

## Intertextuality in Ian McEwan's Selected Novels

Assist. Prof. Raad Kareem Abd-Aun, PhD      Dijla Gattan Shannan (M.A. Student)

College of Education for Human Sciences

University of Babylon

### Abstract

The term intertextuality is coined by poststructuralist Julia Kristeva, in her essay "Word, Dialogue and Novel" (1969). The underlying principle of intertextuality is relationality and lack of independence. In this paper, this technique (intertextuality) will be discussed in Ian McEwan's selected novels. The novels are *Enduring Love* (1997), *Atonement* (2001), and *Sweet Tooth* (2012).

**Key Words:** intertextuality, McEwan, *Enduring Love*, *Atonement*, *Sweet Tooth*.

### ملخص البحث:

أستخدم مصطلح التناص لأول مرة من قبل الناقدة جوليا كريستيفا في مقالتها (الكلمة و الحوار و الرواية) عام ١٩٦٩. إن المبدأ الرئيس خلف التناص هو العلاقة وعدم وجود الإستقلالية، وفي هذا البحث، دُرست هذه التقنية في روايات مختارة لإيان مكينون، والروايات هي الحب الأبدي (١٩٩٧) و الغفران (٢٠٠١) و النَّهْم (٢٠١٢).  
الكلمات المفتاحية: التناص، مكينون، الحب الأبدي، الغفران، النَّهْم.

### Intertextuality in Ian McEwan's Selected Novels

Ian McEwan (1948) is one of the most significant British writers since the 1970s, this is due his way of the link between morality and the novel for a whole generation, in ways that befit the historical pressures of their time. This makes his novels have a significant form of cultural expression McEwan's early works are characterized by self – ambiguity in which he is tackling important social themes within the fictional scenario. His early narrative is described as "snide and bored", or as "acutely dysfunctional or the abusive", at other times as "inexplicably lawless". He deals with obscure matters, especially with children, sex, death, or their dogged way in which they deal with their mother demise as well as with their own sexual explorations. All this is without obvious emotion, which makes them narratively competing. It is also characterized by a lack of narrative explanation. He prevents readerly identification with characters. The characters are the product of their environment which is vague and its presentation is also vague, it is denaturalized. Generally speaking, the main characteristics of McEwan's fiction is that the feminism and the representation of the women in his fiction; science and rationalism; the moral perspective of his text; and the fragmentariness of his novel. Women's Movement in 1980 shapes most of McEwan's writings. His writings show a complex development in women's characters and their roles in his fiction. This interest emerges in the 1970s in his early fiction of short stories "Homemade", "Pornography" and "Dead As They Come". All these writings focus on male control, domination, and exploitation of women.<sup>7</sup>

According to Peter Child, because of extensive intertextuality and contorted autobiography, McEwan has a complex narrative game, the world of the novel is warped in its frame. McEwan's fiction is confusing and ambiguous, this reflects the state of the world at the beginning of the 21<sup>th</sup> century. He is sometimes accused of plagiarism, especially in *Atonement* 2001.<sup>8</sup>

### Enduring Love

*Enduring Love* is a novel about the meaning of love and the purpose of life. Its most obvious theme is love (how it can be obsessive and intimidating, supportive and redeeming, how could love be self- deluding), and science. This novel is published in 1997 and is made

## Intertextuality in Ian McEwan's Selected Novels

Assist. Prof. Raad Kareem Abd-Aun, PhD

Dijla Gattan Shannan (M.A. Student)

---

into a film in 2004. It is McEwan's sixth novel. It begins with the author's comments and most influential critical reviews. It is well received and its reputation never declines. The first pages of *Enduring Love* are examples of taut, compelling, imaginative prose from the beginning. Moreover the narration, structure, and the characterization of this novel have their share of criticism. The most important critic of *Enduring Love* is McEwan himself, in 1998 he says that the novels which are written between 1987 *The Child in Time*, ending with *Enduring Love* are novels of a crisis and transformation, rites of passage of great intensity for characters. Merritt Moseley thinks *Enduring Love* is one of the best novels of 1997, Anita Brookner describes it as a "brilliant novel and marvelous fiction", Amanda Craige assigns its reliance on popular science. While Jason Cowley thinks it over determined and overly schematic, he talks about its content and its dominated themes, how it juxtaposes a mad version of the plottedness of human relation to the divine design, and that love can be destroyed by madness. A. S. Byatt talks about its structure, in addition to how rationalism and irrationalism can strength or weaken relationships. David Malcolm pays emphasis on how reason can only work with its own perspective on events, testing its conclusion against available evidence.<sup>9</sup>

The story of *Enduring Love* begins with its narrator, Joe Rose, a science journalist, who is fond of scientific theories, rationalism and materialism. He has a picnic in the English countryside with his beautiful wife Clarissa with whom he lives without marriage for several years. She is a Keats' scholar. They sit under the tree, as Joe reaches for a bottle of wine they hear an alarmed shout. They hurry beside other five men, and find a grounded hot air balloon falling with a young boy trapped in the basket. This accident is a real one which McEwan's friend reads in a newspaper when they were in Ireland. The balloon as pushed by the winds towards a precipice. These men are Jed Parry, a young man in his twenties, a doctor in his early forties called John Logan, Joe Rose, as well as two other men. They all try to hold the balloon to the earth, but it starts to rise up. All of this team releases the ropes of the balloon except for Logan who hangs to the rope until he falls several hundred feet and dies. The rationalist Joe describes the fall as a failure of human -co-operation. If all men stay hold the rope, they may save the balloon. Meanwhile Parry asks Joe to join him in prayer. The aftermath of this accident is very evident upon Joes' life that he feels guilt, and one way or another, he is responsible for the death of Logan. Parry also attempts to suppress his homosexual inclinations by immersing himself in a fervent and very personal version of Christianity. He begins haunting Joe claiming to bring him back to God. He starts to follow him everywhere, leaving letters and messages to him. Actually, it is not only Gods' love, but also Parry convinces that Joe has loved him in return and knows everything about him. Joe tries to get rid of this difficult situation (of this obsessed man); his marriage begins to deteriorate because of this dilemma. Joe realizes that Parry is suffering from a psychological condition (De Clerambault Syndrome). At the beginning Joe tries to stop him and does not tell Clarissa, but when she lately knows she does not believe him. Does Parry passion really exist? Or does Joe make all of this up? Even when she believes that there is love from Parry, she still wonder whether it was caused some way by Joe or not, or whether it just appears out of where?<sup>10</sup>

Joe feels a sense of guilt and trauma associate Joe everywhere as the aftermath of the accident. This indicates the innate ethical sense. In addition to this, there is a recurring nightmare, Joe sees which adds to his torture as, an earthquake, a fire in a skyscraper, a sinking ship, an erupting volcanoes:

The horror was in the contrast between their apparent size and the enormity of their suffering. Life was revealed as cheap; thousands of screaming individuals, no bigger than ants, were about to be annihilated and I could do nothing to help. I did not think about the dream then so much as experience its emotional wash – terror, guilt and helplessness were the components – and feel the nausea of a premonition fulfilled. (EL. 18)

But all these sufferings are part of his social self-understanding as an identity. For, Joe, it is supposed to be a balance between self and communal interest rather than pragmatism. Joe decides to visit Logan's widow to confess his guilt, as an attempt to get relief but he is surprised to hear that this widow suspects her dead husband and accuses him by partying her with another woman during the balloon accident, but at the end and by Joe's aid, she as well as the reader discover that Logan is innocent. The story ends with Joe meeting Clarissa in a picnic which suggests their reunion.<sup>11</sup>

