

**The Post-War and Postmodern
English Campus Novel:
Lucky Jim by Kingsley Amis and *Changing
Places* by David Lodge**

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Yüksek Lisans Tezi

İngiliz Dili Ve Edebiyatı Anabilim Dalı

Danışman: Doç. Dr. Petru GOLBAN

2019

**T. C.
TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS TEZİ**

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TEKİRDAĞ – 2019

Her hakkı saklıdır.

BİLİMSEL ETİK BİLDİRİMİ

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... / ... / 20... (İmza)

(Öğrenci Adı SOYADI)

ABSTRACT

Institution, Institute	: Tekirdağ Namık Kemal University, Institute of Social Sciences,
Department	: Department of English and Literature
Title	: The Post-War and Postmodern English Campus Novel: <i>Lucky Jim</i> by Kingsley Amis and <i>Changing Places</i> by David Lodge
Author	: Tolga Aktürk
Adviser	: Assoc. Prof. Petru GOLBAN
Type of Thesis Year	: MA Thesis, 2019
Total Number of Pages	: 55

The present thesis focuses on a particular fictional event – the campus novel – having a long developmental history but largely a product of the twentieth century, which is a very complex artistic and literary period encompassing various other literary periods, and also historical and cultural periods, as well as many literary movements and trends. Its first part is twofold consisting of realism or traditional versus modernism or modernist art and literature. Modernism is the late modern experimental and innovative art standing as a self-reflection and a late modern self-criticism of modernity. The period after the 1960s is the contemporary historical, social and cultural condition, which is called postmodern period or postmodernity. It is a reaction to modernity; also, postmodern as adjective refers to a particular period in literary and perhaps cultural history and to a set of aesthetic styles and principles. The reflecting mentality and artistic practice of postmodernity is called postmodernism or postmodernist art and literature; hence postmodernism is a reflexive cultural phenomenon or attitude of the postmodern period, an aesthetic phenomenon, and a reaction to modernism as late aesthetic modernity. But there is also a period after World War 2, which lasted for some ten or fifteen years, called the post-war period and coming before the postmodern one. In the second half of the twentieth century on the whole, the most prolific and popular genre is novel, which developed a remarkable typology: Angry Young fiction (Braine, Amis, Brain, Wain), neo-realist novel, campus novel, philosophical and visionary novel (Golding, Murdoch), magical realism (Carter, Rushdie), historiographic metafiction (Swift, Ackroyd), postcolonial novel (Rushdie, Ali), and so on.

The two novels that constitute the main concern of our study – *Lucky Jim* by Kingsley Amis and *Changing Places* by David Lodge – represent the post-war period and the postmodern period, respectively. We embark on their comparison on the premises that they are both campus novels and as such, even if they belong to different periods and trends, they can be subject to a comparative approach in order to reveal their similarities and differences with regard to both their thematic perspectives and narrative strategies. Having the academic background, which is open to larger social and cultural contexts, as its central element, the campus novel receives in *Lucky Jim* by Kingsley Amis a realist perspective specific to the post-war English literature of the Angry Young Man with its social and moral concerns, and the drama of individual

consciousness in constructing the protagonist. A prolific novelist and literary critic, David Lodge provides his campus novel with various postmodern aspects, such as metafictional elements, intertextual perspectives, fragmentariness, and so on, while primarily employing the structuralist principle of “binary opposition” and making it acquire a structural dimension in his *Changing Places*.

Key Words: Campus novel, Angry Young Men, Postmodern literature, Comparison, Binary opposition.

ÖZET

Kurum, Enstitü	: Tekirdağ Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü
ABD	: İngiliz Dili ve Edebiyatı
Tez Başlığı	: The Post-War and Postmodern English Campus Novel: <i>Lucky Jim</i> by Kingsley Amis and <i>Changing Places</i> by David Lodge
Tez Yazarı	: Tolga Aktürk
Tez Danışmanı	: Doç. Dr. Petru GOLBAN
Tez Türü Yılı	: Yüksek Lisans Tezi/Tezsiz Yüksek Lisans Projesi, 2019
Sayfa Sayısı	: 55

Bu tez çoğunlukla 20. yüzyıl ürünü olan ama tarihsel süreci de uzun olan Kampüs Roman üzerine odaklanmıştır. 20. yüzyıl çeşitli diğer edebi dönemleri, edebi akımlar ve eğilimler kadar tarihi ve kültürel süreçleri de içine alan çok kompleks sanatsal ve edebi bir dönemdir. İlk yarısı realizm veya geleneksele karşı modernizm veya modernist sanat ve edebiyatı kapsamaktadır ve çift yönlüdür. Modernizm özü yansıtma olarak karşımıza çıkan geç modern tecrübeye dayalı, yenilikçi ve modernliğin geç modern bir öz eleştirisidir. 1960'lardan sonraki dönem çağdaş tarihsel, sosyal ve kültürel durum açısından postmodern veya postmodernlik olarak adlandırılır. Modernizme karşı bir tepki olmakla birlikte bir sıfat olarak edebiyatta ve belki de kültürel tarihte belirli bir döneme ve bir estetik bütünlük sitiline ve prensiplerine işaret eder. Postmodernizmin yansıtıcı mantığı ve sanatsal uygulamaları postmodernizm veya posmodernist sanat ve edebiyat olarak adlandırılır. Dahası postmodernizm dönüşümsel kültürel bir fenomen ya da postmodern dönemin tavrı, estetik bir fenomen ve geç estetik modernite olarak modernizme karşı bir tepkidir. Ama II. Dünya savaşından sonra yaklaşık olarak 10-15 yıl devam eden postmodern dönemden önce gelen savaş sonrası olarak adlandırılan bir dönem mevcuttur. Bir bütün olarak 20. yüzyılın ikinci yarısında göze çarpan bir tipoloji geliştiren en üretken ve popüler edebi tür romandır. Angry Young fiction (Öfkeli Genç roman) (Braine, Amis, Brain, Wain), yeni-gerçekçi roman, kampüs roman, felsefi ve hayali roman (Golding, Murdoch), büyülü gerçekçilik (Carter, Rushdie), historiyografik üstkurgu (Swift, Ackroyd), sömürgecilik sonrası roman (Rushdie, Ali) bu döneme örnek olarak verilebilecek tür ve yazarlardır. Bu tezin ana temasını oluşturan Kingsley Amis tarafından yazılan *Lucky Jim* ve David Lodge tarafından yazılan *Changing Places* adlı iki roman sırasıyla savaş sonrası dönem ve postmodern dönemi temsil etmektedir. Bu tezde her iki romanın da kampüs roman türüne ait olma sebepleri, farklı dönemlere ve eğilimlere sahip olsalar bile benzerlikleri ve farklılıkları içerik ve anlatım

stratejileri ile bağlantılı olarak karşılaştırılmıştır. Kingsley Amis tarafından yazılan *Lucky Jim* geniş bir sosyal ve kültürel içeriğe açık olan akademik bir özgeçmişe sahip, sosyal, ahlaki ve kahramanın kişisel bilinçlenme süreci açısından İngiliz Edebiyatında Angry Young Men olarak bilinen savaş sonrası döneme ait gerçekçi bir bakış açısına sahiptir. Üretken bir romancı ve edebiyat eleştirmeni olan David Lodge *Changing Places* adlı kampüs romanında üst kurgusal elementler, metinler arası perspektifler, parça parça anlatımlar ve bunun gibi postmodern özelliklerle birlikte *Binary opposition* (ikili karşıtlık)'ın yapısal prensibine de öncelikli yer vererek romanı yapısal bir boyutta sunmaktadır.

