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Kaet's Employment *in* Ian McEwan's *Enduring Love*

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Dedication

To our Prophet Muhammad peace be upon him

Acknowledgement

First of all, our thank go to Allah who gave me the power to complete this work.

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Abstract

Since the emergence of postmodernism in the middle of the twentieth century, many of the contemporary novelists have experimented with new ways of storytelling and practised new styles and techniques in narration. Ian McEwan's novels *Enduring Love* Endeavours to show how McEwan draws the reader's attention to the fictionality of his novels by undermining such notions as narration, history, closure, and originality.

This paper is divided into two sections and conclusion. Section one includes two parts ,the first one deals with John Keats's life and career ,while the second part deals with Ian McEwan's life and career . Section two discusses Kaet's employment *in* Ian McEwan's *Enduring Love*.

Finally ,the conclusion sums up the findings of this paper.

Section One

1.1 John Keats's Life and Career

John Keats was conceived in Moorgate, London, on 31 October 1795. John Keats conferred his short life to the perfection of verse set apart by particular imagery, unimaginable suggestive intrigue and an undertaking to express a reasonability through customary legend. In 1818, he went on a portable visit in the Lake District. His presentation and overexertion on that trip facilitated the principle reactions of the tuberculosis, which completed his life.¹

Keats found solace and comfort in workmanship and composing. At Enfield Academy, where he started in a matter of seconds before his father's passing, Keats ended up being an insatiable peruser. He moreover ended up being close to the school's chief, John Clarke, who filled in as a sort of a father figure to the stranded understudy and bolstered Keats' energy for composing.²

Back home, Keats' maternal grandmother turned over control of the family's records, which was noteworthy at the time, to a London seller named Richard Abbey. Abundant in guaranteeing the family's money, Abbey showed himself to be reluctant to allow the Keats children to spend a considerable measure of it. He declined to be unavoidable about how much money the family truly had and once in a while was total precarious.³

There is some level headed discussion as to whose choice it was to haul Keats out of Enfield, however toward the finish of 1810, Keats left the school for concentrates to wind up plainly a specialist. He inevitably examined pharmaceutical at a London healing center and turned into an authorized pharmacist in 1816. Be that as it may, Keats' profession in prescription never really

took off. Indeed, even as he contemplated solution, Keats' commitment to writing and human expressions never stopped. Through his companion, Cowden Clarke, whose father was the superintendent at Enfield, Keats met distributor, Leigh Hunt of *The Examiner* .⁴

Chase's radicalism and gnawing pen had landed him in jail in 1813 for slandering Prince Regent. Chase, however, had an eye for ability , and was an early supporter of Keats poetry ,and turned into his first publisher. Through Hunt, Keats was acquainted with a universe of governmental issues that was unfamiliar to him and had incredibly impacted what he put on the page. Out of appreciation for Hunt, Keats composed the piece, *Written on the Day that Mr. Leigh Hunt Left Prison* (1817).⁵

Notwithstanding certifying Keats' remaining as an artist, Hunt likewise acquainted the youthful writer with a gathering of other English artists, including Percy Bysshe Shelley and Williams Wordsworth. In 1817 Keats utilized his new fellowships to distribute his first volume of verse, *Poems by John Keats*. The next year, Keats' distributed *Endymion* a mammoth four-thousand line ballad in light of the Greek myth of a similar name. Keats had composed the ballad in the late spring and fall of 1817, submitting himself to no less than 40 lines every day. He finished the work in November of that year and it was distributed in April 1818.⁶

Keats' challenging and strong style earned him only feedback from two of England's more respected productions, *Blackwood's Magazine* and the *Quarterly Review*. The assaults were an expansion of substantial feedback heaved at Hunt and his unit of youthful artists. The most dooming of those pieces had originated from *Blackwood's*, whose piece, *On the Cockney School of Poetry*, shook Keats and made him anxious to distribute "*Endymion* ." ⁷

Keats' wavering was justified. Upon its distribution the extensive ballad got a lashing from the more customary verse group. One faultfinder called the work, the "imperturbable driveling ineptitude of Endymion ." Others found the four-book structure and its general stream hard to take after and confounding .⁸

