

**Keira Knightley's 'Atonement': High Profiling Chinada's Hypno-Torture of the Canadian Lawyer and Reducing Him to Nothing More Than a Slave**



[Watch trailer](#)

The ubiquity of coalition activity in American movies is stunningly remarkable. Every film the Canadian lawyer rented since early summer 2009 – *every single one* – contained the communiqué red-flagging lexicon.

Kiera's fell into that category of diplomacy platform, choosing out of a plethora of geo-topics to high profile what U.S. intel agencies have been observing, recording an adding to the 'Iron Fist' prosecution file – hypno-torturing the coalition's Canadian representative.

Atonement is a 2007 film adaptation of Ian McEwan's novel of the same name, directed by Joe Wright, and based on a screenplay by Christopher Hampton. It starred Keira Knightley and James McAvoy, was produced by Working Title Films and filmed throughout the summer of 2006 in England and France. Distributed worldwide by Universal Studios, it was released in the United Kingdom and Ireland on 7 September 2007, and in North America on 7 December 2007.

The film won an Oscar for the Best Original Score at the 80th Academy Awards, and was nominated for six others, including Best Picture, Best Adapted Screenplay and Best Supporting Actress. At the 61st British Academy Film Awards, it won the Best Film of the Year, and the Production Design award.

The film comprises four parts, corresponding to the four parts of the novel. Some scenes are shown several times from different perspectives.

Briony Tallis (Saoirse Ronan) is a 13-year-old girl from a wealthy English family, the youngest of three, and an aspiring writer. Her older sister Cecilia (Keira Knightley) is studying English Literature at Cambridge University. The slightly older Robbie Turner (James McAvoy), the son of their housekeeper (Brenda Blethyn), has recently graduated from Cambridge - his fees paid by Cecilia's father - and is now headed for medical school; he is spending the summer gardening on the Tallis estate. The ginger-haired Lola Quincey (Juno Temple), age fifteen, and her younger twin brothers, Jackson and Pierrot (Felix and Charlie von Simson), are cousins of Briony and Cecilia who are visiting the family amidst their parents' divorce. Lastly, Leon (Patrick Kennedy) – Briony and Cecilia's brother – brings home a friend named Paul Marshall (Benedict Cumberbatch), who owns a chocolate factory that is acquiring a contract to produce army rations. The Tallis family is planning a special dinner, to which Leon happily invites Robbie, who accepts, much to Cecilia's annoyance.

Briony has just finished writing a play entitled *The Trials of Arabella*, which she describes being as about "the complications of love". Her cousins, however, are being unmanageable about staging the play, and she is considerably frustrated. Alone in her bedroom, she witnesses a significant moment of sexual tension between Robbie and her sister by the fountain, when her sister strips down to her underwear and dips into the fountain, to retrieve the lost part of a vase that Robbie has clumsily broken. Because

Briony cannot hear what the two are saying, and has witnessed only a fraction of the scene, she misunderstands its dynamics, and the seed of her misplaced distrust in Robbie is sown.

Robbie writes several strained drafts of apology letters to Cecilia, including one, explicit and erotically-charged, that includes the word "cunt":

In my dreams I kiss your cunt, your sweet wet cunt. In my thoughts, I make love to you all day long.

He does not, however, intend to send it and, chuckling to himself, sets it to one side.

On his way to joining the Tallis family celebration, Robbie asks Briony to deliver his letter — only to realise too late that he has mistakenly given her the prurient one. Briony secretly reads the letter and becomes still more suspicious of Robbie's intentions, later convincing Lola that he is a "sex maniac". She hands the letter, devoid of its envelope, to Cecilia, who is angry and embarrassed that she has read it.

That evening Briony encounters Cecilia and Robbie again, this time in what they have taken to be the seclusion of the library and where they are making love against a bookcase. The naïve Briony walks in to find them in the throes of sexual passion and falls under the misguided impression that Robbie is indecently assaulting her sister. At dinner, while Robbie and Cecilia secretly caress hands under the table, Briony is verbally aggressive toward Robbie but is cut short when her mother (Harriet Walter) tells her to fetch the twins. Briony finds a note on their bed declaring that, in their anguish at their parents' divorce and unhappiness in their new lodgings, they have run off back home.

