

`The Campus Novel` : Kingsley Amis, Malcolm Bradbury, David Lodge – a comparative study

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Bachelor Thesis
2009



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav anglistiky a amerikanistiky
akademický rok: 2008/2009

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Lucie MOHELNÍKOVÁ**
Studijní program: **B 7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**

Téma práce: **Univerzitní román: Kingsley Amis, Malcolm Bradbury,
David Lodge – komparativní studie**

Zásady pro vypracování:

Univerzitní román
Kingsley Amis, Šťastný Jim
Malcolm Bradbury, Jíst lidi je neslušné
David Lodge, Hostující profesoři
Srovnání děl

Rozsah práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Amis, Kingsley. Lucky Jim. United States: Penguin Books, 1976

Bradbury, Malcolm. Eating People is Wrong. London: Arrow Books, 1985

Carter, Ronald and McRae John. The Routledge History of Literature in English. New York: Routledge, 2001.

Lodge, David. Changing Places. London: Secker & Warburg, 1976

Sanders, Andrew. The Short Oxford History of English Literature. United States: Oxford University Press Inc., 2004

Vedoucí bakalářské práce:

Mgr. Barbora Kašpárková

Ústav anglistiky a amerikanistiky

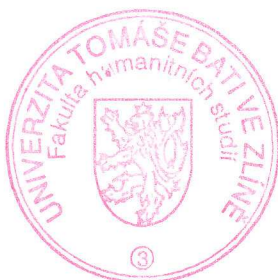
Datum zadání bakalářské práce:

30. listopadu 2008

Termín odevzdání bakalářské práce:

15. května 2009

Ve Zlíně dne 12. února 2009



prof. PhDr. Vlastimil Švec, CSc.

děkan

L.S.

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vedoucí katedry

ABSTRAKT

Hlavním záměrem této práce nebylo pouze přiblížit žánr “univerzitního románu” a jeho nejznámější britské autory, ale také vysvětlit a ukázat, proč se univerzitní romány Kingsleyho Amise a jeho následovníků Malcolma Bradburyho a Davida Lodge těší tak velké popularitě. Každý z těchto autorů měl svůj osobitý styl psaní a vytvořil nezapomenutelný satirický román.

Klíčová slova: rozlobení mladí muži, Hnutí, Jim Dixon, Stuart Treece, Phillip Swallow, Morris Zapp, univerzitní román

ABSTRACT

The main intention of this thesis is not only to introduce the genre of “campus novel” and its most known British authors but also to explain and demonstrate why the campus novels by Kingsley Amis and his successors Malcolm Bradbury and David Lodge are that much popular. Each of these authors had his own individual style of writing and created an unforgettable satiric novel.

Keywords: Angry Young Men, The Movement, Jim Dixon, Stuart Treece, Phillip Swallow, Morris Zapp, campus novel

ACKNOWLEDGEMENTS

I would like to thank my supervisor Mgr. Barbora Kašpárková for her kind help and guidance throughout my thesis.

DECLARATION OF ORIGINALITY

I hereby declare that the work presented in this thesis is my own and certify that any secondary material used has been acknowledged in the text and listed in the bibliography.

March 13, 2009

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CONTENT

1	CAMPUS NOVEL	9
2	POST-WAR PERIOD	11
2.1	EDUCATION	11
2.2	ANGRY YOUNG MAN, THE MOVEMENT	11
2.3	KINGSLEY AMIS	12
2.4	LUCKY JIM	14
3	THE PERMISSIVE SIXTIES	17
3.1	MALCOLM BRADBURY	18
3.2	EATING PEOPLE IS WRONG	20
4	THE UNGOVERNABLE SEVENTIES	22
4.1	DAVID LODGE	23
4.2	CHANGING PLACES	25
5	COMPARATIVE STUDY	28
5.1	LUCKY JIM	28
5.2	EATING PEOPLE IS WRONG	30
5.3	CHANGING PLACES	31

INTRODUCTION

Kingsley Amis, Malcolm Bradbury and David Lodge belong among campus novel writers. This “small but recognizable subgenre”¹ of contemporary fiction became popular in the 1950s with the publication of *Lucky Jim* by Kingsley Amis and since that time a number of successors have developed together at universities. The novels of these authors are often compared with *Lucky Jim* and they also admit being inspired by Amis.

The primary, but not the main, purpose of my thesis is to briefly introduce decades that are connected with the chosen novels and demonstrate contemporary social background, which is reflected in the fictions. Consequently I am going to introduce the authors, their academic experience and other works, because all of these factors influenced their novels. I am also going to illustrate humour in the campus novels *Lucky Jim* (1954) by Kingsley Amis, *Eating People is Wrong* (1959) by Malcolm Bradbury, and *Changing Places* (1975) by David Lodge.

The text of the thesis is divided into five chapters. In the first chapter I will introduce the genre of campus novel. The body of the thesis is formed in chronological order, therefore the post-war time and the period of the 1950s is connected with Kingsley Amis and his novel *Lucky Jim*. The following part deals with 1960s, Bradbury, and *Eating People is Wrong*. In the third part I analyze the 1970s together with David Lodge and his *Changing Places*. All of these three chapters are introduced by a short outline of major changes and typical features of the given decade. The last part of the thesis is focused on a comparative study of these novels with regard to humor.

¹ Eric Leuscher, “Academic Memoir” *Minnesota Review*, Fall 2006: 137.

1 CAMPUS NOVEL

In Anglo-Saxon countries, especially in Great Britain, humoristic literature is represented especially by the Campus novel, a genre that became increasingly popular during the post-war decades. This genre is also labeled as “University novels” or „Academic novels“, and has taken university as its subject , adds Lambertsson ² Nevertheless, Bradbury is aware of the necessity to differentiate between terms “campus novel“ and “university novel“.

Atlas of Literature fills in that the genre of campus novel emerged after Second World War and is situated into real or fictional university surroundings and it is comic in its principle. The origins of university novels can be tracked back to 1850s when the novel *The Adventures of Mr. Verdant Green* by Cuthbert Bede was published. Notable authors of this genre are Zuleika Dobson or Copton Mackenzie, who published their works at the beginning of 20th century. ³

Force of terms “academic novel“ and “campus novel“ are identical, the difference sequent on American origin of word ”campus“. Lodge also take a term “varsity novel“ into account. Main characters of these novels are students rather than teachers and their setting is Oxford or Cambridge university. These novels were popular before the war and were forerunners of campus novels.

This literary genre has as well as other genres its subgenres and various trends. We should referred to Agatha Christie as a representative of respectable subgenre, which is called Campus murder mystery. In America was born trend that drew inspiration with scientific branch and it’s connected with such writers as Jonathan Lethem and Richard Powers.⁴

The campus novel originated in 1940s at American universities. The first campus novel is considered to be *Groves of Academe* written by Mary McCarthy. It was published in 1952 in United States. Successors of *Groves of Academe* were Randall Jarrell’s *Pictures From*

² See Eva Bjork Lambertsson, *Campus Clowns and the Canon: David Lodge’s Campus Fiction* (Stockholm: Umea University, 1993), 9.

³ See Malcolm Bradbury, *The Atlas of Literature* (London: De Agostiny Editions Griffin House, 1996), 274.

