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ЧИТАЕМ РОМАН «ИСКУПЛЕНИЕ» Й. МАКЬЮЭНА

*Учебно-методическое пособие
по дисциплине «Практика устной и письменной речи»
(аспект «Домашнее чтение»)*

*Допущено Учебно-методическим объединением
по направлениям педагогического образования
в качестве учебного пособия
по направлению «Педагогическое образование»*

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Ф76 Читаем роман «Искупление» Й. Макьюэна = Reading
“Atonement” by I. McEwan: Учеб.-метод. пособие по дисциплине
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Предлагаемая работа представляет собой учебное пособие по курсу «Практика устной и письменной речи» (аспект «Домашнее чтение») для студентов старших курсов английского отделения, обучающихся по программе подготовки бакалавра по направлениям 032700 «Филология» (профиль подготовки «Зарубежная филология»), 031100 «Лингвистика», 050100 «Педагогическое образование» (профиль подготовки «Иностранный язык»), а также для магистрантов, обучающихся по профессионально-образовательной программе «Языковое образование» направления «Педагогическое образование».

В пособии представлен материал для углубленного и всестороннего прочтения и изучения романа Й. Макьюэна «Искупление». Оно вводит биографический, литературно-критический, стилистический, языковой, энциклопедический и методический материал, предусмотренный рабочей программой.

Представленный в пособии комплекс упражнений нацелен на развитие навыков аналитического чтения, а также навыков устной и письменной речи английского языка, и формирование коммуникативной и литературной компетенций.

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ПРЕДИСЛОВИЕ

Настоящее учебное пособие, подготовленное на кафедре английской филологии Тульского государственного педагогического университета им. Л. Н. Толстого, предназначено для студентов старших курсов факультета иностранных языков.

Пособие нацелено на освоение студентами программы по подготовке бакалавра по направлениям 032700 «Филология» (профиль подготовки «Зарубежная филология»), 031100 «Лингвистика», 050100 «Педагогическое образование» (профиль подготовки «Иностранный язык»), а так же для магистров, обучающихся по профессионально-образовательной программе «Языковое образование» направления «Педагогическое образование».

Данное пособие представляет разнообразный материал для углубленного изучения романа Й. Макьюэна «Искупление» (Ian McEwan “Atonement”). Основной целью данного пособия является формирование коммуникативной и языковой компетенций у студентов старших курсов. Пособие включает биографический, литературно-критический, стилистический, языковой, энциклопедический и методический материал. Пособие так же содержит текстологический разбор обширного и разнообразного материала из английской литературы и ориентирует студентов на глубокое и детальное понимание художественного произведения.

Раздел *Before Reading Atonement* содержит две части: первая *Introduction to the Postmodernist Movement* представляет материал, раскрывающий понятие постмодернизма как направления в искусстве и литературной англоязычной традиции. Здесь так же освещаются основные характеристики постмодернистской литературы. Второй раздел пособия *Understanding Ian McEwan* содержит материал, который знакомит студентов с творческой биографией Й. Макьюэна, представляет текстологический обзор романов Й. Макьюэна. В данном блоке представлены методически разноцелевые задания: *answer the questions, make a summary, fill in the gaps, match the definitions*.

Раздел *Reading Atonement* содержит ряд разнообразных заданий, направленных на контроль понимания студентами содержания изучаемого романа в соответствии с главами. К каждой главе романа разработан единый комплекс упражнений, который не только проверяет знание и понимание содержания главы, но и отрабатывает употребление новых языковых единиц, формирует навыки литературного перевода. В данный комплекс также входят литературно-критические статьи, которые позволяют более подробно и детально рассмотреть проблемы и темы, освещаемые в главе, изучить текст романа с позиций литературно-

стилистического анализа, расширить и обогатить общекультурные знания в целом.

Заключительный раздел *After Reading Atonement* представляет материал для финальной дискуссии. Наряду с этим, данный раздел включает задания по формированию навыков письменной речи; так же здесь представлен блок литературно-критических статей и упражнений, представляющий обзор и оценку романа Й. Макьюэна «Искупление». Данный блок заданий нацелен не только на формирование навыков устной и письменной речи, но и способности выразить и аргументировать свою собственную точку зрения. В конце раздела представлен ряд заданий для просмотра и обсуждения фильма «Искупление», который является логическим завершением изучения романа Й. Макьюэна «Искупление».

