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Ian McEwan's Atonement:

Comparison of the novel and film adaptation

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.....

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Abstract

In my thesis I focus on Ian McEwan's novel *Atonement* and the eponymous film adaptation written by Christopher Hampton and directed by Joe Wright. The thesis deals with the key differences as well as similarities of the narrative, structure, atmosphere, main characters and the two main topics. I have included introduction to the whole matter of adaptations and their impact on society. Chapters about the author of the novel, and main filmmakers as well as an introduction to *Atonement* itself are also provided.

Introduction

Allow me to prove a famous quotation, allegedly by President Theodor Roosevelt, that “Comparison is a thief of joy” (Cooper, 2013), wrong. The aim of this thesis is not to steal any joy from the book nor the film. My aim is not to cause separation by comparison. On the contrary, I would like to illustrate how and where both pieces need, complement and broaden each other.

This project will be divided into five main chapters in which I will try to provide side by side analysis of, what I believe are in their own right, unique pieces of art – the book and the film with the eponymous name *Atonement*.

Before my examination of *Atonement* and its adaptation I am going to look at motion pictures in general. I would like to study if or how they feed on literature, how they have developed, their meaning and what they bring to the culture and our society. I would like to find out if there is tension between the book and film industry and if so, based on what arguments.

In the second chapter I am going to analyse what an adaptation is, how it is made and, what the main concerns are about them. I will have a look at the most common difference between an adaptation and its original novel. I am going to briefly look at their historical background.

In chapter three I am going to deal with the particular work and theme I have chosen for my project. I am going to explain McEwan’s view on adaptations followed by the introductory of the author himself, the masterpiece *Atonement* and its achievements. As it is not only the novel itself I am going to be interested in, I will also introduce the filmmakers of the *Atonement* movie, the screenwriter, Christopher Hampton and the director, Joe Wright.

Then I am going to take a closer look at both pieces and make overall comparison from which I will then analyse the novel and film according to different aspects. I am going to list the differences and comment on how they either hinder its particular media or how they manage to convey the ultimate message through means available.

I will analyse the film and evaluate the characters, themes and events that are included or omitted from one or the other. I am going to explore the typical film features such as colours, soundtrack and characters’ accents and see how they compensate for words.

My thesis is going to end with scrutiny of the two main topics of the novel – the concept of deceit and atonement, and how these evolve in the novel and in the adaptation.

1. Motion Pictures

1.1. Movie origins

An estimate from late 1970s suggests that a third of all movies ever made have actually been adapted from novels. If we were to include drama, short stories and other literary forms that estimate would increase even higher (Harrington, 1977).

At first sight one could easily suggest that the film industry feeds on literature, however the matter is far more complicated. Movies adapted from classics such as *A Passage to India* (1984) or *Mrs. Dalloway* (1998) attract a far vaster audience in a much shorter period of time than the original novel does in all its existence and thus having a retroactive effect into the book industry by catapulting sales of the original novel high up the bestseller list (Costanzo, 1992).

1.2. The need for films and their impact

To get deeper, allow one to raise a question of what would have been lost had the film industry disappeared. Gone would be not only the movies themselves but also the collective visual memories e.g. *Titanic* (1997) and its scene of the lovers' with spread arms on the ship's foredeck. More than pictures would be lost. Non-existence of movies would have had impacts on languages: expressions like: close up, freeze frame, reverse angle, fade out, would not have seen the light of day. From a psychological point of view, many of our mental editing techniques such as focusing and filtering would be unthinkable without the model of movies. Beyond all, behind the stories there are issues that films expose (Costanzo, 1992). Films raise awareness of easy-to-forget, deposed concerns and topics, such as: *Schindler's list* (1993) - World War II, *Hotel Rwanda* (2004) - genocide, and more recent one *Intouchables* (2011) – disability etc. Then there is an enormous fashion, self-image and style influence. Last but not least - the fact that we can get insights of other cultures, customs and behaviour is also credited to movies (Thompsonová, 2007).

1.3. Film industry vs. publishing industry

On a more materialistic and practical note the world would be one huge industry short with an unimaginable hit to world-wide economies (Costanzo, 1992). According to statistics, the film entertainment revenue is steadily rising - from US\$ 89 bn in 2012 to US\$ 93 bn in 2014 with projection of US\$ 99.18 billion for 2017 (Statista 2015).¹

¹Appendix 1: Graph

Putting it side by side with the publishing industry where revenue data from 2014 show US\$ 101 bn (IBIS World, 2014) it could be claimed that there does not need to be tension between the motion picture industry and the book publishing industry (even though the latter returns include education, professional, scientific, technical and medical books without a direct link to the film industry), (IBIS World, 2014). Financially, it is safe to claim that both industries can and do co-exist for they have found a way to complement, enrich and deepen each other.

Back in the 1960s, JohnM. Culkin, media education pioneer, observed that “We live in a total information culture, which is being increasingly dominated by the image” (Masterpiece Theatre). The world is going through a general transformation of society, in which people are less and less able to absorb information without visual imagery, in other words, there is so much information around that an individual needs to visualise a vivid image to distinguish, utilise and apply it.

2. Adaptation

The best explanation of the word *adaptation* found, comes from a Free Dictionary and it states that it is a “composition that has been recast into a new form” (The Free Dictionary by Farflex). It might be a play adapted into a novel or a novel adapted to film and so on. Discussions about such processes are as old as adaptations themselves. The main and everlasting concern of retaining the fidelity of an original in adaptation has and is always going to accompany each such transition (Marciniak, 2007).

Childlike adaptation is most often a matter of pulling out dialogue from a narration but adapting a novel to film is, without a doubt, a creative, large-scale mission and it is inevitable that the task necessitates a kind of selective interpretation, along with the skill to recreate and sustain the established atmosphere, ‘spirit’ and ultimately the message of the original work (DeWitt, 1963). The emphasis of adaptations is not on the source but the way its meanings are changed in the process of reception. Filmmakers are to be seen as readers with their own opinion. Each adaptation is therefore the result of individual reading processes (Marciniak, 2007).

2.1. Main differences in adaptations

The major differences in the book-film adaptations are that visual images stimulate our perceptions directly, whereas written words can do this indirectly and very often much more effectively. This is due to the required involvement and interaction with the reader. On the other hand, reading the word ‘house’ requires a kind of mental interpretation that a mere viewing of a picture of a particular ‘house’ does not. Therefore it is often argued that film usually does not allow its viewers the same freedom a novel does – to relate to the plot or characters by imagining them in their minds. For some viewers, this is often the most frustrating aspect of watching a film of a novel they had read. It is because they had imagined it differently (WGBH-Educational-Foundation, 2011).

Secondly, where a novel is controlled by only one person, its author; a film is the result of the collaborative effort by many people. There is the screenwriter’s subjective understanding of a particular literary work, the director’s overall envisaged goal and then the actors’ ability to fulfil the above. Not to mention the sound director, costume director, location director and cut/graphics teams (WGBH-Educational-Foundation, 2011).