Immediately the family members split up in search of the twins on the large estate. As Briony goes off alone into the darkness to find them, she stumbles upon a man in a dinner suit apparently raping Lola. On her arrival, the man dashes off into the darkness, and Briony runs to her cousin's aid. Lola, apparently traumatized, claims not to know the identity of her attacker — he covered her eyes —, but Briony is certain that it was Robbie.

Back at the estate, the police have been contacted. Briony insists that she "knows who did it". She tells everyone that it was Robbie, convinced due to the encounters between Robbie and Cecilia that she witnessed earlier in the day. In her testimony to the police, even though in reality she does not recall seeing the rapist's face, she claims that "I saw him; I saw him with my own eyes."

Finally, she shows the shocking letter to her mother, and now everyone believes her story — everyone, that is, except for Cecilia. "I wouldn't necessarily believe everything Briony tells you", she cautions her interviewers. "She's rather fanciful." Robbie presently returns from his

search, the twins safely in tow and wholly oblivious to the rape. He is arrested and sent to prison.

The story moves forward four and a half years, (although the film opens in 1935 and the caption to the scene in France states that four years have passed, making this the summer of 1939 instead of 1940) to the opening phases of the Second World War. Robbie, having been convicted but released from prison on condition that he enlist as a private in the British Expeditionary Force, is hiding in a French attic with two fellow soldiers cut off from their units during the German invasion of France. Although, as an ex-prisoner, he is not eligible to be a commissioned officer (as would have been usual for a Cambridge graduate), his leadership skills and ability to speak French and read a map see him take the lead of his small group. The corporal, who formally outranks him, avoids confusion by addressing him as "guv".

Here the dénouement of the rape accusation is shown in dialogue and flashback. Before his deployment, Robbie was reunited with Cecilia in London, where they renewed their love and he made a promise to return to her. Like Cecilia, the eighteen-year-old Briony (now played by Romola Garai) has joined Cecilia's old nursing corps at St Thomas's in London (and thus given up her place at Cambridge) in an attempt to do "something practical" — although Cecilia accurately suspects that she is really trying to atone for her blunder, "the full extent of which," she has admitted in a letter, "I'm only now beginning to grasp." Her attempts at contacting her sister go unanswered: Cecilia has refused contact, blaming her for Robbie's imprisonment. It turns out, indeed, that Cecilia had broken off contact with all her family, since they all believe in Robbie's guilt.

Briony soon wins a reputation at the hospital for her mystique and reticence, with her fellow nurses gossiping about the chances of her having a secret fiancé. On being pressed on the matter by her closest companion, Fiona, she denies the charge and claims further never to have been in love, although she does recall having had one crush: a flashback shows her deliberately jumping into a river in a bid to have Robbie save her. He duly obliges, and is furious. She remembers that "as soon as I told him I loved him, the feeling sort of disappeared".

With his two companions, the wounded and very ill Robbie finally arrives at the beaches of Dunkirk, where he waits to be evacuated. After being told that all the soldiers are to leave the next day, he falls into a fitful sleep. Shortly thereafter, at the hospital at which she is a probationer nurse, Briony experiences the horror of the evacuation. In one scene, a mortally wounded French soldier (Jérémie Renier of *L'Enfant*) dies while she attempts to comfort him.

After seeing a newsreel depicting members of the Royal Family visiting Paul Marshall's chocolate factory, Briony attends the wedding of Marshall and her

cousin Lola, and has a flashback of the night of the rape: as it turns out, it was Paul, not Robbie, whom she saw, with her own eyes, doing the deed. It is on this day that Briony summons up the courage to visit Cecilia's flat and apologise to her directly, recanting her accusation. Robbie, evacuated from Dunkirk, emerges from Cecilia's bedroom, awakened by the commotion of their argument, and angrily confronts Briony. Cecilia calms him, but the couple demand that Briony immediately tell her family and the authorities the truth, so that his name may be cleared. Robbie insists that she write to him precisely what happened, why she did it and give the details to a solicitor. Cecilia and Robbie appear to have long suspected that a certain servant boy, Danny Hardman, was the culprit, but Briony reveals that she knows it to be Paul Marshall, who, now married to Lola, cannot be implicated in a court of law by his wife.

