

Authorship and Readership from a Metahistorical view within World War II

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Abstract

World War II is one of the key events in the first half of 20th century, the impact of which was of so great a consequence that it still becomes a site of strife in imaginative productions to reflect their anxieties. *Atonement* and *the Reader* are the samples of such productions with the focalization of authorship in the former and readership in the latter, covering a span of almost 50 years. Therefore, three factors become of importance in connecting these novels together: 1. Authorship 2. Readership 3. History, namely World War II. The present study aims at inspecting the bifocal functioning of authorship and readership within a slice of history, World War II, through the eyes of the mentioned novels, i.e. *Atonement* and *the Reader*, in order to achieve a different perspective of the event and the consequences that befell its aftermath. It is not within the plan of this study, of course, to change the whole history, since it is idealistic and unreal; however, it is satisfactory to raise questions regarding the role of other nations involved, especially Britain, that viewed Germany as a rival. The result of such a perspective could be the mitigation of the reproach Germany has burdened for so long, but that does not mean an exoneration, rather it means Germany shares, or should have shared, shame and guilt along with competitive forces engaged in war, Britain in particular.

Keywords: Authorship, Readership, World war II, Re-reading the text, Metahistory