Keats truth be told, had effectively moved past "Endymion" even before it was distributed. Before the finish of 1817, he was rethinking verse's part in the public eye. In extensive letters to companions, Keats sketched out his vision of a sort of verse that drew its excellence from true human experience as opposed to some legendary magnificence .⁹

Keats was likewise figuring the reasoning behind his most well known tenet, negative ability, which is the possibility that people are equipped for rising above scholarly or social limitations and far surpass, imaginatively or mentally, what human instinct is thought to permit.¹⁰

Keats was reacting to his critics , and customary reasoning by and large, which tried to crush the human experience into a shut framework with clean names and sound connections. Keats saw a world more turbulent, more imaginative than what others he felt, would allow .¹¹

Keat's work additionally incorporated the excellent "Tribute To Autumn," a sexy work distributed in 1820 that depicts aging natural product, drowsy specialists, and a developing sun. The lyric, and others, showed a style Keats himself had created all his own, one that was loaded with a greater number of sensualities than any contemporary Romantic poetry .¹²

Keats' written work likewise spun around a ballad he called *Hyperion* , a yearning Romantic piece motivated by Greek myth that recounted the narrative of the Titans' wretchedness after their misfortunes to the Olympians. But death of Keats' brother stopped his composition. He at long last came back to the work in

late 1819, revising his incomplete lyric with another title, "The Fall of Hyperion," which would go unpublished until over three decades after Keats' demise .¹³

This, obviously, addresses the little gathering of people for Keats' verse amid his lifetime. Altogether, the artist distributed three volumes of verse amid his life yet figured out how to offer only a joined 200 duplicates of his work when of his demise in 1821. His third and last volume of verse, "Lamia ", "Isabella," "The Eve of St. Agnes," and "Different Poems," were published in July 1820.¹⁴

Just with the assistance of his companions, who pushed hard to secure Keats' legacy the work and style of Alfred Lord Tennyson, the Poet Laureate of the United Kingdom amid the last half of the nineteenth century, did Keats' stock ascent impressively. In 1819 Keats contracted tuberculosis. His health decayed rapidly. Not long after his last volume of verse was distributed, he wandered off to Italy with his dear companion, the painter Joseph Severn , on the guidance of his specialist, who had revealed to him he should have been in a hotter atmosphere for the winter .¹⁵

Keats touched base in Rome in November of that year and for a short time began to rest easy. Be that as it may, inside a month, he was back in bed, experiencing a high temperature. The most recent couple of periods of his life demonstrated especially excruciating for the writer. His specialist in Rome put Keats on a strict eating regimen that comprised of a solitary anchovy and a bit of bread for every day keeping in mind the end goal to confine the stream of blood to the stomach. He additionally incited overwhelming dying, bringing about Keats experiencing both an absence of oxygen and an absence of sustenance .¹⁶

For Keats the universe of excellence was an escape from the terrible and

agonizing life or experience. He got away from the political and social issues of the world into the domain of creative energy. Not at all like Wordsworth, Coleridge, Byron and Shelley, he stayed untouched by progressive speculations for the relapse of humankind. His later sonnets, for example, "Tribute to a Nightingale" and "Hyperion" demonstrate an expanding enthusiasm for human issues and mankind and in the event that he had lived he would have set up a nearer contact with reality. He may by and large be named as a writer of escape. With him verse existed not as an instrument of social revolt nor of philosophical convention yet for the declaration of excellence. He went for communicating magnificence for its own particular purpose .¹⁷

Keats was the last as well as the absolute best of the Romantics while Scott was only recounting stories, and Wordsworth changing verse or maintaining the ethical law, and Shelley pushing the unthinkable changes and Byron voicing his own vanity and the political measure. Loving magnificence like an aficionado, splendidly substance to compose what was in his own heart or to mirror some quality of the regular world as he saw or envisioned it to be, he had the respectable thought that verse exists for its own purpose and endures misfortune by being committed to theory or legislative issues .¹⁸

1.2 Ian Mcewan's Life and Career

Ian McEwan was a professional essayist who had lived by his written work for nearly for a fourth of the century. McEwan's family foundation, however, was conceived in the military town of Aldershot, England on June 21, 1948. His dad was a Scotsman and was a sergeant major in the British Army. Accordingly, McEwan spent some of his youth living abroad in places like Singapore and Libya while his dad was on military crusades amid the Cold War. McEwan's mom was already hitched and had two kids from that marriage. One, her most established child Ernest Wort, was killed in real life amid the D-Day attacks of France in 1944.¹⁹

