

Agrégation externe d'anglais 2018

Ian McEwan. *Atonement*

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1. Édition au programme

Ian McEwan, *Atonement* (2001), London: Vintage, 2002 (réédité in 2016) ; et le film de Joe Wright réalisé en 2007.

Traduction

Expiation, trad. Guillemette Belleteste, Paris: Gallimard, 2003.

2. Ouvrages généraux consacrés à la fiction britannique contemporaine

(Un astérisque indique les lectures prioritaires.)

a. Contexte

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- , « The Novelist Today: Still at the Crossroads? » [1992], *The Practice of Writing*, Harmondsworth, Penguin, 1997, p. 3-19.
- LUCKHURST, Roger et Peter MARKS (eds.), *Literature and the Contemporary: Fictions and Theories of the Present* (1999), Londres : Routledge, 2014.
- MIDDLETON, Peter et Tim WOODS, *Literatures of Memory. History, Time and Space in Postwar Writing*, Manchester : Manchester UP, 2000.
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- SCANLAN, Margaret, *Traces of Another Tim. History and Politics in Postwar British Fiction*, Princeton : Princeton UP, 1990.
- SINFIELD, Alan, *Literature, Politics and Culture in Postwar Britain* (1997), Londres : Continuum, 2004.
- STEVENSON, Randall, *The Last of England? The Oxford English Literary History*, vol. 12, 1960-2000, Oxford : OUP, 2004.
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- WAUGH, Patricia, *Harvest of the Sixties. English Literature and its Background. 1960 to 1990*, Oxford : OUP, 1995.
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b. Ouvrages généraux consacrés pour partie à l'œuvre de McEwan

- ACHESON, James (ed.), *The Contemporary British Novel since 2000*, Edimbourg : Edinburgh UP, 2017. (Voir le chapitre 1 de David Punter, 'Ian McEwan: Lies and Deceptions'.)*
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- ALLEN, Nicola, *Marginality in the Contemporary British Novel*, Londres : Continuum, 2008. (Quelques pages sont consacrées à l'œuvre de McEwan, en particulier son traitement du temps et de l'identification, pp. 29, 48.)
- BEAUMONT, Alexander, *Contemporary British Fiction and the Cultural Politics of Disenfranchisement. Freedom and the City*, Londres : Palgrave, 2015. (Voir en particulier les pp. 133-149 qui, quoique consacrées à *Saturday*, peuvent éclairer le traitement de la voix narrative dans *Atonement*.)

- BENTLEY, Nick (ed.), *British Fiction of the 1990s*, Londres : Routledge, 2005. (Voir en particulier le chapitre de Peter Childs, “Fascinating Violation”: Ian McEwan’s Children’, pp. 123-134, qui ne traite pas directement de *Atonement*, mais éclaire le traitement de la figure de l’enfant dans l’œuvre du romancier.)*
- BENTLEY, Nick, Nick HUBBLE et Leigh WILSON (eds.), *The 2000s. A Decade of Contemporary British Fiction*, Londres : Bloomsbury, 2015. (Voir les analyses consacrées à *Atonement* : pp. 159-163, 179-181, 201-202.)
- BOXALL, Peter, *Twenty-First-Century Fiction. A Critical Introduction*, Cambridge : CUP, 2013. (Voir en particulier pp. 64-80, consacrées à *Atonement*.)*
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- FINNEY, Brian, *English Fiction Since 1984. Narrating a Nation*, Londres : Palgrave, 2006. (Les références à *Atonement* sont nombreuses ; voir en particulier pp. 87-101.)
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- HAFFENDEN, John (ed.), *Novelists in Interview*, Londres : Methuen, 1985. (Voir l’entretien de l’auteur avec Ian McEwan, pp. 168-190.)
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- MENGHAM, Rod (ed.), *An Introduction to Contemporary Fiction*, Cambridge : Polity Press, 1999. (Voir le chapitre de Kiernan Ryan : ‘Sex, Violence and Complicity: Martin Amis and Ian McEwan’, pp. 203-218.)
- MORRISON, Jago, *Contemporary Fiction*, Londres : Routledge, 2003. (Voir le chapitre 5 : ‘Unravelling Time in Ian McEwan’s Fiction’, pp. 67-79, qui constitue une introduction au traitement du temps diégétique et narratif dans les romans de McEwan.)
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- RAWLINSON, Mark, *British Writing of the Second World War*, Oxford : OUP, 2000. (Cet ouvrage se concentre sur la production littéraire britannique durant la Seconde guerre mondiale, mais peut être très éclairant pour l’analyse des chapitres de guerre de *Atonement*.)
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3. Ouvrages consacrés à l’œuvre de Ian McEwan et spécifiquement à *Atonement*

