 2002, p. 20-21) Ian McEwan admits that in the section dedicated to Dunkirk in *Atonement* he renders homage to his father, who was wounded there. The death of his father was also the motive for absence of fathers in his novels. (Abbasiyannejad, 2012, p. 59)

Another significant issue discussed in his works of fiction is the idea of social class system and its role in everyday life. His obsession with class conflict is a correlative of the family background. His mother was always conscious of her accent and language

belonging to a working class, especially when she came across the people of higher social status. Contrary to expectations, his father was commissioned from the ranks, although he did not possess a university degree. On account of that, when Ian McEwan started writing in 1970, he spent hours formulating a sentence in his mind. “I would sit without a pen in my hand, framing a sentence in my mind, often losing the beginning as I reached the end, and only when the thing was secure and complete would I set it down. I would stare at it suspiciously. Did it really say what I meant?” (Ian McEwan in Leader, 2003, p.37) Nevertheless, his constant awareness of the language helped him develop as a writer. His obsession with the proper language is reflected in the character of Briony in *Atonement*, who is due to her mother’s incessant migraine dependent on herself and escapes from the real world to the fictional one. Similarly, Ian McEwan describes himself in his childhood to be withdrawn and reclusive. (Zalewski, 2009)

The difference between the people of lower and upper social classes is represented in many of his works. He often shows how people of upper social class status manipulate and affect the lower class’s life. As it can be observed on the protagonists of *Atonement*, Cecilia and Robbie, being from different social backgrounds (Abbasiyannejad, 2012, p. 59). “Robbie made a great show of removing his boots which weren’t dirty at all, and then, as an afterthought, took his socks off as well, and tiptoed with comic exaggeration across the wet floor. Everything he did was designed to distance her. He was playacting the cleaning lady’s son come to the big house on an errand.” (Ian McEwan, 2007, p. 27) Regardless of Robbie’s intelligence and high-quality education, he was not trustworthy enough and his social status was, in fact, the reason for his arrest.

The further autobiographical aspect worth noticing is his mother's neurological disease, vascular dementia, corresponding with many Ian McEwan's protagonists' diseases, such as of Briony Tallis in *Atonement*. (Abbasiyannejad, 2012, p. 60)

What is more, Ian McEwan has been of particular interest to music, being diversely reflected in his works. Ian McEwan in his interview with Eric Friesen (in *Queen's Quarterly*, 2009, p. 422) claims that for instance in the word Tallis (*Atonement*), there is a connection with the great English renaissance composer, Thomas Tallis. (Abbasiyannejad, 2012, p. 60)

In conclusion, Ian McEwan is one of the most highly respected authors of contemporary British fiction. Starting his career with macabre short stories and controversial topics of his novels, Ian McEwan's literary career has developed being influenced by diverse circumstances of his life. Among the most important issues portrayed in his literary output can be counted the presence of the Second World War, social class differences, parental loss or the absence of a father, neurological disease and the role of music.

## **2. POSTMODERNISM**

Ian McEwan, being one of the most successful contemporary British writers, ranks among the postmodern authors. On that account, it is essential to provide the information concerning the theory of postmodernism, in order to fathom Ian McEwan's style of writing.

According to Hawthorn (1992, p. 106), "It is not easy to define modernism and postmodernism independently because the boundaries between the two terms vary according to different usages." Postmodernism is actually a departure from modernism, self-consciously using previous styles and blending various artistic styles (Oxford dictionaries, 2015). Bentley claims that "it [postmodernism] can also be used to signal an extension of the experimental techniques, developed in modernist writing, in the sense that postmodernism extends the boundaries of modernist experimentation." (Bentley 2008, p. 33)

This trend came up to the surface in the post-World War II era as a reaction to Enlightenment thinking. Postmodernism refuses the real truth and real social progress. The authors disclaim the possibility of meaning, instead they acknowledge multiple meanings or the lack of meaning. In addition, they express scepticism towards 'grand narrative' – an idea supposed to be complex explanation of historical experience or knowledge. Postmodern writing is distinguished by usage of techniques characteristic of postmodern literature, such as metafiction and metanarrative, prolepsis, pastiche, parody, paradox, language play or fragmentation. (Klages, 2006, p. 169)

To sum it up, this chapter introduces the term postmodernism and provides the theory dealing with the term. Postmodernism being the departure from modernism emerged after the World War II and rejects the possibility of the only one truth, one meaning and the grand narrative. Postmodern writing comprises usage of the various techniques.

### **3. COMPARISON OF THE NOVEL ATONEMENT AND THE FILM ADAPTATION**

#### **3.1. NOVEL: GENERAL INFORMATION**

The following text provides the information about the novel *Atonement*, its publishing date, awards and critiques. In addition, the controversy of plagiarism, the author has confronted, is also mentioned.

*Atonement*, the eighth novel of Ian McEwan, was published in 2001. Receiving numerous awards (see chapter 1 for detail), it has become one of the most successful novels ever written. Moreover, the novel is hugely acclaimed by the literary critics. According to TIME magazine (2010), *Atonement* was named the best fiction novel of the year and was included in 100 greatest novels since 1923. American novelist and literary critic, John Updike, states in his review for The New Yorker (2002): “The writing is conspicuously good, it works an authentic spell.” Additionally, The Economist (2001) claims: “It is rare for a critic to feel justified in using the word "masterpiece", but Ian McEwan's new book really deserves to be called one. *Atonement* is a work of astonishing depth and humanity.”