⁴ See Aida Edemariam, “Who’s Afraid of the Campus Novel?“, *The Guardian*, October 2, 2004, Features& reviews section.

an Institution and Vladimir Nabokov's *Pnin*.⁵ First campus novel written in Britain was *Lucky Jim* by Kingsley Amis. He together with Malcolm Bradbury and David Lodge belongs to most famous authors of Campus novel. The main characters of campus novels are teachers of humanities. They are lecturers at the department of English; some of them even give lectures on English literature. They often clash with a chief of department or have views that are in conflict with views of their students, however the sense of their lives is not work their way up. Their lives are disarranged and go along with fairy or notable blunders. Characteristic themes of these novels are success or failure, love affairs, and students' strikes; Hilský presents typical features of the genre.⁶

The Genre of Campus fiction is popular and read not only in academy environment but also off campus. Almost 200 titles of campus fiction were published in Britain between years 1945 and 1979 and more over 400 novels in United States. *Lucky Jim* was within two years after its first publishing reprinted 15 times.⁷ These numbers are well-spoken evidence of campus novel popularity. David Lodge explains the secret of campus novels success consequently: "academic conflicts are relatively harmless, safely insulated from the real world and its sombre concerns."⁸

In the fifties, when the genre originated universities were a suitable scene for solving social and politics problems, which occurred in British society. They were places, where educational standards and cultural values were evaluated, and where a more benevolent society was formed. At the end of the seventies the campus novel became a typical novel genre, distinguished by satiric humor often escalating to farce. The genre was not constant in its form; it has naturally changed with development of society and universities themselves.⁹

⁵ See Lambertsson, *Campus Clowns and the Canon: David Lodge's Campus Fiction*, 9.

⁶ See Martin Hilský, *Současný britský román* (Praha: H&H, 1992.), 104 (My translation)

⁷ See Lambertsson, *Campus Clowns and the Canon: David Lodge's Campus Fiction*, 10.

⁸ Eva Bjork Lambertsson, *Campus Clowns and the Canon: David Lodge's Campus Fiction* (Stockholm: Umea University, 1993), 37.

⁹ See Bradbury, *The Atlas of Literature*, 27.

2 POST-WAR PERIOD

2.1 Education

After the end of World War II new social-reform laws were passed, and Britain became a welfare state. In 1944, Butler Education Act radically changed educational system in Great Britain. The school-leaving was raised to 16 years and secondary schools became free.¹⁰ The Act allowed university scholarships and social rise for pupils, notwithstanding their social background. Also Amis, Bradbury and Lodge, all of lower-class origin, benefited most from the provisions of this act.

2.2 Angry Young Man, The Movement

In 1956, revolutionary play *Look Back in Anger* by the young dramatist John Osborne, which was revolutionary in its bitterness, its language, and its setting, introduced a great boom of post-war British drama and influenced many contemporary writers. From the play *Look Back in Anger* is derived the title “Angry Young Men“, which is a label for the group of authors, who created a new character of young, frustrated, and individualistic intellectual that is not content with post-war social situation. He came from lower-class origin; Act of 1944 obtained education and opportunity of social rise to him. Typical example of this new prototype of character is Amis’s Jim Dixon. Other “angry” authors were Malcolm Bradbury, Allan Sillitoe, Colin Wilson, and John Braine. Despite of their label, they were independent, without a common programme. However, they were united by the style of their writing. “Angry Young Men” are associated with the group of poets, which was established during early 1950s.

They are called “The Movement” according to the article title “In the Movement“, published in 1954 in the *Spectator*. „The Movement” was a label given to Amis, D.J Enright, Thom Gunn, Donald Davie, and Philip Larkin.¹¹ In their poems they criticized the Welfare State and products of wartime planning. Contrary to “Angry Young Men,” they were not united by their class origin, but by antipathy to the cultural demands of Bohemia and Bloomsbury, and by elitism of Modernist writing.¹²

¹⁰ See Andrew Sanders, *The Short Oxford History of English Literature* (Oxford: University Press, 2004), 593.

¹¹ See Hilský, *Současný Britský román*, 7. (My translation)

¹² See Sanders, *The Short Oxford History of English Literature*, 612.

2.3 Kingsley Amis

Kingsley Amis, the English novelist, poet, critic and teacher was born on April 16, 1922 as the only son of a senior clerk, and grew up in lower middle class atmosphere at London's suburban area Croydon. Had studied at St. John's College, Oxford, where he was a contributor of verses to university magazines and a member of left wing political movement Labour Club. After graduating at Oxford, he stayed there as a research student.

From 1949 until 1961 he lectured on English at the University College of Swansea, and worked as Visiting Fellow in Creative Writing at Princeton University. After twelve years at Swansea, in the early 1960s, he became the Fellow and Director of Studies in English at Cambridge. As Bradford denotes, during his scholarly carrier Amis was not only giving lectures, he wrote also reviews, columns, published four collections of poetry, a collection of lectures on science fiction, five novels and a volume of short stories.¹³

At St. John's he met Philip Larkin, a colleague and close friend, who influenced his work. They shared a sense of satirical humour. Larkin was one of Amis' early critics. He has been closely associated with Amis' first novel *Lucky Jim*, as he consulted aspects of its plot and characters.

In 1952 and 1953 Amis contributed two essays *Ulster Bull* and *Emily Coloured* to the journal *Essays and Criticism*. These contributions established lots of opinions about literature and criticism, which he followed in his work from 1950s to 1980s.

In 1948 he married Hilary Bardwell, an Oxford student, which gave him a daughter and two sons. One of them, Martin Amis, became a writer like his father.¹⁴ During these times he was already considered to be a significant writer and a member of the literary group The Movement.

His novel debut *Lucky Jim*, published in 1954, gained a huge success. Within the first year of its publication there were 12,000 copies in print, and film rights were sold to British and also American production companies. It was University of Leicester, where his friend Larkin worked as a librarian, which inspired him to wrote this novel. This satirical novel could not be written also without inspiration from Amis' own life, during which he worked

¹³ See Richard Bradford, *Kingsley Amis* (London: Edward Arnold, 1989), 6.

¹⁴ See "Amis, Kingsley," Literature Online.

http://lion.chadwyck.co.uk/searchFulltext.do?id=BIO002556&divLevel=0&trailId=11EEFF59137&area=ref&forward=citref_ft (accessed May 7, 2009).

as an overtaxed and under-paid lecturer at the University College of Swansea.¹⁵ The story reflects the Education Act of 1944, which enabled a larger number of lower-class people to receive University education. The success of *Lucky Jim* is based on explicitness with which Amis described variety of post-war social reality as it was experienced by a generation of young intellectuals. For this novel Amis got Somerset Maugham Award. It was times of *Lucky Jim*'s greatest fame when Amis was despite of his disapproval labelled as one of the „Angry Young Men.“

As well as his first novel, other novels of the 1950s depicted conditions in Britain, and reflected Amis' own experiences. In his second novel *That Uncertain Feeling* there is reappeared Jim Dixon, the main character of his previous novel. In 1960 was published novel *Take A Girl Like You*, which became his favourite one among his novels. He drew from teaching experience during 1950s when he was giving lectures on science fiction at Princeton University. Critics have tended to agree with Amis' own view, and this novel has been among the dozen best novels written in English since 1945 and attached acknowledgement of the British Book marketing Council in 1983.¹⁶

In 1962 he resigned his Cambridge fellowship in order to have more time for writing. From this year he lived with his new wife, novelist Elizabeth Jane Howard mainly in London. In his novels of the 1960s Amis turned his satirical attentions to experimentations with content. These novels reflected more broadly the nature of human morality. The *Anti-Death League* touched the genre of science-fiction, *The Green Man* contained elements of mystery. *The Alternation* dealt with alternate history. He also experimented with imitations of the James Bond novels by Ian Fleming and in 1968 brought out his own Bond novel *Colonel Sun* under the pseudonym “Robert Markham.”