The main gain of adaptations lies in spotting the unity of the artistic communication across media. Films contextualize books in a visible and audible environment and

encourage viewers to find out the unsuspected ways of seeing and hearing things (Marciniak, 2007).

2.2. History of adaptations

Since the beginning of film making, novels have served as a rich supply of screen narratives. The first film adaptation occurred in 1896 with Thomas Edison's extract of a Broadway play called *The Widow Jones* (Ross, 1987).²

The first films were under a minute long and until 1927 produced without sound. Nevertheless it took approximately 11 years for the innovation of motion pictures to grow into a recognized large scale industry (Harrington, 1977).

Tolstoy was fascinated by the motion feature of the movies. He declared that: "The cinema has divined the mystery of motion, and that is its greatness," (Harrington, 1977). Cinema has uncovered and developed a language of motion which often speaks louder and more accurately than words. Such a claim goes in hand with a psychological thesis that over 70% of information is conveyed through non-verbal-communication (Argyle, 1975).

All the above arguments suggest that our culture might have entered an era in which novel adaptations are, so to say, younger brothers of books. Pieces that reach vaster audience spreading the book's core message. Michael Hasting explains: "Film is visual brevity.... If the novel is a poem, the film is a telegram" (Masterpice Theatre). In the world of extensive speeches, lengthy promises, stretched commentaries commentating commentaries, a telegram might be somewhat refreshing, even leaving room for one's opinion and triggering curiosity or desire to search further.

²Appendix 2: Picture of the first film adaptation.

3. Atonement by Ian McEwan

3.1. The author of Atonement and his view of adaptation

The author of the novel *Atonement*, Ian McEwan, may have envisaged his book being made into a film, for he had put in his contract that he was to be the executive producer. He even reserved the right to choose a screenwriter (Rich, 2007). This surprised the media as most novelists run from such an idea, worried their prose would be misrepresented. McEwan never wanted to write the screenplay (avoiding potential directors' comments about not understanding his own characters), however he wished to stay very closely involved and to be to some extent part of the project (Solomon, 2007).

One must wonder if that implies that he had predicted making of the film, visualising and adding up to the novel to make even a greater joined piece of art, or if he wanted to stay in charge of a potential movie to make sure it remained highly faithful to the original, conveying its whole meaning and not just taking advantage of the book's bestseller title, making it into something the author could not be proud of.

Though he is adamant he does not write with an adaptation in mind, his exhaustive prose offers itself to the screen. McEwan says: "I always think of the novel as a visual form. I think of people as visual creatures. It's our strongest sense. The key to an important scene is to get the visual details correct." His clear-cut, lyrical style is without doubt adaptable, down to the details one probably does not even notice when they are filmed (Dawson, 2014).

3.2. Introducing the author: Ian McEwan

A novelist and a screenwriter, Ian Russel McEwan³ was born in 1948 in Hampshire, Great Britain, but spent a sizable part of his childhood outside his birth land. Due to his father's service in the army, his family lived in East Asia, Germany and North Africa. McEwan insists that his babysitters were corporals (Kellaway, 2001). The family returned to England when he was twelve. McEwan studied at the University of Sussex, graduated from English Literature in 1970, then continued at the University of Anglia, receiving an MA degree in Creative Writing. Ian R. McEwan is widely considered to be one of the most important authors writing in English (Matthews, 2002).

He is a Fellow of the Royal Society of Literature (Royal Society of Literature), the Royal Society of Arts, and the American Academy of Arts and Sciences (Matthews, 2002).

³Appendix 3: Ian McEwan's portrait

In 1975 he published his first work - a collection of short stories called *First Love, Last Rites*. He immediately attracted attention for disturbing storylines and stylistic brilliance. Although his work was drenched in deviant sex, violence, and death, he was never regarded as a mere teller of cheap thrills. Among his other work are titles such as *The Cement Garden* (1978), *The Child in Time* (1985), *Enduring Love* (1997), *Amsterdam* (1998) etc. He is also the owner of several honours. As his literary style matured, McEwan moved away from unsettling themes like incest, sadism and obsession to discover more introspective and contemplative human dramas (Nagy, 2003). Such ripeness climaxes in his best work of fiction - a masterpiece called *Atonement*, published in 2001 (Yardley, 2014).

3.3. Introducing the novel *Atonement*

Atonement (McEwan, 2002) is a novel about a purposeless wrongdoing, irreversible consequences and an attempt for atonement. In three carefully crafted parts, the story starts in an English country mansion in 1935 with domestic events that conclude in a crime story. Part Two takes place five years later in France where the reader is walked through the horrors of World War II which climax in Dunkirk during the British evacuation. Part Three shifts back to London, into a hospital expecting an influx of wounded soldiers. The magic turn comes at the end with an epilogue in present day – the late 1990s. The main protagonist addresses the reader directly and indiscriminately changes hitherto understanding of the plot. The all-revealing, naked truth shocks the audience.

Part One is, in the book, divided into fourteen chapters, but Part Two, Part Three and the epilogue are chapters on their own.

One hot summer's day, the Tallis' family (Emily, the mother, Cecilia and Briony, the daughters) await a number of visitors - their son/brother (Leon) with his friend (a chocolate magnate Paul Marshall) and relatives – three siblings (Lola and twins Jackson and Pierott) whose parents are going through a divorce. The reader never meets the father (Jack Tallis) as he is off in London at his government job and who is only present through his wife Emily, who is in contact with him. The first hundred pages describe the hottest day of the summer in 1935 - the day of family reunion, social dialogues and detailed estate description. Emily is incapacitated with her continuous migraine, Cecilia is floating between the mess in her room, smoking cigarettes and arranging flowers in a family valued vase, and Briony, a thirteen-year-old perfectionist obsessed by foreseeing herself as a

cutting edge, innovative writer. Then there is Robbie, the lower class family friend, the housekeeper's son, whose studies were financed by the Tallises. He has received his literature degree from Cambridge and is back in the house for the summer, indecisive about the course of his following studies. More importantly, Robbie realizes he is passionately attracted to Cecilia. The vivid calmness stretching throughout the pages impliedly leads to a catastrophe. In spite of Cecilia's inherited snobbery, she returns Robbie's attraction for her but the couple is immediately torn apart by a lie constructed by Briony's ghastly naivety and immaturity. All three of them must deal with the cost. Unexplained deception results in Robbie's imprisonment and entering WWII Forces. Cecilia leaves home and severs connection with her whole family, moves to London and becomes a nurse. Their unfulfilled relationship is accompanied by the simplest wish: "Come back, come back to me" which resonates throughout the book. Briony, the main protagonist, matures from naivety and goes about searching for reparation and finally atonement.