Science, rationalism, and materialism are recurrent themes in McEwan's works. *Enduring Love* is a vivid example of these themes. Moreover, the title contains a pun (a figure of speech which involves a play upon words), the title refers to love that suffered and lasted at the same time which is represented by the love triangle of the story. McEwan's aim behind this story is to set against the claim of post-Darwinism science, about the evolutionary basis of morality and interpretation. Because *Enduring Love* focuses on science, this makes it a representative text of its time. During its time, the novelists show orientation and engagement towards the biological sciences. According to Patricia Waugh this interest leads to the publication of Human Genome sequences, to understand the scientific explanation of mind, and to see the possibility of a final theoretical closure which focuses on the material universe, and through this closure the 'undecidability' at the core of postmodernism is overcome. According to Dominic Head, McEwan as a postmodern novelist "he presents a picture of human existence which demonstrates the final inadequacy of any reductionist evolutionary account but without therefore capitulating to the postmodern evacuation of knowledge and judgment."<sup>12</sup> Moreover, in this novel, McEwan moves away from political and historical themes to concentrate on the relationship between two men. It argues also the redeeming power of human love and suggests that love is fragile.<sup>13</sup>

The first major intertextuality is to romantic poet John Keats (1795-1804). The relation to Keats begins from the start and seems to be a central one. Clarissa, Joe's wife is a Keats scholar. She is so fond of this character, to the extent that she decides to meet a Japanese scholar who has read a reference to a letter Keats writes but never sent. It is for his beloved Fanny Brawne which contains "crying of undying love, not touch by despair" (EL.221). Clarissa wants to prove that Keats' love does not die after Keats' death, love endures after death. Clarissa spends most of her time searching after Keats' last letter. Joe thinks that Clarissa believes that love needs to be expressed especially in letters: "In the months after we met, and before we bought the apartment, she had written me some beauties, passionately abstract in their exploration of the ways our love was different from and superior to any that had ever existed. Perhaps that's the essence of a love letter, to celebrate the unique."<sup>14</sup>

The reference to Keats' letters is not simple intertextuality. McEwan wants to create an intertextual sign-system. Being the central theme of this novel is the meaning and the value of love, this comes in concord with Keats' philosophy. This novel has three principle love stories; Clarissa's love for Joe, Parry's love for Joe, and Mrs. Logan's love for her husband. The nature and the meaning of love depend upon analogy, comparison, contrast, and interconnectedness of the text to other texts and contexts. Keats' love is so innocent and

## Intertextuality in Ian McEwan's Selected Novels

Assist. Prof. Raad Kareem Abd-Aun, PhD

Dijla Gattan Shannan (M.A. Student)

---

belongs to the realm of the imaginary. This in turn is parallel to the passionate love between Clarissa and Joe at the beginning of the novel, then to the fading love under the difficulties of the new situations. Parry also has a morbid and obsessive love which destroys the couples' lives. It constitutes a sub-plot in this novel and provides many comments on the theme of love. Keats' reference is the central one in this novel, because it provides the pivotal thematic opposition of the novel, scientific rationalism vs. aesthetic and intuitive perception.<sup>15</sup>

In chapter 19, page 166, there is another reference to Keats, this time is to his poems *Endymion* and *Ode to Grecian Urn*. *Endymion* is a pastoral poem, it explores the meaning of love (mortal vs. immortal love). The shepherd Endymion makes different relations with immortal women like Cynthia (the goddess of the moon), Venues (the goddess of love), and Adenis (mortal goddess), Neptune (the god of the oceans). At the end of his journey of his search about immortal love, he chooses an Indian maid (mortal woman of flesh and blood). He falls in love with her and chooses her over other women. At the end of this poem, this woman transforms to Cynthia (the woman who loves at the beginning and still in search her). This suggests that human acceptance of earthly beauty leads to immortality. This poem starts with "A thing of beauty is a joy forever"<sup>16</sup>. These state the theme of this poem, in addition it deals with the value of love. For Endymion as well as for Keats, the attainable pleasure of the world offers more than divine pleasures.<sup>17</sup>

The first line of *Endymion* is equal to Parrys' sentence "Faith is joy" in chapter 19, page 253. This draws different values and linked terms of love triangle in the novel. For Joe, truth is important and is above everything else (objectivity), Clarissa is affected by Keats' view of love and beauty, while for Parry, joy is to be found in faith.<sup>18</sup>

In Clarissa's birthday party page 173, there is a quoted line of Keats' famous ode:

I reached into my jacket pocket and could not resist the chocolate box lines. "Beauty is truth, truth beauty..." Clarissa smiled. She must have guessed long before that she might be getting Keats, but she could not have dreamed of what was now in her hands, in plain brown paper. Even before the wrapping was off, she recognized its quealed. (EL.166)

It is from Keats, *Ode to Grecian Urn*. In this poem Keats addresses an attic Greece vase, the pictures and scenes on it. It represents the history of Greek. The people on the vase are happy, young forever, no tragedy, no disease, and no death. One should put in his mind that Keats lived a tragic life, filled with misery, suffering, and illness. He expected death every moment. Keats' philosophy is aestheticism, art is immortalized people. He ascribes the figures on the vase, with a sensual pleasure of eternal duration without torture or suffering:

For ever warm and still to be enjoy'd  
For ever panting and for ever young;  
All breathing human passions far above,  
That leaves a heart high-sorrowful and cloy'd  
A burning forehead, and a parching tongue.<sup>19</sup>

Keats points that the vase is an object speaking for itself at the end of the poem, and reminds the reader that beauty is the truth, and the truth is beauty. He means that through art man can find a link with his own basic humanity. This intertextuality highlights the thematic oppositions of the novel, which is between scientific rationalism as represented by Joe and intuitive perception as represented by Clarissa. In this sense, Clarissa likes Keats, believes that beauty is the ultimate criterion of truth. This view clashes with her husband's.<sup>20</sup>

The theme of Keats' ode is similar to that of the novel which is the difference between transient and permanent love, the ties between joy and pain, contrast and similarity between

nature and art, and knowledge and imagination. The textual connection between the two texts is easy to trace, most clearly Keats' phrase "forever wilt thou love" and the second line refers to the urn as a "foster child", which brings to the mind that Joe's and Clarissa desire to adopt a child.<sup>21</sup>

Joe and Clarissa are the main characters in *Enduring Love*, they represent different principles: science and literature, reason and emotion, nature and culture. For example, they represent different attitudes to Darwin's theories and thoughts (especially those concerning human behavior and values). Joe has a sociobiological oriented mind and admires too much evolutionary psychology. Clarissa, on the other hand, stands against rationalism and new fundamentalism that apply reason to everything. What McEwan does in this novel is that he tries to depict the two sides of the Darwinist/humanist debate. According to McEwan, behind this debate, science and literature are antagonists. Moreover, Darwin threatens the values of literary critics. The good evidence for this debate in this novel is that there are two different explanations for the infants' smile, the first one is by Joe and the other by Clarissa. Joe applies Darwin's thoughts, he says:

The word from the human biologists bears Darwin out: the way we wear our emotions on our faces is pretty much the same in all cultures, and the infant smile is one social signal that is particularly easy to isolate and study. ... In Edward O. Wilson's cool phrase, it "triggers a more abundant share of parental love and affection." ... In the terminology of the zoologist, it is a social releaser, an inborn and relatively invariant signal that mediates a basic social relationship." (EL.77)

Clarissa, on the other hand, depends on her emotional nature when she says: "Everything was being stripped down, she said, and in the process so larger meaning was lost. What a zoologist had to say about a baby's smile could be of no real interest. The truth of that smile was in the eye and heart of the parent, and in the unfolding love that only had meaning through time."<sup>22</sup>

When Joe dismisses Clarissa's view concerning the child's smile relating it to her consequence reading of Keats, he describes her as being "an obscurantist", it is a fear of the rise of science which is similar to the fear that is articulated at the end of *Lamia* (Keats' famous poem): "Philosophy will clip an Angel's wings, \ Conquer all mysteries by rule and line, \ Empty the haunted air, and gnom'ed mine? \ Unweave a rainbow."<sup>23</sup> But Joe has a view which is opposite to Keats' and Clarissa,

I told her I thought she had spent too much time lately in the company of John Keats. A genius, no doubt, but an obscurantist too, who had thought science was robbing the world of wonder when the opposite was the case. If we value a baby's smile, why not contemplate its source? Are we to say that all infants enjoy a secret joke? Or that God reaches down and tickles them? Or, least implausibly, that they learn smiling from their mothers? But then, deaf-and-blind babies smile too. That smile must be hard-wired, and for good evolutionary reasons.<sup>24</sup>