Anahtar Kelimeler: Kampüs roman, Angry Young Men (Öfkeli Genç Adamlar), Postmodern edebiyat, Karşılaştırma, Binary opposition (İkili karşıtlık)

ACKNOWLEDGEMENTS

I would like to express my eternal gratitude to my supervisor Assoc. Prof. Dr. Petru Golban for his support, helpful suggestions and trust in my thesis study. It has been a great pleasure to write this thesis under his guidance.

I would also like to offer my sincere gratitude to Prof. Dr. Ali Tilbe for his positive attitude, valuable guidance and suggestions and Dr. Yusuf Topalođlu for his support in layout of my thesis.

I am also indebted to my wife Elif Ela Aktürk and my daughter Ayşe Deren Aktürk for their endless love, support and encouragement in the preparation of this study.

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INTRODUCTION

The twentieth-century literature can be analyzed from two perspectives as Modernism and Postmodernism. The British critics usually are more concerned with social class and try to present the main idea of telling a meaningful story about an individual and place him in his social environment. British fiction was in several directions in the fifties such as metafiction, realism, fantasy, and experimentalism. This was also a try to reconstruct the genre of the novel.

An academic novel, also known as a campus novel, is a literary genre that draws heavily on the university and campus setting, its students and professors, relationships between those mentioned, cultural and generational conflicts, all of this frequently, almost compulsorily, produced through the cynical and humorous point of view. As to the chronological development, there are nineteenth-century precursors of the campus novel. The genre of English university fiction finds its satiric basis in various reforms of education that happened in the mid-nineteenth century. Since the nineteenth century, the academic novel has always depicted circumstances within Cambridge and Oxford universities more accurately than any other literary genre or movement. Those universities have been continually described as specific intellectual communities and this conception provoked authors like Chaucer into devoting at least part of their work to the university life. The main reason for the appearance of campus novel in nineteenth century is that during this era, Oxford and Cambridge witnessed a significant decline in the hegemony of their influence upon English society and culture. Their fictional portrayals, once predicated upon more lofty elements of esteem and erudition, now languished in narratives about "university lecturers who did not lecture, and undergraduates who freely enjoyed all the pleasures of depravity".

The focus on the Oxford and Cambridge does not shift, campus novels in Britain and the United States, however, did not experience immense growth until the 1950s. This British campus "boom" is directly connected with the sudden increase of provincial "redbrick" universities which tried to undermine

the evolving influence of Oxford and Cambridge, aimed to broaden the public's access to higher education in England while absorbing the veterans who were returning from the war.

The importance of individual psychology was underlined by experimentalism and the socio-historical captivity in novels started to change. It was a kind of illusion of wholeness moving from reality. The writers started to swing between the realistic attitude toward the material world and the self-questioning. There also some writers who tried to renew the novel genre and adjust it to the political climate of post-war Britain. The literary works of the post-war period were in the attempt of making other forms of thought possible and directed the interest of the readers from aesthetic adventure to literary conservatism. It represented the necessity of the power of history in fiction.

The Post-war world in the first half of the twentieth century gave up the idealism of the academy and when the society demanded answers to some of the elaborate questions including the disasters of the First and Second World War or Great Depression, the academy experienced a shortage of practical answers. Therefore, "for the first time, academic novels – through their explicit use of satire – seemed to offer solutions for the problems that confront modern readers far beyond the hallowed walls of the university." The existence of the academic novel was dependent upon the growing importance of universities as the English literature became the principal post-war humanity field of study and also upon the fact that more and more English and American writers started to work as literature and creative writing professors at various universities either in England or in the USA. As to the characteristics of the post-war academic novel, it was largely influenced by the Education Act of 1944 which after many previous attempts in nineteenth century tried to undermine the public opinion that university education is a privilege for the upper class. This Act required students to achieve their secondary education to the age of 15 while creating a system of "free secondary education consisting of distinct kinds of school, largely 'grammar' and 'secondary modern' schools." Nevertheless, despite the intention of this Act to include a large

working class into English universities, it produced a large number of the disoriented young man who were not longer working but who also did not feel accepted by the academic society where they were pushed. This alienation concluded with appearance of the manifestation called "Angry Young Man" which represented the cultural angst and scorn that is depicted in the novels like *Lucky Jim* (1954) or *Look Back in Anger* (1956). Nonetheless, graduate education in America has made itself an important part of the career preparation of many young Americans. Since 1940, the number of master's degrees given every year has grown by more than six times and the number of doctorates conferred has grown at an even faster rate. Throughout the 20th century the academic novel evolves and this genre can be therefore subcategorized into six periods according to the decades. Each period bears its unique characteristics as to the academic novel as a genre, outlook on the current situation, and others. To specify, for instance, not until the 1970s, when many writers were looking back on the previous decade with some bitterness and even rage at its excesses, did the academic novel begin to explore the political turmoil of the '60s. Even so, the impact of the women's movement is still muted. Feminism enters the university, but in indirect, unhappy, and hesitant ways. The university is no longer a sanctuary or a refuge; it is fully caught up in the churning community and the changing society; but it is a fragile institution rather than a fortress. With universities becoming more independent, the communities and individual society of academic environment are created to produce an ideal setting for educating young scholars.

The post-war years also gave rise to existentialism which was a new philosophy or lifestyle. This type in the literature presented a gloomy message or emptiness of existence. The followers of this trend considering that the individual experiencing the loss of significance and certainty is alone in a chaotic world. The individual is faced with the possibility of free choice and of choosing the side of good or evil in the emptiness of nothing.

In the climate of post-war literature, the element of class became popular in the 1950s. The young writer of the era reorganized and focused on

traditional narrative styles. Authors started to write about real experiences again and the unity of a text was commented by its destination rather than its origin.

David Lodge, the British novelist and literary critic, states that language is the most important element in a novel which matters and performs rather than the author after he studied the conception of Roland Barthes about the death of the author. The text is a combination of signs and it is a variety of writings, and life just imitates it. It is meaningless to try to understand the text along with the death of the author. So, it is essential to be able to discover the author because if he is identified the text can be understood.

British authors had a deep interest in social matters rather than politics in the post-war period. Especially authors and critics such as Kingsley Amis, Anthony Burgess, Iris Murdoch and William Golding manifested a deep dissatisfaction and despair with regard to British society. The alienated human condition also was depicted in the novels and plays of the post-war period.

On the other hand, post-modernism occurred as a kind of reaction or response to modernism in the late twentieth century. Therefore, it can be understood more clearly in relation to modernism. In general, postmodernism rejects the things what modernism offers. Whereas modernism intends to present a fragmented view of individual subjectivity and present fragmentation as something tragic, postmodernism celebrates the idea of fragmentation instead of lamenting it.

Modernism focuses on central themes and a united vision. But postmodernism considers human experience as inconsistent, contradictory, unfinished, fragmented and ambiguous. Therefore, it emphasizes a kind of jagged world that has a vision of contradictory, and is fragmented and unfinished.

Postmodern authors are not the first to use humor and irony in their writing; however, these are the characteristics of their style in their work of arts. Being very frustrated with World War II and conspiracy theories, they criticize this situation by including irony and black humor in their works.

In this study, in the first chapter *Lucky Jim* (1975), a postwar English campus novel by Kingsley Amis, is studied in the frame of the characteristics of the postwar period. The realistic approach of Amis to the life conditions of Britain which is depicted through the main character Jim Dixon is also presented with the examples given from the book. In the second chapter, *Changing Places* (1954) by David Lodge is presented as a postmodern campus novel. The fragmented worlds of the characters and some metafictional elements are chosen as an example from the novel to be able to show the differences between two periods in the means of characteristics, thoughts and ideas.