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4. Chapitres d'ouvrages consacrés à *Atonement*

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- ADNEY, Karley K., 'These Ghosts Will Be Lovers: The 'Cultural Haunting' of Class Consciousness in Ian McEwan's *Atonement*', in *The Ghostly and the Ghosted in Literature and Film: Spectral Identities*, eds. Lisa Kröger and Melanie R. Anderson, Newark, DE: U of Delaware P., 2013, 47-58.
- BIRRER, Doryjane, "'What Are Novelists For?": Writing and Rewriting Reality from Woolf to McEwan', in *Woolf in the Real World*, ed. Karen Kukil, Northampton, MA: Clemson University Digital, 2005, 165-70.
- BLAKEY, Vermeule, 'God Novels', in *The Work of Fiction: Cognition, Culture, and Complexity*, eds. Alan Richardson and Ellen Spolsky, Aldershot: Ashgate, 2004, 147-65.
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- FERREIRA, Nuno, 'Narrative as a Moral Commitment: From Theory of History to Contemporary Literature', in *Travelling Concepts, Metaphors, and Narratives: Literary and Cultural Studies in an Age of Interdisciplinary Research*, eds. Sibylle Baumbach, Beatrice Michaelis and Ansgar Nünning, Trier: Wissenschaftlicher Verlag Trier, 2012, 139-150.
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- MARCUS, Laura, 'Ian McEwan's Modernist Time: *Atonement* and *Saturday*', in *Ian McEwan: Contemporary Critical Perspectives*, 2^e édition, Londres : Continuum, 2013, 83-98.
- MILLER, J. Hillis, 'Some Versions of Romance Trauma as Generated by Realist Detail in Ian McEwan's *Atonement*', in *Trauma and Romance in Contemporary British Literature*, eds. Susana Onega and Jean-Michel Ganteau, New York: Routledge, 2013, 90-106 .
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- PHELAN, James, 'Narrative Judgments and the Rhetorical Theory of Narrative: Ian McEwan's *Atonement*', in *A Companion to Narrative Theory*, eds. James Phelan and Peter Rabinowitz, Malden, MA: Blackwell, 2005, 322-36.
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- VITANOVA-STREZOVA, Sonja, 'Briony's Polylogue', in *Narrative Being vs. Narrating Being*, eds. Armela Panajoti and Marija Krivokapić, Newcastle upon Tyne: Cambridge Scholars, 2016, 170-181.
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5. Articles consacrés à *Atonement*

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- CAVALIÉ, Elsa, "'England [Is] a Long Way Off": Historical and Ethical "Elsewheres" in Ian McEwan's *Atonement*', *Etudes Britanniques Contemporaines* 37 (Dec. 2009): 129-140, 159-160.
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- CHILDS, Peter, 'Ian McEwan's *Venus Envy* Revisited', *Anglistik und Englischunterricht* 81 (2012): 169-185.
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- D'ANGELO, Kathleen, 'To Make a Novel': The Construction of a Critical Readership in Ian McEwan's *Atonement*', *Studies in the Novel* 41.1 (Spring 2009): 88-105.
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- FINNEY, Brian, 'Briony's Stand against Oblivion: The Making of Fiction in Ian McEwan's *Atonement*', *Journal of Modern Literature* 27.3 (Winter 2004): 68-82. (texte intégral en PDF)

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HAROLD, James, 'Narrative Engagement with *Atonement* and *The Blind Assassin*', *Philosophy and Literature* 29.1 (April 2005): 130-45.

HIDALGO, Pilar, 'Memory and Storytelling in Ian McEwan's *Atonement*', *Critique: Studies in Contemporary Fiction* 46.2 (Winter 2005): 82-91.

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6. Sélection de recensions d'*Atonement*

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8. Site de l'auteur

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