Keats' poem is written in 1819, it is his last narrative poem, its theme is built around a love story between a young philosopher and a beautiful enchantress (*Lamia*). This story is linked with Keats' habitual themes of beauty, imagination and the interdependence of dream and reality. So, one can say that *Lamia* likes Clarissa, is associated with positive romantic values such as beauty and imagination. She obviously contrasts to her lover, the philosopher (and Joe in Clarissa's case who has cold rationality).<sup>25</sup>

## **Atonement**

## Intertextuality in Ian McEwan's Selected Novels

Assist. Prof. Raad Kareem Abd-Aun, PhD

Dijla Gattan Shannan (M.A. Student)

---

McEwan's *Atonement* is published in 2001, this year becomes a remarkable for him. *Atonement* is a bestselling book on both national and international levels. It has sold four million copies, and is adapted into film in 2007. This novel receives many rewards and prizes like National Book Critic's Circle in 2003, McEwan also is named twice as a contender for the Man Booker International Prize in 2005 and in 2007.<sup>26</sup>

On the personal level and during the time of writing *Atonement*, McEwan becomes a rich material for news, first because of his divorce story, second his discovering his adopted brother, and finally his accusation of plagiarism relation to *Atonement*. All these are not a point of demerit, instead they are evidences of McEwan's stature in the national imagination, he always tends to be understood through his fiction rather than through his personal life. McEwan is accused of stealing part of this novel from the autobiography of novelist Lucilla Andrews *No Time for Romance*, especially concerning the relation between history and fiction and how the novelist depends upon historical sources. What is mentioned here is that McEwan's employment of history in this novel is secondary, aiming to create a particular atmosphere to affect his characters. He wants to criticize his society in war, and focuses on what fiction can do with the history that history cannot.<sup>27</sup>

This novel is divided into four parts or three sections and a conclusion. The first part takes place in 1935, where the war is looming large. It is about Tallis family where its father spends much of his time away from his family in London, because he is a civil servant. The central character is Briony Tallis, she is thirteen years old when the novel starts. She is a writer and has a rich imagination and a continuous conflict between her childhood and maturation. Because of her over imagination, this lead to the novel's denouement, she misinterprets most of the events around her, like she falsely accuses the family friend Rubbie Turner of raping her cousin Lola. As result, he is jailed and after five years Briony realizes what a mistake she commits that is why she searches for atonement, in form of her effort to reunite Rubbie and her elder sister Cecilia one time, and in the form of writing various narratives at other time, which provides multilayered structures for this novel.<sup>28</sup>

The novel starts when Briony just finishes writing her melodrama *The Trails of Arabbell*. She decides to perform it in honor of her brother Leon's arraival with his friend Paul Marshal. In one long summer day, she sees her elder sister Cecilia jumbing into a fountain with Rubbie (the son of the faithful cleaning lady who prepares to enter Cambridge university to complete his study after studying literature with Cecilia. Cecilia's father taking care of all material matters). But the direction of Rubbie's life is broken or does not go as he plans because the fountain scene changes his life.<sup>29</sup>

What happens in the fountain scene is that, Cecilia has a valuable vase, and she wants to fill. Rubbie wants to fill it of her. They struggle and this leads to fall the vase in the fountain and is broken into three triangular pieces. He decides to take off his clothes and dive into the water to get the pieces, but she does this first. The broken vase is an important symbol. It foreshadows the worse fate of this couple. This damage also echoes what happens to other fragile objects which easily broken and ruined, like Cecilia's virginity and the couple's relationship.<sup>5</sup>

Another important scene which changes and affects the directions of the events is the library scene. Briony enters to the library to find Robbie and Cecilia having a physical relation. Because of her miscomprehension of the adults' world, and her over imagination, she misinterprets this scene as an act of rape. Another important incident in this part that Rubbie sends a letter to Cecilia which contains some sexual phrases in describing a dream he

has seen last night. Unfortunately, this letter lies in Briony's hand who is a writer and is found of reading. She uses it as an evidence to accuse Rubbie of having evil intentions.<sup>30</sup>

The cousins of the family come to live in the Tallis house because of divorce that occurs in their own family. They are the twins Pirrott and Jackson who are seven years old and their big sister Lola who is fifteen year-old. One night, the 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*. However, the twins escapes this night before the celebration starts. Consequently the whole family is shocked and starts searching for them. During the search attempt, Lola is sexually assaulted, but she could not recognize the criminal because it is dark and this occurs in an old, remote, and deserted temple. After days of absence, Rubbie finds the twin and brings them one upon his shoulder and the other sleeping in his lap. Instead of hearing praising words, he finds the policemen and the whole family waits to arrest him. He is accused by the rape action by Briony who claims that she could recognize the criminal identity, and stating that he is Rubbie. This part ends with Rubbie's arrest and his mother (Grace) crying upon him.<sup>31</sup>

Part two is rather different from part one, as if the reader faces another novel. First of all, there are no chapter divisions as in section one, this is to reflect the disorder of the situation and the chaos of Rubbie's thought. If part one sheds light upon the danger of literary imagination, this deals with another important theme, it is the second world war, more specifically with the Dunkirk retreat. In this part, McEwan uses different tone and different style to depict this dislocation from what has gone before. There is a lack of exposition, the reader waits till page three to know who is mean by he, then it is introduced as Turner. From this point on Rubbie is introduced as Turner as if he is another man. After five years in prison, he finds himself as a member of the British army, with new friends (Nettle and Mace). They try to find their way to London during the Dunkirk retreat. And 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".<sup>32</sup>

The reader does not receive full information about why they are in this place, but things become clear when Rubbie meets Cecilia. The reader gets some information via his memories and the letters exchanged between the two. This part focuses on his suffering. He is wounded and he finds himself in the grip of illogical certainties because of the fragmentation of civilization. Additionally, people at this time lose the sense of what happening. Rubbie's hallucinatory states appear in this part, and become less coherent. This is clear when he meets crying and a familyless boy on the tree: "Invisible baggage. He must go back and get the boy from the tree. He had done it before. He had gone back where no one else was and found the boys under a tree and carried Pierrot on his shoulders and Jackson in his arms, across the park". What happened to him is that his self-recrimination mixes with self-justification, the false accusation affects his thoughts. He remembers Cecilia and her last words that 'I will wait for you'. This phrase is repeated when the couples meet again, it signifies the bond between the two, and her belief that he is innocent. In part three also there are no chapter divisions, it is narrated by a third person narrator. Briony becomes a nurse, the wounded soldiers arrive where she works. The reader expects a meeting between Briony and Rubbie but this does not occur. For the first time, the reader meets the adult Briony and sees the warmer side of her personality. She spends years in hospital and feels that her life is passing and haunted by her old sin, she is in need of atonement.<sup>33</sup>

## Intertextuality in Ian McEwan's Selected Novels

Assist. Prof. Raad Kareem Abd-Aun, PhD

Dijla Gattan Shannan (M.A. Student)

---

Briony sends letters to Cyril Connolly (a real person) who runs *Horizon*, a famous magazine. He replies to her and this reply signifies her literary ambitions and reminds the reader that this fiction is moulded by a writer for another writer. In this section she also, decides to meet Rubbie and Cecilia to tell them she will correct what she did. Then she witnesses the marriage of Lola and Paul Marshal.<sup>34</sup>

The final section (London 1999) is a conclusion, narrated in first person narrator, as if this is Briony's 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—simple nouns might be the first to go—then language itself, along with balance, and soon after, all motor control, and finally the autonomous nervous system."<sup>35</sup> (AT. 335). Tallis home is transferred into be a hotel. The setting frames the narrative and events. Briony comes to watch the performance of her first play *The Trails of Arabella*. At the end she declares to her reader that Rubbie and Cecilia are reunited, but in her fiction only not in reality because they die. The second thing that she declares is that she has never published her novel until after her death.<sup>36</sup>

### Sweet Tooth

*Sweet Tooth* is McEwan's new novel, published in 2012. It is considered 'intermittently funny' and sweet than bitter. It is his mature novel. The main character is Serena Frome, she is the protagonist and the narrator, and she is the older daughter in her family. Her father is an Anglican bishop. She is enforced to study Math in Cambridge University by her mother. What she enjoys most is reading fiction, "Reading was my way of not thinking about Mathematics. More than that (or do I mean less?), it was my way of not thinking".<sup>52</sup>