CHAPTER 1. *LUCKY JIM* BY KINGSLEY AMIS AND THE RISE OF THE ENGLISH CAMPUS NOVEL

Kingsley Amis, the pioneering figure of the campus novel, was born in South London in April 1922. His father, William Roberts Amis, was a mustard manufacturer's clerk. Being his first novel, *Lucky Jim* was published in 1954 and awarded with Somerset Maugham Award for fiction.

Having been the first example of campus novel in British Literature, Amis tries to depict dimness situation of the post-war era in the frame of the chain of events in a university campus among the lecturers, their families and the students. The relationships with their up and downs between the social classes and the contemporary problems of the period are given throughout the novel with comic and funny structures.

1.1. The Condition of the Post-War British Fiction

The condition of post-war fiction in British Literature can be understood with reference to the co-existence of Modernism in the first half of the twentieth century and the more traditional approaches to literature dating back to the Victorian period.

Some of the modernist writers of the era showed a reaction against realism especially in fiction by introducing technical innovations that could be used to look at the reality in the means of irrational, the anti-sentimental, the subconscious, or the highly individualistic.

The novelists of post-war start to comment on the social and cultural life of Britain in the frame of the consequences of the war. The post-war version of the English fiction can said to be a kind of return to social realist ambitions of the nineteenth century novel but at the same time it also responds to the sense of the author as a socially marginal figure and deals with the uncertainties of literature's audience and function as the previous generation.

Drawing attention to material aspects of life, to labour, to the expectations of social reformism and political change in accordance with the shift in relationships, class and gender-conditioned terms many writers start to write about the conditions of the period clearly.

Facing with the task of explaining the new historical reality and the place of the individual in the new post-war order, most of the novelists realized that this situation requires a choice between traditional and modernist literary models.

‘The concern with social change and the problems of post-war Britain in the 1950s gave rise to the British campus novel, in which the university serves as an ‘eccentric microcosm of society per se with the routine menu of human characteristics and idiosyncrasies exaggerated or comically inverted by the detached, perversely unreal environment’ (Richard Bradford, 35). Although the campus seems to be a limited and closed society, it stands, in fact, for the whole of Britain and becomes an arena through which the author satirizes not only academic institutions, the education system, promotion policies and the quest for power, but also the social and moral issues of post-war Britain, namely conflicts and transitions between competing values and structures of belief.

1.2. The Neo-Realism of the Angry Young Men

The Angry Young Men were British novelists and playwrights who were mostly from working and middle class and became prestigious in the 1950s. The leading members of the group were John Osborne and Kingsley Amis. The phrase was originally coined by the Royal Court Theatre’s press officer to promote the play of John Osborne called *Look Back in Anger*, 1956. It is thought to be derived from the autobiography of Leslie Paul, founder of the Woodcraft Folk, whose *Angry Young Man* was published in 1951. After the success of Osborne’s play, the label was later applied by British media to describe young British writers characterized by a disillusionment with traditional English society.

The civilization was affected by the Second World War chaotically. As the postwar reforms failed to meet eminent aspirations for genuine change, the post World War II era was essentially characterized by depression and anxiety. This very isolated perspective is also evident in twentieth century literature. A critical and rebellious attitude towards the postwar British society was mainly reflected by the pioneers of the literature of this age such as Kingsley Amis, John Osborne, Bernard Kops, John Wain, Alan Sillitoe and John Braine.

The authors of the postwar era were still under the effect of the results of the war and the culture in the country was also in crisis. They defined themselves against the upper class, avant-gard literature and liberal politics and were young intellectuals. They usually write about provincial, working class environments in their plays and novels such as poor families, the lives of working class people and as settings of their works they usually prefer the outskirts of the towns, small university campuses, etc. The hero of their novels is always chosen from a working class characters who are uncultivated rather than educated, angrily rude rather than angry and uncultured. The theme of their works is about the rise of a working class character into the upper middle class and the conflicts between the working class and upper middle class in the means of rules and values of the era. The traditional descriptive style of writing and characterization of the authors in the era can be related to their reader oriented narrative style which is also the effect of neo-realism trend that they immoderately obeyed.

1.3. *Lucky Jim* as a Realistic Campus Novel

Lucky Jim is a comic campus novel which is written by Kingsley Amis and set around 1950s England at a redbrick university. The main character of the novel is Jim Dixon who is a history professor at a university in England. He is about to finish his first year at the university and he is not welcomed and liked by his colleagues a lot. Dixon, noticing that he is on the

edge of losing his job, has planned to spend his time Professor Welch who is the head of the history department and appears to be a really dull and boring person. While Dixon pursuing romance, at the same time he tries to continue his job at the university and the story follows his many escapades. The protagonist created by Amis can relate to the reader on some levels. The humor and actions which Dixon creates in his thoughts can easily be seen in ordinary everyday life. As the hero of the novel, he is not a kind of protagonist the reader is used to. He is not a good guy but he is not a criminal and not overly moral on the other hand. He is like a common person who makes it through each day without caring and worrying too much about the people around him. Amis depicts this selfish but comical view of life in the frame of Jim and his inner world in order to make the readers look from his point of view whether they like or not. The realistic comedy of *Lucky Jim* is derived from the discrepancy in Dixon's personal feelings and thoughts, in his relationships and interactions with the others, and in his actions.

The inadaptability in Dixon's thoughts relates him to the reader throughout the novel. On the other hand, the monotonous and boring conversations of Professor Welch make it impossible for him to do or say what he wants just because of the fact that he does not want to lose his job. He tries to please the others in the novel by fake reactions and like anyone else in such a position he sometimes has struggled with himself by questioning his own attitudes. Describing Dixon's being "forced to laugh at Welch's jokes, but it is an anarchistic laughter" (348) Don Nielsen wants to imply that Dixon experiences an inner grimace due to Professor Welch's boring and dull conversations. As the narrator states, "Dixon tried to flail his features into some sort of response to humor. Mentally, however, he was making a different face and promising himself he'd make it actually when next alone. He'd draw his lower lip in under his top teeth and by degrees retract his chin as far as possible, all this while dilating his eyes and nostrils" (Amis10). The face Dixon wants to shape toward Professor Welch is described by Amis artfully because he knows really well that what the readers feel while they are reading

the novel and thus, the readers identify themselves with Dixon. In fact, the fake emotions of Dixon are based on people in real life who tend to feign reactions. It is so realistic that people who are in the situation of Dixon would hide their antipathy to be able to save their jobs or their position in an institution.

Throughout the novel Dixon asks internal questions about the situations that are difficult for him to understand. Although his lack of respect is inundant for Professor Welch, he could never speak it out loud. He asks himself how anyone could hire a professor like Welch for such an important position at the university. “How had he become a professor of history, even at a place like this? By published work? No. by extra good teaching? No in italics. Then how? As usual, Dixon shelved this question...” (10). Amis reflects the common feeling of the readers in real life about dealing with the irritating authorities who really do not deserve to be in such positions.

The struggle of Dixon to contain his aggravation and disinterest shows itself clearly in the novel. The thing that keeps Dixon to continue with his pleasant attitudes towards Welch is the possibility of saving his position as a lecturer at the university. “the man had decisive power over his future, at any rate until the next four or five weeks were up” (10). This is something humorous because readers can identify themselves with the difficult situation Dixon has. The superior-subordinate relationship between Dixon and Professor Welch includes a realistic and clear humor. The contradiction of Dixon’s thoughts makes the readers both relate themselves with him and laugh at him.

Another example of incongruity in the thoughts of Dixon stems from his imaginations that are out of control. When Dixon and Professor Welch in the middle of their conversation, Dixon suddenly starts not to listen to the professor and he imagines himself trying to silence him uneasily. Dixon is sure about that he would be dismissed instantly if he any of his daydreams became real. “He wants to 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 cloakroom, 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” (11-12). Amis appeals to the hidden desires of the readers through Dixon by the clear description of his daydreams. The humor in Amis’s lines in this situation comes from the prediction he has made about the reader. He, for sure, knows that at one point of their lives every person has dreamed to squash a figure of authority as in the dreams of Dixon.