Atonement was shortlisted for the 2001 Booker Prize for fiction. The piece won for the 2001 James Tait Black Memorial Prize, the 2001 Whitbread Novel Award, the 2004 Santiago Prize for the European Novel and the 2002 WH Smith Literary Award (Ian McEwan Website). It also won the 2002 Los Angeles Times Book Prize for Fiction (Los Angeles Times, 2002), the 2002 National Book Critics Circle Award for Fiction (National Book Critics Circle, 2002) and the 2002 Boeke Prize (Goodreads.com, 2002). In its 1000th issue, Entertainment Weekly named the novel number 82 on its list of the 100 best books from 1983-2008. The Observer mentions it as one of the 100 greatest novels ever written, calling it "a contemporary classic of mesmerising narrative conviction" (Behr, 2005). In 2010, the novel was listed by the TIME magazine among hundred greatest English-language novels since 1923 (Lacayo, 2010).

The novel was adapted into an eponymous film, *Atonement* in 2007. The Guardian suggested that *Atonement* was also being made into an opera (Flood, 2010) but when an enquiry was made about the status of such project, it was stated by McEwan's agency that it had been put on hold (Lewis, 2015)⁴.

Among the long list of success there is a controversy overshadowing the bestseller. In 2006, romance and historical author Lucilla Andrews condemned that McEwan had misused material on wartime nursing from her autobiography *No Time for Romance* (1977)

⁴Appendix 4: E-mail correspondence

(Langdon, 2006), however, McEwan claimed innocence of plagiarism and acknowledged his debt to the author (McEwan, 2006).

In 2008, *Atonement* the film won an Academy Award for Best Achievement in Music Written for Motion Pictures, Original Score composed by Dario Marianelli and was nominated for Best Motion Picture of the Year (Tim Bevan, Eric Fellner, Paul Webster), Best Performance by an Actress in a Supporting Role (Saoirse Ronan), Best Writing, Adapted Screenplay (Christopher Hampton), Best Achievement in Cinematography (Seamus McGarvey), Best Achievement in Art Direction (Sarah Greenwood, Katie Spencer) and Best Achievement in Costume Design (Jacqueline Durran).

In the same year the film was also awarded the Golden Globe for Best Motion Picture – Drama and Best Original Score - Motion Picture and was nominated in five other categories. It also won BAFTA Awards for Best Film and Best Production Design and many more (IMDb, 2008).

3.4. Introducing the screenwriter: Christopher Hampton

Christopher Hampton⁵, born in 1946 in Portugal, is a playwright, screenwriter, director and producer. He grew up in Egypt and Zanzibar, however later returned to the UK to study French and German at Oxford University. He is the youngest writer ever to have had a play performed in the West End. In the late 1960s Hampton became a resident dramatist at the Royal Court Theatre (British Council).

Hampton read *Atonement* on holiday at the end of 2001 and upon his return to London contacted his agent with the decision that he would like to write the screenplay. The agency indicated that he was not the only one and that it was the author himself who decided who the screenwriter would be. An interview between the two took place over dinner where Hampton explained his feelings about the book and how he would approach his composition of the script. Hampton passed the audition and started writing. He worked on it for several years (Rich, 2007).

First year Hampton cooperated with Richard Eyre who was the appointed director of the film. With each draft they consulted McEwan but in the course of time the process somehow came to a standstill. Hampton says: “There was a silence that had been going on for just that bit too long,” (Rich, 2007). It was at this point that Eyre moved on to another project and Hampton got introduced to Joe Wright. This new team started from scratch (Rich, 2007) and in 2007 the *Atonement* movie was born (Wright, 2007).

⁵Appendix 5: photograph of Christopher Hampton

Hampton won the Academy Award for Best Adapted Screenplay in 1988 (*Dangerous Liaisons* 1990) and in 2007 he was nominated again for adapting Ian McEwan's novel *Atonement*. His other awards include the BAFTA Award (*Dangerous Liaisons* 1990), Cannes Jury Prize (*Carrington* 1995) and Tony Awards (*Sunset Boulevard*. 1995), (IMDb.com).

3.5. Introducing the director: Joe Wright

Joe Wright⁶, born in 1972 in London, is an English film director. Due to his dyslexia he left school with no qualifications, but thanks to his little Super-8 films he received an admission to Camberwell College of Art and then continued to study fine art, film and video at Central Saint Martins (Greenstreet, 2013). Garratt, from the Telegraph, claims that Wright was born to direct. His parents founded Little Angel puppet theatre in Islington, north London, and raised their children in the adjoining house (Garratt, 2013).

Wright's own career started in 1997 when he directed a short BBC film (*Crocodile Snap*), which was nominated for BAFTA awards. In 2005 he directed his first full-length movie, *Pride and Prejudice*, and two years later he triumphed with the film adaptation of McEwan's *Atonement*. His other work includes films: *Anna Karenina* (2012), *Hana* (2011), (Greenstreet, 2013).

The self-made background sets Wright apart from other directors. Paul Webster, one of *Atonement*'s producers, describes him as: "... a great romantic, a philosopher in his way, an interpreter of big ideas in cinematic form..." (Gritten, 2007).

Wright confesses that when he read the *Atonement* book he sort of saw a film happening. The challenge for him was to find equivalent devices to tell such a story. He regarded the book a masterpiece, and his aim was to keep the adaptation as faithful to the book as possible. He had no aspiration to renovate it in any way since, as he claims, it did not need to be fixed for it had not been broken (Douglas, 2007).

In 2008, Wright was nominated for a Golden Globe Award and many others as the Best Director - Motion Pictures - *Atonement* 2007 (IMDb.)

⁶Appendix 6: Photograph of Joe Wright

4. Comparison of Atonement the book vs. Atonement the movie

4.1. The story

Story-wise, the Atonement movie (Wright, 2007) is a highly faithful adaptation. The screenwriter Christopher Hampton, together with the director, Joe Wright, (see Chapters 3.4 and 3.5 respectively), follow the story including its three act and epilogue structure very closely (Gritten, 2007), transferring the whole plot -its hovering tension and specific dialogue to the screen fully intact. This is a great achievement considering the fact that, although the book takes place almost entirely in people's minds, the filmmakers bravely decided not to include a voiceover (Rich, 2007).

The adaptation became an instant success for its nostalgic, elegant and beautiful 1930's setting which contrasted to the later disturbing scenes of war-torn Britain and France (Hall, 2012). Much like the novel, the film sinks instantly into the events of a hot summer's day in an English countryside residence. Stunning footage (in the film) and description (in the book) of the quarrel by the fountain embark both, a viewer or a reader, on a journey of sequent little misunderstandings dangerously cumulating.