The film suddenly shifts forward to 1999, when an elderly Briony (Vanessa Redgrave), interviewed on television (by Anthony Minghella) about her latest novel *Atonement*, is overcome with emotion and memory. She reveals that she is dying of vascular dementia, and that this novel will be her last, but that it is also her first, as she has been drafting it intermittently since her time at St Thomas's. It is then revealed by Briony that Robbie had died at Dunkirk of septicemia whilst waiting to be evacuated. Cecilia died a few months later when a German bomb burst a water main and flooded the subway tunnel in which she and other Londoners had taken refuge during the Blitz. Briony hopes that, by reuniting them, she gives them the happy conclusion to their lives that they deserved and her readers the hope that everyone needs to survive.

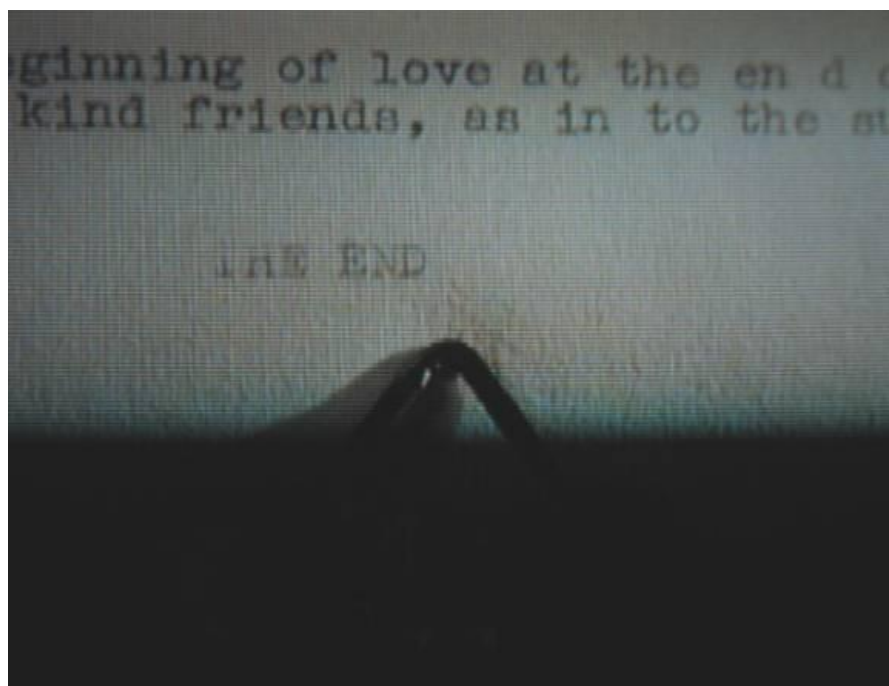
The film closes with a scene of simple, seaside bliss between Cecilia and Robbie, together at long last. The scenery of the English cliff-side beach around them echoes that shown on a postcard that Cecilia gave Robbie on his departure for duty, as a promise that they would be together some day.

Source: wikipedia.com

As per standard diplomatic protocol, the lexicon is embedded right at the beginning of the initiative; in this instance only a few seconds pass when the movie officially begins. It's in the form of embedding all three primary coalition numbers, a coalition identifying **three**, a *quantum* ratifying **five** and a China identifying **eight**:



The Chinada High Command also wasted no time in putting their stamp of psychopathology on the coalition production and documentation process. Just over a minute later the author experienced an ear hypno-itch, timed to observing one of the main characters, Briony, type, to generate a "climate of fear" initiative:



She's observed a little later entertaining cousins – three of them. One of the boys is choreographed to execute a Clooney Maneuver to red flag her sister's question "What's your play about?" – high profiling the *Fiefdom* treatise and what it documents about the use of stealth cognition technologies to hypno-torture and constituting a means of communication amongst the Chinada complicit and loyal.