Apart from the recognition of the novel, Ian McEwan was also confronted with the accusation of plagiarising the wartime memoir *No Time for Romance* published in 1977 by Lucilla Andrews. Her book deals with the nursing experiences in London hospital during the Second World War (Wells, 2009, p. 26). As well as Briony, the central figure of *Atonement*, Lucilla Andrews worked as a nurse in St. Thomas’s Hospital in London. McEwan, who acknowledged the merit to Lucilla Andrews at the conclusion of *Atonement*, disclaims that he did anything wrong (Cowell, 2006). “I did use real events that Lucilla

Andrews described. As far as I know, my wording has been distinct from hers,” argues Ian McEwan in the article for *The Guardian*. (2006)

### **3.2. FILM: GENERAL INFORMATION**

This chapter reveals the basic information concerning the film adaptation of the novel *Atonement*, dealing with the director and the all-star cast. What is more, it makes reference to the film reviews and the awards, the movie has received.

The film adaptation of the novel *Atonement* achieved fame in 2007, being the masterpiece of an English director *Joe Wright* and a screenwriter and Academy Award winner *Christopher Hampton*. Joe Wright already gained huge success for his 2005 adaptation of Jane Austen’s *Pride and Prejudice* when he encountered the actress *Keira Knightley* for the first time. This Academy Award-nominated actress reunited with Joe Wright to assign one of the starring roles in *Atonement*, initially intending to play 18-year-old Briony. The younger 13-year-old Tallis sister is portrayed by *Saoirse Ronan*, who was nominated Academy Award for Best Supporting Actress for this performance. Ian McEwan was full of praise for Saoirse Ronan saying “What a remarkable young actress Saoirse is. She gives us thought processes right on-screen, even before she speaks, and conveys so much with her eyes.” (Ian McEwan for *Wild About Movies*, 2008) *Romola Garai* playing the part of 18-year-old Briony, spent a lot of time with Saoirse Ronan observing her footage to resemble her way of move. According to the producer Tim Bevan, “Romola is one of a very exciting group of new-generation British actors right now. Joe has four of them in *Atonement*; James, Keira, Romola, and Benedict Cumberbatch.” (Tim Bevan for *Wild About Movies*, 2008) Briony at the age of 77 was personified by Academy Award winner *Vanessa Redgrave*, being committed to the role of Briony after just one meeting with Joe Wright.

The male lead role of Robbie Turner is performed by *James McAvoy* who fitted the role perfectly for the sake of his working-class roots. James McAvoy (according to Wild About Movies, 2008) declares that the character of Robbie was the most challenging role he has ever played, because he is very straight-ahead. The supporting roles of Emily Tallis, Lola Quincey and Paul Marshall are portrayed by Harriet Walter, Juno Temple and Benedict Cumberbatch respectively. (Wild About Movies, 2008)

Joe Wright's film adaptation earned numerous awards and nominations comprising seven Academy Award nominations winning the one for Best Original Score, fourteen nominations at the 61st British Academy Film Awards, coming away with two and, among others, seven Golden Globe nominations receiving two awards as well. As for the screenwriter Christopher Hampton, he garnered altogether thirteen nominations for the screenplay of *Atonement*. To sum it up, out of the 130 nominations, the team of filmmakers and actors achieved a total of 38 awards. (The New York Times, 2011)

The film as well as the novel (see chapter 3.1. for detail) received positive critique and was acclaimed by many critics including Rex Reed's (The New York Observer, 2007) review proclaiming: "*Atonement* is everything a true lover of movies could possibly hope for!" What is more, according to Peter Bradshaw's review for The Guardian (2007), "Hampton and director Joe Wright have certainly done McEwan proud with this lavish and spectacular screen version: they are really thinking big, in every sense, and the result is exhilarating."

On the other hand, a few critics do not praise the film as much as the novel, e.g. A. O. Scott (2007) claiming that: "The film, after a tantalizing start, sputters to a halt in a welter of grandiose imagery and hurtling montage." (The New York Times. 2007)



In conclusion, in spite of the fact that Ian McEwan's novel does not appear to be easily adaptable to a film version, Joe Wright and his team did a meritorious job that can be proved by numerous awards and positive reviews the movie has earned.

### **3.3.COMPARION OF THE STORYLINE**

This chapter focuses on the plot of the novel as well as on the dissimilarity in the storyline that occurs in Joe Wright's film adaptation. What is more, it explores to what extent the differences influence the impression given by the whole story.

#### **3.3.1. STORYLINE OF THE NOVEL**

The key events take place on a summer day in 1935 at the country estate of the Tallis family. Briony Tallis, 13 years old aspiring writer, has just accomplished the play, *The Trials of Arabella*, written in tribute to her brother Leon. Her brother, a banker in London, comes home for the summer holidays, bringing his rich friend Paul Marshall with him. Briony's older sister Cecilia has just returned from the Cambridge University, which she attended with her childhood friend, Robbie Turner, the son of the Tallis family housekeeper. That summer, Briony's twin cousins Jackson and Pierrot and their sister Lola Quincey live in the Tallis's house. Briony seizes the opportunity and decides to involve her cousins in the play, but frustrating rehearsals and rivalry contribute to its collapse. Afterwards, she witnesses a moment of sexual tension between Cecilia and Robbie at the fountain and misconstrues the situation. Robbie then realizes that he has affection for Cecilia and that he has been recently acting weird. On that account, he writes a few drafts of a love letter, giving a copy to Briony to deliver. Accidently, he hands her the wrong version with offending content. Briony reads the letter and deduces Robbie to be a sex maniac. On top of that, her suspicion is

confirmed after walking on Robbie and Cecilia making love in the library. Subsequently, the family assembles at the family dinner party arranged for Leon. The dinner turns into a search for the twins who have run away and the guests are split up into teams. Briony sets off alone and chances Lola being raped by an assailant she cannot clearly see. On the grounds of her opinion on Robbie, she convinces everyone that he is the rapist, declaring she saw his face. Because of Briony's vivid imagination, Robbie is arrested. During the Second World War, he joins the army to fight in the war. Cecilia renounced the family and trains as a nurse. They were in touch by letters and met only once during Cecilia's lunch break.

The second part of the book portrays Robbie as a soldier, retreating with his two companions to coastline of Dunkirk. Being severely wounded and hallucinating, he falls asleep thinking of Cecilia and their reunion.

