



Intertextuality in the novel *Atonement* by Ian McEwan

The term intertextuality is the basic term of postmodernism. The novel of Ian McEwan is justify the term with its textual presentation. The novel has all the significant characteristics. Atonement can compare with other writers work because of its intertextual behaviour. Like the irony of Robbie's life can compare with Shakespeare's Hemlet and some other part also can compare with James Joyes Odessay. The intertextuality term specifically justified at the fountain incident where the Robbie and Cecilia meet and the same incident express by the writer with the help of multiple narrative technique which is also exist in the novel of Virginia Woolf. The name of Virginia woolf also used in the novel in the regarding of the Briony Tallis work which presents in the magazines. Atonement is a serious work this article justified the existence of intertextual behaviour of text and the relevance with the necessity relating with the text.

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“**I**ntertextuality is a term which coined by Julia Kristeva to designate the various relation ship that given text may have with other texts. These intertextuality relationship include anagram, allusions, adaptations, translation, parody, imitation and other kinds of transformation.” - Prof. Chris Baldick, The Concise Oxford Dictionary of Literary Terms.

The term was established by the post structuralist Julia Kristeva in the 1966 and since then it is thoroughly accepted by postmodern literary critics and theoreticians. Her thoughts say that basically when writers cadge from previous texts, their work acquires new meaning and layers in the text. when a text is read in the light of other text's assumptions, effects and settings the other text give a new meaning and influence the way of interpenetrating the original text. So the previous text lost their existential properties. James Joyce's Ulysses was a fully based on the Homer's Odyssey, but translation of ancient Greece into modern-day English. The several chapters in Odyssey correspond to the adventures of Odysseus in Homer's epic poem. For Joyce, the point of this deliberate intertextuality was to show that ordinary people can experience something heroic in their everyday lives. There are several examples for this kind of adoption.

Atonement is the paragon of intertextuality. It is the story of Tallis Family but the novel based on the Cecilia and Robbie's love relationship the story is moving around them and the ups and downs in the life of Robbie, Cecilia and Briony's life. This novels follows the tradition of multiple endings of John Fowle's The French Lieutenant's Woman. The epigraph of the Atonement is taken from Austen's Northanger Abbey, and several quotation from several novels

even from Shakespeare's writings and the famous plays Hamlet, Macbeth, Tempest and Twelfth Night. Ian McEwan acknowledges that he admire the writings of L.P. Hartley and he is in deep influence of the novel The Go-Between.

Atonement published in year 2001, this novel is one of the best novels Ian McEwan. Atonement recognized on both national and international levels. Atonement won many awards like National Book Critic's Circle in 2003. McEwan's novels is shortlist for twice for the Booker and Man Booker International Prize in 2005 and in 2007. In the Atonement novel he is tries to criticize the society in the war and concentrated on what fiction can do history that history cant.

McEwan's Atonement is divided into three parts and conclusion. The story begins on the summer day of 1935, where the second world war is about to began. This is the story of a lover's separation brought about the innocent guilt of the protagonist, narrator and the author Briony Tallis. This novel based on the Atonement for her mistake which innocently committed during her childhood. McEwan commendably describe Briony Tallis and her metal status, in novel she is thirteen year old white girl who has great command over the language and she has a sound imagination. During this novel on separate part her age is different like in the first part her age is thirteen year and the second part her age is between twenty to thirty year and in last concluding part she is approx 60 year old and facing serious memory problem. There are also some important character in it like -Robbie is the son of the lady who cleans the house. Robbie is a good studious person, he get the admission in the Cambridge university to complete his studies.

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Before the admission, he persuades the degree of literature with Cecilia. Robbie is very much obligated for the Tallis Family because he got the money wise help from the Cecilia's father. -Cecilia is the elder sister of Briony and she come back from London after complete her studies. She is secretly first attracted to Robbie and than love him. They both studied literature in London together and have had past serious love history.

Briony and Cecilia belongs to the Tallis Family, this family is rich and powerful her father is a civil servant in the British Empire, So most of the time he is not at the home and lives in London. The Novel starts when one long summer day of 1935, she is looking from window and sees her elder sister Cecilia's jumping into her garden's fountain with Robbie. But the life of Robbie suddenly change after the fountain incident, where Briony Tallis saw Robbie and her sister in an adult gesture. Because of her innocence she thinks that Robbie tries to rape her sister. She uses it as an evidence to accuse Robbie of having evil intentions.