At Cambridge, Serena has a relation with her professor of history Tonny Canning. Under the influence of this man, she enters to the world of secret service of MI5. When the couple is separated, Serena hires at MI5, it is a domestic security services. She thinks it is the drug position of junior assistant officers, and she thinks also it is just a paper work. But the matter is different, it deals with culture war. That in America, the CIA supplies money to the literary journal called *Encounter*, to encourage anti-communism among the intelligentsia. In a similar way, 'Sweet Tooth' which is operation belongs to MI5, supports the British writers under the guise of a grant from a fake foundation. McEwan in interview with Barbara Chai, says about this:

There was a paradox at the heart of this, which was the reason they were doing this, they wanted to show that the free world, especially the American free world, was open to the very best of culture, and persuade left of center European intellectuals that it was the American rather than the Soviet Union way that was best. All that seemed to me fine, but the paradox was they did it all in secret. They wanted to promote the values of an open society, but instead of just giving the money and saying, "Here, the U.S. government, or the National Foundation for the Arts wants to promote your symphony, your magazine, because we think it's a good thing," they did it through the CIA.<sup>53</sup>

At the beginning, 'Sweet Tooth' is an operation which Serena is assigned with, it provides aid to the British authors who establish anti-communist bias. There, she meets Tom Haley, unknown novelist who does not publish his writings yet. Then, they fall in love. In this



novel. McEwan tackles a number of important issues, one of them is the rising of neoconservative ideology which cuts to art funding over the last four decades. He tackles also the reading of 'Sweet Tooth' in reality, in relation to CIA funding of the Encounter journal. *Sweet Tooth* has mixture of generic elements, it is not easy to classify according to one genre. It is considered as a spy novel, there is a harmony between espionage and fiction writing. It involves reflections of a disgraced British secret service official. Serena loves literature and reviews books for a school magazine. She also participates in a famous magazine called 'Quis?' in which she has a column. In this magazine, she prizes Aleksandr Solzhenitsy, describing her as anti-communist. She falls in love with her history professor Tony Canning who encourages her to read history and newspapers, and to give her opinion concerning the books and the news that she reads. Then, she discovers that he is a recruiter for intelligence services.<sup>54</sup>

Because of her good knowledge of contemporary fiction, Serena is chosen to be the agent in 'Sweet Tooth'. Haley is the first writer Serena seduces. So, the reader meets his first collection of short stories. One of the most beautiful things in this novel is that her involvement of a good short stories. Despite her love to Haley, Serena supposes to keep the secret from him that she is an agent. If she reveals the secret, the organization will fire her. But being a narrator, Serena tells her story in a series of unexpected revelations. At the same time, this makes her understand the matter in different way. McEwan also depicts what going on in England during this period, the strikes, the IRA terror, the drug culture, and the general sense of decline and fall. What distinguishes this novel from McEwan's other fiction is the tone. There is a degree of ugliness in that the genderized scorn for female reader as well as McEwan's cool dismissal of the product of his own imagination. In addition, he uses narrative tricks which serves as weapon of mass destruction.<sup>55</sup>

At the end, their relation is in danger when Serena discovers that Canning her previous poss. and lover is dying of cancer, and she discovers his true identity as soviet spy (double agent), he is recruited because the agency wants to put him under control. In this time, Haley's first novel which is dystopian and anti-capitalist is published and gets a great critical success, but it is no well received by 'Sweet Tooth'. Haley discovers Serena's true identity, but he does not reveal this for her and keeps his affair with her. He decides to turn their story into a novel called *Sweet Tooth*. It is written from Serena's perspective. McEwan's *Sweet Tooth* ends happily as opposite to the reader expectation, where Haley asks Serena in a letter to marry him.<sup>56</sup>

At the end of the novel, there is a surprise and reversals. That McEwan is telling a story about spying and amatory subterfuge, which involves deceptions and confidential. Moreover, the final chapter in particularly involves the combination of the need for artifice and the desire to be plausible, being control to both espionage and fiction-writing.<sup>57</sup>

This novel has two ends. The reader does not know which one is the end of *Sweet Tooth*. The first end when Serena waits in the empty apartment with Haley's letter containing his declaration the fact that he is a spy on the spy without the latter's knowledge. It contains also his proposal marriage for her. While the second end, is when Serena reverses a version of Haley's short story "Probable Adultery". At the beginning, Haley writes this story depending upon his discussion with Serena concerning the probability in Mathematics. It seems that he does not understand what the discussion means. So, she decides to reverse it. The discussion starts when he asks her to tell him interesting story of Mathematics since she studies it at Cambridge. She tells him about a show program called "Let's Make a Deal", it is introduced by Monty Hall. In this show, there are three boxes, inside one of them is a

## Intertextuality in Ian McEwan's Selected Novels

Assist. Prof. Raad Kareem Abd-Aun, PhD

Dijla Gattan Shannan (M.A. Student)

---

wonderful prize. Hall knows where the prize is but the participant does not know. The participant should choose one of the boxes (box 1 for example) whether empty or not. Hall will open one of the other boxes (empty one). Then, he gives the participant two suggestions, either to stay on his decision or change his first choice. Haley replays her that this makes no difference for him, choosing one out three or narrowing the possibility to one out two. But Serena corrects him, that taking Hall's second suggestion, this will double the chances. But he insists on his mind that to stay at his decision, rather than to change it.<sup>58</sup>

The title refers to the secret operation Serena has and to the mid-candy lure of fiction itself. It is considered a suspense tale, a novel of ideas, and a political meditation on the dilemma of Britain in the 1970s. It is also a work of metafiction. In this novel, McEwan breaks the fourth wall between the world of reality and the world of fiction. The reader meet a real British writers, living or dead like Martin Amis (his friend and a novelist), Ian Hmlton (his mentor), and Tom Mascher (his publisher and a head of the Jonathan Cape publishing house). In addition, Haley's story has the same themes of McEwan's such as love, betrayal, and fakery (this indicates that McEwan mixes intertextual element with metafictional elements). As if they are comment on a larger tale this novel tells. That betrayal covers the relation between Serena and Haley, this in turn echoes the relation between the reader and this novel. As if McEwan wants to visit his youth behind such kind of intertextuality. The title also indicates Serena's taste in reading. She is attracted by form and style, she is after human warmth, and she likes romance and adventures. This apostrophizes the reader of the novel that despite all the awareness and sophistication of postmodern techniques in literature, the reader hungers to sweetness of conventional happy end.<sup>59</sup>

In this novel, the interaction between the author and the reader is highly postmodern way. The reader meets Martin Amis in bar when he buys Haley a triple scotch. Additionally, the reader meets George Orwell who is helped by 'Sweet Tooth' to publish his *Animal Far* and *1984*. Those stories form narrative frames enfold upon themselves and indicate the author-reader relation.<sup>60</sup>

There are a strong similarity between the character of Haley and McEwan himself. Haley's short stories have a similar style and themes of McEwan's early fiction. On the more biographical level, the two are similar in that both study in Sussex University. He says about him "not me, but not completely not me". But there is a shade of ambiguity among this similarity. In the novel, McEwan portraits this character as swordsman whose mastery in bed is commeted on at every turn by Serena. It is not easy to judge or to apply this picture to McEwan's life. About his employments to autobiographical details, McEwan says:

To be quite honest, one way of bringing to life the '70s for me was to go back into my own fiction and that brought the memories back. So I thought, well why not build that in? I chose the second volume, "In Between the Sheets," because there's a rather more post-modern self-reflective collection of stories than my very first collection which was called "First Love, Last Rites." I was 22 when the 1970s began. It was a calamitous, decayed year, I mean, all kinds of things were going on as described in the novel. But there was a kind of dissonance because I was actually very, very happy myself. Just in my personal life, I was beginning to be published and it was very thrilling. I came to the States for the first time in 1976, for a huge four-month journey around it, fell in love with it. Fell in love with a woman in England. And yet was very aware that there were people who thought the state was falling apart. We

really were in the pit of our decline. We still were close enough to the Second World War to feel real regret about the purpose we had lost, the empire we had lost.<sup>61</sup>