The third part is concerned with penitent Briony, who is now conscious of the fatal immature mistake she made. In order to punish herself, she became a trainee nurse in London hospital. She is resolved to tell the truth about the false accusation against Robbie instead of whom she saw indeed – Paul Marshall. After attending Lola and Paul Marshall's wedding, she visits Cecilia and Robbie, tells them the truth and pledges to exonerate Robbie and make amends.

The final section, called „London 1999“, is narrated by 77-year-old successful novelist, Briony Tallis, suffering from vascular dementia. On the occasion of her birthday party, she visits her childhood home and encounters all the relatives. Children perform *The Trials of Arabella*, the play she wrote back when she was thirteen. After the party, Briony reveals that she is, in fact, the author of the entire novel and discloses that Cecilia and

Robbie haven't been reunited in reality. Robbie may have died of septicaemia the night before evacuation, and Cecilia was killed by the bomb that destroyed the underground station. Briony has also never visited Cecilia to put things right. She clarifies that she wanted to give Cecilia and Robbie a happy ending they desired in reality through immortalization of their love in the novel.

### **3.3.2. STORYLINE OF THE FILM**

As far as the movie is concerned, it follows the same progression as the novel, being divided into four parts as well. The first part set in the Tallis's house is credibly transformed following the major events of the novel. Nevertheless, the film does not capture Ian McEwan's over-descriptive writing style present mainly in the first part of the novel, as the scenes are apparent from the film shots.

Regarding the second part, the discrepancy occurs during Robbie's wartime adventures in France, when the 74 pages long section full of detailed authentic depiction of the war horror is reduced and dependent on visual perception of the viewer. The most emotional scene appears to be ca 5-minute long tracking shot picturing misery of Allied troops gathering on Dunkirk beach waiting for evacuation. Robbie along with his two comrades staggers along the beach observing horses being shot, Bibles being burnt, drunk soldiers who are fighting, singing hymn and seeking food, water and place to take cover. Coyle (Los Angeles Times, 2007) comments the shot: "The scene was composed with 1,000 extras, a number of horses and vehicles on the beach, and (digitally added) ships off the coast. It all cost a sizable chunk of the film's estimated \$30-million production budget and had to be shot in one day." Imperfection appears to be the fact that the film omits clarification of the relationship between Robbie and his two companions, who give

the impression of his inferiors. According to the novel, the reader learns that the soldiers outrank Robbie, even if they are not capable of reading the map thus being entirely reliant on him. In conclusion, the atmosphere depicting the wastefulness of war is successfully adopted to the film evoking equal impression.

The third part finds Briony trying to atone for damage of which she is now fully conscious. The events in the film basically follow the novel apart from the fact that the book reveals that Briony submits the short story "Two Figures by a Fountain" for publication, being rejected since "it owed a little too much to the techniques of Mrs Woolf." (McEwan, 2007, p. 312) The section capturing Briony and Fiona becoming closer during their day off in hospital strolling around St. James's Park is omitted as well.

The most obvious discrepancy is to be found in the final section, when Briony's confession is delivered through an interview at a TV programme as a famous author promoting her last book *Atonement*. The reason for Joe Wright's decision to adapt the scene in such a way seems to be that Briony having interior monologue would be absolutely uncinematic. This way she can express verbally that the novel she is publishing gives Robbie and Cecilia happy ending they did not have in reality. On the contrary, in the novel, Briony acquaints the readers with the fact that she cannot release her novel since the Marshalls are still alive because it is allowed to libel only the dead. The overall effect is intensified by Joe Wright's use of flashbacks of left out scenes accompanying Briony's commentary and, in addition, the images of the lovers walking along the beach at White Cliffs of Dover. To sum it up, the film adaptation manages to give nearly the same impression as the novel. According to my opinion, the revelation of the truth is more shocking while watching the film as the book foreshadows the reality more evidently.

### **3.4. THE MAIN CHARACTERS**

This section is dedicated to the analysis of the main characters of the novel, Briony Tallis, Cecilia Tallis, Robbie Turner and Emily Tallis. In the following four subchapters I will be focusing on their depiction in the book as well as in Joe Wright's film adaptation.

#### **3.4.1. BRIONY TALLIS**

This chapter deals with the description of the protagonist of the novel, Briony Tallis and presents her in way she was portrayed in the novel. What is more, it considers to what extent the actresses, playing her part in the film, manage to portray the character. The character of Briony can be observed from three points of view – Briony pretending to be an adult, Briony becoming an adult and Briony at the end of adulthood.

Briony, being the youngest of the three children, calls herself the only child on account of the age difference between her and the other siblings (Millennium IB English Class, 2013). Moreover, her mother's instant absence contributes to Briony's solitude and the need for the escape to the fictional world. Her obsession with the neatness and perfection is the principal motive for writing her stories. The writing enables her to create order and to control everything (Shmoop, 2008). "The title lettering, the illustrated cover, the pages bound—in that word alone she felt the attraction of the neat, limited and controllable form she had left behind when she decided to write a play. A story was direct and simple, allowing nothing to come between herself and her reader..." (Ian McEwan, 2007, p. 37) Her bedroom is a place of order as well. She perceives the world and the people around her as a basis for her stories. On the grounds of what she has witnessed (fountain scene, letter, library), Briony assumed Robbie to be a sex maniac. In spite of the fact that she did not see him rape Lola,

the conception of Robbie to be a maniac fits perfectly to her tidy story of good and evil. Nevertheless, Briony's misinterpretation related to her consciousness of the constant truth and egocentrism results in a chain of events that influence many lives. (Sernham, 2009, p.1 – 6)