One of the topics of diplomacy is embedded in the script after the mansion is visited by Leon and Paul. They and Cecelia are at the pond lounging about and conversing. Paul's attired in prison certainty. After a brief discussion about a military issue, this dialogue takes place:

Leon:           Who's that we met on the way in?

Cecilia:       Robbie.



Leon: I told him to join us tonight.

Cecelia: Oh Leon, you didn't.

Leon: [to Paul; Cecilia: B-J M.] Robbie, the housekeeper's son. His father did a bunk **twenty** years ago. Got a scholarship to the local grammar. The man puts him through Cambridge; goes up the same time as [Cecelia]. For **three** years she hardly speaks to him.



The geo-topic inserted here involves turning the Canadian lawyer into a man-servant for Vancouver security apparatus community.

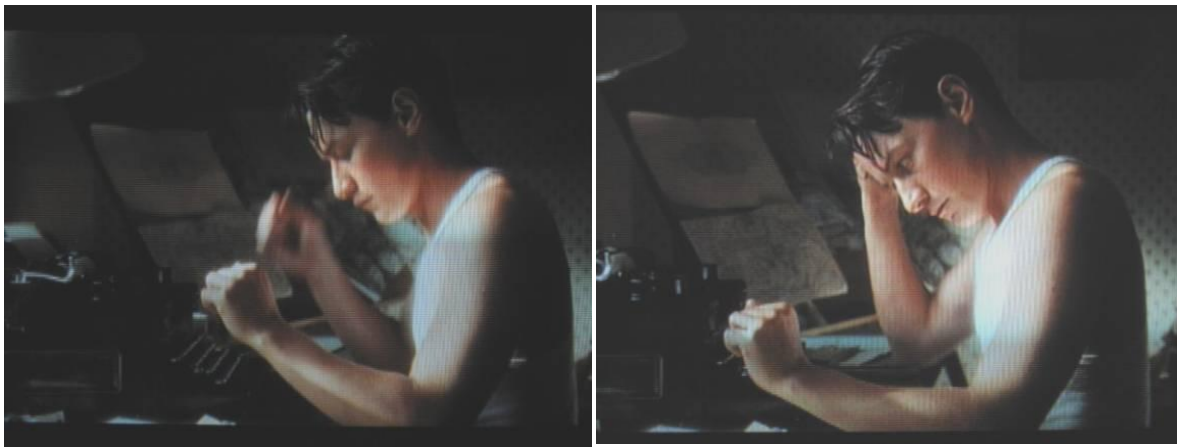
When Paul's engaging the three cousins, producers insert more diplomacy. To the complaint they're hungry he executes a CBS Maneuver to "Well I might be able to help you there if you guess what I do for a living".





This refers to the Canadian lawyer's multiple job descriptions – from researcher and evidence magnet to disseminator and accountability trigger; and now Canada's constitutionally and internationally legitimate political leader.

When Robbie makes a clumsy and embarrassment-generating pass at Cecilia he tries to compose a letter on a typewriter apologizing. Concomitantly, Briony is writing fantasy in her diary. Her voiceover is added as the scene involving his authorship begins: "no one would ever guess ... he's the most dangerous man in the world". Robbie is choreographed to execute a George W. Maneuver to articulate what Chinada represents in the 21st century.



One of the cousins approaches Briony to confess what her two brothers did to her. This is where the primary diplomacy is embedded:

Lola: [knocks; door opens] Do you mind if I come in? I have this most appalling [experience]. The twins have been torturing me, look.

Briony: [dispassionately] How awful. Chinese burns.

Lola: That's right. [begins crying]



The geo-topic is raised again over dinner when the family is assembled. It begins with a lead-in as follows:

Mother: [to Lola] Wipe that lipstick off, you're far too young.

Lola: [Prince Harry M.]