The structure of both the book and the film are very similar, if not identical. The film devotes 50 minutes to the first day (Derek, 2007) making it 40% of the whole 123 minute piece. Similarly, the book dedicates the events of the tragic day 187 pages, which represents about 50% of the novel. The filmmakers also retained the novel's cut backs - certain parts of the narrative are repeated but from a different point of view. There are not as many cut backs in the film as in the book, but these transitions are still very clear and effective at portraying the dangerousness of perception. The film also keeps the flashback effects where one goes back in time and recalls a memory, and also the jumps in time. The cruel, heartless cuts are probably more devastating (ie. effective) in the film having a more definite impact on the viewer, than on the reader in the book (Mayer, 2014).

Some are of the opinion that the film also provides a greater sense of urgency and tension which the more extensive and exploratory book loses along the way (Robinson, 2008).

Overall, the novel and the film are equal in narrative greatness and vivid imagery. The novel overwhelms the reader with a lingering sadness, the film, on the other hand strikes with more desperation for Briony and the two lovers. The novel is literature at its best but the film has that extra factor – the projection of McEwan's beautiful and vivid

descriptions on-screen, literally immersing its audience into the fateful summer's day in 1935 (Hall, 2012).

It could be argued that an ordinary human being might not have the capacity to fully imagine McEwan's extensive ultra-long paragraphs of descriptions precisely cut and dramatic images elucidated. That is where the adaptation comes into place. With Hampton's 'telegram' (see Chapter 2.2 retrospectively) and Wright's cinematic eye one can, after all, fully comprehend McEwan's masterpiece.

4.2. Main differences

4.2.1. The form

The main and most obvious difference between *Atonement*, the novel, and *Atonement*, the film, rests in the quantity of verbal information. Where the book is enormously wordy the film is sparse. The contrast is so distinct that it seems that the film goes in the complete opposite direction as if in defiance (Robinson, 2008). Astonishingly, it does not degrade the narrative and at the same time it does not harm nor demean the film. Both are masterpieces in their own account, sharing a theme but not competing in form.

The film does not have any aspiration to incorporate the detailed thoughts yet, where the book deals with deep internal issues, detailing specifics in a form of lavish prose, the film continues with surfaces of emotions, leaving room for the development of the viewer's feelings. It's as if the two forms of media switched roles. It is usually the book's forte to arouse imagination but with McEwan's exhausting approach in the novel, it is the film, in this case, that overtakes such function. For the most part, the film goes in reverse course, translating most of the big emotional moments with silence, offering much more liberty for the viewer to interact with his or her own reaction and feelings (Robinson, 2008).

The book's style is thick and heavy with complicated composition. It requires a certain amount of concentration to penetrate McEwan's structural complexities and very slow tempo. The film is, with its perfect and breathtaking images, long silent pauses and great performances much more accessible (Robinson, 2008).

McEwan called it a 'demolition job' and indeed the word count went from 130,000 words in the book to 20,000 words in a screen play (Focus Feature, 2008).

Ann Hornaday highlights this major difference between the book and the film in a pinpointing title of her review: "Atonement: Word-Perfect Pictures". It is a striking

paradox, that a novel so committed to the precision and flamboyant love of language should be captured in a film that is almost too exquisite for words (Hornaday, 2007).

4.2.1.1. Example: Briony in the field

Here is an example of one of the typical passages, an in depth narrative that amounts to a single four second shot in the film yet managing to faithfully convey the meaning of the original text (Robinson, 2008). Just moments before Robbie Turner calls Briony to ask her to deliver his letter to Cecilia, the 13-year-old is feeling sorry for herself for she had found no adequate actors for her play, which was supposed to be a welcome present for her visiting brother. She vents her frustrations against unsuspecting nettles that she imagined to be, among other things, her cousins, one of whom stole the lead role from her and the others possessed an acting talent of a dead fish (Never, 2014).

“It is hard to slash at nettles for long without a story imposing itself, and Briony was soon absorbed and grimly content, even though she appeared to the world like a girl in the grip of a terrible mood. She had found a slender hazel branch and stripped it clean. There was work to do, and she set about it. A tall nettle with a preening look, its head coyly drooping and its middle leaves turned outward like hands protesting innocence—this was Lola, and though she whimpered for mercy, the singing arc of a three-foot switch cut her down at the knees and sent her worthless torso flying. This was too satisfying to let go, and the next several nettles were Lola too; this one, leaning across to whisper in the ear of its neighbour, was cut down with an outrageous lie on her lips; here she was again, standing apart from the others, head cocked in poisonous scheming; over there she lorded it among the clump of young admirers and was spreading rumours about Briony. It was regrettable, but the admirers had to die with her. Then she rose again, brazen with her various sins—pride, gluttony, avarice, uncooperativeness—and for each she paid with a life. Her final act of spite was to fall at Briony’s feet and sting her toes. When Lola had died enough, three pairs of young nettles were sacrificed for

the incompetence of the twins—retribution was indifferent and granted no special favours to children. Then playwriting itself became a nettle, became several in fact; the shallowness, the wasted time, the messiness of other minds, the hopelessness of pretending—in the garden of the arts, it was a weed and had to die.[...]

Soon, it was the action itself that absorbed her, and the newspaper report which she revised to the rhythm of her swipes.... Look at the concentration in her face, judging the angle, never fudging a shot, taking each nettle with inhuman precision. To reach this level required a lifetime's dedication. And how close she had come to wasting that life as a playwright!" (McEwan, 2002).

The script translates the above edited extract from chapter seven into the following:

“EXT. DRIVEWAY. DUSK.

ROBBIE walks down ... Below he sees a figure at the water's edge, slashing at nettles with a hazel switch,” (Hampton, 2007).⁷

4.2.2. The characters

In the book, McEwan records the gradual development of characters, their thoughts and their link to their past and future, predominantly with the three main protagonists. Robinson mentions Briony, in particular, who is maturing virtually throughout the whole book. The film on the other hand follows distinct events rather than micro-changes in personalities and their process. Yes, it lacks a few details, symbolism and important moments, but at the same time it does not get clogged by details disintegrating the gist (Robinson, 2008).

4.2.2.1. Briony Tallis

A great deal of the novel is told through the main protagonist and antagonist Briony Tallis. She is only thirteen years old when the story begins. The readers are thoroughly walked through her imagination and desire to be an adult, which naturally results in a

⁷Appendix 7: Atonement Script print-screen

condition of some tension and confusion. Being a writer, Briony is caught up between the real world and her fictional world. In the novel the reader meets one complex character in Briony. However, the movie challenges the viewer with three different actresses and although the makers invested a great deal into casting the best of the best, it was inevitable that at each jump-in-time the viewer is confronted by strangers – Briony the adult (Romola Garai) and yet again, Briony an elderly lady (Vanessa Redgrave) - and has to get used to them. It is also unavoidable that the actresses and their performances would be compared to one another.