Amis' novels of 1970s and early 1980s reflected his increasing preoccupation with ageing and morality, decline of his health, temperamental disposition and drinking, factors that led to the breakdown of his marriage. All of these is obvious with broadly comic effect in his novels *Girl, 20*, *Ending Up*, *Jake's Thing*, *Stanley and the Women*.

After his separation from Howard he felt unable to live on his own, so he moved into the London house of his first wife and her third husband Lord Kilmarnock. Amis undertook to

¹⁵ See “Amis, Kingsley.“ Literature Online.

http://lion.chadwyck.co.uk/searchFulltext.do?id=BIO002556&divLevel=0&trailId=11EEFF59137&area=ref&forward=critref_ft (accessed May 7, 2009).

¹⁶ See “Amis, Kingsley.“ Literature Online.

http://lion.chadwyck.co.uk/searchFulltext.do?id=BIO002556&divLevel=0&trailId=11EEFF59137&area=ref&forward=critref_ft (accessed May 7, 2009).

pay the household bills in exchange for security and companionship, he needed to work comfortably. This unconventional household lasted for the rest of Amis's life.

In 1986 he was awarded Booker Prize for the novel *The Old Devils* that is considered to be his most sentimental work. Another of his 1980s novels is *The Folks that Live on the Hill*, which was inspired by his life with his ex-wife and her new husband.¹⁷ By the beginning of the 1990s fame of Amis's novel rose by screen adaptations of *Stanley and the Women*, *The Green Man*, *Lucky Jim* and *Take a Girl Like You*. In London newspapers one of his poems, selected from the collection *The Amis Anthology*, was published on a regular basis. He was also famous as a critic of wines and restaurants, as well as literature, and in 1990 he was made a Knight of the British Empire. In 1991 his *Memoirs*, collected various non-fictional autobiographical sketches, was published. Amis died on October 22, 1995 as a result of contracted pneumonia.¹⁸

In his 50-year career he wrote more than 20 satiric novels. List of his works includes science-fiction, mystery, essays and criticism, poetry and collections that deal with various topics from sexual affairs to detectives.

2.4 Lucky Jim

Lucky Jim was published in 1954 and since then it has been reprinted many times, filmed and also translated into nine languages.¹⁹ The novel is notable at least for two reasons. Firstly, *Lucky Jim* is often considered to be the first campus novel set at a provincial university. Secondly, with the main protagonist, Jim Dixon, Amis introduced a new prototype of character.

Lucky Jim is often considered to be the first campus novel. It is a witty, satirical novel. The main protagonist, Jim Dixon, is a typical example of a young disenchanted intellectual, who is discontent with the post-war society and the role, this society put him into. As David Lodge in his introduction to this novel claims, the novel reflects the mood of young

¹⁷ See "Amis, Kingsley" *Literatura Online*, 2009

¹⁸ See "Amis, Kingsley" *Literatura Online*, 2009

¹⁹ Kenneth Allsop, *The Angry Decade: A Survey of the Cultural Revolt of the nineteen-fifties* (London: Peter Owen Limited, 1964)

people who grew up in the 1950s.²⁰ In the United States there was Holden Caulfield, who became a symbol for the young people. In Britain it was Amis' Jim Dixon, who became a hero of a generation, a figure a many young people identified with.²¹

Another most renowned critique written by W. Somerset Maugham, published in *The Sunday Times* in 1954,²² describes these young people of the 1950s in more details. In this critical contribution Maugham exaggerated, demeaned, and preached down Dixon's manners, attitudes, and views. These words are harsh and exaggerate Jim's activities, although they fit his nature. It may seem that Jim Dixon is Kingsley Amis and Kingsley Amis represents young intellectuals of the 1950s:

They do not go to university to acquire culture, but to get a job, and when they have got one, scamp it. They have no manners, and are woefully unable to deal with any social predicament. Their idea of a celebration is to go a public house and drink six beers. They are mean, malicious and envious. They will write anonymous letters to harass a fellow undergraduate and listen to a telephone conversation that is no business of theirs. Charity, kindness, generosity are qualities which they hold in contempt. They are scum. They will in due course leave the university. Some will doubtless sink back, perhaps with relief, into the modest class from which they emerged; some will take to drink, some to crime, and go to prison. Others will become schoolmasters and form the young, or journalist and mould public opinion. A few will go into Parliament, become Cabinet Ministers and rule the country. I look upon myself as fortunate that I shall not live to see it.²³

This attack shows contemporary atmosphere and ideas of a new literary generation.

Jim Dixon is a junior lecturer of medieval history at some provincial university south of London. He hates his job and isn't interested in his field. On the other hand he takes pains

²⁰ See David Lodge, introduction to *Lucky Jim*, by Kingsley Amis (London: Penguin Group, 2000), v.

²¹ See Walter Allen. *Tradition and Dream: The English and American Novel from the Twenties to our Time* (London: Phoenix House, 1964) 280.

²² See Richard Bradford. *Kingsley Amis*, 23.

²³ Richard Bradford. *Kingsley Amis* (London: Edward Arnold, 1989), 23.

to keep his job. Lodge denotes, and we should only agree, that university is by no means Dixons' popular surroundings. University social and cultural values were never close to him. He prefers pop music, pubs and non-academic company to Mozart, drawing rooms and academic company.²⁴

Once, when he is asked by his colleague, why he has become a medievalist, Dixon gives a very simple explanation:

No, the reason why I'm a medievalist, as you call it, is that the medieval papers were a soft option in the Leicester course, so I specialized in them. Then when I applied for the job here, I naturally made a big point of that, because it looked better to seem interested in something specific. "²⁵

Since Dixon starts working at university his life is followed up with a number of misunderstandings and blunders. He made a bad first impression when he inflicted a superficial wound on the Professor of English, two days later at the first faculty meeting he tripped up Registrar's chair, and then he degraded the book written under Welch superintendence. In order not to lose his job, he starts to fawn upon his superior Mr. Welch, who decides whether he keeps his job or not. He says what Welch wants to hear, for the sake of appearances he see eye to eye with him, supports his opinions and even takes an invitation for a boring weekend of music and arts. Bad luck follows Jim further and gets him into many funny situations, situations that cannot be explained away. After the party he damaged Mrs. Welch's bed sheets as he fell asleep while smoking a cigarette. Instead of confessing he rather tries to hide the damage. He deceives Bertrand and Mrs. Welch by dissembling his voice. After the College Ball he hijacks Barclays' taxi. The novel reaches its climax in Dixon's lecture on "Merrie England," which represents the end of his university carrier. He comes drunk to the lecture, and accidentally parodies the voices of Professor Welch and other colleagues. It is no surprise he loses his job the very next day. In fact this symbolizes a delivery and a beginning of a new life. At the end, as the title cues, Jim becomes lucky; he gets a well paid job in London as well as a girl of his heart.