Not only Professor Welch but also Dixon’s own students sometimes bother him. Since he finds redundant, he especially tries to escape any other annoying conversations with his students or colleagues during the day. When one of his students named Michie asks if he has time for her, he makes one of his considerable grimaces which is told in the novel as “shot-in-the-back face” (29). The student asks him if he has made a syllabus for the lecture. Dixon feels uncomfortable about the question because he never likes to make a syllabus for his own lectures as long as Professor Welch wants him to make one. This thought of Dixon is described in the novel as “furry flared up in his mind like forgotten toast under a grill” (30). The readers are able to witness the absurd and humorous thoughts of Dixon with the strong style of Amis.

The questions of Michie especially about the next term makes Dixon really horrify because he certainly has no idea about his future at the university but on the other hand, he needs to keep students interested in his courses to have a chance to be able to continue for the next semester. Dixon feels as if he is under assault with the continuous questions of Michie. Although Michie means no harm, Dixon avoids his questions by replying them as vaguely as possible because he does not want Michie to scare with the boring subject he was given. Even though the class named “Medieval Life and Culture”, Dixon wants to give Michie the impression that the lecture will be about scholasticism to get his interest in the course. “Michie knew a lot, or seemed to, which was bad. One of the things he knew, or seemed to, was what scholasticism was. Dixon read, heard, and even used the word a dozen times a day without knowing, though he seemed to” (30). In order to make Dixon’s situation

hilarious, Amis uses a lot of comic devices through the novel. Dixon tends to like chatting with his student, Michie. Amis tells the readers how Dixon seems to use the words of which he even does not know the meanings. Dixon can be compared with the people in real life who are guilty of using words that they cannot define. The humor in Dixon's attitudes and thoughts comes from their discrepancy.

Michie also becomes a kind of signal for the future bad news together with being trouble for Dixon. Three other students decided not to take Dixon's class for the next term and Michie tells him that "he is sorry to say that all three of the ladies have decided that the thing's (class) much too formidable for them" (214). Hearing this, Dixon becomeswhelmed not because of the risk of losing his job at the university but for also another reason. "This announcement pained Dixon: he wanted three pretty girls to have conquered their objections and opted for his subject because he was so nice and attractive" (214-215). The priorities of Dixon can be seen clearly after this thought described in the novel. The fact is Dixon is not bothered because the ladies dropped his class, but he will not have the chance to get his ego built by the girls. The humor lies in the incompatibility thoughts of Dixon.

As soon as Dixon realizes that Michie will be the only student in his class, he really becomes pessimistic about the future and the negative thoughts flying through in his head is depicted as "how terrible next term will be" (215). Dixon terrifies teaching a single student for the next term especially being one to one in the class with Michie and the readers can laugh at this situation as well. Suddenly, Dixon starts to think that he will not be invited back to teach again at the university. "He was beginning to feel more and more positive that there was not going to be the next term as far as he was concerned. Not a university term anyway" (215). The intention of Dixon can be understood by the reader clearly that he would prefer not to teach for the next term rather than be Michie's teacher.

The incongruity both in Dixon's attitudes and thoughts puts realism and humor to the novel. This situation can also be dangerous because as stated by George Scott in the novel "he relies more on luck than judgment" (185). The readers also witness Dixon's alcohol addiction and his drinking heavily until he loses himself through the story. After a long night of drinking, Amis explains the condition Dixon as "Dixon was alive again" (64). Actually, Amis tries to tell to the readers how horrible Dixon feels in his inner world. While Dixon is suffering from an awful hangover, Amis depicts every detail of it with glamorous humor in his lines. He starts with "the light did him harm" (64). Then he continues to tell what is going on in Dixon's dizzy and aching head. "A dusty thudding in his head made the scene before him beat like a pulse" (64). Then Amis uses some creative metaphors to be able to describe Dixon's pongy breath. "His mouth had been used as a latrine by some small creature of the night, and then a mausoleum" (64). He also informs the readers how Dixon feels physically by saying "he'd somehow been on a cross-country run and then been expertly beaten up by secret police" (64). Amis tries to explain and make the readers understand and feel every detail and phase of Dixon's state by combining the real and comic figures together. Thus, the reader can identify themselves with him and laugh at the trueness of real life.

In addition to Dixon's suffering from being a hangover, his weird behavior and actions trigger more troubles for him. While he is still trying to wake up, he feels something that "roused to a frenzy the timpanist in his head" (64). The thing he noticed is that "large, irregular area of turned back part of the sheet was missing; a smaller but still considerable area of the size of the palm of his hand in the main part of the top blanket was missing" (64). After having a nose around, he suddenly understands that he has fallen asleep with the burning cigarette. He starts to become getting more and more anxious when he realizes the results of his irresponsible actions. Amis depicts the chain of Dixon's thoughts to show how they have gone mad. As he notices the sheet has turned his hand into grey, he tells himself that "that meant ash; ash meant

burning; burning must mean cigarettes” (64). This systematic way of thinking arises grasping unfortunate events in the minds of the readers.

Dixon creates a world of trouble with his irresponsible actions such as drinking and becoming drunk until he loses himself. He knows that spending the night with the Welches is no good for him at all. Amis states this situation in the novel as “Surely this would mean the loss of his job, especially if he failed to go Mrs. Welch and confess what he’d done, and he knew already that he wouldn’t be able to do that” (65). Dixon’s hopeless condition creates a kind of realistic identification for the readers who have had such situations at one point of their lives especially at workplaces. Adding an intimate statement regarding Dixon’s situation, Amis writes “there was no excuse which didn’t consist of the inexcusable: an incendiary was no more pardonable when revealed as a drunkard...” (65). It is again understandable by the reader that Dixon is searching for a way out of his moody situation.

Mrs. Welch comes face to face with Dixon about the ordeal in chapter eighteen and she is, of course, irritated with him. Amis depicts her as being “rather red in the face” (185). Mrs. Welch tells him “First of all, I’d like you to explain, if you can, just what happened to the sheet and blankets on your bed when you were our guest here recently” (186). For the first time being speechless, Dixon is extremely anxious about the situation. Dixon who can speak under every condition cannot say a word and this makes him and the situation funny. While he is “still trying to moisten his mouth enough to speak” (186) as Amis describes, Mrs. Welch cuts him and says “I am waiting for an answer, Mr. Dixon” (186). The realistic aspect of the situation is that when we are put under pressure in this kind of situation, it is really hard to answer confidently and it is the same for Dixon as well. He is nervous and he mumbles “I don’t quite know what... I didn’t see...” (186). He is aware and ashamed of the damage he has given and tells Mrs. Welch “I don’t deny it. Please, Mrs. Welch, I am desperately sorry about it all. I know I should have come to you and told you about it, but I’d done so much damage I was afraid to... Will you send me the bill for what it costs you to replace it?... I must

make it good” (186). The inconvenient actions of Dixon have finally come in view and he is for sure regretful for the things he has done and for the damages he has caused.