McEwan's mother and father also had a child with no father exhibit, David Sharp, who was surrendered for appointment in 1942 in light of the endeavor between his people beforehand. Ian's mother was isolated. McEwan has implied events of alcohol and spousal misuse began by his father. In one gathering, the maker attempted to mediate in such abuse; he was kept from doing thusly by his mother who requested it was not his place to get included. In each functional sense, Ian McEwan was a solitary youth. An interesting story to his family life is that McEwan's mother experienced vascular dementia - a comparative ailment that assails valiant lady Briony Tallis in *Atonement*.²⁰

McEwan was confined from his people in 1959 when he was 12 years old and they were living in Libya. Around at that point, McEwan was sent back to England to go to Woolverstone Hall Boarding School, where he stayed until 1966. From 1966-70, McEwan went to the University of Sussex. It was there where he at first recognized and voiced an eagerness for transforming into a writer. While learning at Sussex, McEwan made on a very basic level for execution, completing substance for the stage, radio play, and TV traces. In 1983, McEwan was contracted to create an oratorio, which he named "Or Shall We Die?" which kept

an eye on a part of the social and political issues McEwan was stressed over in the mid 1980s .²¹

At Anglia, McEwan was acquainted with a gathering of youthful American scholars - Norman Mailer, John Updike, Henry Mellow, and Saul Bellow - who might greatly affect him and his written work. Following graduation from Anglia, McEwan left Europe to put in a year in Afghanistan. Upon his arrival, he wedded what he alluded to as an entire "free soul," the youthful and freed Penny Allen. McEwan and Allen had two children, yet their marriage was brief .²²

As McEwan's acclaim developed in Britain's artistic world, Allen ended up plainly baffled and the two were separated from presently. Their separation turned out to be to some degree a media bazaar when Allen fled the nation with her new spouse, Ismay Tremain, for France, taking the young men with her. In the long run, she was fined and requested to come back to Britain. McEwan wedded long-term Guardian editorial manager Annalena McAfee. Together, the two have kept on bringing up McEwan's children.²³

McEwan's writing frequently centers around subjects of time, history, and learning, and the investigation of wound insides. As a postmodern writer, McEwan is self-referential in quite a bit of his work, and a significant number of his characters are some type of essayist. Today, McEwan proceeds with his mind blowing pace of producing writing. McEwan is an ardent lobbyist in the battle for atmosphere control and a customary supporter of The Guardian Review and additionally a frank nonbeliever.²⁴

The McEwan transparently battles against all religions, particularly Islam, for which he has said he has no persistence. The assaults on New York City and

Washington on September 11, 2001 had an enduring and significant impact on McEwan. He has composed numerous anecdotal and sentiment construct articles with respect to the war against fear based oppression and the distorted theories of religion .²⁵

His most fundamentally examined works are the books *The Child in Time* (1987), *Enduring Love* (1997), *Atonement* (2001), and *Saturday* (2005). He first drew consideration as an essayist with a forthright and tense way to deal with themes established in the crossing point between family life, sex, and viciousness, however he has come to be viewed as an anatomist of human instinct similarly inspired by abstract legacy and contemporary science composing. He won the Booker Prize for *Amsterdam* (1998).²⁶

McEwan is viewed as a matter of first importance an author, yet for the underlying dozen years of his written work profession this was in no sense the case. After his introduction short story gathering *First Love, Last Rites* was distributed in 1975, he distributed a few all the more short stories, film and TV contents, a lyrics, two novellas, and different works, yet his first full-length novel, *The Child in Time*, did not show up until 1987. To a few commentators, McEwan stays taking care of business in the long short story shape.²⁷

For others, his profession in fiction has spread over three stages to date: a first time of shorter works that met with stunned reactions, from the early stories to *The Comfort of Strangers*; a center period of books from *The Child in Time* to *Enduring Love* that frequently centered around couples in emergency; and a third stage bearing the sign of his develop composition style, from *Amsterdam* and *Atonement* onward .²⁸

For McEwan, a scholarly content is a web and a system and convergence of talks. His various obtained voices and obscured or twisted citations both make

another setting in the hypertext and shed an alternate light on the foremost messages or hypotexts . It takes after that in McEwan's intertextual books, make new implications and give new implications to the acquired writings.²⁹