What is more, Briony has a desire for the secrets. The issue is that her always organized world forbids her to have any (Matthews, 2006, p. 148). "But hidden drawers, lockable diaries and cryptographic systems could not conceal from Briony the simple truth: she had no secrets. Her wish for a harmonious, organized world denied her the reckless possibilities of wrongdoing." (Ian McEwan, 2006, p. 5) The yearning for a secret and for having excitement in her life is the incentive for reading the letter destined to Cecilia, what first made her believe Robbie to be a maniac. (Sernham, 2009, p. 4)

The protagonist's character progress is apparent in the section concerned with Briony becoming a nurse. She acquires the maturity by being stirred by horrors of the war. The world does not revolve around her anymore and, in addition, she becomes nobody by turning from Briony Tallis to Nurse Tallis (Shmoop, 2008). She is mature enough to understand the gravity of the situation and she accepts the nursing activity to be a well -deserved punishment for the false accusation. (Yahya, 2010, p. 41)

For the rest of her life, Briony seeks for the atonement for her sin. At the end of the novel she finally gives the impression of congenial character (Sernham, 2009, p. 11). Being diagnosed with vascular dementia, she resolves to make her 'tidy finish' of the book. (Ian McEwan, 2007, p. 353)

Regarding the film adaptation, the character of Briony develops the same way as in the novel. The stages of Briony are portrayed by brilliant actresses *Saoirse Ronan*, *Romola Garai* and *Vanessa Redgrave* (see chapter 3.2. for detail).

Considering the character of Briony depicted in the movie, her motivations and actions are not as comprehensible as in the novel, as we are not privy to her inner thoughts. On that account, the viewer might be less sympathetic to Briony than a reader, since the book gives more explanation to her motives and thought processes. On the other hand, coda of the movie and Briony's public revelation of the truth makes the viewers more compassionate. The scene missing the explanation of Briony's point of view and insight to her mind appears to be the moment of sexual tension between Cecilia and Robbie by the fountain that would expose Briony's feelings of confusion and jealousy. (Docherty, 2013)

Another fact being concealed from the audience is Briony's desire to keep a secret which leads to opening the letter and her subsequent classification of Robbie to her conception of "evil". What is more, the revelation of Briony's affection for Robbie related to jealousy is disclosed after her false accusation through Robbie's memories in the second part of the movie, therefore the viewer cannot comprehend her real motivation. Nevertheless, Saoirse Ronan's mastering of the character is formidable. Her performance is extraordinary as she manages to portray Briony's certainty leading to doubts about Robbie.

The third part of the movie depicting Briony's training as a nurse corresponds in terms of the character's portrayal with the novel. Romola Garai represents Briony aware of the fatal mistake confronting the consequences.

Vanessa Redgrave playing the part of 77-year-old Briony making confession in public, evokes commiseration of the audience because of the fact that the viewer can observe the emotions in a careworn sorrowful face. In addition, the repetition of the lines from the book explaining Briony's stimulus for misleading the audience intensifies their emotions.

### **3.4.2. CECILIA TALLIS**

This part is concerned with the description and analysis of one of the novel's main characters, Cecilia Tallis and introduces her personality depicted both in the novel and in the film.

The next heroine of the book, Briony's older sister Cecilia, has just finished the university and has no vision of the further step in her future life. She loafes around, smokes and convinces herself of the importance of being at home. She has got enough money to leave and to be an independent adult, nevertheless she stays, engrossed into her thoughts. (Shmoop, 2008)

Being on collage, despite her mother's misgiving about being an educated woman, had crucial impact on the relationship with her childhood friend, Robbie Turner. Robbie is actually the reason she has no desire to leave and the cause of the incomprehensible actions. For instance, it takes her all day to put the flowers to the vase, she takes off her clothes and dives in the fountain and before meeting Robbie at the dinner party, she switches the dress three times. In spite of the fact that Cecilia's character is not as deep as the character of Briony, we have the opportunity to approach her thoughts and feelings in three chapters narrated from Cecilia's point of view. It allows us to understand the cause of these actions and to portray Cecilia more likeable than she could appear in the movie. In the rest of



the book, we can learn about Cecilia just through Robbie's memories or Briony's eyes. We come to know that after Robbie is arrested, she ends contact with her family and becomes a nurse. From the letters sent to Robbie signed 'Come back' we can see the devotion and faith in their reunion and true love she felt all this time. As for the relationship with her sister, from caring sister became the one who could not stand her. However, the depiction of Cecilia's feelings towards Briony is presented by Briony herself, on that account these are the feelings Briony only thinks that Cecilia has. (Millennium IB English Class, 2013)

The character of Cecilia is performed by a successful actress Keira Knightley who managed to deliver a stunning performance. As mentioned above, (see chapter 3.2. for detail) she reunited with Joe Wright for the second time and she comments on the cooperation: "The thing is he manages to create the most extraordinary atmosphere on set, he managed to get absolutely everybody excited, everybody emotionally involved in the project. He's very cleverly figured out that actors are a little bit like children and they need to be lavished with attention and he absolutely lavishes everyone with attention and so everybody wants to give their best. I love working with him." (Knightley for girl.com.au, 2007)

On contrary to the novel, where three chapters are narrated from Cecilia's point of view, the film does not capture Cecilia's stream of thoughts and feelings clarifying her absent-minded behaviour. According to the novel, Cecilia feeling confused about Robbie's recent actions, regards him as despising her social status. On that account, she overstates the reaction to the broken uncle Clam's vase and jumps to the fountain. The absence of voice-over might give the impression of Cecilia to be snobbish and shallow. Another proof of her attraction to Robbie being omitted in the film is that she changes the dress three times awaiting Robbie to participate in the dinner party. In the film she shows up in the doorway

looking enchanting and perfectly dressed, which conceals her anxiety and affection she refuses to admit. Taking all into consideration, their love depicted in the movie might appear like based on one moment of making love in the library. Nevertheless, Keira Knightley manages to perform the role “with angular, flapperish poise” (Bradshaw, 2007).