Представленное пособие позволит в полной мере овладеть языковым и литературно-стилистическим материалом, необходимым для изучения романа Й. Макьюэна «Искупление». Внедрение в учебный процесс на факультете иностранных языков указанного пособия позволит успешно расширить многие собственно педагогические задачи, такие как: реализация принципа индивидуализации учебного процесса; повышение эффективности познавательной деятельности студентов; широкое внедрение принципа интерактивности, а так же реализовать полученные знания в рамках речевого общения в широком лингвокультурном аспекте.

Introduction to the Postmodernist Movement

What are the characteristics of Postmodernism?

When listing the characteristics of postmodernism, it is important to remember that postmodernists do not place their philosophy in a defined box or category. Their beliefs and practices are personal rather than being identifiable with a particular establishment or special interest group. The following principles appear elemental to postmodernists:

1. There is no absolute truth - Postmodernists believe that the notion of truth is a contrived illusion, misused by people and special interest groups to gain power over others.
2. Truth and error are synonymous - Facts, postmodernists claim, are too limiting to determine anything. Changing erratically, what is fact today can be false tomorrow.
3. Self-conceptualization and rationalization - Traditional logic and objectivity are spurned by postmodernists. Preferring to rely on opinions rather than embrace facts, postmodernists spurn the scientific method.
4. Traditional authority is false and corrupt - Postmodernists speak out against the constraints of religious morals and secular authority. They wage intellectual revolution to voice their concerns about traditional establishment.
5. Ownership - They claim that collective ownership would most fairly administrate goods and services.
6. Disillusionment with modernism - Postmodernists rue the unfulfilled promises of science, technology, government, and religion.
7. Morality is personal - Believing ethics to be relative, postmodernists subject morality to personal opinion. They define morality as each person's private code of ethics without the need to follow traditional values and rules.
8. Globalization – Many postmodernists claim that national boundaries are a hindrance to human communication. Nationalism, they believe, causes wars. Therefore, postmodernists often propose internationalism and uniting separate countries.
9. All religions are valid - Valuing inclusive faiths, postmodernists gravitate towards New Age religion. They denounce the exclusive claims of Jesus Christ as being the only way to God.
10. Liberal ethics - Postmodernists defend the cause of feminists and homosexuals.
11. Pro-environmentalism - Defending “Mother Earth,” postmodernists blame Western society for its destruction.

(Amiran, Eyal and Unsworth, John, *Essays in Postmodern Culture*, 1993)

Introduction to Postmodern Literature

Postmodernism is the term applied by some commentators since yearly 1980s to the ensemble of cultural features characteristic of Western societies in the aftermath of artistic modernism. In this view, “postmodernity” asserts itself from about 1956 exhaustion of the high Modernist project, reflected in the work of Beckett among others, and the huge cultural impact of television and popular music. Many disputant maintain that literary works described as “postmodernist” are really continuations of the Modernist tradition but some generally literary features of the period have been identified as typical, including tendencies to parody, pastiche, skepticism, irony, fatalism, the mix of “high” and “low” cultural allusions, and an indifference to the redemptive mission of Art as conceived by the Modernist pioneers.

Postmodernism thus favours random play than purposeful action, surface rather than depth. The kinds of literary work that have been described as postmodernist include the Theatre of the Absurd and some experimental poetry. Most commonly, though, it is prose fiction that is held to exemplify the postmodernist mood and style, notably in works by American novelists such as Nabokov, Barth, Pynchon, and Vonnegut, and by the British authors Fowels, A.Carter, Rushdie, J. Barnes, Ackroyd, and Winterson. Outside the English-speaking world, the fictions of Borges, and the later work of Italo Calvino show similar tendencies. Distinctive features of this school include switching between orders of reality and fantasy, resort to metafiction, and the playful undermining of supposedly objective kinds of knowledge such as biography and history.