The cousins of the Cecilia and Briony come to live with the Tallis family because of divorce of their parents. The Cousins are the twins Pirrott and Jackson who are seven years old and their big sister Lola who is fifteen year-old. One night, Tallis family prepares a dinner to celebrate the coming of their son Leon and his rich friend Paul Marshal who has a cruel face. However, only Lola finds him attractive. In return, he shows some interest in Lola. As part of her hospitality, Briony decides to perform her first melodrama, "The Trail of Arabella". which was wrote by her. The twins escapes in the same night before the celebration starts. The whole family is in sudden shock and starts searching for Pirrott and Jackson. During the search attempt, Lola is sexually exploited by someone, but she could not recognize the criminal because it is dark and this occurs in an old, alone, and distorted temple. After the bad incident, Robbie who is still in search of Pirrott and Jackson, he finds the twin and brings them one upon his shoulder and the other sleeping on his lap. Instead of praising words, he finds that the policemen and the whole Tallis family accused him for the rape and waits to arrest him. He is primarily accused by Briony who claims that she could recognize the criminal identity, and stating that he is Robbie. Because of her witnessing Robbie is charged with rape charges and send him to jail. When Robbie is arrested by the policemen his mother (Grace) crying upon him.

Part one has so many incidents and part two has just reflection of all the incidents. the chaos of Robbie's thoughts are very unclearly described in the second part. First part of novel sheds light upon the danger of literary imagination, Second part deals with the second world war, more certainly with the "Dunkirk retreat". In second part, McEwan writes in different style and depict the several dimensions of the life of Briony, Cecilia and Robbie. Some time he uses the multi dimensions for one character.

After five years in prison, Robbie Chooses to be a soldier in British army. He also made there some new friends

(Nettle and Mace). They all are trying to find their way to London during the "Dunkirk retreat". the reader is plunged into their environment: "There were horrors enough, but it was the unexpected detail that threw him and afterwards would not let him go". Some time the reader does not able to understand full information about the Robbie and his soldiers friends that why they are in this place, but after reading some long pages thoughts of writer is become clear. In some place writer presents the necessary parts from his memories. The Second part focuses on the Robbie's suffering, which he got from the punishments of that crime which he did not committed. Robbie is wounded and he finds himself in the grip of illogical certainties because of the fragmentation of civilization. Additionally, In the war time people or the soldiers lose the sense of what happening. In this part Robbie has hallucinatory states, and become less motivated to the life. Some time he has hallucination that he go back in time. when no one else was found the boys. He will stays there and some one else find them under a tree and carried Pierrot on his shoulders and Jackson in his arms, across the park. He remembers Cecilia and her last words that 'I will wait for you'. This phrase is repeated by Cecilia they meet again, it signifies the bond between the two, and her belief that Robbie is innocent.

In the third part there are no chapter divisions, it is narrated by a third person. Now Briony is young and adult. Her mistake which she committed in her childhood is become a big burden on her soul for that sin she find atonement, for punish herself she becomes a nurse, the wounded soldiers arrives. The sudden expectation of reader take place that a meeting will happen between Briony and Robbie but that does not occur. For the first time, the reader meets the warmer side of her personality. In searching her Atonement she feels that she should committed her crime in public so Briony sends few letters to Cyril Connolly (a publisher) who runs Horizon, a famous magazine. Connolly replies to her and this reply signifies her literary ambitions. Now Briony became the writer of a section Briony wrote about Cecilia, Robbie and herself. After some time she witnesses the marriage of Lola and Paul Marshal.

The last section (London 1999) is a conclusion, narrated by Briony herself, During the narration Briony shows that this is her last chance to ask forgiveness, to gain the sympathy of the reader, and to assert her power. She makes herself as a novelist and a God. This part is set in 1999. She talks about what happened to other characters over sixty four years. She declares also that this is the final draft of the novel she has been writing for years, in which the reader understands most of the events for the first time in a right way, as if to clear things up. Now she is seventy seven years old, and suffers from vascular dementia: "loss of memory, short- and long-term, the disappearance of single words.

The Intertextuality term can be justified by at the several incidents and in the several environmental themes like In Dunkirk section in Part Two of the novel and the description

of the treatment of the wounded soldiers, In Part Three apparently disclose that the novel belongs to the genre of war literature. The provided material for war stories goes back to the war writers of twenties and early twenty-first century. The World War First inspired number of works such as *Birdsong* (1993) by Sebastian Faulks and *Regeneration* trilogy by Pet Barker. More importantly the World War Second is also the backdrop to 'spies' (2002) by Michal Frayn, which draws adults' perspective of childhood. The Character of Briony admits that it should be placed in the context of previous characters. It is exemplified by Kellaway in the point that she compares Briony with literary children such as Maisie in Henry James's *What Maisie Knew* and Leo in L. P. Hartley's *The Go-Between*. It is because Briony is a kind of a child character who becomes implicated in an adult sexual relationship which she does not understand (Kellaway).