²⁴ See David Lodge, introduction to *Lucky Jim*, by Kingsley Amis (London: Penguin Group, 2000), vi.

²⁵ Amis. *Lucky Jim* , 33.

3 THE PERMISSIVE SIXTIES

The time of post-war austerity was in the sixties replaced with period of progress, affluence and liberalization. New technologies and modern conveniences begun to influence every aspect of life in Britain from working conditions, domestic chores, leisure time, and the role of women, to nature of education. Despite the unstable economic situation, the average person's living standards and weekly wages rose and people could enjoy greater freedom and new means of entertainment due to many labour-saving devices. "Most people have never had it so good"²⁶, said Conservative Prime Minister, Harold Macmillian in 1957.

The most important change in post-war Britain was the gradual breakup and the end of British Empire, which led to new finding of national and individual identity²⁷ Marwick claims, that after the provincialism, which dominated in first half of the fifties, there became an era of openness to attitudes and ideas from the United States and the Europe.

Cultural Revolution in the sixties formed many interrelated inputs, different in strength or in kind, which transformed British ideas and behaviours. The inputs should be compiling as an assault on British cosiness, prejudices, clichés, and narrow-mindedness of society. These influences brought openings towards USA and Europe, populism, youth, and the working class. The sixties belonged to youth. The origin of this is probably because they created new technological high-wage society. The youth were associated with sexual revolution, expressed their defiance against authorities by having pre-marital sex, wearing miniskirts and hot pants, experimenting with drugs, such as cannabis or LSD, and listening to The Beatles and The Rolling Stones.

The feature typical of the sixties was liberalization of life. The first important sign of relaxation of old-fashioned morals is indicated by the controversial novel *Lady Chatterleys' Lover* by D.H. Lawrence, published in 1960. The Penguin Books was accused of spreading obscenity and promiscuity, but as a result of this, the sexual themes, which were considered to be taboos in the past, became publicly discussed. Then the various important acts passed by Parliament confirmed more freedom in sexual matters.²⁸

²⁶ Artur Marwick. *British Society Since 1945* (London: Penguin Books, 1990), 111.

²⁷ See Hilský, *Současný Britský román*, 13. (My translation)

²⁸ See Arthur Marwick. *British Society Since 1945* (London: Penguin Books, 1990) 148-9.

These acts were partially due to active feminists, whose movement was in later sixties still only in its beginnings.²⁹

One of the aspects of liberalization was the great development in the sphere of higher education. Secondary and grammar schools were replaced by comprehensive teaching. Many universities were upgraded, and totally new universities were established. British universities became comparable with American ones.

3.1 Malcolm Bradbury

Malcolm Bradbury, the English novelist, critic, and television scriptwriter was born on 7 September 1932 in Sheffield. Just as Amis he comes from lower-middle-class background and grew up in suburban London, his father was a railway clerk. He started with writing early; even before he went to university he wrote stories for the local Nottinghamshire Guardian and comedy sketches for the BBC. In the same way as Amis he studied English at the University College, Leicester, and then he got his Master's degree at the University of London.

Still as an undergraduate he began to write his first novel *Eating People Is Wrong*, which was completed in 1959. That year he also married Elizabeth Salt and got his first university teaching post at Hull, where he at the English Department, met with a fellow lecturer and writer, David Lodge, who became his lifelong friend. These two academics are often compared, since Bradbury as well as Lodge was a professor of English and American studies, both wrote critics, and occupied notable posts in literary and academic world. In 1965 he moved to the University of East Anglia in Norwich. According to successful American model, he established there the first creative-writing course at a university in Britain. He left his post of a professor as he retired in 1998.³⁰

Bradbury spent almost 50 years in academic surroundings, therefore all of his novels are set in environment, he is familiar with, but he has argued about the view that they are campus novels: „but they are not, I believe campus novels, rather novels about self-aware intellectuals capable of irony and doubt, concerned with the issues of change and

²⁹ See Andrew Sanders. *The Short Oxford History of English Literature* , 621.

³⁰ See Doering Jonathan, “Malcolm Bradbury: A history man for our times“ *Contemporary Review* [London] Mar 2001: 159-163.

liberation, the problems of humanism, and so might well have been in other settings”³¹

The main topic in Bradbury’s novels is humane liberal values, since he deals with changes of liberal attitudes of British society in second half of Twentieth Century. As Bradbury admitted, the core of his novels is liberal crisis.³²

Analogous to the first novel, Bradbury’s second novel *Stepping Westward* was also comic liberal realism drawing inspiration from his study of Creative Writing on a Fulbright scholarship at the University of Indiana. A sorrowful book, though still a comedy and campus novel is *The History man*, which won the Royal Society of Literature Heinemann Prize.³³ Also his next work, *Rates of Exchange*, was very successful, and Bradbury was awarded Booker Prize. In the collection of short stories *Who Do You Think You Are?* he applied his talent to parody all sorts of styles of contemporary Anglo-American authors.

As an academic he published a range of works including: *The Modern American Novel* and *From Puritanism to Postmodernism: A History of American Literature*, both dealing with American Literature from a British perspective. *The Modern Novel* and *Atlas of Literature*, demonstrate interactions between literatures in Britain. He wrote studies on Foster and Waught,³⁴ who both influenced his works.

From the mid-Seventies Bradbury was giving lectures, visiting conferences, writing criticism, novels, and TV adaptations. He also was a visiting academic at regular conferences in universities across the world.

As TV scriptwriter, he adapted a number of others writers’ and his own works. Among others can be mention Amis’ *The Green Man* and his own *The History Man*. He produced popular episodes of *Inspector Morse*, *Kavanagh QC*, and political satires *The Gravy Train* and *The Gravy Train Goes East*.

Bradbury was awarded a knighthood in the year 2000.³⁵ Despite his congenital heart defect he lived for 68 years. Malcolm Bradbury died 27 November 2000 in Norwich.

³¹ “Bradbury, Malcolm, 1932-“ Literature Online.

http://lion.chadwyck.co.uk/searchFulltext.do?id=BIO002592&divLevel=0&trailId=11F008286BE&area=ref&forward=critref_ft (accessed May 7, 2009).

³² See Hilský, *Současný Britský román*, 105. (My translation)

³³ See “Bradbury, Malcolm, 1932-“ Literature Online.

http://lion.chadwyck.co.uk/searchFulltext.do?id=BIO002592&divLevel=0&trailId=11F008286BE&area=ref&forward=critref_ft (accessed May 7, 2009).

³⁴ See Hilský, *Současný Britský román*, 105. (My translation)

³⁵ See Doering Jonathan, “Malcolm Bradbury: A history man for our times“ *Contemporary Review* [London] Mar 2001: 159-163.