*Sweet Tooth* is considered as McEwan's most autobiographical novel to date. It is a kind of muted and distorted autobiography. The novel covers the period of 1970s which is McEwan's formative years. In addition, Haley has McEwan's autobiographical features. Both grow up in Suffolk, study at Sussex University, experience their first love at the Brighton seaside, graduate from East Anglia University, and both move to London where they make a friendship with other talented members of their generation as Amis, Julia Barnes, Craig Rain, and Christopher Hitchens. They form 'London School of Literature'.<sup>62</sup>

This novel is concerned with betrayals, seductions, and disenchantments with the reader who has a role in the ongoing spy game. McEwan presents an actual personal incident in this novel. In 2011, he loses his close friend Christopher Hitchens, he dies of cancer. He has a strong influence upon McEwan, he is a critic, reviewer, poet, editor, and publisher. He works in *The New Review* which is an important magazine during 1974 and 1979. McEwan employs Hitchens' cancer in his novel:

Canning was ill. Why not say it? He had something badly wrong and he was beyond treatment. In October he resigned his fellowship and took himself off to an island in the Baltic, where he rented a small house. ... *Why not say it?* Cancer. In the early seventies it was only just coming to an end, the time when people used to drop their voices at the word. Cancer was a disgrace, the victim's that is, a form of failure, a smear and a dirty defect, of personality rather than flesh. Back then I'm sure I'd have taken for granted Tony's need to creep away without explanation, to winter with his awful secret by a cold sea.<sup>63</sup>

McEwan visits his friends before he dies and writes how his friend refuses to leave the world of books even in the last moments in his life. This novel deals also with disappearing of literary scene in the seventies. It refers to outstanding figures of writers, poets, publishers, and agents. In addition to those, he mentions his friend Hitchens in the dedication only, to make the reader notes his absence not his presence. In interview, he talks about his employment to his friends:

Especially Martin. Ian Hamilton, sadly, is no longer with us. Tom Maschler was a very important editor to me. I thought it would be interesting to do something I've done a lot in my fiction, but never to this extent, which is to enmesh a fictional world with a real world and have imaginary characters alongside people who are biographically real. Maybe it's a yearning to turn the knob — press the button on the realism and try and fix it historically, imagine it but also breathe the reality of it.<sup>64</sup>

A further autobiographical employment is when Haley meets Martin Amis in reading seminar, in Cambridge. Martin reads part of his novel *The Rachel Papers*. But his reading unfortunately comes hysterically funny episode, obscene, and cruel. While Haley sizes this chance to overcome him and reads part of one of his dystopian novel which comes right. This scene is real one when Amis and McEwan are hosted by Christopher Hitchens. McEwan speaks about this incident:

Martin and I gave a reading at the Y in New York many years ago and he read something really funny. It was a great mistake to let him go on first. I was going to read something really dark and sad. The person who was mediating the evening was our dear friend, Christopher Hitchens. I was about to go on and people were still wiping their eyes and Hitch said, "Don't go on, I've just got to go and do something." So he went back on stage and he talked everyone down. He said, "well that was very funny," and then he gave a little sort

## Intertextuality in Ian McEwan's Selected Novels

Assist. Prof. Raad Kareem Abd-Aun, PhD

Dijla Gattan Shannan (M.A. Student)

---

of impromptu lecture on British literary fiction, so that by the time I came on, everything was a lot more somber.<sup>65</sup>

According to Katja Hotti, *Sweet Tooth* is autobiographical novel, since the narrator recounts her life chronologically in first person narrative, from childhood, to adolescence, into adulthood. As in the quotation in page 12 of this chapter indicates. That she talks about all her life's stages' and focuses on the most important stage, which is the adulthood.<sup>66</sup>

Haley's short stories have a strong resemblance to McEwan's early fiction. Haley's "shop-window dummy", about Neil Carder a man in thirties of the ages who have a good money but no one know its source. He lives in isolation even his neighbor do not know him. He has a relation with his Nigerian housekeeper (Abeje). She is a married woman of a soccer team player, and she has two children. The reader will note there are a lot of dummies in Carder's house, but he hates them all. He is string to the picture, it is of woman on the wall and contemplates an engraving a view of Venice. The mannequin is called Hermione, this is the name of Carder's ex-wife who leaves him in less than a year. He loves her but she has in affair with another man:

They were lovers, Hermione and Abeje. Furtive and fleeting. Whenever he was out of the house. For who else had Hermione seen since she arrived? Hence that look of distracted longing. Hence Abeje's abrupt performance this morning. Hence everything. He was a fool, an innocent fool.<sup>67</sup> (S. T. 74)

He suspects that she has a relation in one of his servants. Then, he kills her in a very horror way and dismissed Abeje. He leaves his house while the house keeper takes the jewels, shoes, and the clothes of his wife. She wears them in front of her husband and says "She left him and it broke him up". Then, Carder lives alone and decides to start a new life and forgets everything past. First of all, this story indicates the territory of the writer's mind. Second, it is the only short story which has a resemblance with McEwan's stories and narrated fully. This makes it a postmodern poly of rewriting text that is sufficiently extended for detailed comparative analysis. McEwan's story is narrated by the hero himself. Thus, Haley's story imitates the style of narrative of John Fowles' *The Collector*. It is a first published novel by Fowles. It is a psychological thriller, Fowles has a strong interest in modern psychology. It is about two contrasting characters, the first is Frederick Clegg who is a lone clerk, falls in love with a young art student, Miranda Grey. He holds her captive in a remote place where they embark on a torturous psychological duel. The struggle between the two gets worse as the novel developed and it ends tragically. Clegg suffers from some sort of psychological defect and troubles with family past. He positions himself to save her from the claws of the mid-20<sup>th</sup> century society. In Haley's story, it seems that the narrator wants to reply the role of Clegg, repeating his outrage on a live person next time. Since Haley's story ends with a decision to forget and starts new life again.<sup>68</sup>

### Conclusion

*Enduring Love* finds its existence depending upon several other texts. Since the main theme is the duality of two cultures (science and literature or humanities), so there are two main intertextualities; the first is to literature, and the second is to science, beside other minor intertextualities. Moreover, *Enduring Love* is a mixture of different genres together (Pastiche); it is difficult to categorize according to one genre.

*Enduring Love* is filled with references, allusions, and quotations to a well known texts and figures besides many implied intertextualities. But the main intertextualities are still one to Keats, and the other to Darwinian science, this is because it deals with the debates between

science and literature, and its main characters represent those different fields. Intertextuality to Keats in this novel is to echo the theme of the novel itself (the meaning and value of love), to represent Clarissa's attitude towards love and life in general. McEwan aims behind presenting science and literature in this way, and his choosing to Keats among other romantic poets is to state that both fields (science and literature, material things and love) are important in this life. That man enforced to use his scientific procedures and thoughts in certain cases, for example in war, illness, or any trouble, man might face. Other times, people depends upon literature, spirituality, and love in their life, which are fruitful in certain cases as getting relief, getting love, getting reconciliation, etc.

*Atonement* is McEwan's masterpiece, and a very intertextual one. It involves many intertextualities (implicit and explicit) to a famous figures. In this paper, we confirm to Austen's intertextuality. Of course, McEwan's choice to this figure is not accidental. He admires and inspires by this novelist greatly. This intertextuality services the themes of *Atonement*, that is the danger of imagination, the danger of misreading, the process of writing's constructions, and presenting the child as a writer. McEwan's Briony is similar to Austin's fictional female characters, other times, she is similar to Austin herself. In other words, she is fictional version of Austin. Since, Austin tackles such a themes in her fiction first, and in her life second, she starts writing early in her life.