The distrust of totalizing mechanisms extends even to the author and his own self-awareness; thus postmodern writers often celebrate chance over craft and employ metafiction to undermine the author's "univocation" (the existence of narrative primacy within a text, the presence of a single all-powerful storytelling authority). The distinction between high and low culture is also attacked with the employment of pastiche, the combination of multiple cultural elements including subjects and genres not previously deemed fit for literature.

Notable Influences

Postmodernist writers often point to early novels and story collections as inspiration for their experiments with narrative and structure: *Don Quixote*, 1001 *Arabian Nights*, *The Decameron*, and *Candide*, among many others. In the English language, Laurence Sterne's 1759 novel *The Life and Opinions of Tristram Shandy, Gentleman*, with its heavy emphasis on parody and narrative experimentation, is often cited as an early influence on postmodernism. There were many 19th century examples of attacks on Enlightenment concepts, parody, and playfulness in literature, including Lord Byron's satire, especially *Don Juan*; Thomas Carlyle's *Sartor Resartus*; Alfred Jarry's ribald *Ubu* parodies and his invention of 'Pataphysics; Lewis Carroll's playful experiments with

signification; the work of Isidore Ducasse, Arthur Rimbaud, Oscar Wilde. Playwrights who worked in the late 19th and early 20th century whose thought and work would serve as an influence on the aesthetic of postmodernism include Swedish dramatist August Strindberg, the Italian author Luigi Pirandello, and the German playwright and theorist Bertolt Brecht. In the 1910s, artists associated with Dadaism celebrated chance, parody, playfulness, and attacked the central role of the artist. Tristan Tzara claimed in "How to Make a Dadaist Poem" that to create a Dadaist poem one had only to put random words in a hat and pull them out one by one. Another way Dadaism influenced postmodern literature was in the development of collage, specifically collages using elements from advertisement or illustrations from popular novels (the collages of Max Ernst, for example). Artists associated with Surrealism, which developed from Dadaism, continued experimentations with chance and parody while celebrating the flow of the subconscious mind. André Breton, the founder of Surrealism, suggested that automatism and the description of dreams should play a greater role in the creation of literature. He used automatism to create his novel *Nadja* and used photographs to replace description as a parody of the overly-descriptive novelists he often criticized.

(Lewis, Barry, *Postmodernism and Literature*, 2002)

Comparisons with Modernist Literature

Both modern and postmodern literature represent a break from 19th century realism. In character development, both modern and postmodern literature explore subjectivism, turning from external reality to examine inner states of consciousness, in many cases drawing on modernist examples in the *stream of consciousness* styles of Virginia Woolf and James Joyce, or explorative poems like *The Waste Land* by T. S. Eliot. In addition, both modern and postmodern literature explore fragmentariness in narrative- and character-construction. *The Waste Land* is often cited as a means of distinguishing modern and postmodern literature. The poem is fragmentary and employs pastiche like much postmodern literature, but the speaker in *The Waste Land* says, "these fragments I have shored against my ruins". Modernist literature sees fragmentation and extreme subjectivity as an existential crisis, or Freudian internal conflict, a problem that must be solved, and the artist is often cited as the one to solve it. Postmodernists, however, often demonstrate that this chaos is insurmountable; the artist is impotent, and the only recourse against "ruin" is to play within the chaos. Playfulness is present in many modernist works (Joyce's *Finnegans Wake* or Virginia Woolf's *Orlando*, for example) and they may seem very similar to postmodern works, but with postmodernism playfulness becomes central and the actual achievement of order and meaning becomes unlikely.

(Lewis, Barry, *Postmodernism and Literature*, 2002)

Common themes and techniques

All of these themes and techniques are often used together. For example, metafiction and pastiche are often used for irony.