Guest: What about you Briony? [Lola: PH M.] What sins have you committed today? [Lola: PH M.]

Briony: I've done nothing wrong.

Mother: Have you seen the twins recently?

Robbie: They didn't look very happy the last time I saw them.

Briony: You know nothing about it!

Mother: [startled] Briony! I can't imagine what's got into you. [Robbie: Hank M.] How could you be so rude?



Briony: Well they're not poor, little chaps. Just look [grabs Lola's arm] what they did to Lola.

Mother: What are you talking about?

Briony: Jackson and Pierrot bruised her arm; gave her Chinese burns. [Leon: NBC M.]



Leon: I'm afraid she's quite right. I had to pull them off her.  
How I got my 'war wound'.

Mother: The twins did that, Lola?

Leon: Yes it turned into a bit of a wrestle, I'm afraid. Still no  
harm done, he Lu?

Mother: Will you go find these boys [Cecelia: PH M.]



Cecelia's lexiconic gesture is followed by a close-up of what she wiped off her bottom lip: blood. Combined with the "war wound" reference, this adds to the communiqué condemning stealth cognition technology R&D and torture a more substantive threat of employing lethal military force.



As the commotion about the “Chinese burns” comes to a conclusion, producers insert clips of Cecelia and Robbie fondling each other under the table. It ends with two ‘we’re gonna f \_ \_ you up good’ Powell Maneuvers – part coercive threat, part isolation-deprivation theme.



It's timed to the revelation that the twins have run away – a way to articulate that when the coalition moves some of the Chinada complicit and loyal will scatter so as not to be caught up in the dragnet.

As the search party is looking for them Briony sees Lola being molested. Her preen-age fantasy world – affected by discovering the scandalous letter – superimposes itself on her perceptions and she accuses Robbie. In the scene where the victim is being consoled in the living-room by the mother, Cecelia and the guest, Briony enters to state “I know who it was”. Producers then script and choreograph **three** of the actors to move to designated positions to form a victim encasing “triangle” (to represent Canada's triangle of power and wealth) and look at her simultaneously.



They also coordinate color schemes to direct the diplomatic audience's mind to China (mother: red dress, yellow curtains & chair) and to underscore for its atrocities in Canada spread over a twenty-year plus period damages (Cecelia: green dress) are justified.

When Robbie returns from searching the police arrest him. He's placed in the back of the vehicle; the license plate of which is geo-politicized – coalition and China identifiers and *quantum* ratifier: reflecting the two different paths the corrupt and coalition-assisted Canadian lawyer is on.





The movie then skips ahead four years. Robbie was granted parole if he joined the army. He's observed stationed in northern France and then back in London where he runs into Cecelia. During the scene in which they part company, she jumps onto a double-decker bus; the license plate is again a geo-platform – containing a China identifier and *quantum* ratifier, this time creating another link between China's malfeasance and liability for damages and another instance of the isolation-deprivation theme.



When he's back in the war, producers choreograph a powerful image of the coalition's ability to achieve its objectives, using military force if necessary and after diplomacy fails.



The dialogue amongst them includes a red flagged remark, using an Olmert-Spielberg Maneuver, to high profile Chinada's global hegemony initiative:

We got India and Africa, right? Jerry can 'ave France and Belgium and whatever else they want. Who's fuckin' ever been to Poland? It's [O-S M.] all about room, empire. They want more empire – give 'em this shit hole. We keep ours.