Finally, intertextuality in *Sweet Tooth* is a rather different. Generally speaking in this novel, the intertextuality is divided into two types, literary intertextuality and autobiographical intertextuality. This paper discusses the second types. To sum up reading and discussion McEwan's *Sweet Tooth*. One can say that, it is one of the most difficult text. At the same time, it is very enjoyable. Its difficulty due to the employment of multiple intertextualities, complex wipe of metafictional techniques, and complex espionage stories. In addition to this, it is wrong to start reading with *Sweet Tooth*. In other words, to understand and reach the intendant meaning and aim behind this novel, the reader supposes to read McEwan's early short stories, or at least has knowledge of McEwan's personal life. Moreover, by employment his early stories, he wants to revisit his own past, and sheds light upon these stories again, to observe the readers' reaction between 1978 and 2012, whether it is different or still the same.

#### Notes

<sup>1</sup> Tamar Mebuk, "Analyses of the Prpblem of Intertextuality" *Concioussness, Literature and Arts*, vol.12, no. 2 (August 2011): 1.

<sup>2</sup> Graham Allen, *Intertextuality: the New Critical Idiom* (London: Routledg, 2000), 8.

<sup>3</sup> Julia Krestiva, "word, Dialogue, and Novel" in *The Krestiva Reader*, ed. Toril Moi (New York: Columbia university press, 1986): 37.

<sup>4</sup> Allen: 27.

<sup>5</sup> Adolphe Haberer, "Intertextuality in Theory and Practice" *LITERATURE*, University of Lyon 2 (2007): 57.

<sup>6</sup> Lesley Lanir, "Intertextuality- All Texts are Parts of Matrix of Utterances" *Decoded Science* (February 25, 2013) : 1.

<sup>7</sup> Dominic Head, *Contemporary British Novelists: Ian McEwan* (Manchester: Manchester University press, 2007), 1; Eluned Summers- Bremner, *Ian McEwan: Sex, Death, and History* (united states of America, 2014), 9.

<sup>8</sup> Sebastian Groes (ed.), *Ian McEwan: a Contemporary Critical Perspectives*, 2nd edition (London: Bloomsbury, 2013), 8.

## Intertextuality in Ian McEwan's Selected Novels

Assist. Prof. Raad Kareem Abd-Aun, PhD

Dijla Gattan Shannan (M.A. Student)

---

<sup>9</sup> Peter Childs, *Ian McEwan's Enduring Love* (London: Routledge Taylor & Francis e-Library, 2007), xi-32.

<sup>10</sup> Head, 121; David Malcolm, *Understanding Ian McEwan* (Columbia: University of South Carolina Press, 2002), 155; David Lynn and Ian McEwan, "A Conversation with Ian McEwan" *The Kenyon Review*, New Series, Vol. 29, No. 3 (Summer, 2007): 45.

<sup>11</sup> Head, 123; Ian McEwan, *Enduring Love*, (New York: Rosetta Books, LLC, 1997), 18. All subsequent references are to this edition and are cited parenthetically in the text, following the abbreviation (E. L.).

<sup>12</sup> Head, 142.

<sup>13</sup> Ibid, 120; J.A. Cuddon, *The Penguin Dictionary of Literary Terms and Literary Theory* (Cambridge: The Penguin Books, 1998), 711; Brian W. Shaffer (Ed.), *The Encyclopedia of Twentieth-Century Fiction* (Oxford: Blackwell Publishing Ltd, 2011), 251; Malcolm, 156.

<sup>14</sup> Duncan Heath and Judy Boreham, *Introducing Romanticism* (Cambridge: Icon Books Ltd., 1999), 117, 120. John Keats is a member of second generation in romanticism and a member of the cockney school who has a nationalistic philosophy that is the visible and tangible world is the measure of the sublime. His life is very short and ends tragically by tuberculosis. Andrew Maunder, *Encyclopedia of Literary Romanticism* (New York: Facts On File, Inc., 2010), 214; Childs, 19, 116.

<sup>15</sup> Alireza Farahbakhsh and Hossein Khoshkhelghat, "Tracing Metafictional Elements in Ian McEwan's *Enduring Love* and *Saturday*" *The International Research Journal*, Volume No.3 Issue No.3 (September, 2014): 5; Regina Rudaityla, "Foregrounded Artificiality as the Author's Disguise in Ian McEwan's Novel *Enduring Love*", *Vilniaus Pedagoginis universitetas*, <http://www.biblioteka.vpu.lt/zmogusirzodis/PDF/literaturologija/2004/rudaityte.pdf>: 34.

<sup>16</sup> Andrew Maunder, *Encyclopedia of Literary Romanticism* (New York: Facts On File, Inc., 2010), 116.

<sup>17</sup> Ibid, 117; Duncan Heath and Judy Boreham, 118.

<sup>18</sup> Childs, 19.

<sup>19</sup> Maunder, 309; Hugh Honour, *Romanticism* (New York: Fleming Honour Ltd., 1979), 305; McEwan, *Enduring Love* 173.

<sup>20</sup> Rudaityla: 33.

<sup>21</sup> Childs, 19.

<sup>22</sup> Jonathan Greenberg, "Why Can't Biologists Read Poetry? Ian McEwan's 'Enduring Love'", *Twentieth Century Literature*, Vol. 53, No. 2 (Summer, 2007): 96-97; McEwan, *Enduring Love*, 77.

<sup>23</sup> Greenberg: 97.

<sup>24</sup> McEwan, *Enduring Love*, 77-78.

<sup>25</sup> Maunder, 230.

<sup>26</sup> Julie Ellam, *Ian McEwan's Atonement* (London: Library of Congress, 2009), 2, 8.

<sup>27</sup> Ibid. 12; Natasha Alden, "Words of War, War of Words: *Atonement* and the Question of Plagiarism" In *Ian McEwan: Contemporary Critical Perspectives*, ed. 2 edition, Sebastian Groes (ed), (London: Continuum, 2008): 57.

<sup>8</sup> Brian Shaffer (ed.), *The Encyclopedia of Twentieth-Century Fiction: Twentieth-Century British and Irish Fiction* (Oxford: Blackwell Publishing Ltd, 2011), 286.

<sup>29</sup> Hermione Lee, "Ian McEwan's *Atonement*" *The Observer*, (Sunday, 23 September 2001): 1.

<sup>30</sup> Frank Kermode, "point of view" *London Review of Books*, Volume No.23, Issue No. 19 (4 October, 2001).

<sup>31</sup> *ibid*; Ellam, 27; Martin Jacobi, "Who Killed Robbie and Cecilia: Reading and Misreading Ian McEwan's *Atonement*" in *Critique*, VOL. 52, NO. 1 (Taylor & Francis Group, LLC, 2011): 61.

<sup>32</sup> Ian McEwan, *Atonement* (New York, Nan A. Talese Double Day, 2001), 179; Ellam, 28.

<sup>33</sup> McEwan, *Atonement*, 247, 213; Ellam, 28-30.

<sup>34</sup> Ellam, 30.

<sup>35</sup> Ian McEwan, *Atonement* (New York, Nan A. Talese Double Day, 2001), 335. All subsequent references are to this edition and are cited parenthetically in the text, following the abbreviation (AT.)

<sup>36</sup> Ellam, 31; Juliette Wells, "Shades of Austen in Ian McEwan's *Atonement*" In *Persuasions*, No. 30, <http://www.jasna.org/persuasions/printed/number30/wells.pdf>: 106-107.

<sup>37</sup> Cuddon, 279. In this Dictionary, epigraph has four meanings, it is either an inscription on a statue, stone, or building, or the writing legend on a coin, or a quotation on the title page of a book, or a motto that heading a new section or paragraph.; Ian McEwan, *Atonement*, VII.

<sup>38</sup> Ellam, 16; Wells: 103; David K. O'Hara, "Briony's Being-For: Metafictional Narrative Ethics in Ian McEwan's *Atonement*" *Critique*, VOL. 52, NO. 1 (Taylor & Francis Group, LLC, 2011): 85; Laura Bulger, "McEwan's and Wright's *Flight* from Dunkirk" *An Anglo-American Studies Journal*. 3<sup>rd</sup> series 1, (2012): 146-161. ISSN: 1646-4728. Web: <http://ler.letras.up.pt/>: 151.