3.2 Eating People Is Wrong

Bradbury started to write his first novel at the beginning of the fifties, when he studied at the Leicester University. The novel was firstly published in 1959, five years after Amis's *Lucky Jim*. *Eating People is Wrong* is unique among others university novels, for being written by a student from a staff perspective.³⁶

The main character of the novel, forty years old Stuart Treece, is Bradbury, the way he imagined himself to be in the future. Bradbury called this novel a tragicomedy or dismal comedy. The title of the book is taken from the song of Michael Flanders and Donald Swann.

The novel *Eating People is Wrong* takes friction and contradictions in lives of a few characters, who are trying to keep liberal values and are trying to live according these values.³⁷ The main theme is Treece's liberalism, his faithfulness, altruism, his advocating of obnoxious student Louis Bates. Treece even doubts about his social role of a university teacher:

Of all the problems that nibbled at Treece's mind and brought him to anxiety, there were none sharper than his worries over status. The catechism began simply: what in this day and age, was the status of professor in English society, and what rewards and what esteem may expect? Secondly, and to add another dimension, what was the status of a professor *in the humanities*, in England, in this day and age? Third, what, then, was the status of a professor in the humanities *at a small university in the provinces*, in England, in the present age?³⁸

Hilský states, that Treece is a liberal intellectual, whose creed is "critical accepting" rather than "radical refusing." It is this attitude that makes him vulnerable and brings him to dejected state of mind at the end of the story.³⁹

Stuart Treece is not very successful in everyday life, he clumsily rides a motorcycle, and also clumsily professes love to his colleague. On the other hand he is well educated, intelligent and swift, however his fair-mindedness and his best intentions in fact often

³⁶ Patricia Shaw, "The Role of the University in Modern English Fiction" *Journal of the Spanish Association of Anglo-American Studies* [Oviedo] 2005: 58-66.

³⁷ See Hilský, *Současný Britský román*, 105-6. (My translation)

³⁸ Malcolm Bradbury. *Eating People is Wrong* (Picador, 2000), 40-1.

³⁹ See Hilský, *Současný Britský román*, 105. (My translation)

mismanage people and blunders the situation

Bradbury's novel involves number of burlesque characters, both students and teachers. Among other students there stands out distinctively Louise Bates, who is at first glance extraordinary and freaky. He is already 26 years old, also well educated and hard working. He describes his interests like sophisticated and kookie. In fact, in his private life, he is more unsuccessful than Treece. He ostentatiously emphasizes his working-class origin and uses this to blackmail emotionally his female teachers. As Hilský wrote, he is hypochondriac and exorbitantly selfish; he conventionalizes herself into the pose of Blakes rebel. Bates in principle does not read Elliot, but on the other hand he loves Nietzsche. In his opinion the women must compile with man, understand, and identify with his attitudes.⁴⁰

The other burlesque character is a Nigerian student Eberelosa, who has been sent to the British university by a terroristic group. He has four wives at home, but he would like to bring a fifth one from England. He has an inferiority complex, because any British lady is willing to share a bed with him. Another fact that afflicts him is, that other African students wouldn't bring him presents even though he is a son of an African chief. In consequence of these worries, Eberelosa hides wistfully in lavatories for all days.⁴¹

The emphasis in the novel is less on the complexity of the plot and more on liberalism of personal relationships. *Eating People is Wrong* brings new aspect to the genre. This new aspect involves realistic scenes from life at red-brick University that put the finishing touches to humorous episodes. Bradbury's describes number of day-to-day activities, which are closely related with life at a provincial university. His depictions of various staff meetings, visiting lectures, tea parties and cross-cultural misunderstandings are described convincingly and with recognizable details.

⁴⁰ See Hilský. *Současný Britský Román*, 106. (My translation)

⁴¹ See Bradbury. *Eating People is Wrong*, 19-22.

4 THE UNGOVERNABLE SEVENTIES

In contrast to the prosperous sixties, the seventies were a period of economic downturn, violence, race tension, terrorism, and social policy changes. On the other hand the seventies are characterized by a greater tolerance and breaking down of old stereotypes in social relationships.

In the new age of automatization and computerization it was not easy to find a new job. Workers were poorly educated, unskilled, and have a lack of finances to travel far. Together with the unemployment rose the discontent and scepticism. In the seventies, the high unemployment rate and everyday war at the workplace more easily than ever before led into eruption of extensive strikes.⁴²

Britain's poor economic situation was commonly attributed to class-ridden society. In the sixties, it was popular to denote society as classless, but in fact British class system was constantly rigid, and this was also true in the seventies. Race was far more significant and dangerous factor of social inequality than the class, in the turbulent seventies. The newcomers from the Commonwealth such as West Indian, Pakistani, Indian, and Mauritany, became victims of racial discrimination. They were forced to accept jobs that were considered scornful by whites. The main problems were horrible housing conditions, high unemployment of young people, criminality, and police harassment.⁴³

The year 1974 became a synonym for bloodshed, as violent industrial events and terrorism perpetrated Britain. Many people were killed and badly injured during IRA bombing attacks, and extreme violence was associated with the mining strikes. Extensive strikes emerged in January 1979, when there was the highest number of workers in the last fifty years out on strike.⁴⁴

Of all the main changes in social policy, education spawned most controversy. After 1974 the Labour Government united both public-sector grammar schools and independent schools into a universal, comprehensive system. Many debates arose over the fact whether the absorption of grammar schools into comprehensive schools meant a lowering of educational standards or not. In fact, the comprehensive system did not help to dispose of

⁴² See Marwick. *British Society Since 1945*, 184.

⁴³ See Marwick. *British Society Since 1945*, 201-206.

⁴⁴ See Marwick. *British Society Since 1945*, 222.

inequalities. At the end of the decade a more serious educational problem arose, which was a high level of unemployment among the academically qualified people. Later in 1979, Thatcher's Government public spending cuts affected schooling in general.⁴⁵

The seventies are called "ungovernable" because of violence, terrorism and race discrimination. This decade might be called "ungovernable" also as a result of greater tolerance, changing relationship between sexes, and breaking-down of old stereotypes in the society.

4.1 David Lodge

David Lodge is one of the most prolific contemporary British authors in the campus genre. He is not only brilliant humorist, but also a professor of literature, literary theorist and one of the foremost literary critics. Over and above he writes plays and screenplays. His novels are constantly published in hardback, reviewed in literary magazines, and discussed in university courses.⁴⁶ Moreover he has been awarded several literary prizes for his novels: Hawthorden Prize for Changing Places, Yorkshire Post Book Award for finest fiction and Booker Prize for Fiction for Nice Work; this one also became Sunday Express Book of the Year in 1989.⁴⁷ Lodge thinks that his fiction works are popular because: „academic conflicts are relatively harmless, safely insulated from the real world and its sombre concerns“⁴⁸

He also published scholar works and criticism. These works often overlap and we should not distinguish where the criticism ends and the fiction starts. In his novels Lodge often exploits his deep knowledge of literature history, theory, parody, literary references and metaphysical elements.⁴⁹

David Lodge was born January 28, 1935 in London into a traditional Catholic family. He graduated and became a Honorary Fellow at University College London. In 1959 he married Marie Frances Jacob. He taught English literature at the University of Birmingham

⁴⁵ See Marwick, *British Society Since 1945*, 236.

⁴⁶ See Lambertsson, *Campus Clowns and the Canon: David Lodge's Campus Fiction*, 9.