### **3.4.3. ROBBIE TURNER**

This section analyses the tragic hero of the novel, Robbie Turner and provides the information about how he is portrayed in the book. In addition, it studies the portrayal of the character depicted by a Scottish actor James McAvoy.

Robbie, in contrast to Cecilia, has a clear vision of what his future life should look like. Primarily, he yearns for freedom and independence. In spite of the fact that his low social class status predestines him to belong to the outcast of the society, thanks to Jack Tallis’s financial support, he achieved high education. In addition, he plans to attend medical school. He spent all his childhood with the Tallises and despite his humble origins, he falls in love with Cecilia, being from higher social standings. Robbie’s background plays the significant role in his entire life. The fact that he possesses high education and that the Tallises have known him since childhood, does not prevent them from accusing him of a rape without any doubts. The social class awareness leaves him only when joining the army, as his companions look up to him with respect because of his ability to lead them according to a map and to speak French. Incidentally, the question of social status continues when Robbie and Cecilia assume handyman Danny Hardman to be a rapist. They are astounded after finding out the truth about the millionaire Paul Marshall. (Shmoop, 2008)

Robbie throughout his life believes that he is in control of his fate and imagines himself to be a doctor. The issue is that no one can command the fate and Robbie dies wounded by a shrapnel, representing fate he cannot control.

As for the film adaptation, the character of Robbie is only half exposed, since several scenes are left out. For that reason, the audience is not able to receive the same emotional experience as the reader. The omitted scene that, according to my opinion, plays important part in the novel, clarifying Cecilia's conceited anxious behaviour, is the one when Robbie takes off his shoes and socks before entering the Tallis's house. Cecilia explains that she assumed Robbie to be mocking her social class status. In reality, he is ashamed of his holey malodorous socks. In contrast to snobbish-looking Cecilia, Robbie portrayed by James McAvoy gives the impression of a congenial character. James McAvoy masters his role flawlessly and according to Travers (2007), he "is a dynamo, nailing every nuance in a complex role." In addition, O'Hara (2007) comments on 5-minute long tracking shot at Dunkirk beach: "Wright keeps turning back to McAvoy's face, as the best young British actor of our times reflects the weary horror of the day before the ships arrive. The sheer logistics of the shot are impressive, but it's the emotion that makes this such an astonishing achievement." However, James McAvoy in the interview with Rachel Sandor (2007) admits that it was challenging to play that almost perfect type of person. "I didn't know if I could play it convincingly because I wasn't sure if I believed that people like that exist." Nevertheless, James McAvoy despite his initial concerns eternalizes the heroic character of Robbie and his infinite love to Cecilia.

### **3.4.4. EMILY TALLIS**

In this chapter I will be focusing on the character of Emily Tallis, the mother to Briony, Cecilia and Leon. Her true personality, revealed both in the novel and in the film, and the relationships with the rest of the family will be discussed as well.

The character of Emily might appear cold and hostile, however the reader has the opportunity to comprehend the character and her mind more through two chapters, narrated from Emily's point of view. The reader learns that Emily is rather single mother as her husband Jack Tallis spends the most of his time in the Whitehall ministry. Emily suffers from intense migraines precluding her taking care of the household and her children, especially Briony. As far as the position of the women in society is concerned, Emily's view is rather traditional, saying that women are submissive to men and should not get the education. This actually has an impact on her relationship with her daughter, Cecilia, whose education and restless behaviour appears inconvenient. On the other hand, Emily adores her second daughter, Briony. Emily encourages Briony's vivid imagination and, in addition, we can see resemblance in them. Briony inherited the need for controlling everything and a daydreaming personality. However, the fact that her daughter has grown up and the feeling of nostalgia and loneliness makes Emily long for having another child. (Shmoop, 2008)

Further information given in the novel about Emily are the feelings about her sister, Hermione, mother to the twins Jackson and Pierrot, and Lola. Emily's attitude towards her sister has been negative since her childhood, when Hermione always had to be in the spotlight. On that account Emily dislikes Lola as well, reminding her of Hermione in this respect. "Hermione had lisped and pranced and pirouetted through their childhoods, showing

off at every available moment with no thought—so her scowling, silent older sister believed—for how ludicrous and desperate she appeared. There were always adults available to encourage this relentless preening.” (Ian McEwan, 2007, p. 147)

On contrary to the opportunity given in the novel to comprehend Emily through two chapters narrated from her point of view, the film lacks the insight to her inner thoughts. On that account, the audience is not informed about her attitude to her daughters or to her sister Hermione.

As for the film, the relationship with her daughter Briony is more obvious than with Cecilia, which is completely left out. The opening scene shows Emily’s pride of Briony, who has just finished her first play in tribute to her brother’s arrival. The further scene depicting Emily’s strong attachment to Briony seems to be the moment of Briony’s false testimony when encouraged by her mother without any doubt. The fact that Emily can see the image of herself in Briony, which explains her action, is concealed from the audience. As for the relationship with her second daughter that has been discussed above, the viewer is not aware of anything going on between these two characters.

The concealment of Emily’s attitude to her sister Hermione can bring about the confusion when acting distant towards her niece. For instance, during the dinner, Lola is admonished for wearing a lipstick as she is too young for that. The real reason is that Lola resembles her of Hermione, always drawing the attention to herself.

*Harriet Walter* faithfully represents the character of Emily Tallis and gives the equal impression as the character portrayed in the novel.

### **3.5. WRITING STYLE**

This chapter is concerned with the typical features of postmodernism such as point of view, metafiction, pastiche and symbolism being presented in the novel. What is more, it explores to what extent these postmodern features have been preserved in the film adaptation.

#### **3.5.1. WRITING STYLE PRESENT IN THE NOVEL**

The following subchapters deal with Ian McEwan's complicated postmodern writing style and with methods he used for realization of the novel *Atonement*.

##### **3.5.1.1. POINT OF VIEW**

In this subchapter I will be focusing on the complicated narrative structure of the novel and Ian McEwan's alternation of narrator point of view.