<sup>39</sup> Jie Han and Zhenli Wang, "Postmodern Strategies in Ian McEwan's Major Novels" *Scientific Research*, (October 2014), <http://www.scirp.org/journal/alshttp://dx.doi.org/10.4236/als.2014.24020>: 138; Seyed Javad Habibi, "Distrust in Realism and Modernism: A Metafictional Detour in Ian McEwan's *Atonement*", International Conference on English Language and Literature (ICELL – 2013). Hyderabad, India (January 19 -20, 2013): 2.

<sup>40</sup> Nakajima Ayaka, "Disordering Fiction's Order Irony Underneath Homage in Ian McEwan's *Atonement*", OUKA, <http://ir.library.osaka-u.ac.jp/dspace/>: 76.

<sup>41</sup> Wells: 102.

<sup>42</sup> Habibi: 1.

<sup>43</sup> *Ibid*.

<sup>44</sup> Wells: 102, 103, 111; Ana-Karina Schneide, "*Atonement*: A Case of Traumatic Authorship" *American, British and Canadian Studies*. Volume 12, (June 2009): 70, 71.

<sup>45</sup> Schneide: 71, 72.

<sup>46</sup> *Ibid*: 72.

<sup>47</sup> *Ibid*: 71, 73.

<sup>48</sup> Wells: 105; McEwan, *Atonement*, 3.

<sup>49</sup> Peter Sabor, "Brotherly and Sisterly Dedications in Jane Austen's Juvenilia" *Persuasions*, No. 31, <http://www.jasna.org/persuasions/printed/number31/sabor.pdf> 33-34; Janet Todd, *The Cambridge Edition of the Works of Jane Austen juvenilia* (Cambridge: Cambridge University Press, 2006), xxiv.

<sup>50</sup> Paula Byrne, "Jane Austen and Satire" *The Oxonian Review*, issue 24 (31 March, 2014); Kathryn Sutherland, "Jane Austen's juvenilia" *British Library*, (accessed date: 8/1/2016), <http://www.bl.uk/romantics-and-victorians/articles/jane-austens-juvenilia>.

<sup>51</sup> Wells: 106, 107; McEwan, *Atonement*, 3.4, 347.

## Intertextuality in Ian McEwan's Selected Novels

Assist. Prof. Raad Kareem Abd-Aun, PhD

Dijla Gattan Shannan (M.A. Student)

---

<sup>52</sup> McEwan, *Sweet Tooth* (London: Alfred A. Knopf Canada, 2012), 9; Kurt Andersen, "I Spy 'Sweet Tooth,' by Ian McEwan" *Sunday Book Review* (NOV. 21, 2012), accessed at (20/9/2016), [http://www.nytimes.com/2012/11/25/books/review/sweet-tooth-by-ian-mcewan.h](http://www.nytimes.com/2012/11/25/books/review/sweet-tooth-by-ian-mcewan.html)

<sup>53</sup> Sam Sacks, "Novelistic Intelligence Ian McEwan's new spy novel is actually a self-reflexive love story" *The Wall Street Journal* (Nov. 12, 2012 3:57 p.m.), accessed at (20/9/2016), <http://www.wsj.com/articles/SB10001424127887324439804578108962822894072>; Barbara Chai, "Ian McEwan Revisits the Past With 'Sweet Tooth' (Part 1)" *The Wall Street Journal*, (Oct 29, 2012 4:00 pm ET) accessed at (20/9/2016), <http://blogs.wsj.com/speakeasy/2012/10/29/ian-mcewan-revisits-the-past-with-s>

<sup>54</sup> Peter Mathews, "Review: Sweet Tooth (2012) by Ian McEwan" *English Literature Today* (February 2013), accessed at (20/9/2016), <https://englishliteraturetoday.com/author/englishliteraturetoday/>; Sacks.

<sup>55</sup> Scott Stossel, "Sweet Tooth' by Ian McEwan" *Boston Globe Media* (December 08, 2012), accessed at (20/9/2016), <https://www.bostonglobe.com/arts/books/2012/12/08/review-sweet-tooth-ian-mc->; Maureen Corrigan, "Ian McEwan's 'Sweet Tooth' Leaves A Sour Taste" *Books*, (November 12, 2012:5:44 PM ET), accessed at (20/9/2016), <http://www.npr.org/2012/11/14/164985216/ian-mcewans-sweet-tooth-leaves-a-sou>

<sup>56</sup> McEwan, *Sweet Tooth*, 174-184; Charles-Adam Foster-Simard, "The Lies We Tell: Ian McEwan's Sweet Tooth" *The Millions* (November 19, 2012), accessed at (20/9/2016), <http://www.themillions.com/2012/11/the-lies-we-tell-ian-mcewans-sweet-tooth.html>

<sup>57</sup> Leo Robson, "Sweet Tooth rewards re-reading, not reading" *New Statesman*, (23 August 2012), accessed at (22/9/2016), <http://www.newstatesman.com/culture/books/2012/08/sweet-tooth-rewards-re-re>.

<sup>58</sup> McEwan, *Sweet Tooth*, 119.

<sup>59</sup> Corrigan, Jelena Z. Mandic, "Ian McEwan. 2012. Sweet Tooth" , Univerzitet u Novom Sadu, Filozofski fakultet [jelena.mandic@E-mMaAil.IrLu:227](mailto:jelena.mandic@E-mMaAil.IrLu:227), <http://epub.ff.uns.ac.rs/index.php/zjik/article/download/672/678>.

266; Peter Chalupsky, "Playfulness As Apologia For a Strong Story In Ian McEwan's Sweet Tooth, *Brno Studies in English*, Volume 41, No. 1, 2015: 10; Irena Ksiezopolskaa, "Turning Tables: Enchantment, Entrapment, and Empowerment in McEwan's Sweet Tooth" *Critique: Studies in Contemporary Fiction*, (14 Aug 2015): 418.

<sup>60</sup> Ksiezopolskaa: 416.

<sup>61</sup> Mathews; Ksiezopolskaa: 419; Mandic: 266; Chai.

<sup>62</sup> Chalupsky: 9.

<sup>63</sup> McEwan, *Sweet Tooth*, 33; Chalupsky: 10.

<sup>64</sup> Ksiezopolskaa: 416; Chai.

<sup>65</sup> McEwan, *Sweet Tooth*, 148; Ksiezopolskaa: 432; Chai.

<sup>66</sup> Katja Hotti, "Life was a fiction anyway, Metafiction and Ian McEwan's Sweet Tooth" MA Thesis (University of Tampere: School of Language, Translation and Literary Studies English Philology, April 2015):37.

<sup>67</sup> McEwan, *Sweet Tooth*, 74. All subsequent references are to this edition and are cited parenthetically in the text, following the abbreviation (S. T.)

<sup>68</sup> Ibid; (Katrina: 198-199); Ksiezopolska: 424-423.



<sup>69</sup> David Malcolm, *Understanding Ian McEwan* (South Carolina: University of South Carolina Press, 2002), 23.

<sup>70</sup> McEwan, "Dead as They Come" *The Iowa Review*, Volume 8, Issue 4, (1977): 82; Ksiezopolska: 424.

<sup>71</sup> Hotti: 33; McEwan, *Sweet Tooth*, 90- 96.

<sup>72</sup> Malcolm, 23; Richard M. Ratzan, "Pornography: Ian McEwan" NYU Langone Medical Center (Jul-26-2004), accessed at (26, 9, 2016).

<sup>73</sup> McEwan, *Sweet Tooth*, 114-115.

<sup>74</sup> V.S. Pritchett, "In Between the Sheets and Other Stories by Ian McEwan" *The New York Review* (January 24, 1980 Issue).

### **Bibliography**

Adam Foster, Charles-Simard. "The Lies We Tell: Ian McEwan's Sweet Tooth" *The Millions* (November 19, 2012). Access date (20/9/2016). <http://www.themillions.com/2012/11/the-lies-we-tell-ian-mcewans-sweet-tooth.html>.

Alden, Natasha. "Words of War, War of Words: Atonement and the Question of Plagiarism" In *Ian McEwan: Contemporary Critical Perspectives*. ed.2edition. Sebastian Groes (ed). London: Cotinuum,2008.

Allen, Graham. *Intertextuality: the New Critical Idiom*. London: Routledg, 2000.