Irony, Playfulness, Black Humor

Linda Hutcheon claimed postmodern fiction as a whole could be characterized by the ironic quote marks that much of it can be taken as tongue-in-cheek. This irony, along with black humor and the general concept of "play" (related to Derrida's concept or the ideas advocated by Roland Barthes in *The Pleasure of the Text*) are among the most recognizable aspects of postmodernism. Though the idea of employing these in literature did not start with the postmodernists (the modernists were often playful and ironic), they became central features in many postmodern works. In fact, several novelists later to be labeled postmodern were first collectively labeled black humorists: John Barth, Joseph Heller, William Gaddis, Kurt Vonnegut, Bruce Jay Friedman, etc. It's common for postmodernists to treat serious subjects in a playful and humorous way: for example, the way Heller, Vonnegut, and Pynchon address the events of World War II. A good example of postmodern irony and black humor is found in the stories of Donald Barthelme; "The School", for example, is about the ironic death of plants, animals, and people connected to the children in one class, but the inexplicable repetition of death is treated only as a joke and the narrator remains emotionally distant throughout. The central concept of Joseph Heller's *Catch-22* is the irony of the now-idiomatic "catch-22", and the narrative is structured around a long series of similar ironies. Thomas Pynchon in particular provides prime examples of playfulness, often including silly wordplay, within a serious context. *The Crying of Lot 49*, for example, contains characters named Mike Fallopiian and Stanley Koteks and a radio station called KCUF, while the novel as a whole has a serious subject and a complex structure.

(Linda Hutcheon, *Poetics of Postmodernism: History, Theory, Fiction*, 2004)

Intertextuality

Since postmodernism represents a decentered concept of the universe in which individual works are not isolated creations, much of the focus in the study of postmodern literature is on intertextuality: the relationship between one text (a novel for example) and another or one text within the interwoven fabric of literary history. Critics point to this as an indication of postmodernism's lack of originality and reliance on clichés. Intertextuality in postmodern literature can be a reference or parallel to another literary work, an extended discussion of a work, or the adoption of a style. In postmodern literature this commonly

manifests as references to fairy tales – as in works by Margaret Atwood, Donald Barthelme, and many other – or in references to popular genres such as sci-fi and detective fiction. An early 20th century example of intertextuality which influenced later postmodernists is “Pierre Menard, Author of the Quixote” by Jorge Luis Borges, a story with significant references to *Don Quixote* which is also a good example of intertextuality with its references to Medieval romances. *Don Quixote* is a common reference with postmodernists, for example Kathy Acker's novel *Don Quixote: Which Was a Dream*. Another example of intertextuality in postmodernism is John Barth's *The Sot-Weed Factor* which deals with Ebenezer Cooke's poem of the same name. Often intertextuality is more complicated than a single reference to another text. Robert Coover's *Pinocchio in Venice*, for example, links Pinocchio to Thomas Mann's *Death in Venice*. Also, Umberto Eco's *The Name of the Rose* takes on the form of a detective novel.

(Brian McHale, *Postmodernist Fiction*, 2001)

Pastiche

Related to postmodern intertextuality, pastiche means to combine, or "paste" together, multiple elements. In Postmodernist literature this can be homage to or a parody of past styles. It can be seen as a representation of the chaotic, pluralistic, or information-drenched aspects of postmodern society. It can be a combination of multiple genres to create a unique narrative or to comment on situations in postmodernity: for example, William S. Burroughs uses science fiction, detective fiction, westerns; Margaret Atwood uses science fiction and fairy tales; Umberto Eco uses detective fiction, fairy tales, and science fiction, Derek Pell relies on collage and noir detective, erotica, travel guides, and how-to manuals, and so on. Though pastiche commonly refers to the mixing of genres, many other elements are also included (metafiction and temporal distortion are common in the broader pastiche of the postmodern novel). For example, Thomas Pynchon includes in his novels elements from detective fiction, science fiction, and war fiction; songs; pop culture references; well-known, obscure, and fictional history mixed together; real contemporary and historical figures (Mickey Rooney and Wernher Von Braun for example); a wide variety of well-known, obscure and fictional cultures and concepts. In Robert Coover's 1977 novel *The Public Burning*, Coover mixes historically inaccurate accounts of Richard Nixon interacting with historical figures and fictional characters such as Uncle Sam and Betty Crocker. Pastiche can also refer to compositional technique, for example the cut-up technique employed by Burroughs. Another example is B. S. Johnson's 1969 novel *The Unfortunates*; it was released in a box with no binding so that readers could assemble it however they chose.

(Linda Hutcheon, *Poetics of Postmodernism: History, Theory, Fiction*, 2004)