The director, Joe Wright, chose Saoirse Ronan for the role of young Briony. At the beginning of the story, both in the book and the film, there is a tendency to portray Briony as an innocent thirteen-year-old, unaware of what she is doing. However, it is the book that has succeeded better here. The reader has more sympathy for her fatal decision due to the detailed insight of her mind. In the film her motivation seems unclear, and the less one understands a reason for wrongdoing, the less sympathy one endures. In the book, her motives are vastly complex - she is pityingly lost in self-justification and self-invention mixed with childish arrogance. A girl caught up in a painful transition between childhood and adulthood. The film does not offer the luxury of such an insight, although Ronan's performance is near to perfect (Robinson, 2008).

It is later when the reader/viewer meets Briony, a young woman, (played by Romola Garai in the film), realizing what she had done, that they start to taste the character's bitterness, both in the film and the book. In the book one sees the emptiness caused by her guilt due to detailed insight of her thoughts. At this time she comprehends that she destroyed the lives of the two people most dear to her, yet the attempts for reconciliation are too weak, too shy. An immense fear is holding her to the point where she gets stuck. Desire for atonement flashes through her thoughts but she does not know how to approach it in real life. The book describes the desire for atonement in much more detail (Robinson, 2008).

4.2.2.1.1. Example: Briony's desire for atonement

In the novel we learn the exact moment and cause that allows Briony to recognize her mistake (Hall, 2012).

“If only she could reproduce the clear light of a summer’s morning, the sensations of a child standing at a window, the curve and dip of a swallow’s flight over a pool of water....

She thought too how one of these men might be Robbie, how she would dress his wounds without knowing who he was, and with cotton-wool tenderly rub his face until his familiar features emerged, and how he would turn to her with gratitude, realise who she was and take her hand, and in silently squeezing it, forgive her...”(McEwan, 2002).

In the novel’s adaptation this is present to an extent but rather blurred (Hall, 2012). The film shows her ambivalence in few shots – Ms. Briony Tallis, now played by Romola Garai, becoming a probationer nurse. The entrance of her as a VAD⁸ nurse (lining up last in the morning work assembly) implies her longing to get nearer to her estranged sister. Cecilia reveals to the viewer in her letter to Robbie that it was a great surprise that Briony did not pursue her academic potential at Cambridge University, thereafter implying that her nursing career has an ‘atonement’ agenda. A little later there are shots of Briony retreating away from the flock of other nurses in a dark quiet room where the first chapter of her ‘atonement’ was being written, and during the day working hard to help her to forget.

An example from the script:

“EXT. HOSPITAL YARD. DAY.

BRIONY works alongside a number of other PROBATIONERS, on her knees in the centre of the yard, scrubbing the frame of one of a number of filthy old beds.

BRIONY (V.O.)

But no matter how hard I work, no matter how long the hours, I can’t escape from what I did...” (Hampton, 2007)

The above contextually complies with the original exactly:

⁸Voluntary Aid Detachment – war time volunteers trained in first aid and nursing

“Whatever skivvying or humble nursing she did and however well or hard she did it.... she would never undo the damage. She was unforgivable,” (McEwan, 2002).

4.2.2.2. Cecilia Tallis

Cecilia, the co-protagonist is on the other hand the exact opposite of Briony’s character. She is a symbol of emotions, sexuality, love, passion, and giving (Locklear). In the film played by stunning Keira Knightley, she is the backbone of the story. Her nature silently resembles within all the characters: she is the one who used to calm her sister Briony after nightmares and she is the one who becomes the encouragement for Robbie, sustaining his sanity, by whispering: “Come back to me. Come back.” Her flamboyant character is slightly on the edge, yet pure and well balanced. Unlike Briony, she recognizes right from wrong and she never doubts it. Although McEwan describes her in greatest detail, Wright and Knightley impersonate the character into an icon. The way Knightley carries the vase to the fountain or her facial expressions in the scene, where she meets Robbie in a café before he leaves for France are extraordinary, bringing the character to the screen vividly.

In the book, Cecilia spends an elongated time choosing her dress for the evening dinner. She tries on several dresses rejecting one after the other, which reveals a lot about her anxiety, inexperience and attraction to Robbie (Robinson, 2008). Although in the film she suddenly appears in the doorway in an iconic green dress, all stunning and self-confident, the dress is exactly what she had wished for according to the book: “sleekly impregnable, slippery and secure,”(McEwan, 2002). Where McEwan lives in literary reality, Wright lives in pictorial (Siegel, 2007) but the resulting image one sees carries the exact message of practically all words written.

It is near to impossible to picture the incriminating library scene of the novel without recollecting Knightley in her green silk gown. Hall expresses it well, when she states that Knightley was destined “to play a woman of such elegant grace, poise and upper class status; so much so that it is virtually impossible to imagine a Cecilia in any other incarnation” (Hall, 2012).

4.2.2.3. Robbie Turner

Wright had been following James McAvoy’s talent for some time and when he started working on *Atonement* he knew he was going to cast him as Robbie Turner. He felt

that the character in McEwan's novel had 'eyes of optimism' and found what he was looking for in McAvoy (Rich, 2007). Reviews speak of James McAvoy's performance as a display of a sheer emotional range that was completely new to his career (Derek, 2007).

Robbie's adventures in France are, again, far more detailed in the book. In the film it begins with him being injured and detached from his company, hiding with two other soldiers in a shack whereas the book describes the matter more broadly. The reader finds Robbie travelling with two other corporals both of whom outrank him. They refer to him as 'her' and often humiliated him, all that inspite of the fact that neither is able to read a map and depend on him. By contrast, in the film, it seems as if the men Robbie is travelling with are his inferiors – he speaks French and has a posh accent as oppose to their rough, lower class ones. They are childlike and Robbie is reserved and mature (Robinson, 2008).

Robbie is a steady character from who one does not feel any grudge, although he has every reason to hold one. When Robbie recalls an incident with Briony jumping into the stream for him to rescue her, he just reflects. There might be a sense of sadness and natural anger, but no bitterness. Maybe it was the longing and hope – some positive belief that prevented him from dying from bitterness. It is impossible to pick Robbie from the novel or Robbie (McAvoy) from the film as they fade into one another.

4.2.3. The themes and events

The film adapts most of the events very faithfully to the descriptions in the book. Understandably, there is a handful of incidents that are different or omitted altogether.

One interesting detail that is different in the film and the book is that the novel starts without introducing the reader to the time line. For about 90 pages it does not provide more than tiny hints, but it is only when Robbie considers what he is going to do in 20 years, "sweeping him forward to the futuristic date of 1955" (McEwan, 2002) that an exact date is set. On the contrary, the film reveals the year directly in the opening shot (Robinson, 2008).

The book goes into quite a detail of the historical origin and therefore the value background of the Meissen porcelain vase. In the film the audience never learns about it being a gift from village people saved by Cecilia's uncle Clem in the WWI (McEwan, 2002).