Andersen, Kurt. "I Spy 'Sweet Tooth,' by Ian McEwan" *Sunday Book Review* (Nov 21, 2012). Access date (20/9/2016). <http://www.nytimes.com/2012/11/25/books/review/sweet-tooth-by-ian-mcewan.h>.

Ayaka, Nakajima. "Disordering Fiction's Order Irony Underneath Homage in Ian McEwan's Atonement" OUKA. <http://ir.library.osaka-u.ac.jp/dspace/>.

Bulger, Laura. "McEwan's and Wright's Flight from Dunkirk" *An Anglo-American Studies Journal*. 3<sup>rd</sup> series 1. (2012). ISSN: 1646-4728.

Byrne, Paula. "Jane Austen and Satire" *The Oxonian Review*. issue 24(31 March, 2014).

Chai, Barbara. "Ian McEwan Revisits the Past With 'Sweet Tooth' (Part 1)" *The Wall Street Journal*, (Oct 29, 2012 4:00 pm ET). Access date (20/9/2016). <http://blogs.wsj.com/speakeasy/2012/10/29/ian-mcewan-revisits-the-past-with-s>.

Chalupsky, Peter. "Playfulness as Apologia for a Strong Story in Ian McEwan's Sweet Tooth" *Brno Studies in English*, Volume 41. No. 1, 2015.

Childs, Peter. *Ian McEwan's Enduring Love*. London: Routledge Taylor & Francis e-Library, 2007.

Corrigan, Maureen. "Ian McEwan's 'Sweet Tooth' Leaves A Sour Taste" *Books*. November 12, 2012. 5:44 PM ET. Accessed at (20/9/2016), <http://www.npr.org/2012/11/14/164985216/ian-mcewans-sweet-tooth-leaves-a-sou>

Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*. Cambridge: The Penguin Books, 1998.

Ellam, Julie. *Ian McEwan's Atonement*. London: Library of Congress, 2009.

Farahbakhsh, Alireza and Hossein Khoshkhelghat. "Tracing Metafictional Elements in Ian McEwan's Enduring Love and Saturday" *The International Research Journal*. Volume No.3 Issue No.3 (September, 2014).

Greenberg, Jonathan. "Why Can't Biologists Read Poetry? Ian McEwan's 'Enduring Love'" *Twentieth Century Literature*, Vol. 53. No. 2 (summer, 2007).

Groes, Sebastian (Editor). *Ian McEwan: a Contemporary Critical Perspectives*. 2nd edition. London: Bloomsbury, 2013.

## Intertextuality in Ian McEwan's Selected Novels

Assist. Prof. Raad Kareem Abd-Aun, PhD

Dijla Gattan Shannan (M.A. Student)

---

- Haberer, Adolphe. "Intertextuality in Theory and Practice" LITERATURE. University of Lyon 2 .2007.
- Habibi, Seyed Javad. "Distrust in Realism and Modernism: A Metafictional Detour in Ian McEwan's Atonement". International Conference on English Language and Literature (ICELL – 2013). Hyderabad, India. January 19 -20, 2013.
- Han, Jie and Zhenli Wang. "Postmodern Strategies in Ian McEwan's Major Head, Dominic. Contemporary British Novelists: Ian McEwan. Manchester: Manchester University press, 2007.
- Heath, Duncan and Judy Boreham. Introducing Romanticism. Cambridge: Icon Books Ltd., 1999.
- Honour, Hugh. Romanticism. New York: Fleming Honour Ltd., 1979.
- Hotti, Katja. "Life was a fiction anyway, Metafiction and Ian McEwan's Sweet Tooth". MA Thesis. University of Tampere: School of Language, Translation and Literary Studies English Philology, April 2015.
- Jacobi, Martin. "Who Killed Robbie and Cecilia: Reading and Misreading Ian McEwan's Atonement" in Critique. Vol. 52. NO. 1. Taylor & Francis Group, LLC, 2011.
- Kermode, Frank. "point of view" London Review of Books. Volume No.23. Issue No. 19 (4 October, 2001).
- Krestiva, Julia. "Word, Dialogue, and Novel" in The Krestiva Reader. Ed. Toril Moi. New York: Columbia university press, 1986.
- Ksiezopolskaa, Irena. "Turning Tables: Enchantment, Entrapment, and Empowerment in McEwan's Sweet Tooth" Critique: Studies in Contemporary Fiction. (14 Aug 2015).
- Lanir, Lesley. "Intertextuality- All Texts are Parts of Matrix of Utterances" Decoded Science. (February 25, 2013).
- Lee, Hernione. "Ian McEwan's Atonement" The Observer.( Sunday, 23 September 2001.
- Lynn, David and Ian McEwan. "A Conversation with Ian McEwan" The Kenyon Review, New Series. Vol. 29. No. 3 (Summer, 2007)
- Malcolm, David. Understanding Ian McEwan. Colombia: University of South Carolina Press, 2002.
- Mandic, Jelena Z. "Ian McEwan. 2012. Sweet Tooth". Univerzitet u Novom Sadu. <http://pub.ff.uns.ac.rs/index.php/zjik/article/download/672/678>.
- Mathews, Peter. "Review: Sweet Tooth (2012) by Ian McEwan" English Literature Today. (February 2013). Access date (20/9/2016). <https://englishliteraturetoday.com/author/englishliteraturetoday/>
- Maunder, Andrew. Encyclopedia of Literary Romanticism. New York: Facts On File, Inc., 2010.
- McEwan, Ian. "Dead as They Come" The Iowa Review. Volume 8. Issue 4. 1977.
- . Atonement. New York, Nan A. Talese Double Day, 2001.
  - . Enduring Love. New York: Rosetta Books, LLC, 1997.
  - . Sweet Tooth. London: Alfred A. Knopf Canada, 2012.
- Mebuk, Tamar. "Analyses of the Prpblem of Intertextuality" Conciousness, Literature and Arts. vol.12, no. 2 (August 2011).
- O'Hara, David K. "Briony's Being-For: Metafictional Narrative Ethics in Ian McEwan's Atonement" Critique. Vol. 52, NO. 1. Taylor & Francis Group, LLC, 2011.
- Pritchett, V.S. "In Between the Sheets and Other Stories by Ian McEwan" The New York Review. (January 24, 1980 Issue).

- Ratzan, Richard M. "Pornography: Ian McEwan" NYU Langone Medical Center. (Jul-26-2004), Accessed at (26, 9, 2016).
- Robson, Leo. "Sweet Tooth rewards re-reading, not reading" New Statesman. (23 August 2012). Access date (22/9/2016). <http://www.newstatesman.com/culture/books/2012/08/sweet-tooth-rewards-re-re>.
- Rudaityla, Regina. "Foregrounded Artificiality as the Author's Disguise in Ian McEwan's Novel Enduring Love". Vilnius Pedagoginis universitetas. <http://www.biblioteka.vpu.lt/zmogusirzodis/PDF/literaturologija/2004/rudaityte.pdf>.
- Sabor, Peter. "Brotherly and Sisterly Dedications in Jane Austen's Juvenilia" Persuasions. No. 31. <http://www.jasna.org/persuasions/printed/number31/sabor.pdf>
- Sacks, Sam. "Novelistic Intelligence Ian McEwan's new spy novel is actually a self-reflexive love story". The Wall Street Journal. (Nov. 12, 2012). Access date (20/9/2016). <http://www.wsj.com/articles/SB10001424127887324439804578108962822894072>
- Schneide, Ana-Karina. "Atonement: A Case of Traumatic Authorship" American, British and Canadian Studies. Volume 12, (June 2009).
- Shaffer (Ed.), Brian W. The Encyclopedia of Twentieth-Century Fiction. Oxford: Blackwell Publishing Ltd, 2011.
- Stossel, Scott. "Sweet Tooth' by Ian McEwan" Boston Globe Media. (December 8, 2012). Access date (20/9/2016). <https://www.bostonglobe.com/arts/books/2012/12/08/review-sweet-tooth-ian-mc>
- Wells, Juliette. "Shades of Austen in Ian McEwan's Atonement". In Persuasions. No. 30. <http://www.jasna.org/persuasions/printed/number30/wells.pdf>.