Through metafiction and intertextuality, McEwan cautions the peruser that importance isn't natural in writings, however is added to them. Writings create countless implications, and each perusing produces a novel translation. When one peruses a metafiction novel, one discovers that both the author and the content are attempting to attract the reader's consideration regarding the way toward composing and the creation of the novel. In McEwan's *Enduring Love* and *Saturday* one might watch stories that are intertextual, metafictional, and reluctant and, along these lines, are available to interminable crisp elucidations.³⁰

In 2002, McEwan found that he had a sibling who had been surrendered for selection amid World War II; the story ended up plainly open in 2007. The sibling, a bricklayer named David Sharp, was conceived six years sooner than McEwan, when his mom was hitched to an alternate man. Sharp has an indistinguishable guardians from McEwan however was conceived from an undertaking between them that happened before their marriage. After her first spouse was slaughtered in battle, McEwan's mom hitched her sweetheart, and McEwan was conceived a couple of years after the fact. The siblings are in normal contact, and McEwan has composed a foreword to Sharp's journal .³¹

In spite of the fact that, McEwan's books incorporate exceedingly created characters, McEwan quite often writes in the third individual shape most ordinarily from an omniscient perspective. Along these lines, since the characters are not straightforwardly recounting their stories, McEwan makes broad and complex character portrayals to delineate their identities. These depictions empower the reader to feel as though he or she has an association with every single character,

despite the fact that the characters don't talk straightforwardly to the reader, a quality that McEwan effectively imparts in his written work .³²

McEwan additionally builds up his characters by including components of complexity to his composition. In spite of the fact that, cases of differentiation are not as immediate in his books contrasted and his utilization of point by point depiction, differentiate still assumes an essential part in exhibiting McEwan's scholarly style. Difference adds profundity to the creator's characters quietly by outlining the inner battles that every one of the characters must manage .³³

He's an awesome exposition beautician. His industriousness in putting words to the most generally impalpable of sensations, of handling enormous, aggressive set pieces without recoiling ,it's truly a comment. He composes particularly lights out in *Saturday*, particularly a segment where Henry Perowne, the neurosurgeon, gets into an auto crash. There's a depiction of the fundamental not-exactly thought, a sort of immediate intellectual microfluctuation called mentalese .³⁴

McEwan is by all accounts inspired by the connection amongst creative energy and reality (fiction and reality) during the time spent written work, which is by and large considered as one of the subjects identified with metafiction composing. In his books, McEwan lays extraordinary accentuation on the valuable energy of creative ability on reality and fiction composing .³⁵

McEwan makes a conditional written work of the postmodern novel with his one of a kind topical concern and postmodern strategies. The essayist is worried about the postmodern subjects. He not just spotlights on the dim issues like brutality, sex and impropriety, yet in addition tests into the hazardous connection amongst fiction and reality, history and manufacture. Interim, he receives the postmodern intertextuality in his exploratory composition hone .³⁶

McEwan's significant books surmised the conventional story method of

sensible books, yet where it counts there are extensive postmodern components and strategies. He effectively plays out his own particular comprehension of fiction composing. In his eye, the importance of fiction composing lies in that when the book is uncovered, it will demonstrate the reader its own particular principles and the method for composing, which is, with no uncertainty, a suitable delineation of postmodern written work .³⁷

Notes

¹ Walter Jackson Bate, *John Keats* (Cambridge, Mass.: Harvard University Press, 1963),p.12 .

² Ibid.

³ Grant F. Scotty, *The Sculpted Word: Keats, Ekphrasis, and the Visual Arts*(Hanover, NH:University Press of New Hampshire, 1994),p. 141.

⁴ Ibid.

⁵ Ibid,p.143.

⁶ Ibid.

⁷ Ibid.

⁸ Richard Marggraf Turley, *Keats's Boyish Imagination*(London: Routledge, 2004),p.6.

⁹ Ibid,p.10.

¹⁰ Ibid.

¹¹ Sarah Wootton, *Consuming Keats: Nineteenth-Century Representations in Art and Literature*(Basingstoke: Palgrave Macmillan, 2006),p.211.

¹² Ibid, p.213

¹³ Ibid.