One of the concrete examples of Dixon’s incompatible actions is when he gives his last lecture drunk at the university and it is an incident that “ends Dixon’s career in a pyrotechnic display, fueled by alcohol and despair” (Gardner 31). As he starts the lecture, he mocks Professor Welch unconsciously in the first part of the lecture. Afterwards, Dixon could not believe “he had produced an excellent imitation of Welch’s prelude blaring sound” (227). While he is talking, “he is sweating and flushing as he begins to trip up on one or two phrases, hesitate and repeat words and even lose his place once so that a ten-second pause supervened” (227). It is only getting worse and nothing else. Amis depicts as “Dixon felt he was going to burst into tears. Should he throw a faint? It would be easy enough. No; everybody would assume that he’d succumbed to alcohol” (229). Even though alcohol continues to make him worse and worse, he “read on, spitting out syllables like curses, leaving mispronunciations, omissions, spoonerisms uncorrected, turning over pages of his script like a score reader following the presto movement, raising his voice higher and higher” (230). Dixon is described both funny and sympathetically through the novel and the readers, somehow, cannot get angry with him because the realistic aspects of the novel let readers find something else from themselves in the situations told in the novel.

Dixon reflects the same dissonance in his attitudes to his relations with the other characters in the novel, too. One of the most vicious of them in the novel is the relationship Dixon has with Bertrand Welch’s, the son of Professor Welch, fiancée, Christine Callaghan who is really beautiful and can gather all the attraction on herself easily. While Margaret and Dixon are chatting about how beautiful Christine look, Margaret says “Pity she’s so refrained... I don’t like women of that age who try to act gracious lady. Bit of a prig, too” (46). Dixon also, more or less, has similar conclusions for her at first, but he replied Margaret by saying “I don’t know... Can’t really tell at

this stage?” (46). When Christine is first introduced in the novel, Dixon and some other characters in the novel judge her negatively and act prejudiced. This is also a realistic element of the novel that people can have prejudices about the people they first met. Christine is shown as a victim of this mentality.

The relationship between Dixon and Christine develops rapidly in the novel despite his first impression of her. Christine helps Dixon about his damage when he burns the bed sheets in Welch’s house with his burning cigarette. And this makes Dixon feel an attraction and desire for her. In the novel, it is told “Dixon studied the Callaghan girl, despite his determination to notice nothing more about her, and he saw with a fury that she was prettier than he’d thought. He found himself wanting to make the kind of a face or noise...” (74). Then Dixon asks himself “Well, what was it if it wasn’t love? It didn’t seem like desire... whatever it was or was called, was something nothing could be done about” (75). Dixon likes her but Christine laughs at him after they have finished covering up the damage on the blanket and the bedsheet. And he also starts to laugh with her simply because as it is written “he felt grateful to her for her laughter” (75). The scene is humorous because when the readers think themselves at the same situation they feel like that. They are with someone they just met and try to hide something from the people they both know earlier than each other. Amis wants the reader to feel the realistic atmosphere of the scene.

As leading Christine to the dance floor, Dixon’s feelings are described by Amis “Dixon felt like a special agent, a picaroon, a Chicago warlord, a Hidalgo, an oil baron, a Mohawk” (117). Dixon is aware of the fact that Christine is really special and he tries his best to keep himself cool and calm. He even holds down one of his faces. As it is told in the novel that “He kept careful control over his features to stop them doing what they wanted to do and breaking out into an imbecilic smirk of excitement and bride” (117). The intense depiction of the feelings of Dixon toward Christine contributes to the humor and charm both of the situation and the flow of the novel. The child-like

excitement on the face of Dixon can be seen clearly by the readers and they have the opportunity to compare their feelings toward their own loved ones.

There are also some conflicts between Dixon and other characters through the novel because of the way he interacts with others, especially with Bernard Welch. They both cannot get along since the first time they met. They first meet at a dinner party which is hosted by the Welch family. Margaret has already told Dixon everything about Sonia Loosmore, who she is supposed to be Bertrand's fiancée at first but later understood that his ex-girlfriend. Dixon confuses about the ladies and begins to ask questions Christine about her life, which aggrieves Bertrand and at the same time surprising for Christine. The dialogue between Dixon and Christine is also smiling "I know there must be a lot of hard work and exercise attached to it (ballet)..." (43). She answers, "the ballet? But I work in a bookshop. Whatever made you think I...?" (44). Bertrand becomes furious and with his face going red he tells Dixon "Look here, Dickinson or whatever your name is... perhaps you think you're being funny, but I'D as soon you cut it out if you don't mind" (44). Amis creates a funny situation here and shows that people can make such mistakes in their daily lives. He wants the readers to understand and laugh at the mistake and to tell how it is really not worth getting angry about, especially when two people meet for the first time.

As the dialogues go on, Amis creates a complementary scene with the announces of Professor Welch that worsens the situation "Poor old Dixon, ma-ha-ha, must have been confusing this... This young lady with Sonia Loosmore, a friend of Bertrand's who let us all down rather badly some time ago. I think that Bertrand must have thought you were... twitting him or something..." (44). the readers can laugh at Dixon's situation but at the same time they also see that they can have similar cases in real life.

The unconformity of Jim Dixon's actions, thoughts and relationships can all be related to real life. They are so realistic that the readers can collocate theirs with Dixon's life. They can feel bad for Dixon and laugh at his

irresponsible actions and ignore Professor Welch. Amis creates a kind of hero who has the power to be able to take the readers inside the novel from the beginning to the end. Dixon can be one of us and he is as real as life itself. *Lucky Jim* depicts the relationships, the social situations, and the way of life and the hard times of the postwar era with amazing fiction of Kingsley Amis. As John Metcalf says “Kingsley Amis’s *Lucky Jim* is a very funny, very human novel...” (Metcalf 132).

1.3.1. The Setting

The setting of the novel, *Lucky Jim*, corresponds to the environments of the fictions written in the post-war period which usually describe the life of the people in provincial and working class residential areas. A red brick university in the English Midlands is chosen as one of the major places throughout the novel by Kingsley Amis.

The places where Professor Welch and his family live, an old but convenient house for a large family which has also enough rooms for several guests, and Jim Dixon lives, a room in a cheap hostel that he shares 2 other people one of whom also works at the university, clearly show the differences in lifestyle between the high and low-class people.

Also, the bars and the description of the places and surroundings through the novel has the taste of the contemporary post-war era fiction settings such as the dirty streets, holes on the roads, a lot of constructions and new factories with the residential area of working class people.

From the beginning, it is seen that Jim feels like a fish out of water when he is on the university campus. The atmosphere seems harassing and worrisome to him. In general, university campuses do not consist of just single buildings but they are the places where workers often must walk from one building to another during the workday. The impression that we get for Jim is that the campus can be a kind of minefield which can seriously be dangerous if he confronts with the people he least wants to see, like Professor Welch or one of his students, Michie. During his walks around the campus, Jim has some of

his unpleasant conversations. He feels like an exposed target when he is out and about.

Focusing on the inside of the buildings, Amis depicts the campus in detail. For example, when Jim notices the decoration at the Summer Ball;

The walls were decorated with scenes from the remoter past, portrayed in what was no doubt an advanced style, so that in the one nearest Dixon, for example, some lack of perspective or similar commodity made a phalanx of dwarf infantrymen (Spartan? Macedonian? Roman?) seem to be falling from the skies upon their much larger barbarian adversaries (Persian? Iranian? Carthaginian?) who, unaware of the danger overhead, gazed threateningly into the middle distance. (10.14)

According to Jim, the artwork of the decoration seems ostentatious and grotesque. The point why Amis uses these descriptions is to show that British universities that were newer and less prestigious in the 1900s tended to be seen grand so they could be like legendary universities such as Cambridge and Oxford. On the other hand, to Jim, it is all silly and childish.

Professor Welch's house which is in the country is not represented as a fine escape for Jim because he has some of his worst and inadmissible moments there. As far as he is concerned, the house filled with artwork is overwhelming and ridiculous. And the madrigal weekend emphasizes how Jim feels in this kind of environment when he is out of his own place.