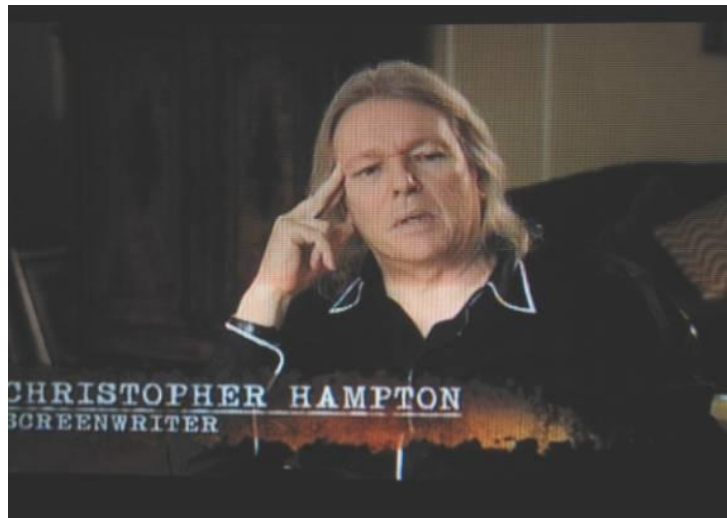


The last lexiconic embed occurs near the end of the film when Briony, now an elderly woman is on the interview circuit, promoting her semi-fictionalized book about the early years of her life. Producers not only again high profile *The Last Democratic Fiefdom* by flooding the backdrop with the colors of justice-condemnation and Presidential *quantum*, they do so by arranging for two instances of the former and three of the latter, totaling **five**.



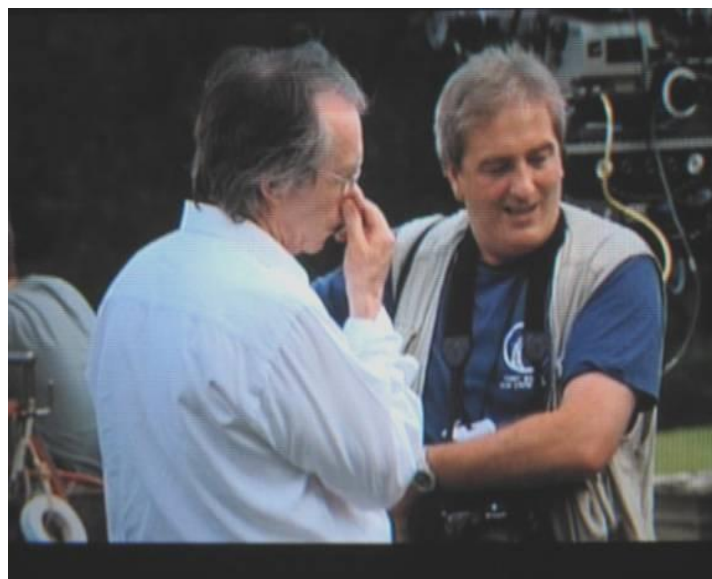
One of the DVD's Bonus Features is geo-politicized. In 'From Novel to Screen: Adapting a Classic', the screenwriter, who'd chosen prison certainty as corroborative red flags, executes a protracted 'gun to the temple' Richie-Santelli Maneuver to this comment:

I bought this book ... and, um, I scarcely left the room, actually, until I finished it. It was, you know, such a gripping read.



When the author of the book is interviewed, he was choreographed to execute multiple Clooney Maneuvers in succession for later editing-in to the segment. It's timed to his remarking:

But nor can I detach myself entirely. [clip: Cl.Ms] I do take the role like a producer role. And I have seen every draft of – I've given my notes on the full understanding that they can be accepted or rejected.



The producers are articulating how they are unable to stand idly by while China pursues its nefarious objectives around the world and continues its unlawful presence in Canada. Additionally, they confirm on the diplomatic record they've been given full access to the East-West Corridor of Diplomacy; and like every coalition partner – world leaders, military commanders, intelligence officers, media and news powerhouses, multinational corporate executives and entertainment personalities – they too as members of the Hollywood establishment were given full and unobstructed production of whatever came out of the thoughts and reflections of the Canadian lawyer. This constitutes another instance of the community synergy that was created and strengthened since early 2006 to ensure success in defending against Chinada's imperialistic aggression.

Director Joe Wright also wanted to announce his coalition membership; doing so in a way that high profiles *The Last Democratic Fiefdom*:

[protracted R-S M.] Christopher and I went back to scratch really; and went back to page one and -- and re-wrote it – and we [Rooney M.] re-wrote it along the lines of the book; and just stuck to the book [Rooney M.] as faithfully as possible.