Also in Charles Dickens faced a quandary about how to end *Great Expectations* (1860-61): should he end it happily, should he keep the ending true to the moral lesson that the novel was offering? Should he satisfy his readers emotional wishes or their sense of moral order? The Penguin edition reproduces both endings, with a commentary. The choice facing Briony is much less stable, since she implies that the way events really turned out defies a belief in any order, and shows that life and suffering are meaningless and that *Atonement* is not possible. In the interview with McEwan he discusses the ways in which the nineteenth century realist novel influenced his own work. But the comparison of Dickens with McEwan highlights the loss of a sustaining belief in a moral order that is reflected in contemporary literature. E. M. Forster's *A Passages to India* (1924). Compare the ways in which McEwan and Forsters presents the alleged sexual assaults perpetrated in each book, and the fallout from the accusations that are made. Also in a translation of Alexander Pushkin's poem *Eugene Onegin*(1828), listen to Piotr Tchaikovsky's opera of the same name (1879) or see the film directed by Martha Fiennes (1999). Juxtaposition that happens in both Pushkin's *Tatyana* and McEwan's *Briony* between the attitude of a young girl in the first part and the presentation of her older self in the later part. In Virginia Woolf's *Mrs Dalloway*(1925), Elizabeth Bowen's *The Dath of the Heart*(1938) or Rosamond Lehmann's *Dusty Answer*(1927). In what ways might Briony's development as a novelist be influenced by the work of these other writers and their styles.

Atonement is an intertextual novel. The writers offers a grand theme on life of England family at the certain period. But the usage the Intertextuality normalize the reader and help them to connect with the inner world of its protagonists and other characters. This novel has the authority and command over good language and the psychology, of normal child, adult and grown person. The reader some time amazed because how the character misinterprets due to lack of information and awareness may lead to catastrophe and confused the reader too.

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A Feminist Reading of 'Jasmine's Father' : Exploring The Implications of Gender Bias in Workplace and Elsewhere

Feminism as a movement in today's world no longer remains an unprecedented phenomenon rather it has been incorporated into people's psyche as a way of coming to terms with the 'other' gender, viewing it as an able entity within itself so much so, that even men have begun to embrace the notion with sheer acceptance. The similar contention was claimed by the Canadian Prime Minister Justin Trudeau in the United Nations youth empowerment campaign that the boys need to be raised to be feminists as much as girls since 'our sons have the responsibility to change our culture of sexism.' (Website). It's as if Justin has precisely synopsised the solution to this existing rift by reiterating the fact that the urgency lies in training not only girls but also the boys, right at the onset so that they may collectively make a just society.

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“Man for the field and woman for the hearth:
Man for the sword and for the needle she:
Man with the head and woman with the heart:
Man to command and woman to obey;
All else confusion.” (Tennyson 51)

The above mentioned lines gives a succinct glimpse into the Victorianism which was in proximity with the chauvinistic social values as enunciated by Alfred Lord Tennyson in his poem 'The Princess'. They surmise well the roles of men and women in those times stereotyped and standardized into becoming a convention while all else remains a 'confusion'. The women activists have been toiling hard since then, into dismantling such preconceived notions.

Feminism as a school of ideology was not an instant thought but it involves ages of strife and perseverance to attain the shape it has taken today. The first-wave feminism emerged in the nineteenth and the early twentieth century in the United Kingdom and the United States. This activism was primarily focussed on gaining political position. Women's suffragette movement did create a jolt in the European continent and elsewhere. The second-wave feminism largely worked on the similar ground whereby the feminists delved deeper into this mechanism and candidly inferred that the cultural and political inequalities are inextricably linked and highly politicized by the sexist power structures. The third-wave feminism which spans from the 1990's until today, is more concerned in transgressing the boundaries and conceptions of gender which were heavily inclusive of men.

Earlier women were never encapsulated in the ambit of professionalism. They were never allowed to work and

even if they were, until later, they were deprived of their due credit. Women have now come out demanding social, political and significantly economic equality in every walk of life. However, despite years of struggle there still exists a certain degree of disparity when it comes to acknowledging their deserved share either in cash or in kind.

According to the U.S Bureau of Labour Statistics- “over the year 2014, women with full-time jobs received average earnings of \$719 per week, and this was 17 percent less than what men brought in on average, \$871.”

A report by LeanIn.Org and McKinsey indicated that “Women are less likely to receive the first critical promotion to managers so far fewer end up on the path to leadership and they are less likely to be hired into more senior positions... Corporate America promotes men at 30 percent higher rates than women during early career stages...”