⁴⁷ See "David Lodge," Contemporary Writers.
<http://www.contemporarywriters.com/authors/?p=auth62> (accessed May 7, 2009).

⁴⁸ Lambertsson, *Campus Clowns and the Canon: David Lodge's Campus Fiction*, 36.

⁴⁹ See Lambertsson, *Campus Clowns and the Canon: David Lodge's Campus Fiction*, 37.

and surrounds into academic world he drew inspiration for his fiction from environment, which is familiar to him. Between the years 1960 and 1987 he worked at a university, and consequently decided to retire in order to have more time for writing. For his efforts he obtained the title of Honorary Professor of Modern English.

From 1964 to 1965 Lodge was a Harkness Fellow in the United States and in 1969 Visiting Professor at the University of California, Berkeley. These abroad experiences served as one of the sources of inspiration for his novels. As he admits “Each of my novels corresponds to a particular phase or aspect of my own life... but this does not mean they are autobiographical in any simple, straightforward sense.”⁵⁰

As the beginning writer he was influenced by “English Catholic” novels and the 1950’s genre of “campus novel.” His campus novels are often compared to Lucky Jim, which inspiration is obvious in the Rummidge series. In comparison to Amis’ provincial campus novels published in fifties, Lodge’s novels are cosmopolitan, comparing British and American university system and culture. He is also associated with Malcolm Bradbury „my closest writer friend“ as Lodge says, with whom he works in the English department at the Birmingham University.⁵¹

Lodge’s first novel *The Picturegoers* was written during his service in army and like most of his novels, it deals with Catholicism. One of his novels that is to the largest extent influenced by Catholicism is *How Far Can You Go?* Lodge’s best known novels *Changing Places*, *Small World* and *Nice Work*, which are set in university surrounding, are often considered to be a trilogy. These novels are interconnected with “an imaginary city, with imaginary universities and imaginary factories... which occupies, for the purposes of fiction, the space where Birmingham is to be found on maps,” Lodge describes Rummidge⁵²

As a critic, he was initially influenced by “New Criticism,” later he dislocated to Modernist authors and postmodernist critical movements. His scholar interest in the structure of fiction is reflected in his novels. Both in his fiction and critical works Lodge

⁵⁰ “David Lodge,” Contemporary Writers.
<http://www.contemporarywriters.com/authors/?p=auth62> (accessed May 7, 2009).

⁵¹ See “David Lodge,” The Guardian.
<http://www.guardian.co.uk/books/2008/jun/13/david.lodge> (accessed May 7, 2009).

⁵² See “David Lodge,” Contemporary Writers.
<http://www.contemporarywriters.com/authors/?p=auth62> (accessed May 7, 2009).

takes up "binary structures," which are easy to recognize in *Changing Places*.

David Lodge became a successful screenwriter as he adapted both *Small World* and *Nice Work* for a television series. Moreover the *Nice Work* was awarded the Royal Television Society Award and his screenplay won a Silver Nymph at the International Television Festival in Monte Carlo in 1990. Beyond he presented own work, he also adapted Martin Chuzzlewit by Charles Dickens.

Lodge is also author of two plays. His theatre debut *The Writing Game* was performed in 1990 and the second play titled *Home Truths*, produced in 1998, was by him later rewritten and turned into a novella.

Besides that Lodge produced nine critical analyses on English and American novel, reviews, analysis and twelve novels. His latest novel *The Deaf Sentence*, published in 2008, is also inspired by his own experience with deafness. The author lives in Birmingham.⁵³

4.2 Changing Places

Changing Places, *Small World* and *Nice Work* are considered to be a trilogy. All the three novels are partly or entirely set at imaginary the University in English Rummidge. Due to the fact that Lodge knew the academic environment very well, also these works came out of his personal experience. The inspiration for writing *Changing Places* was his position of a Visiting Professor at the University of California, Berkley.

His works, foremost *Changing Places* and *Small World* are often compared with *Lucky Jim*. Lodge in *Campus Clowns and the Canon* admits inspiration from Amis' work: "I constantly experience a strange community of feeling with Amis, and find my tastes and career eerily echoing his."⁵⁴ He explains his nonnegative attitude to be compared with Amis.

The narrator describes *Changing Places* as "duplex chronicle". It is based upon

⁵³ See "David Lodge," Contemporary Writers.

<http://www.contemporarywriters.com/authors/?p=auth62> (accessed May 7, 2009)

⁵⁴ Eva Bjork Lambertsson, *Campus Clowns and the Canon: David Lodge's Campus Fiction*, 36.

doubleness and binary oppositions. The novel tells the story of the exchange between two imaginary universities and describes differences between American and English attitudes and lifestyles, as seen by two contrasting characters.

American city Euphoria is a small but populous state on Western sunny seaboard of America, because of its beauties of nature it is considered by many cosmopolitan experts to be one of the most pleasant environments in the world. The Euphoria University is one of the most prestigious and best situated universities in United States. English Rummidge, by contrast is graceless cold industrial city lying at a traffic intersection. The Rummidge two University is an insignificant red brick complex. The only thing that joins these universities, so different in character and so widely separated in space is the same dominating feature, which decorates both of them – duplicate of Leaning Tower of Pisa. Lodge describes both universities in a rather humorous way. British universities are according to him too traditional but on the other hand the American universities with many students disruptions are modern too much.

The main protagonists of the novel are two professors of literature, who exchange their jobs for six months. The English participant, Philip Swallow, moves from the small provincial university in Rummidge and stands for a well ranking academic, Morris Zapp, at the university Plotinus, in the state of Euphoria. The American professor Morris Zapp had published articles in PMLA as early as he was at graduate school and achieved the rank of a full professor before his thirties. He is a highly respected scholar with a long and impressive list of publications. Zapp, who has always claimed that: “he had made himself an authority on the literature of England not in spite of but *because* of never having set foot in the country,”⁵⁵ fled to Europe only in order to put behind divorce with his wife. His English counterpart Philip Swallow is unsophisticated, doubtful and susceptible. He is a man with genuine love of literature in all its diverse forms, without any specific field of interest. He had published nothing except a handful of essays and reviews. In fact Gordon Masters sent Swallow to Euphoria Exchange because he wanted to balk him and promote a younger member of the Department and to avoid uneasiness when Swallow was abroad.

David Lodge is also a literary theoretician and in his campus novels there occur many references and allusions to other works. Lodge himself is interested in Jane Austen and her work, and the same is true for both the main characters in *Changing Places*. Morris Zapp

⁵⁵ Lodge, *Changing Places*, 30.

had published four devilishly clever books on Jane Austen by the time he was thirty. He had embarked with great enthusiasm on an ambitious critical project; he had resolved to write an absolute analysis of Jane Austen's work. He would like to write commentaries on all her works, which would say absolutely everything that could possibly be said about them. Philip Swallow wrote his MA thesis on the juvenilia of Jane Austen; in fact it was the last major project he has ever finished.