¹⁴ Douglas Bush, *John Keats: His Life and Writings*(New York: Macmillan, 1966), p.89.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Brian Stone, *The Poetry of Keats* (Penguin critical studies: Penguin Books, 1992),p.52.

¹⁸ Ibid.

¹⁹ David Malcolm, *Understanding Ian McEwan* (London: Heinemann,2002), p.3.

²⁰ Ibid.

²¹ Ibid,p.4.

²² Christina Byrnes, *The Work of Ian McEwan: A Psychodynamic Approach* (Oxford: Oxford University Press,2002), p.54.

²³ Ibid.

²⁴ Bernie C. Byrnes, *McEwan's Only Childhood* (Nottingham: Paupers' Press,2008), p.41.

²⁵ Ibid.

²⁶ Ibid,p.44.

²⁷ Peter Childs, *The Fiction of Ian McEwan* (London: Collins, 2005),p.55.

²⁸ Ibid.

²⁹ Margaret Reynolds, and Jonathan Noakes, *Ian McEwan*(New York, Alfred A. Knopf,2002) ,p.135

³⁰ Daniel Zalewski, *The Background Hum: Ian McEwan's Art of Unease*(Cambridge: Cambridge University Press,2003) ,p.14

³¹ Ibid.

³² Ibid, p.17

³³ Dived Head, *Contemporary British Novelists: Ian McEwan* (London: Manchester University Press,2007), p.73.

³⁵ Ibid.

³⁶ Ibid.

³⁷ John Han, and Tom Wang, *Postmodern Strategies in Ian McEwan's Major Novels*(Cambridge: Cambridge University Press.1995) ,p.31.

Section Two

Kaet's Employment in Ian McEwan's *Enduring Love*

Enduring Love (1997) is a novel written by Ian McEwan. The plot concerns two strangers who become perilously entangled after witnessing a deadly accident. *Enduring Love* begins with the protagonist, Joe Rose, describing the beginning of the story he is about to tell. He and his girlfriend of seven years, Clarissa Mellon, are on a picnic. She is handing him a bottle of wine a 1987 Daumas Gassac when they hear a shout of panic. Unthinkingly, Joe rises up and dashes across the meadow to save whomever needs help. Four other men are also running from different directions: John Logan, an athletically fit 42-year-old doctor with a wife and two children, Joseph Lacey and Toby Greene, two middle-aged farm hands, and Jed Parry, an unemployed 28-year-old living on an inheritance .¹

Joe reflects upon their actions with a buzzard's point of view, trying to understand their seemingly coincidental collision with fate while hinting at his imminent and destructive relationship with Parry. The men are running towards a boy stuck in a hot air balloon and a pilot with his leg stuck in the rope, trying to stop the balloon. They are James Gadd (the pilot and grandfather) and Harry Gadd (his grandson). Joe then reflects back on the actions that have led up to this moment. Clarissa has been on sabbatical looking for the Romantic poet John Keats' lost love letters. Joe and Clarissa have been apart for six weeks and he is excited to see her.²

He prepares a picnic while thinking about the present he got her and he goes to the airport. He contemplates universal human emotions while at the airport, finds Clarissa, and thinks about her beautiful pale skin and green eyes. They enjoy the surrounding nature and each other's company while Clarissa tells Joe all about

her research in Keats's love life. She is convinced that Keats, while dying of tuberculosis in Rome, wrote his lover Fanny Brawne several letters that somehow got lost. Joe explains to the reader that Clarissa is in love with the 200-year-old, dead Keats. In his head, Joe interprets her interest in the letters as being about their own relationship, explaining her conviction that love could only be perfect if it could be perfectly expressed in a letter.³

Joe flashes back to the picnic and tells of how he ran after the balloon. The men reach the balloon and attempt to save the man and the boy but the confusion and lack of leadership hinders them. They free the man but the boy is paralyzed out of fear and shock. Two large wind gusts sweep the balloon up and, panicked, all of the men let go of the ropes except for John Logan. Joe remarks upon the age-old biological and moral conflict: "me" or "us." The wind sweeps Logan up a hundred feet into the air, and, after dangling there for a couple of minutes, Logan plummets to the earth. Joe says he's "never seen such a terrible thing as that falling man."⁴