Alan Jope, the President of Personal Care at Unilever reported during the World Economic Forum's Annual Meeting, “...things have gotten worse during 2016 and economic gender equality will not be achieved for another 170 years.” (Website)

Paul Kim Liang's short story 'Jasmine's Father' attempts to explore one such dimension, of the inequality meted out to women at workplace or other professional circles. The story is the befitting instance of gender bias which refuses to view women as credible entities primarily because of the insecurities and professional envy of the male counterpart. Jasmine, the archetypal free-spirited Americanized woman has to withstand the same, whilst she knows no bounds. She lives away from her father, from whose perspective the story has been told. Her father like

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every typical father expects her to get married so that he can have lots and lots of grandchildren to dote on, however, he renounces all his aspirations upon seeing the kind of woman Jasmine has nurtured into. He never questions her impulsive decisiveness rather lets her be herself. Extremely opinionated by temperament and a rebel by spirit, she knows her dreams, how to materialize them and the repercussions involved in bringing them to life. She is not essentially an American but is everything an American individual stands for. Her character is marked by a resolute fearlessness. Her negation of the familial ties and other relationships resonates the Americanism which seems to have descended her spirit. Success and principally money is the sole driving force in the life of such a progressive woman. In other words, she is precisely what all the earlier feminists desired, struggled and rebelled to be. The treatment meted out to Jasmine at her workplace is categorically prejudiced and unjust. The same is evident from the following excerpt from the story:

“The last straw was when they promoted the nerdy colleague seated across from her. She fumed, how can he be promoted when he clearly has less experience than I have? She insinuated that there was an element of sexism-and yes, even racism involved-because that Chinese guy was simply undeserving. Obviously, she concluded, The System, which she already had precious little faith in, was irredeemable.”

It is an indictment on the inherently racist and sexist structure which tries its best to victimize Jasmine albeit she shuns it away before she makes plans to move to Canada. This system, chiefly rooted upon the patriarchal construct fails to acknowledge the meritocracy of worthy candidates and is at the same time willing to accommodate the less credible lot simply in order to satiate to one's egotism for they cannot bear a woman ahead of them either in societal or in professional spheres. Nevertheless, Jasmine's characteristic demeanour lies in her refusal to budge at the face of authority so much so that she remains at loggerheads with the system. Not only this, her eagerness to expose her boss adds an icing to the cake while she retorts:

“...she will expunge all those important files which she had been responsible for and expose her boss as an inefficient oaf who shirked responsibilities and was focussed on hogging all the credit and limelight. Why should the incompetent braggart benefit from the groundwork she had so diligently laid in place?”

What we gather out of this is that Jasmine is not of run-of-the-mill lot to let go things but a remarkably exceptional woman to throw back, rather kick authority at its face with the intention of unhinging it from the very base.

The author also takes a jibe at the workplace environment and the office politics which operates underneath. Jasmine's father compares the professional scenario of his time to that of his daughter's while asserting:

“...the stories...were so full of fierce conviction and rancorous blame, her office appeared to be a dangerous minefield. I was concerned. How could there be such blatantly unprofessional behaviour in a well-known

company, in a country distinguished by its sense of fair play... I was outraged as well, especially when I reminisced about the musty but quiet staff room where I spent decades of my life, where the atmosphere was one of the placid diligence and civil discussion.”

There is a sea of difference in the office ambience of the two owing to the cut throat competition which surrounds today's generation. Along with it, racism and gender disparity peppered up with dirty politics only catapults the already critical scenario, subsequent to which, women like Jasmine leave no stone unturned in undoing and emasculating the inherently male domineering system. Nothing in the world would hinder such women to carry out her will, no matter how hard the other gender might try to restrain her, she would only emerge with outrageous vigour all the more.

If men cannot compete at par with women professionally then the plausible retribution to take its form is either molestation or even rape. This isn't an overbroad generalization but a presumption that by demeaning her honour or by pushing her buttons, it gets easier to have sovereignty over her. Numerous stories of sexualmolestation turn up every day. Tarun Tejpal, the former editor-in-chief of Tehalka magazine, accused of sexually assaulting a woman colleague, is a visible instance of it.

What is important to note is that the workplace harassment targets specific groups comprising women, homosexuals, racial minorities and people with disabilities. Individuals who come within these groups are usually taken as either weak or as lacking something which is generally considered as indispensable, thereupon the first gender gets an occasion to oppress the otherwise thought 'inessential' group.

Despite the major rift, Feminism as a movement in today's world no longer remains an unprecedented phenomenon rather it has been incorporated into people's psyche as a way of coming to terms with the 'other' gender, viewing it as an able entity within itself so much so, that even men have begun to embrace the notion with sheer acceptance. The similar contention was claimed by the Canadian Prime Minister Justin Trudeau in the United Nations youth empowerment campaign that the boys need to be raised to be feminists as much as girls since 'our sons have the responsibility to change our culture of sexism.' (Website). It's as if Justin has precisely synopsisized the solution to this existing rift by reiterating the fact that the urgency lies in training not only girls but also the boys, right at the onset so that they may collectively make a just society.

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