*Atonement*, falling into postmodern literature is characterized by variable perspective comprising third person limited omniscient, third person universal and first person point of view. The majority of the book is in third person limited omniscient since the reader is given the information about the thoughts of a single character. However, the narrator switches around without any initiation leaving the reader in a slight confusion. The reader has an opportunity to penetrate into the mind of Briony, Cecilia, Emily and Robbie. In order to comprehend entirely the crucial scenes like the one by the fountain and in the library, the reader is told the story from different points of view. The final chapter narrated by Briony in first person point of view reveals that Briony is the author signifying that the thoughts of the other characters are in actual fact Briony's. What is more, the narrator switches into the third person universal, e.g. in the first chapter telling us that "Briony was

hardly to know it then, but this was the project's highest point of fulfillment.” (Ian McEwan, 2007, p.4) At the time when the reader reaches the final chapter, the universal narrator is exposed and the reader becomes aware of Briony’s comments on the situation. Nevertheless, the end of the novel also reveals that The Trials of Arabella, to what was Briony referring in her comment, was eventually performed by her descendants, which means that the universal narrator did not tell the truth. This fact indicates the postmodern feature saying that there is no real truth. (Shmoop, 2008)

### **3.5.1.2. METAFICTION AND METANARRATIVE**

This subchapter provides the information about the postmodern techniques, metafiction and metanarrative, depicted in the novel *Atonement*.

According to Hawthorn, metanarrative can be either a narrative talking about embedded narratives or a narrative referring to itself and its narrative procedures. Metafiction is a term that self-consciously declares itself as fiction, attracting attention to the usage of narrative techniques (Bentley, 2005, p. 210). It overlaps with metanarrative, since every fictional work including metanarrative will include an element of metafiction. Moreover, metafiction denotes self-referential element. (Jeremy Hawthorn, 1992, p. 104)

As far as the novel *Atonement* is concerned, metafictional presence is obvious by emerging of the author to make comment on the plot, the characters, and at the same time on the writing process, what Ian McEwan is doing through Briony (Sjöberg, 2012, p. 8).

The postmodern feature of metanarrative – narrative explaining its narrative, comes to the surface at the end of the chapter depicting Briony’s visit to her sister Cecilia and Robbie in Balham and making her promise to put things in order. The chapter concluded: “She knew what was required of her. Not simply a letter, but a new draft, an atonement, and

she was ready to begin.” (Ian McEwan, 2007, p. 349) involves the initials “BT” and “London 1999” revealing that Briony is actually the author of the novel. Ian McEwan’s postmodern technique is called ‘revelation withheld’, making the reader feel puzzled and cheated. Narrative illusion is set up by Ian’s influence on a reader by making him identify with the characters. Moreover, the final section of the novel entitled “London 1999” written from Briony’s point of view as a 77-year-old successful writer confirms the reader’s shocking disclosure of the truth. (Mullan, 2003)

### **3.5.1.3. PROLEPSIS**

Hawthorn defines prolepsis as “any narrating of a narrative event before the time in the story at which it will take place has been reached in the narrative” (Hawthorn, 1992, p. 141). In spite of the fact that metanarrative technique reveals the truth at the final part of the book, Ian McEwan foreshadows Briony to be an author already in the initial sections of the novel. The reader is given several hints, e.g. the fountain scene, when Briony’s sister Cecilia, being watched by Robbie, gets undressed and jumps to the water. The reader is told that Briony will be a novelist when saying that “Six decades later she would describe how, at the age of thirteen, she had written her way through a whole history of literature, beginning with stories derived from the European tradition of folk tales, through drama with simple moral intent, to arrive at an impartial psychological realism which she had discovered for herself, one special morning during a heat wave in 1935.” (Ian McEwan, 2007, p. 41) Another hint concerning this scene is included within Briony’s idea : “she sensed she could write a scene like the one by the fountain and she could include a hidden observer like herself.” (Ian McEwan, 2007, p. 40) The further proleptic statement revealing a crime that is



going to be committed by Briony is presented in the first sentence of the thirteenth chapter. (Mullan, 2003)

#### **3.5.1.4. PASTICHE**

Pastiche along with allusion and parody are the devices of intertextuality. Pastiche is an imitation of a famous literary work, its style, content, or an author in order to honour and celebrate that piece of writing and the great writers of the past. (Literary devices, 2013)

As for *Atonement*, many critics assert this work to be connected with other pieces of fiction such as P. Hartley's *The Go Between* or Henry James' *What Maisie Knew* on the grounds of the storyline depicting incomprehension of an adult sexual relationship. (Han, Wang, 2014, p. 137)

The element of pastiche is noticeable primarily in the epigraph of the novel, when Ian McEwan quotes a paragraph from Jane Austen's *Northanger Abbey*. The attentive reader must wonder at the intention of these lines. Ian possibly makes the reader find a connection with Austen who, as well as Ian, is playing with the reader's consciousness. (Finney in Han, Wang, 2014, p. 138)

Ian McEwan himself made a comment on the epigraph saying that the heroine Catherine Morland, delighted about Gothic fiction, caused confusion around her when she assumed a blameless man to be capable of horrible things (Noakes and Reynolds, 2002, p. 20). It follows that Catherine Morland resembles Briony, being enthusiastic about the fiction and making false accusation on the grounds of her vivid imagination as well.

What is more, in the final part of the novel, 77-year-old Briony visits her old house, having been turned into a hotel called “Tilney”. The name of the hotel refers the reader again to the quotation of Northanger Abbey, as Henry Tilney is one of the characters. (Finney in Han, Wang, 2014, p. 138)

### **3.5.1.5. SYMBOLISM**

This chapter focuses on the major symbols that occur in the novel. The symbols being explored are “Writing”, “Uncle Clam’s Vase” and “The Trials of Arabella”.