The cheap apartment where Jim lives is cramped and he has very little confidentiality. By putting Jim in that kind of place, Amis presents the condition of poor Jim who tries to live on with his lecturer's salary. He also has to eat terrible meals of his landlady with the company of his roommates. The apartment is certainly not a place for Jim to stay and a kind of shelter where he does not want to go if he does not have to.

The pubs where Jim heads when he cannot stand one more minute at the Welch's house or the Summer Ball are the true elements of his life and the place where he holes up from the world of loudmouths and phonies.

Here one of his daydreams about the images he sees in a pub after escaping to the rest-room dating with Margaret:

He was certain it was an image of London, and just as certain that it wasn't of any part of London he'd ever visited. He hadn't spent more than a dozen evenings there in his life. Then why, he pondered, was his ordinary desire to leave the provinces for London sharpened and particularized by this half-glimpsed scene? (26)

Generally, the readers feel that Jim does not like places such as campus halls or ballrooms that makes it possible for him to encounter with the people he will have to deal although he prefers to avoid. He would rather smaller and intimate places where he does not have to cope with a lot of people such as pubs and taxis. One of his worst nightmares as a place is auditorium hall where he presents his lecture. He could have had a worse panic attack there if he were not drunk.

1.3.2. The Character Jim

Dixon is a young history lecturer at a university in England who teaches at the department headed by Professor Welch. Throughout the novel, Jim tries to make a good impression on Professor Welch for the sake of his future recruitment at the same department. At first, he defines himself as a person who likes planning everything in his daily life. Especially, when he plans his smoking time, he schedules the exact hour for each cigarette to be smoked. But, unfortunately, he rarely keeps up with his plan.

Not being able to refuse, he is invited to spend the weekend for a madrigal weekend party at Professor Welch's house although he cannot sing at all. At the party, he is introduced to Bertrand, son of Professor Welch, and his beautiful fiancée Christine. He envies the relationship between Bertrand and Christine while hating him at the same time. In fact, the beauty of Christine embarrasses Jim when he thinks and compares her with Margaret.

Jim thinks and is convinced that he may never have a girlfriend like Christine. This thought of Jim results from his feeling that he is not attractive enough and also he is shy. Besides, he wonders how it can be possible for

Bertrand to get engaged with a wonderful girl like Christine. Because Jim thinks that Bertrand is not very good looking and he is not kind enough toward ladies.

Although Margeret would like to have a closer and more intimate relationship with Jim, he thinks about her just like a good friend and a colleague. He feels mercy for the love she has toward him and behaves her kindly. Jim does not want to hurt Margaret and her feelings but he has a lot of troubles because of his respect to her love to him.

Jim Dixon prefers a kind and gentle policy in order not to be misunderstood by Margaret and not to let her think he is in love with her. Although it seems like a great policy at first, the feelings and attitudes of Margaret towards Dixon turns into a kind of burden as soon as he meets Christine Callaghan.

He also starts to be bothered by her jealousy. Whatever he does to escape from her is misunderstood and misinterpreted by Margaret. She thinks he is doing these things as courtesy or denotation of tact.

Especially after getting the help of Christine about the burned bed sheets and the table in his room in the Welch's house, he starts to change his mind about her. The grudge and hatred he feels for her because of the fact that she is going out with Bertrand instead of choosing him turn into sympathy and gratitude. He even shows some signs of falling in love with her through his attitudes.

This unlucky accident leads to an inevitable comparison of Margaret and Christine for Jim. Because Margaret reprehends Jim whereas Christine chooses to help and save him from the unpleasant situation. Dixon feels the winds have changed to Christine.

1.3.3. Thematic Perspectives

Jim Dixon is a lecturer at the history department of an English University during the years after World War II and he is about to come to the end of his

first year. He has not been able to make a good impression among his colleagues and most importantly upon Professor Welch who is the head of the department and at the same time, the one who will decide his future at the university. He tries to avoid making more bad impressions a people around him and fearing to show his inner hatred for Welch at a moment of anger. Agreeing to give the last lecture of the term on Merrie England, he is a sso invited to a weekend party which is about arts and music at the Welch’s house. And of course he accepts although he thinks that it is not a kind of party for him.

During the party, Dixon meets Bertrand, the son of Professor Welch, and his fianc e Christine. Bertrand is an artist and seems high-brow and Dixon does not like him at all. On the other hand, he thinks that Christine is unattainable and uptight. Margaret who is a colleague of Dixon and has some intimate feelings towards Dixon is also at the party. She stays with the Welch family because of attempting a suicide caused by a recent break-up. While the party goes on, Dixon finds a way to escape to a bar nearby and has some alcohol and then returns to the party. The friendship of Dixon and Margaret is getting closer with the help of Margeret’s insistence and Dixon’s well-intentioned and pity concern for her.

When they are in Margaret’s room, she sends Dixon away of her room. As soon as Dixon comes to his own room, he falls asleep under the influence of alcohol with a burning cigarette in his hand. When he wakes up in the morning, he finds out that there are a lot of burned holes in his bedsheet. He tries to hide the damage in order not to lose his job and be humiliated in the eyes of the people in the house. But Christine realizes the situation and finds Dixon funny and agrees to help him.

After being helped by Christine, Dixon starts to think about her but he does not have the possibility to see her again until the Summer Ball held at the university hall a few weeks later. During the ball, Bertrand ignores Christine and pay more attention to her rich uncle Gore-Urquhart who Bertrand thinks to work for in the future after getting married, Christine. Margaret also spends

time with them and has as less contact as possible with Dixon. Hanging around with his friend Carol Goldsmith, Dixon cannot take his eyes and attention from Christine. Carol encourages Dixon about making a move for Christine by telling him that Christine has been having an affair with Bertrand. Dixon builds up his courage and asks Christine to take her home early. Accepting Dixon's offer, Christine tells him how she is bored with Bertrand's attitudes to her in the taxi on the way to the Welch's house. When they arrive at home, they kiss and decide to meet in two days. However, they agree not to see each other again when they meet. Because they are aware of their responsibilities for Bertrand and Margaret.

Spending the following week by planning his lecture Merrie England, Dixon wants the lecture appeal to Professor Welch. On the day of his lecture, Bertrand visits Dixon in his office at the university and blames him about seeing Christine. Bertrand warns Dixon that it is not possible for him to be with such a girl like Christine and he has no chance. Feeding up with Bertrand's impertinence and contempt, Dixon has a fight with Bertrand. He knocks Bertrand down but he left the fight with a black eye.

After the fight, Dixon, nervous and beaten up, drinks a lot during the reception before his last lecture. While he is giving his lecture boozily, he imitates Professor Welch and the principal of the college unintentionally at the beginning of the lecture. He finishes his lecture by stating his disdain for the subject. The following day, Dixon finds himself fired from the university but he is offered a well-paid job by Gore-Urquhart, Christine's uncle, in London.

Then, the same day, Dixon meets with Catchpole, the man who is responsible for Margaret's suicide attempt. When they meet, Catchpole explains that Margaret attempt to suicide because she has wanted to get Dixon's and his sympathy. Arriving home after this meeting, Dixon receives a message from Christine to meet her at the train station before she goes back to London. Both Dixon and Christine arrive at the station late. Christine explains Dixon that she is aware of the affair between Bertrand and Carol and she

cannot be with him anymore. Dixon also tells the situation about Margaret and says that he has left her and he also speaks of the offer that he has gotten from her uncle in London. Dixon asks her to go back to London together. While they are walking down the street to the station, they come across with the Welch family and Dixon salutes them with an ironic laughter.