The book draws the attention to its form. It is divided into six parts: Flying, Settling, Corresponding, Reading, Changing and Ending. The chapter Corresponding demonstrates an epistolary novel, but surely nobody's done that since the eighteenth century,"⁵⁶ wrote Hilary in one of the letters to her husband Philip when she browses through *Let's Write a Novel*. The whole chapter is presented in a form of letters from both teachers and their wives, in which we learn more about them. Following chapter Reading is composited from various newspaper articles, advertisements, manifestos and handouts about life at both universities. Final chapter Ending is written as a film script: "PHILIP shrugs. The camera stops, freezing him in mid-gesture."⁵⁷ The novel ends with open-ended solution, without resolution what will happen to Morris, Philip, and their wives.

Within the story there is set a literary parlour game that Lodge invented himself. The game is called "Humiliation". Its meaning is that each player says a title of a well-known book he hadn't read, and the more other player had read it, the more point he scored.⁵⁸

⁵⁶ Lodge, *Changing Places*, 146.

⁵⁷ Lodge, *Changing Places*, 234

⁵⁸ See "David Lodge," *The Guardian*.

<http://www.guardian.co.uk/books/2008/jun/13/david.lodge> (accessed May 7, 2009).

5 COMPARATIVE STUDY

Since Amis published *Lucky Jim*, the genre of campus novel has greatly expanded and become a popular Anglo-American literary genre. The novels arise from a specialized community and are intended to specialized group of readers. Today's definition of the genre describes "campus novel" as satirical comedy with strong burlesque elements. The plot of most campus novels takes place in provincial town at a provincial university and the main protagonist is a teacher of humanities.⁵⁹ All the chosen novels meet all of these conditions to be a campus novel and accordingly it is expected that they include a number of funny elements. In this last part of my thesis I'm going to focus on comedy and compare *Lucky Jim*, *Eating People Is Wrong* with *Changing Places* from this point of view.

5.1 Lucky Jim

Lucky Jim is a classic comic novel, which makes fun from the British lifestyle. However, the novel is not a series of funny event as some readers could expect, since beside comic episodes, there occur many serious and important passages. Amis shows himself as a brilliant imitator and joker, when he allocates to Jim many faults, which bring him a number of misunderstandings and blunders: he drinks, play practical jokes, and mimics people. His love for beer creates memorable comic episodes – for instance an incident with Welch's bed sheeting and his consequent efforts to hide the damage. The most playful scene, the public lecture on Merrie England, which becomes also Jim's mimic masterpiece, is also caused by alcohol consumption.

Subtle humour of *Lucky Jim* is also achieved through Jim's interior monologues and his sardonic, private commentaries full of hatred, various grimaces and mocking people, who he dislikes. It is his way of rebellion against bourgeois values and institutions. His attitude to this institution and his utter lack of interest become evident in his approach to the lessons and works he is supposed to do. There is a crucial inner self image relating to his only scholarly article:

⁵⁹ See Hilský, *Současný Britský román*, 104. (My translation)

“In considering this strangely neglected topic” it began. This what neglected topic? This strangely what topic? This strangely neglected what? His thinking all this all this without having defiled and set fire to the typescript only made him appear to himself as more of a hypocrite and fool. “Let’s see” he echoed Welch in a pretended effort of memory: “oh, yes, *The Economic Influence of the Developments in Shipbuilding Techniques, 1950 to 1985.*”⁶⁰

This quotation about Dixon’s useless article is also a good example of Amis’ comedy of style that provokes laughter on its own. He used periodically multiple clauses to increase the comicality of the situation.

In his mind, Jim creates various scenarios and inner speeches, which contrast with his current behaviour. His desire to take a violent action against those who he dislikes remains without any outer reaction:

He pretended to himself that he’d pick up his professor round the waist, squeeze the furry grey-blue waistcoat against him to expel the breath, run heavily with him up the steps, along the corridor to the Staff Cloak-room, and plunge the too-small feet in their capless shoes into a lavatory basin, pulling the plug once, twice, and again, stuffing the mouth with toilet-paper. Thinking of this, he only smiled dreamily...⁶¹

This example of childish fantasy eloquently expresses Dixon’s inhospitable relationship with his superintendence Professor Welch.

The novel reaches its humorous climax at Dixon’s lecture on “Merrie England,” Dixon comes drunk to the lecture, and finds himself accidentally parodying Professor Welch. He uses a number of Welch’s favourite tags, mocking his voice and manners. Afterwards, he parodies the Principal and concludes his performance with a hilarious burlesque:

Within quite a short time he was contriving to sound like an unusually fanatical Nazi trooper in charge of book-burning reading out to the crowd excerpts from a pamphlet written by a pacifist, Jewish, literate Communist. A growing mutter, half-amused, half-indignant, arose about him, but he closed his ears to it and read on. Almost unconsciously he began to adopt an unnameable foreign accent and to read faster and faster, his head spinning. As if in a dream he heard Welch stirring, then whispering, then talking at his side. He began punctuating his discourse with

⁶⁰ Amis, *Lucky Jim*, 14.

⁶¹ Amis, *Lucky Jim*, 9.

smothered snorts of derision. He read on, spitting out the syllables like curses, leaving mispronunciations, omissions, spoonerism uncorrected, turning over the pages of his script like a score-reader following a *presto* movement, raising his voice higher and higher. At last he found his final paragraph confronting him, stopped, and looked at his audience.⁶²

5.2 Eating People is Wrong

Amis focused himself on parody of hypocrisy, vanity, pomposity and pretension in Welch's bourgeois family. Moreover, he creates a farce from academic profession. Contrary to him, Bradbury deals with life at a provincial university more realistically. He had never achieved such satirical humour and stylistic mastery as Kingsley Amis in *Lucky Jim*. However, it was not his intention to write novel of *Lucky Jim* type.

Bradbury's campus novels could be viewed as essays on liberal attitudes and their transformation within British society in the second half of the twentieth century,⁶³ rather than good-natured parodies.

The novel *Eating People is Wrong* takes friction and contradictions in lives of a few characters that try to keep liberal values and to live according these values.⁶⁴ The main protagonist, Stuart Treece, as well as Jim Dixon, finds himself sometimes in an awkward situation. In the case of Dixon, it is his fault that brings him many misunderstandings, and to Treece helps his altruism. In this novel he uses satire to portray university socializing activities and the staff-student relationships with humor.⁶⁵ He creates burlesque love episodes and situational comedy, using slapsticks remotely evoking grotesques.⁶⁶ In order to provoke such funny situations and various cross-cultural misunderstandings, he produces a number of satirical portraits and sets the story into multinational surroundings. There is an extract from the reception for foreign students:

... a that moment a sudden commotion occurred in a far corner of the room; a Negro student, in an excess of nerves, had spilled a cup of tea over a reader in economics. "My word! Eborebelosa!" Treece said; and he hurried off.

⁶² Amis, *Lucky Jim*, 226.

⁶³ See Hilský, *Současný Britský Román*, 105. (My translation)

⁶⁴ See Hilský, *Současný Britský Román*, 105. (My translation)

⁶⁵ See Patricia Shaw, "The Role of the University in Modern English Fiction" *Journal of the Spanish Association of Anglo-American Studies* [Oviedo] 2005: 58-66.

⁶⁶ See Hilský, *Současný Britský roman*, 106. (My translation)

“I must go and talk to somebody else,” said Emma, and went over to a group of Indian students gathered in a Conner. As soon as she announced her name, a sharp silence fell over the group. Their former animation turned to a comatose contemplation of each other’s shoes. “You are a tall woman,” said someone politely. Silence again.