#### **3.5.1.5.1. Writing**

The symbol of writing plays the significant role throughout the entire novel. At the beginning of the novel, 13-year-old Briony offsets her need to control the world by writing the play *The Trials of Arabella* and at the same time it serves her as an escape from the reality (see chapter 3.4.1. for the detail).

Moreover, the second part of the novel reveals that older Briony writing *Two Figures by a Fountain* and its subsequent versions, tries to achieve atonement for her mistake of the past. The symbol of writing then becomes the symbol of lifelong attempt for compensation of fatal consequences of Briony’s false accusation. Nevertheless, at the very end, Briony declares: “The problem these fifty-nine years has been this: how can a novelist achieve atonement when, with her absolute power of deciding outcomes, she is also God? There is no one, no entity or higher form that she can appeal to, or be reconciled with, or that can forgive her. There is nothing outside her.” (McEwan, 2007, p. 371) The point is that Briony cannot attain atonement as Cecilia and Robbie are dead and states that there is no higher deity she can plead and only the reader has the ability to decide whether to absolve Briony of her sins.

### **3.5.1.5.2. Uncle Clam's Vase**

Another symbol worth mentioning represents uncle Clam's vase. First of all, the reader is given detailed description of how uncle Clam, who had died during the First World War, obtained the vase and thus how it became an honourable subject in Tallis family. This vase, however, represents the future of Cecilia and Robbie spent together. As soon as the vase is broken, in the scene by the fountain, the possibility of the lovers to be together decreases as well. Briony, being the witness of the events, imagines herself writing from different points of view about what she has just observed. As a matter of fact, she is foreshadowing the future (see chapter 3.5.1.3. for detail). Later on, at the time when Betty accidentally breaks the vase during the Second World War, saying that "the pieces had simply come away in her hand" (McEwan, 2007, p. 279), Briony suggests that the possibility to share future together vanishes along with the destroyed precious vase. (Dahlbäck, 2009)

### **3.5.1.5.3. The Trials of Arabella**

The play having been composed by young Briony at the beginning of the novel called 'The Trials of Arabella' plays an important part during the entire novel. The first time the reader comes across the play at the very beginning, he learns that it was written by Briony "in a two-day tempest of composition" (McEwan, 2007, p. 3). Nevertheless, the incompetence of the 'actors' and Briony's inability to control them causes its failure. It takes altogether sixty-five years for Briony to witness the performance as a surprise gift to her seventy-seventh birthday. The fact that finishing the play takes as long as the finishing the book implies that these two pieces of work must have something in common.

The plot of the play *The Trials of Arabella* reveals that the princess Arabella falls in love with an “impoverished doctor – a prince in disguise” (McEwan, 2007, p. 3) and after the reconciliation with her family she marries this medical prince. Briony through the romantic story expresses her obsession with moral order, contrast between good and evil and her need for giving the protagonists a happy ending. When we take it all into consideration, Briony, being the author of *Atonement* gives the readers hints that the play has a deeper meaning and discloses a lot about the novel.

Regarding the plot, heroine being in love with a doctor resembles Cecilia and Robbie, who intends to be a doctor as well. Because of the fact that Briony, thinking that she understands the adult world, assumes Robbie to be a bad guy, she typecasts him into her vision of evil. After Briony attaining maturity she can finally see the light and considers Robbie to be a ‘prince’. Briony’s desire for happy ending is mirrored in both, the story of Arabella and the story of Cecilia and Robbie. As a matter of fact, this indicates the fictionality of the novel *Atonement* as well. *The Trials of Arabella* being a piece of fiction suggests that the love story of Cecilia and Robbie might also be Briony’s piece of work with the fictional happy ending. In conclusion, the play *The Trials of Arabella* symbolizes the novel *Atonement* in many ways, particularly its plot, characters and, in addition, Briony’s revealed methods of writing hint the fictionality of the whole novel. (Jaworska, 2001, p. 1)

### 3.5.2. WRITING STYLE PRESERVED IN THE FILM

This chapter deals with the postmodern features present in Joe Wright's film adaptation. It discusses not only Ian McEwan's writing methods and their portrayal in the film, but it also analyses the filmmaker's own involvement in the screen transformation.

Considering the composition of the film, it basically follows the structure of the book, being divided into the four sections focusing on various events and characters (see chapter 3.3.2. for detail).

The significant part plays preserved alternation of point of view. Two crucial scenes that are the fountain and the library sequence are displayed from Briony's as well as Cecilia's point of view. The change in perspective enables the audience to identify with the both characters and comprehend their actions more deeply. Briony's perspective on the fountain sequence is for its long distance limited and reliant just on the body language. On that account, Briony misunderstands the situation and draws the sexual subtext. Cecilia's perspective shot reveals the emotions and attraction between the two characters. The difference occurs when omitting the third person universal and leaving the film without the voice-over commentary. As a matter of fact, it does not expose Ian McEwan's proleptic existence foreshadowing the future events.

As for the postmodern feature of metafiction, the film discloses the truth about Robbie's and Cecilia's fate at the very end of the film, bringing about a devastating surprise for the audience. Nevertheless, the viewer is given the first hints far back as in the shot when 18-year old Briony writing '*Two Figures by a Fountain*'. In addition, the symbolical sound of a typewriter implies its presumable fictionality. Since the metafictional elements present

in the film are rather inconspicuous, a viewer is far more astonished by the revelation of the truth than a reader.

The filmmakers translate Ian McEwan's symbolism into the audio-visual language of the film, using strong visuals, sound effects and diegetic and non-diegetic music (Fernandez Díez and Martínez Abadía, 1999, p.206 in Vartalitis, 2013). The most striking symbol present in the cinematic adaptation appears to be Dario Marianelli's employment of the sound of a typewriter, reflecting the symbol of writing as well as aforementioned insinuating of Ian McEwan's metanarrative. The sound indicates the power of the storytelling and the fictional attribute of the film.