The film also does not explain the character of Cecilia's and Briony's mother, Emily nor does it explain her thoughts. In the book an insight to her character stretches for several pages, explaining all aspects of the way she thinks and feels and why she cannot be any

different. The film suppresses this character, giving it a minimum of space nevertheless it is clear in the film (as well as in the book) that no one in the Tallis' house really understands anyone else (Robinson, 2008).

Wartime in France, part two, is logically also displayed very differently in the adaptation. In the book, the war is described more dramatically with many different incidents involving more people and action. The film omits Robbie's encounter with a woman and her child in the muddy field, after which both get killed by a Stuka bomb. In the book Robbie witnesses a group of soldiers picking on a thin Royal Air Force flier in the bar at the coast as they wait for rescue. The soldiers attack the RAF man and Robbie seriously considers joining them but in the end he does not have the courage to participate (Robinson, 2008).

The film has earned its place with a so-called Beach at Dunkirk sequence. Hampton explains they were not able to stay faithful to the novel on Part Two of the book due to financial constraints. The producers felt it was a risky project and Part Two was the obvious place to save money (Rich, 2007).

Hampton, Wright and McGarvey opted for a single Steadicam shot, initially mentioned as a joke after which Wright re-read the passage from the book and was struck by its lyricism therefore decided that one shot would be able to carry the similitude (Douglas, 2007). After the horror moment of Robbie coming over a dune, seeing the chaotically crowded beach and realising that something is immensely wrong, comes the virtuoso long take, lasting for five minutes. The camera, operated by Peter Robertson follows Robbie along the beach as he speaks to a passing Naval officer, goes around a bandstand where soldiers are singing hymns, past drunken men spinning on a children's carousel and French army shooting their horses, and through mobs of fighting and vomiting troops. It is a vision of hell, (French, 2007) but an emblematic scene that the film is remembered for (Steadishots.org, 2007).

4.2.4. The accents

What the reader does not encounter in the book are the accents. Wright's refreshingly unusual taste in films and acting did not allow him to compromise the pronunciation. The characters speak as it would be common for people from 1930s, with clipped and cold vowels. The director says he was trying to stay true to the time period and see what extra emotions and drama a proper pronunciation of the language could bring. If vowels are shortened there is much less place to express emotion. Emotions are then

expressed in gestures and facial expressions (Gritten, 2007). This is typical for people with dyslexia such as Wright. Although they do not perceive in letters, they have the most incredible ability to bring them alive through sounds, rhythm, accents, gestures, glances, poses, colours, feel and atmosphere (Dohnalová, 2015).

4.2.5. The colours

Wright claims that “colour can express as much as a word” (McGrath, 2007). *Atonement* the movie is just the perfect example. Paul Webster describes Wright as “an interpreter of big ideas in cinematic form.” It's cinematography at its finest (Gritten, 2007).

It is definitely not easy to compensate for the huge loss of words when adapting a novel into a film, but as indicated above, Wright, together with Seamus McGarvey, the director of photography, manage to. The show of cinematic skill is impressive in preserving the atmosphere of the novel. The techniques vary between the four contrasting parts of the film (Mayer, 2014).

It is worth noticing how the director conveys perception through the “light of truth and shadow of doubt”. The darker it gets the more desperate situation. It is interesting to see how lighting develops increasingly brighter with Briony's epiphany in the wedding scene (Mayer, 2014).

Colour palette in Part One is overly lush and succulent, projecting wonderfully the sexual tension, humid heat, and the facade of perfection of the upper middle class life of 1935(Mayer, 2014). McGarvey even created a filter to evoke the feeling of overheat. After much experimenting, it was a Christian Dior stocking fastened over a camera that created the desired effect (McGrath, 2007). Part Two has earthy, gray tones to portray war scenes robbed of colour and life. In Part Three, Wright and McGarvey use a harsher, sterile colour palette to reflect the protagonist's suffering and self-punishment as she undergoes nurses' training. There is no red in these scenes, not until the casualties from Dunkirk start turning in (McGrath, 2007).

Where the book has words, the film has colours and sound.

4.2.6. The soundtrack

The film dramatizes the atmosphere right from the start by the sound of clacking typewriter keys, resonance which keeps returning in snippets at certain parts of the movie.

Such soundtrack not only enhances the reality of the visuals, but also warns of the upcoming, although to be only evident once the film has finished (Pestovskaya, 2012).

In my opinion, the book does not provide a similarly distinct feature binding the beginning to the end throughout. The book starts with Briony aspiring to be writer and ends with Briony a successful writer but meanwhile in the chapters we do not ‘hear’ or have any hints suggesting the story is continuously being written by somebody. In the film, Wright wanted to achieve the sense of an omnipresent author (Douglas, 2007). The idea proved to be successful as the composer Dario Marianelli won the Academy award and Golden Globes award for best soundtrack in 2008 (Ian McEwan Website).

The soundtrack drives the scenes and gives them a crisp energy, especially when nothing is being said (Robinson, 2008). This is not to imply that music is overused. Quite the opposite. There are long sequences where one would expect a compelling melody that are actually left without a single tone. A typical example is the monumentally choreographed library passage.

Not only that. The live continuous shot around the soldiers singing ‘Dear Lord and Father of Mankind’ on the beach of Dunkirk is immeasurably more effective and real than on paper. It is without a doubt one of the moments that sends chills up one’s spine. (Hall, 2012).

Worth noticing is the fact that the song 'The White Cliffs of Dover', sang by the soldiers in front of the cinema-screen was not written until the following year - 1941 (Catalog of Copyright Entries, 1942). That is when songs of longing and separation took over from the patriotic ‘There'll Always Be an England’ that the British Expeditionary Force sang when they came to France in 1939. French implies that “the anachronism may well be intentional” (French, 2007).

4.2.7. The deceit

The story’s most famous shift lies in Briony’s revelation that she herself is the author of the entire narrative. All the characters, as the reader or viewer has seen them, are suddenly stained by this new shocking disclosure of authorship. How is the audience to believe the validity of all the deep personal thoughts and motivations when, as it turns out, they are told from the perspective of a person who has a clear agenda on how the story is judged (Mathews, 2007). The novel and also the adaptation ultimately transform into being one gigantic lie.

The surprise twist is more heart-wrenching in the film as the viewers watch Cecilia and Robbie live their unfulfilled relationship simultaneously with an elderly Briony (Vanessa Redgrave) revealing the truth. In the book it is mentioned simply in melancholic confession in the final chapter of the novel but is not given enough room for the reader to grieve (Hall, 2012). Briony carries on with her events and tired after a long day, goes to bed. The novel finishes monotonously with Briony in a house that used be her home, the place where the deceit commenced. The adaptation on the other hand offers its viewers another picturesque beach sequence - this time with the lovers joyously running around living their dream. This lyrical shot is delicate and devastating at the same time for it is causing the viewer to want to rewind to prolong the sequence as he or she cannot come to terms with the fact that it is literally only a dream. Here the film evokes stronger emotions of outrage and tragedy.