““Midwinter spring is its own season“” said one of them, a nun, suddenly. “You know this quotation, of course, and how pertinent are these words, for now as you see, the sun is shining,” She pointed to the window.

“ It is of T.S. Elliot,” said a voice at Emma’s side; it was the German, who had followed her over. “Lean, lean on garden urn...“ You know this too?”

Suddenly all the Indians began quoting Eliot. “ A hard coming we had of it,” cried one. “ There were no tigers,” intoned another contrapuntally. ⁶⁷

Amis reflected his sense of humour in masterfully created interior monologues, similarly Bradbury uses his parody in various dialogues. This extract comes from a little tea for the first-year honours people organized by Stuart Treece:

“This one of the occasions when one could do with being married” said Treece with a bright smile to one of the girls, the enthusiastic Miss Winterbottom. “Can I help?” asked Miss Winterbottom. The man with the beard burst into fresh laughter. “I mean, like getting something from the kitchen”, went on Miss Winterbottom, blushing to full shade of red. “Next time you must let me lend you my wife” said Carfax amiably. All were amused, on the politest level. “Like the Eskimos do,” muttered the man with the beard, “What’s that?” asked Treece pleasantly; there were no secrets here. A girl glasses with immense, brightly coloured rims kicked the man’s ankle to indicate that this remark lacked taste. This spurred him to further efforts and he embarked on premeditated routine.

⁶⁸

5.3 Changing Places

David Lodge’s novels, full of parody, are connected with his critical interest in literature.

He can other authors’ style not only analyse but also masterly imitate. In his campus novels the imitation became a popular instrument for mocking. His parody is not limited by funny imitation of others’ styles; parody became the fundamental principle of his novels. ⁶⁹

⁶⁷ Bradbury, *Eating People is Wrong*, 27.

⁶⁸ Bradbury, *Eating People is Wrong*, 67-8.

⁶⁹ See Hilský, *Současný Britský Román*, 118. (My translation)

The blurb of the book from 1976 contains some of reviews on *Changing Places*. The novel is described as “Vastly entertaining,” “A magnificent comic novel,” “Hugely funny” and so

imitation of others’ styles; parody became the fundamental principle of his novels.⁶⁹

The blurb of the book from 1976 contains some of reviews on *Changing Places*. The novel is described as “Vastly entertaining,” “A magnificent comic novel,” “Hugely funny” and so on. The criticism by Malcolm Bradbury assumed from New Review says: “A very buoyant, funny comedy.” Lodge himself explains the success of his book saying: “there is something inherently funny about people committed to excellence and standards making fools of themselves.”⁷⁰

Changing Places is based on burlesque comparison of two cultures and two representatives of these cultures. He uses exaggeration, foolish confidence and absurd juxtapositions of both characters and Universities. He distributes satirical assessments equally, without reserves neither British university nor American Euphoria. The stories of both protagonists take place at the time of hippie movement and students strikes on turn of the sixties and the seventies. Very conventional professor Swallow gets familiar step by step with miniskirts, sexual orgies and students demonstrations, whereas swaggering Morris fights with paper bulletin boards and central heating. Traditional exchange between universities results in exchange of wives. He distributes satirical assessments equally for British university and American Euphoria. Rummidge is according to him too traditional but on the other hand Euphoria University with many students’ disruptions is too much modern.

Moreover, the traditional exchange between the universities finally results in exchange of wives. It is a promising plot and a satirical exploitation of the contrasting characteristics of the campuses on other continents.

In the first chapter author describes highly funny episode contrasting American and British abortion law. Zapp favorably buys the plane ticket to Europe from one of his students. During a boring flight he with dismay discovered that he was the only male-passenger in the plane. He became a part of package tours operating from United States, where abortions are illegal, to Britain, where the new law is permissive:

...Morris Zapp has just discovered what it is that’s bugging him about his flight. The realization is a delayed consequence of walking the length of the aircraft to the toilet,

⁷⁰Lambertsson, *Campus Clowns and the Canon: David Lodge's Campus Fiction*, 37.

and strikes him, like a slow-burn gag in a movie-comedy, just as he is concluding his business there. On his way back he verifies his suspicion, covertly scrutinizing every row of seats until he reaches his own at the front of the aircraft. He sinks down heavily and, as is his wont when thinking hard, crosses his legs and plays a complex percussion solo with his fingernails on the sole of his right shoe. *Every passenger on the plane except himself is a woman.*⁷¹

In contrast to Amis, who focused his interest on chosen academic characters, Lodge mocked the University as institution. In one of many pictures of Rummidge University, he attributes to traditional notice board an archaic form:

The noticeboard distantly reminded Morris of the early work of Robert Rauschenberg: a thumbtacked montage of variegated scraps of paper – letterheaded notepaper memo sheets, compliment slips, pages thorn clumsily from college notebooks, inverted envelopes, reversed invoices, even fragments of wrapping paper with tails of scotch tape still adhering to them – all bearing cryptic messages from faculty to students about courses, rendezvous, assignments and books, scribbled in a variety of scarcely decipherable hands with pencil, ink and coloured ball-point. The end of Gutenberg era was evidently not an issue here: they were still living in a manuscript culture. Morris felt he understood more deeply, now, what McLuhan was getting at: it had tactile appeal, this noticeboard – you wanted to reach out and touch its rough, irregular surface. As a system for conveying information it was the funniest thing he'd seen in years.⁷²

Morris Zapp, the American participant of the exchange, is chuckling when he visits the Rummidge English Department for the first time

Lodge satirically criticizes and makes fun from things that he knows from his own experience; all the more his novels are valuable. According to Lodge, academic problems are, compared to real world, relatively harmless and that is the reason why the campus novels and university world attract a large number of readers, both students or academics and people from outside.

⁷¹ Lodge, *Changing Places*, 22

⁷⁰ Lodge, *Changing Places*, 51.

CONCLUSION

As described in the introduction the principal goal of this thesis was to demonstrate and compare humour in *Lucky Jim*, *Eating People is Wrong*, and *Changing Places*. All authors of these novels were academics at British universities, therefore they provide satirical picture of British higher education based on their own experience. They create comic characters and put them into funny situations. Amis together with Bradbury and Lodge contributed to the public perception of higher education. Their works have been translated into many languages; and amuse people from various countries and backgrounds. On the one hand they bring university atmosphere to those who have no experience with higher education; on the other hand they also try to show people, who are familiar with universities, the problems of higher education from other perspective.

The novels were written in the 1950s, 1960s, and 1970s, therefore this thesis deals with three decades of British history. Primarily I focused on aspects and factors related to the topic. Beyond social and economical aspects I mentioned also important laws that changed process of education. In biographical parts I avoided to describe writers' personal lives and listings of all their works. Instead I focused on academic experience of all authors and some of theirs most known novels and scholarly works. In the comparative study I addressed particular comic situations and features of characters rather than humorous techniques and elements.

Kingsley Amis, Malcolm Bradbury and David Lodge touched the problems that many people of their generation faced, and presented them in a comic way, which was the reason why their novels became greatly successful and found their place in bookcases of many readers.

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