Concerning the symbol of Briony's play *The Trials of Arabella* and the Uncle Clam's Vase, despite its significance in the novel, the filmmakers do not pay attention to these symbols leaving them with no exploration on a deeper level.

Nevertheless, Joe Wight and Christopher Hampton successfully translate this highly literary work keeping its dense interiority by showing us additional symbolical images. The one worth mentioning is the stained glass window, Briony is looking through when Robbie is arrested, featuring Saint Mathilda - the patron saint of falsely accused persons (IMDB, 2007). Furthermore, Robbie's hallucination of his mother, Grace, washing his feet, represents religious symbolism, since Jesus at the last supper washes the feet of his disciples as an act of purification. Grace may be washing away the lie and setting him free. The element of water emerging throughout the movie appears to be a significant symbol. The movie also shows Briony as a nurse in her attempt to wash her hands that appear not to be clean enough. The thing is that she can never purify herself of her sins. (Live Journal, 2008)

The characters also use water to be divested of feelings they are trying to suppress. Cecilia being questioned by her brother about her disagreement with Robbie's visit, jumps to the water leaving the question open. The subsequent shot displays Robbie taking a bath when thinking of Cecilia repressing his emotions. (Live Journal, 2008)

In conclusion, the transformation of Ian McEwan's novel regarding its structure and the complicated narrative style was handled by employment of the cinematic audio-visual equivalents to adapt the novel on the level of symbolism, point of view and metanarrative preservation. As far as I am concerned, I consider the hints to be too much inconspicuous, thus the disclosure of the lovers' fate is far more shocking for the audience, creating a big moment of surprise.

## **CONCLUSION**

The thesis was concerned with the analysis and comparison of Ian McEwan's novel *Atonement* and the film adaptation directed by Joe Wright. The aim of this work was to focus on dissimilarities between these two media in terms of the storyline, characters and the preservation of Ian McEwan's postmodern writing style.

*Atonement*, regarded as one of the most successful novels ever written, awarded numerous prizes and positive critique, may not appear to be, for its postmodern features, possible to transfer into the film adaptation. Nevertheless, Joe Wright and his team of filmmakers did a praiseworthy job, mastering Ian McEwan's complicated narrative style.

Considering the storyline, the most obvious discrepancy occurs when comparing the final section. Joe Wright's decision to set Briony's confession into a TV show won altogether a critical acclaim. The employment of flashbacks and images of the lovers being together intensifies the emotions accompanying the shocking revelation. Nevertheless, the public disclosure of the truth performed by penitent Briony brings about sympathy of the audience.

Next, the thesis dealt with the comparison of the main characters focusing on major differences in their portrayal. Regarding the film adaptation, Briony gives the impression of a spoilt self-centred child, since the viewer has no access to her thoughts. In addition, the character of Emily is almost completely left out. The analysis of Cecilia and Robbie is provided as well. It follows that the novel brings about the opportunity to identify with the characters that is crucial for understanding the movie.



Lastly, the thesis focused on the features of postmodernism, included in Ian McEwan's novel, being transferred by Joe Wright to the screen. While Ian McEwan employed in his novel the postmodern techniques, specifically metanarrative, alternation of point of view, prolepsis, pastiche and symbolism, the film adaptation concentrates primarily on audio-visual effects, insinuating the hidden reality. As far as I am concerned, I consider the clues comprised in the film to be unobtrusive, thus the truth appears to be far more unforeseen.

In spite of the fact that my thesis covers the analysis of the major dissimilarities, the novel as well as the film could be additionally explored from the point of view of children's psychosexual development or further postmodern features.

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## ANNOTATION

<b>Jméno a příjmení:</b>	Aneta Vrágová
<b>Katedra:</b>	Katedra anglického jazyka
<b>Vedoucí práce:</b>	Mgr. Josef Nevařil, PhD.
<b>Rok obhajoby:</b>	2015

<b>Název práce:</b>	Pokání od 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>	Tato bakalářská práce se zabývá analýzou a srovnáním románu spisovatele Ian McEwana a jeho filmové adaptace stejného názvu, režírované Joe Wrightem v roce 2007. Cílem práce je analyzovat hlavní rozdíly z hlediska dějové linie, hlavních postav a celkové struktury. Dále pak zkoumá zpracování postmoderního stylu psaní Ian McEwana do filmové podoby. První kapitola poskytuje informace o autorovi, jeho literární tvorbě a autobiografických aspektech. Následující kapitola objasňuje pojem postmodernismus pro lepší porozumění stylu psaní autora. Poslední kapitola zkoumá již zmíněné rozdíly mezi knihou a románem.
<b>Klíčová slova:</b>	Ian McEwan, Pokání, srovnání, filmová adaptace, postmodernismus
<b>Anotace v angličtině:</b>	This thesis is concerned with the analysis and comparison of Ian McEwan's novel Atonement and its screen adaptation of the same title, directed by Joe Wright in 2007. The major objective of this project is to provide analysis of the principal differences in terms of the storyline, main characters and its structure. What is more, it deals with the transformation of Ian McEwan's postmodern writing style to the film. The first chapter contains the information about Ian McEwan, his literary output and autobiographical aspects. The subsequent chapter clarifies the term postmodernism for the comprehension of Ian McEwan's writing style. The final chapter explores aforementioned divergences.
<b>Klíčová slova v angličtině:</b>	Ian McEwan, Atonement, comparison, film adaptation, postmodernism
<b>Rozsah práce:</b>	50 s.
<b>Jazyk práce:</b>	Anglický jazyk

## **RESUMÉ**

Bakalářská práce se zabývá analýzou a srovnáním literárního díla Ian McEwana Pokání a jeho filmové adaptace z roku 2007, režírované Joe Wrightem. Zaměřuje se především na hlavní rozdíly mezi těmito dvěma medii a zkoumá, do jaké míry byl zachován styl psaní autora. Práce dále srovnává dějovou linii a adaptaci hlavních postav.