The book however provides extra layers of the deception. Briony admits, that the version of *Atonement* the reader has read took her sixty years of refining - the result of several drafts are perceptions of the distant past, therefore based on her memory (Cruise, 2008). In a way she also discloses this in the adaptation, as she specifies that the novel is her 21st but could be also called her 1st.

The book reveals that all the ‘perceptions’ were most certainly influenced by criticism and advice Briony once received from a respected magazine editor, Cyril Connolly, in the form of a long rejection letter where he questions several stylistic choices Briony had used. Connolly also challenges her artistic decisions, in particular, writing about the fountain scene (Cruise, 2008):

“The woman goes fully dressed into the fountain to retrieve the pieces [from the vase]. Wouldn’t it help you if the watching girl [Briony] did not actually realize that the vase had broken? It would be all the more of a mystery to her that the woman submerges herself” (McEwan, 2002).

This is an intriguing revelation appearing only in the book, leaving the present-day reader with many speculations as to what in fact was included in Briony’s first draft, dating back to 1940. Logically, Briony had to change the accounts of events in an attempt to meet Connolly’s requirements – which is clear evidence of intentional manipulation of the reader’s perception of reality (Cruise, 2008).

McEwan manipulates the narrative to mislead the reader, while ultimately forcing the issue every serious writer should come to: ‘what is truth?’ (Cruise, 2008).

4.2.8. Atonement

The book is largely about consciousness and one thing movies do not do particularly well is consciousness (McGrath, 2007). Ian McEwan's *Atonement* (2001) is an unusual case of confessional fiction (D'Hoker, 2006).

‘Atonement’ itself, is a difficult concept for an atheist such as McEwan. For him, it is about “reconciliation with self”. He was looking at the word one day when he suddenly saw how it came apart: at-one-ment (Kellaway, 2001). But to what extent that is atonement. Briony struggles with the subject reducing it to an artificial compensation (making up a happy-ending story). Since the deceit was not only with self and because it had enormous irreversible relational implication, one would think a person just cannot reconcile with oneself – at-one-ment, leaving affected parties out of the equation. There is a sense of selfishness and arrogance in Briony’s attempt for atonement. In my opinion, the notion of how one atones when he or she loses the chance (Cecelia and Robbie die before Briony has a chance to approach them) remains answered in the novel as in the adaptation.

Briony asks herself:

“How can a novelist achieve atonement when, with her absolute power of deciding outcomes, she is also God?” (McEwan, 2002)

The problem Briony comes to is the question of how to end confession and how to achieve atonement when there is no higher authority entitled to offer forgiveness. She comes to a conclusion that it is an impossible aim. But what she thinks that matters is not so much the result as the attempt, her slow process of writing.

That would however imply that an attempted confession generates and/or reveals a true story. That is what Briony does. She finally writes a story that she is ready to identify with and defend. In doing so, she achieves atonement of a kind. She achieves self-acceptance, if not self-forgiveness (D'Hoker, 2006).

Robbie's and Cecilia's happiness cannot be restored to them by an act of corrective fiction (Finney, 2002).

The reader knows as well as Briony that what is torn in the flesh cannot be mended by stories (Miller, 2002).

5. Conclusion

In this final project I have focused on the comparison between the *Atonement* book and the *Atonement* film adaptation. Rarely does one find a film to match the novel. I cannot but agree with an Observer journalist that, with Hampton's gripping adaptation, under Wright's sophisticated cinematography and strong central performances, Ian McEwan's novel has been transferred thrillingly to the screen,“(French, 2007).

I have approached the matter of adaptation from a general point of view, briefly exploring the history and main concerns. I also went into the subject of economical consequences of film adaptations and found there does not need to be any tension between the industries, as they actually both profit from each other. The aim was to evoke a sense in which the two very different means do not have to necessarily stand against each other for they both have their well-established place in western culture. I started the theses with a wish that I did not want to steal any joy from neither piece, nor cause a separation by comparison.

From chapter three onwards I evaluated different aspects from the film's or the novel's point of view, highlighting which media conveyed the core message better. I have also mentioned a few interesting facts about how the adaptation was born.

In my opinion, a one dimensional narrative has been transitioned into a 2D story making it together one significant experience. That is what it is. Experience. The film attracts and thrills the audience. The book provides the audience thorough explanation. Together they interact with all human sensory perceptions, so reading and/or viewing *Atonement* is not a mere cultural encounter but a whole personal experience.

I did not expect that, as I would be studying the matter closely, I would become to like the book a great deal more than I had done at the beginning of my project. I put it to the fact that the book indeed is a little more demanding than its adaptation. Nevertheless I still believe that the film brings the book alive, making it iconic.

The final part of the thesis looked at the portrayal of the main topics of *Atonement*: deceit and atonement. Both media address the themes with utmost clarity, leaving its audience outraged, grieving or earnestly reflecting.

The masterpiece could be even further analysed in terms of the themes of deceit and atonement. I have looked at it only from the ending point of view, but there are many more hints and indications throughout the whole piece.

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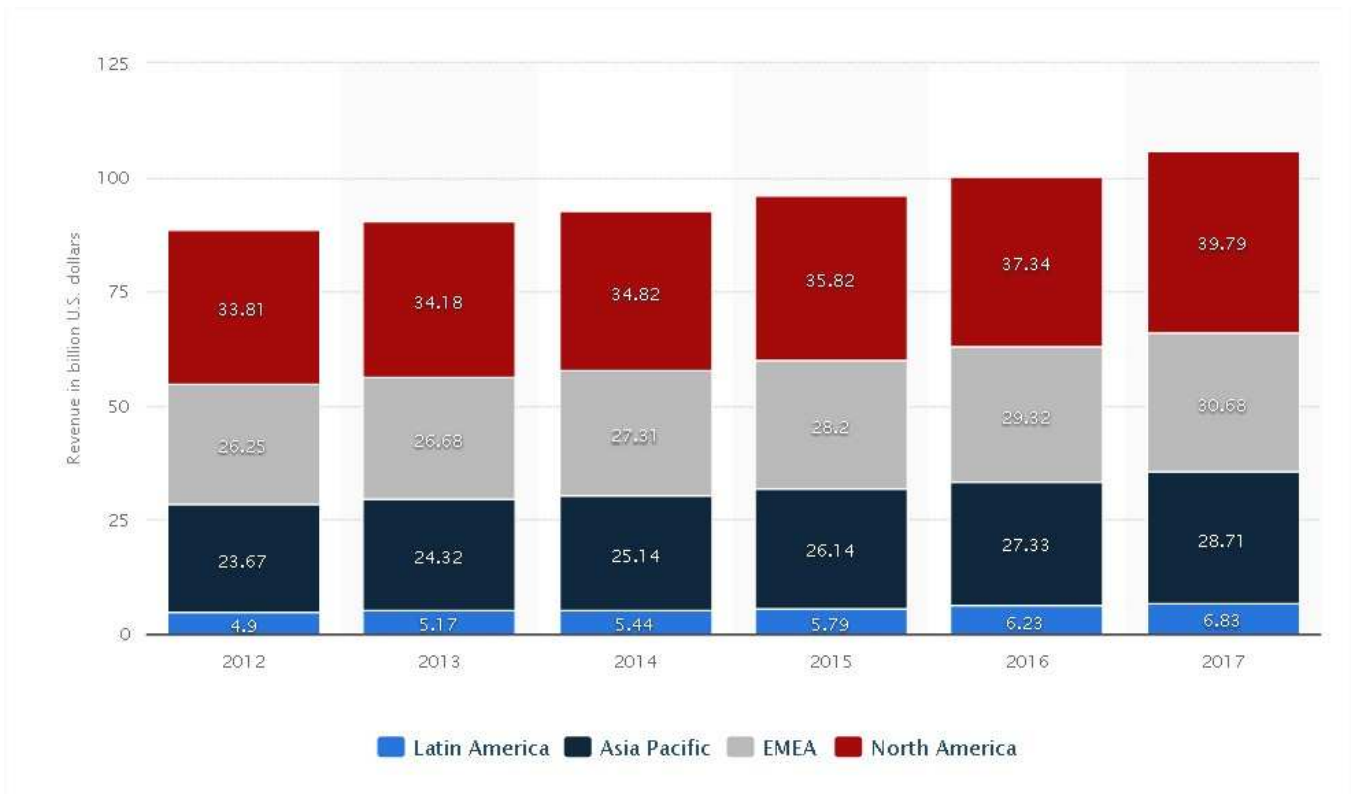
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Appendices