1.3.4. Narrative Strategies

Being a funny and comic novel, *Lucky Jim* has a third person omniscient narrator. The narration is focused or filtered only through Jim Dixon. Dixon is not totally an admirable character because of his academic misfit and being inconsiderate in many situations throughout the novel. He spends his time about trying to cancel out the bad impression he made on the people around him in most of the novel. Almost every character and scene is depicted through the eyes and thoughts of Dixon in the novel. The intellectual assaults he made on Professor Welch and physical assaults on his colleagues and Bertrand are all caused accidentally by his policy. Thus, he can interpret all the things from his own point of view through the narrator by showing himself right and fair in every negative situation or the negative things he has caused.

On the other hand, the voice of the narrator can clearly be heard guiding the reader's opinion. In particular, it is obvious and audible in the physical descriptions of the two characters where the narrator gets away from his filter in order to present a vision the external character of which is underlined by its preliminary comparison of the pair to 'some kind of variety act', thus appealing to the reader's knowledge of what a variety act is, and directing him unconsciously to the reception of humor.

In fact, the discourse of the narrator is an example of stylistic deviations from conventional linguistic usage, which are used to be able to direct the reader's opinion and create humor.

CHAPTER 2. CHANGING PLACES BY DAVID LODGE IN THE CONTEXT OF THE POST-MODERN BRITISH FICTION

Being one of the most significant literary critics, Professor David Lodge is an academician and a British novel writer. As a literary critic, Lodge came first under the influence of structuralism. From this critical trend, Lodge borrowed the principle of “binary opposition” which becomes the structuring element of his novel.

He taught English Literature at the University of Birmingham for 27 years. His literary works generally come from his personal experiences because of knowing the academic life really well from the inside. He says that he starts to write a novel when he realizes his “own experience has a thematic interest and unity which might be expressed through a fictional story” (Write On 72). He also explains that he is able to write about academia and the real world for one reason. As he explains:

I have always regarded myself as having a foot in both camps – the world of academic scholarship and higher education, and the world of literary culture at large, in which books are written, published, discussed and consumed for profit and pleasure in all senses of those words (After Bakhtin 7).

David Lodge is, at the same time, a literary theoretician and “his campus novels largely coincide and overlap with his scholarly work” (Lambertsson Björk 40) and vice versa. His novels include the debate about literature and it is a fact that those debates are very appropriate for the genre of campus novels. As Milena Frankova mentions that:

*In his novels Lodge implies and employs his critical attitude to the rise of critical theories in the academe in a comical mode. It can hardly be a mere coincidence that the novel *Small World* (1984), [...], is built on a parody of what Lodge saw as then the latest fashion in literary criticism (Franková, 57).*

According to Milada Franková Lodge even pokes fun at Morris Zapp for taking to various theories; mainly for going around the world to conferences and talking about the theory of deconstruction. Morris presents a claim that a

language is only a code and that “[...] every decoding is another encoding” (*Small World* 25). On the contrary, Phillip Swallow, a literary historian with rather traditional views, is in *Small World* shown as a more positive character. David Lodge portrays him in a positive way even though he was created to look old-fashioned and foolish; this is all to say that he was created as a character for whom we feel sorry. The author continues with parody in *Nice Work* where he introduces the “Shadow Scheme”. It is employed for the purpose of degrading the seriousness of the British higher education system. The university is forced to cooperate with something that is as down-to-earth as daily work in an engineering company in Rummidge. With mentioning Rummidge, we are getting to the cities where the novels are set. It is very interesting how masterfully Lodge chose and described the cities so I will deal with the setting briefly.

The place name Rummidge appears through all three novels. It is, as the author confirms, “an imaginary city, with imaginary universities and imaginary factories, inhabited by imaginary people, which occupies, for the purposes of fiction, space where Birmingham is to be found on maps of the so-called real world” (Author’s note in *Nice Work*). There are clear cues that confirm our assumption that Birmingham is what the author had in mind. We would be able to make the right guess even if the author did not mention the city’s name in the Author’s note. If a reader knows that Lodge comes from and for many years lived in Birmingham, he cannot fail to connect those cues to the city of Lodge’s origin. He supports the resemblance by describing the city as a city where industry co-occurs with higher education and still further supports the idea at the beginning of *Changing Places*. He says that Morris Zapp’s view of Rummidge was “a vista of dank back gardens, rotting sheds and dripping laundry, huge, ill-looking trees, grimy roofs, factory chimneys and church spires” (*Changing Places* 57). The University of Euphoria is unreal as well as the University of Rummidge. Since Lodge admits that his works are based on reality, the suggestion that the University of Euphoria represents the University of California, Berkley, where he worked as a Visiting Professor in 1969,

should be taken into account. Other place names and names of the cities where the conferences are held are the same as in the real world; the meetings take place in Hong Kong, Tokyo, Honolulu, Heidelberg and so on.

2.1. The Condition of the Post-Modern British Fiction

Postmodernism gives priority to the local and the native instead of universal. The belief about human knowledge is that it is always fragmentary and limited. For that reason, it is impossible for a human to have an objective knowledge because the structures that make people know something are derived from subjective conditions such as human emotions. Instead of fixity, completeness and unitariness, postmodernism offers fluidity and multiples, fragments and contingency. Especially in literature, it is a tendency to question the legitimacy of the narrative itself and a kind of refusal to offer any multiple points of view and universal truths. The term postmodernism is sometimes used for the literature and art after World War II, when the effects of the first war became extremely worse by the experience of Nazi totalitarianism and extermination, the threat of complete destruction by the atomic bomb, the continuous devastation of the nature and the perturbative fact overpopulation. Modernism never gives up to search for truth whereas postmodernism believes that truth itself is dead because the subject is no longer exists.

Many people are confused when they hear the term postmodernism. In fact, it is used to mean anything new and innovative by many people although it has become a confusing term in intellectual conversations. Postmodernism is related to word modernism. The post is something that comes after. That is to say, postmodernism is something that comes after or develops from modern thought. In contrast, fragmentation is a liberating phenomenon suggesting us an escape from fixed systems of belief for postmodernism. While postmodernism celebrates fragmentation, modernism regrets it. The other difference between them is a matter of tone or attitude. Postmodernism rejects the distinction between high and popular art and believes in a mixture of qualities that are

excess and gaudiness whereas modernism emphasizes on strict technical innovations.

First, we need to understand what modernism was reacting against in order to understand postmodernism. The postmodern is usually associated with a society in which consumer lifestyles and mass communication dominate the lives of its society. Postmodernism proclaims that the bad is good in the sense that both terms 'good' and 'bad' have lost their worth in the postmodernism proclaims order. The contemporary situation has to be faced for what it is. The only truth in this world is that disorder is the only possible end. While Modernism considers psychic fragmentation and alienation as something terribly bad and wounding, postmodernism celebrates it as it is the only reality. The split personality is not something to be afraid of for postmodernism but it is a part of the late capitalist experience. It believes that there is no truth because the subject no longer exists. Modernism, on the other hand, does not abandon its search for truth. Postmodernism also deconstructs the idea of the unified subject. The subject is only a psychological meaning and is only a means of fulfilling the function of media, experience, sexual trend or fashion.

Being difficult to define as a term, postmodernism covers a wide range of disciplines and areas of thought including art, literature, architecture and technology. But there are, of course, a number of characteristics which help us to understand the basics of postmodernism. At first, it rejects all boundaries like modernism including the boundaries between different forms and genres of art as well. The art development of bricolage and pastiche can be given as an example of this. The second thing is the concentration on fragmentation and the discontinuity as well as ambiguity. The focus of postmodernism is on de-structured, de-centered humanity. In other words, being seen as negative qualities before, the idea of disorder and fragmentation are seen as an admissible representation of reality by postmodernists. The fragmented view of human life was considered as bad or tragic by modernists, while this apparently meaningless view of life is rather celebrated by postmodernists. It is a kind of acceptance of the chaos which encourages a play with meaning. The possibility

of ambiguity is also accepted by postmodernists. To them, events and things may have two different meanings at the same time. Ambiguity is tried to reduce or avoid by a more fixed rational and logocentric or linear approach as much as possible. Synchronical views is not seen as contradictory but they are an integral part of the complex patterning of reality for postmodernist thought.