Joe begins the next chapter by trying to slow down his story, thinking about whether this is the beginning, and contemplating the artificial nature of beginnings. He hints that the balloon tragedy is only the beginning of the tragic story, while recalling the nightmares he had as a child of helplessness in the face of large disasters and the cheapness of human life. Joe is in shock and ignores Clarissa, who is drying her tears on Joe's back, and smiles at Jed Parry, who also seems to be in shock. He hints that Parry takes his smile the wrong way. High on adrenaline, Joe calls the police and decides to go "help" the clearly dead Logan and asks Parry to help him.⁵

He walks down the hill by himself, his courage quickly leaving him, and he approaches Logan's body, which is sitting upright although clearly broken. He compares Logan's shattered face to a Picasso painting when Parry catches up with him. Parry is tall and thin, wearing new white shoes with red laces. Staring at Joe,

Parry tells him in a voice that rises at the end of every sentence, “Clarissa’s really worried about you? I said I’d come down and see if you’re all right?” Parry asks Joe to pray with him and Joe, an atheist science journalist, refuses. Parry asks why he’s so reluctant to pray and Joe responds, “Because, my friend, no one’s listening. There’s no one up there.” The cops arrive and the people disperse.⁶

Enduring Love is rich with intertextual references. Clarissa, as an English professor, constantly references other texts, including *Paradise Lost* and John Keats's poems. Joe also makes many references, including two to Lewis Carroll and *Alice in Wonderland*. These references reinforce the reader's awareness of *Enduring Love* as a novel and provide a vast narrative background for the story. When Joe references Carroll at the hippies' house, comparing Steve to "the Dormouse" from *Alice in Wonderland*, he compares his voyage into Parry's and the hippies' world to the topsy-turvy "wonderland" into which Alice stumbles. When he compares his and Jean Logan's picnic to Carroll's picnic, he reduces the supposedly rational adults to children looking for a comforting and entertaining narrative.⁷

Jed Parry in the meantime makes a call and tells Joe that he loves him. The next day, when Jed calls him again, Joe unplugs the phone to enjoy Clarissa’s company. Joe knows that Jed is insane and brings himself to tell it to the police. But interestingly, the police questions Joe’s mental health instead. The next chapter of *Enduring Love* provides the reader with the understanding that Joe Rose is seen as an unreliable narrator. In the next chapter, Joe plans to see Mr. Logan’s wife to tell her that husband was innocent. She is really frustrated through the fact that her husband died because he was showing off to a girl he had a secret relationship with. In the concluding part of the story, when Joe returns home, he finds Clarissa tied by Jed in the apartment and Jed, although threatened with a weapon, asks Joe to forgive him. Joe shoots him.⁸

Clarissa freaks out, and everything is certainly finished now. But Joe still has a business to finish. He arranges a meeting for Mr. Logan's wife and the girl whom is accompanied by the Euler Professor of Logic. Here, it is revealed that the Professor and the young girl were given a lift by Mr. Logan who, actually, was innocent. The story ends when Logan's children ask Joe to tell them the story about the river.⁹

McEwan's *Enduring Love* describes an unusual and powerful story of illusion and obsession within a unified and well well organised system of intertextuality. Among many intertextual echoes, reference to John Keats seems to be central. As Regina Rudaityte claims, the author adopts the literary history (life stories of the Romantic poets John Keats and William Wordsworth) as well as the facts of sciences, medicine, of psychopathology to be more exact, thus moving among heterogeneous discourses incorporated into the narrative.¹⁰

The role of the Romantic poet John Keats, who was referred to from the very beginning, seems to be quite significant. Joe's wife, as a scholar in English Romanticism, is in connection with a Japanese intellectual who has read a note to a letter written by Keats to his fiancée Fanny Brawne:

There was a reference to a letter addressed to Fanny but never meant to be posted, a cry of undying love not touched by despair.; Clarissa had spent every spare hour trying, without success, to track down the Sever connection. The library's transfer to King's Cross was complicating the search, and now she was considering flying to Tokyo to read the scholar's notes.¹¹

In fact, this *Enduring love* is synonymous with the title McEwan selected for the novel. This shows that love plays a central role in the story. Keats's devotion

and passionate love for her fiancée can be paralleled to Clarissa's love for Joe. As Peter Childs has observed:

In a strand of the narrative that runs parallel to Joe's attempt to divert Parry's love through rational analysis, Clarissa is determined to track down further proof of Keats's ardent love for Fanny: of something undying at the moment of Keats's death. Her quest is as driven as Joe's, and just as his is partly rooted in guilt, hers is partly rooted there too. ¹²

McEwan's reference to John Keats's letter to Fanny, we can infer, may be considered as an example of intertextuality. His reference to Keats's letter to Fanny is not a simple allusion to be a source for the writer to make his viewpoints credible, but to create an intertextual sign-system. When we read the novel, we may question the meaning and value of love in it. This question remains unanswered at the end of the novel. Clarissa's love for Joe, Jed's love for Joe, and Mrs. Logan's fears about her husband's adultery and unreal love for her are three principal love stories in the novel. The nature and meaning of love depends on analogy, comparison, contrast, and interconnectedness of the text to the other texts and contexts.¹³

Considering Keats's central role in the novel with reference to his poems, Peter Childs writes:

The relevance of Keats to the three protagonists of *Enduring Love* is suggested by the references in the restaurant scene to his poems "Endymion" and "Ode on a Grecian Urn". While one of the closing lines of the ode is quoted in the novel, Beauty is truth, truth beauty, it is complemented by the equally famous line, A thing of beauty is a joy

forever which are the opening words of Book I of *Endymion*‘. ¹⁴

When connected to the closing sentence of McEwan’s novel Jed’s assertion that “faith is joy” the lines help to draw the different values but linked terms of the novel’s love triangle. Joe adheres to the notion of truth’s importance above everything else, even though he is aware of the near impossibility of objectivity. Clarissa, the Keats scholar, places greater trust in Keats’s view of love and beauty joys that endure. ¹⁵

Furthermore, Keats’s odes have themes that are relevant to *Enduring Love*: the difference between the transient and the permanent, the inextricable ties between joy and pain, the contrasts and similarities between nature and art, knowledge and imagination. Keats’s “Ode on a Grecian Urn” contrasts life, with its trials leading only to death, to the permanence of beauty in art, represented by the figures on the urn. Textual connections between the “Ode on a Grecian Urn” and *Enduring Love* are easy to trace, most clearly in Keats’s phrase Forever wilt thou love, but there is also, for example, the second line’s reference to the urn as a foster-child, bringing to mind Joe and Clarissa’s adoption of a child. ¹⁶

Notes

¹ Tredell Childs, *The Fiction of Ian McEwan* (New York: Palgrave Macmillan, 2006), p.12.

² Ibid.

³ Ibid, p.15

⁴ Maxine E. Walker. "Ian McEwan's *Enduring Love* Jed is obsessed with sex in a Secular Age". *Journal of Religion and Popular Culture*, Vol. 21 (1) 2009, p.8.

⁵ Ibid.

⁶ Ibid.

⁷ Juvan, Marko , *Towards a History of Intertextuality in Literary and Culture Studies* (West Lafayette: Purdue University Press, 2008),p. 4.

⁸ Ibid.

⁹ Alireza Farahbakhsh and Hossein Khoshkhelghat, “Tracing Metafictional Elements in Ian McEwan's *Enduring Love* and *Saturday*,” *International Researchers* Volume No.3 Issue No.3 September,2014, p.103.

¹⁰ Ibid.

¹¹ Ibid:105.

¹² Peter Childs, *Ian McEwan's Enduring Love* (New York:Routledge ,2007),p.19.

¹³ Regina Rudaitytė ‘*Foregrounded Artificiality as the Author Disguise in Ian McEwan Novel Enduring Love*) New York: St. Martin's Press ,2010),p. 57.

¹⁴ Peter Childs,p.19

¹⁵ Alireza Farahbakhsh and Hossein Khoshkhelghat,p.106.

¹⁶ Ibid.

Conclusion

McEwan's *Enduring Love* novel, borrowings both creates new meanings and gives new meanings to the borrowed texts. Through metafiction and intertextuality, McEwan warns the reader that meaning is not inherent in texts, but is added to them. Texts generate innumerable meanings, and each reading produces a novel

interpretation. When one reads *Enduring Love*, one finds out that both the writer and the text are trying to draw the reader's attention to the process of writing and the composition of the novel. Moreover, by employment his early stories, he wants to revisit his own past, and sheds light upon it again.

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.

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