Appendix 1



(Statista 2015)

Appendix 2




(Edison, 1896)


Appendix 3



(Broek)





Appendix 4:

Předmět: **FW: McEwan: Atonement the opera** Zpět na výpis  Tisknout

Od: **Lewis, Christian** 

Komu: evahribova@volny.cz Zobrazit podrobnosti

Datum: Dnes 13:15

Ian McEwan has confirmed that the project is currently on hold.

>

> -----Original Message-----

> From: evahribova@volny.cz [mailto:evahribova@volny.cz]

> Sent: 12 April 2015 16:16

> To: Lewis, Christian; Matthew@rcwlitagency.com

> Subject: McEwan: Atonement the opera

>

>

> Dear Sir/Madame,

>

> In 2010 the Guardian reported that Ian McEwan's novel Atonement was going to be made into and opera - <http://www.theguardian.com/books/booksblog/2010/mar/19/ian-mcewan-atonement-opera>.

>

> Has this project been realized, is it still in process or has the idea been revoked or canceled?

>

> The information is for thesis analysis and we would appreciate your input.

>

> Kindest regards,

>

> Eva Hribova

> student Pedagogy Faculty, Univerzita Palackého Olomouc, the Czech Republic

>

>

(Lewis, 2015)

Appendix 5:



(Charbonneau, 2007)

Appendix 6



(Levene)

Appendix 7

INT. ROBBIE'S STUDY/BEDROOM. DUSK.

ROBBIE, rushing now, does up the front of his shirt and at the same time finds an envelope, folds his letter, looks for his cigarette case, puts the letter in the envelope and seals it. He puts his jacket on, tests his lighter three times and leaves the room.

EXT. LODGE & PARK. DUSK.

ROBBIE leaves the bungalow, impeccable in his evening dress, the envelope in his hand and a spring in his step; he looks for all the world like a young man with a glorious future.

EXT. DRIVEWAY. DUSK.

ROBBIE walks down the drive towards the Tallis house, his letter still in his hand. He comes to a monumental bridge that crosses a small stream. Below he sees a figure at the water's edge, slashing at nettles with a hazel switch].

ROBBIE
Briony? Is that you?

BRIONY turns, obviously startled and straightens her hair.

ROBBIE
Are you all right?

BRIONY nods, her face flushing.

ROBBIE
Do you think you could do me a favour?

BRIONY scrambles up the slope to join ROBBIE.

ROBBIE
Could you run ahead and give this to Cee? I'd feel a bit of a fool handing it over myself.

BRIONY
All right.

She takes the envelope from him, turns and runs off without another word. He starts to roll himself a cigarette.

ROBBIE watches her go, leaving the drive to take a short cut across the grass, running all the way.

Resumé

Závěrečná práce se zabývá srovnáním díla Ian McEwana Pokání s filmovou adaptací z roku 2007, na níž se podíleli scénarista Christopher Hampton a režisér Joe Wright. Práce poskytuje analýzu románu a filmu z pohledu celkové struktury, formy, postav, vizuální a zvukové stránky a hlavních myšlenek. Práce hledá nejen, v čem se díla liší, ale v čem se doplňují, a kdy se navzájem obohacují. Součástí je také úvod do celé záležitosti filmových adaptací a jejich dopadu na kulturu a společnost. K dispozici jsou kapitoly o autorovi románu a tvůrcích filmu.

Annotation

| | |
|--------------------------|---------------------------|
| Jméno a příjmení: | Eva Hřibová |
| Katedra: | Katedra anglického jazyka |
| Vedoucí práce: | Mgr. Josef Nevařil, PhD. |
| Rok obhajoby: | 2015 |

| | |
|------------------------------------|---|
| Název práce: | Pokání od Iana McEwana: Porovnání románu a filmové adaptace |
| Název v angličtině: | Ian McEwan's Atonement: Comparison of the novel and the film adaptation |
| Anotace práce: | Bakalářská práce se zabývá porovnáním Ian McEwanova románu <i>Pokání</i> a stejnojmenné filmové adaptace, jež napsal Christopher Hampton a režíroval Joe Wright. Identifikuje hlavní rozdíly a podobnosti vyprávění, struktury, atmosféry, hlavních postav a dvou hlavních témat. Součástí je úvod do celé záležitosti filmových adaptací a jejich dopadu na společnost. K dispozici jsou kapitoly o autorovi románu a tvůrcích filmu. |
| Klíčová slova: | Ian McEwan, Joe Wright, Pokání, komparace, filmová adaptace |
| Anotace v angličtině: | The thesis deals with the comparison of Ian McEwan's novel <i>Atonement</i> and the eponymous film adaptation written by Christopher Hampton and directed by Joe Wright. It identifies the key differences as well as similarities of the narrative, structure, atmosphere, main characters and the two main topics. Included is an introduction to the whole matter of adaptations and their impact on society. Chapters about the author of the novel, and main filmmakers as well as an introduction to <i>Atonement</i> itself are also provided. |
| Klíčová slova v angličtině: | Ian McEwan, Joe Wright, Atonement, comparison, film adaptation |
| Rozsah práce: | 46 s. |
| Jazyk práce: | Anglický jazyk |