2.2. David Lodge and Literary Experimentation

As Martin states (1999) to appraise the overall work of a living writer, especially one as active as David Lodge has continued to be even after four decades, is difficult and risky. Even so, given his considerable accomplishments to date, it seems appropriate to review them, to suggest what other directions his work may take, and to speculate about how he might be regarded in the future. With fifteen novels to date, an equal number of critical works, occasional essays, hundreds of reviews, critical anthologies, several screenplay adaptations, and two professionally produced plays to his credit, David Lodge can look back on a distinguished and varied career. He has contributed singularly to literary and cultural life, especially in Britain but really throughout the English speaking world and even farther, if one considers the broader audience that translation has found for his Works (165).

Lodge's writings have been translated into more than twenty languages, several of which contain a body of criticism and commentary on his work corresponding to that in English. His novels have achieved best-seller status in Italy, France, and Germany. In December 1997 he was recognized by the French Ministry of Culture by being made a Chevalier dam *I'Ordre des Arts et Letters* at a ceremony at the Institut Français in London. Most of the several awards given his novels in Britain have been noted, the most recent being the short-listing of *Therapy* for the 1996 Commonwealth Writers Prize.

For over twenty years Lodge's novels have been best-sellers in Britain. Thus the Guardian ranked *Nice Work* 29th among its "fast sellers" for 1989, with almost 300,000 paperback copies sold, while in 1992 the Great Britain sales figures for *Paradise News* exceeded those of the latest Colin Dexter

release and of every other title published by Penguin that year and came near those for books by Ken Follett and Joanna Trollope. While Lodge's popularity in the U.S. has never approached this level, a source of some concern to him, his books are in steady demand here, as evidenced by several of his titles being stocked regularly by American bookstores of any appreciable size, and not just on the East and West coasts. Where he is known in Great Britain as simply a "popular novelist", the designation of "literary novelist" American critics and readers have given him suggests a more limited though substantial popularity, though this may also reflect differences between the two reading cultures.

Lodge's worldwide reputation seems to have resulted from certain qualities in his writing. It rests, of course, on the supreme wit evident in the hilarious situations of his novels and the energetic pace and telling specificity with which they are narrated, as well as in exchanges between characters. But it rests, too, on his ability not only to write serious fiction but to make serious use of the amusing and absurd materials he develops in his comic novels, to shift at appropriate points in his narratives to a serious, even moral tone.

It is in terms of the broad topics of sex and religion that such concerns have been addressed in his novels, and it is for his treatment of these topics that his fiction is likely to be read in the future – both as a thoughtful sociological record of late twentieth century society and behavior and as a frequently amusing but sometimes deeply moving consideration of human problems hardly unique to our time.

Lodge has said that the ultimate incentive for writing is the chance to "defy death" by leaving behind "some trace of oneself, however slight". "In a time when books and reading face increasing competition from newer forms of entertainment, he has managed to reach a large and loyal audience and to give them a special kind of pleasure and meaning – and there is no evidence of either his productivity or the reading public's responsiveness to his work letting up. When the tradition of every kind, including the literary, is being increasingly ignored or tossed away unthinkingly, Lodge remains a voice, in

his creative writing as well as in his criticism, that insists on the indispensability of the past and the need for acknowledging continuity even as society and artistic fashions change.” (Martin,1999: 166)

Although he is still negotiating between novel writing and the writing of scripts and plays, there is every indication that each of these activities will be reinforcing and enhancing the others for some time to come. While his legacy is already a rich one, his recent work suggests that it will expand and even find new forms and directions. For those who have found David Lodge entertaining and worthwhile, and for those who will be discovering him in the future, this is good news indeed.(Martin, 1999:167)

2.3. David Lodge and Critical Theory

It is absolute that the critical approach of campus novel is one of the dominant figures in literature. There is not a serious investigation of the campus novel that would study its subject matter without combining it with a realistic approach. Critics considered the campus novel as a unique literary genre that is capable of communicating the concerns and criticism of higher education. But the appreciation for this novel type that has exclusively social concern has lasted short. The first reason for this is that the world of higher education is a relatively limited domain and these academic novels generally offer the same events, venues and participants. The flow of campus novels also especially after the 1950s took all the important changes of higher education and the topical scope of the genre became exhausted and included the same themes that are already dealt with in previous novels. This repetitiveness has gradually made the campus novel a genre that earned moderate literary esteem.

The myth of the isolated Ivory Tower is confirmed by Lodge’s campus fiction. The attempt to build a bridge between the Academy and the outside world is not accomplished and for most readers his novels remain one-dimensional portrayals of inapprehensive campus characters.

2.4. Changing Places as a Post-Modern Campus Novel

David Lodge wrote *Changing Places* after being a Visiting Professor at the University of California, Berkley. *Small World* is inspired by David Lodge's travels around the world for which he has been to conferences on many topics. Lastly, living and teaching in the industrial city of Birmingham gave him the sense of the difference between academia and industry as he shows it in *Nice Work*. The author admits that he is inspired by his experiences and life, but he denies that the features and plots in the novels are "autobiographical in any simple, straightforward sense" (Contemporary Writers). In the same article, David Lodge concedes that he has a "fondness for binary structures". The two professors exchanging their jobs, cultures, wives and to some extent some of their character traits as well (Phillip gains experience and Morris tolerance and humanity), may serve as a good example of the binary structures. The structure is also pointed at with the characters of Vic Wilcox and Dr. Robyn Penrose who are juxtaposed in *Nice Work* and also the Pabst twins in *Small World*. Throughout the novels he also makes a distinction between the university and the outside world and as Eva Lambertsson Björk claims there is "clear-cut social and spatial division" which reinforces "the tension between the 'inner' world of academia and outside society" (Lambertsson Björk 10). His aim, as Lambertsson Björk argues is to build a bridge for the gap between the university and the outside world; he wants to bring the university closer to the ordinary people and he also wants those two worlds to connect, to understand each other.

Another claim Lodge makes is a statement about comedy: "I use comedy to explore serious subjects" (Contemporary Writers) and Michael Mulhay further expresses that the reason why Lodge uses humor and comedy in his works as:

[...] when we speak humorously, we are not fully responsible for what we say. From the outside, from within the realm of serious discourse, the messages of humour are extremely difficult to oppose successfully. Yet the messages conveyed by humour may have very serious consequences (Mulhay).

This may lead us to the Lodge's picturing of the British and American universities. He is sure to describe both in a rather comical and humorous way; each for quite different reasons. He points out that the British universities are too traditional whereas the American universities are too much modern; there are too many student disturbances, strikes and political problems. He seems to look for something in between those extremes. We can assume that he favors the American educational system a little because he pays more attention to making fun of British schools. In an interview with Bernard Bergonzi, David Lodge makes a claim not about comedy, but goes a step further and tells the reader why he uses parody in his works. He clarifies that when using parody, the author may approach the given problem with a great deal of irony (Hilský 115). David Lodge is one of the novelists that perfectly master the device of parody. He is careful when using the device not to be too harsh but at the same time he makes sure that the parody is easily recognized so that every reader may enjoy his comic novels even if the reader is not familiar with the academic ground.

2.4.1. The Setting

The story in the novel takes place around the campuses of two universities in the towns Euphoric State in the USA and Rummidge in England. The remarkable difference between the towns is that these two towns are totally opposite. Being one of America's great universities, Euphoria has a beautiful landscape around the campus and nice weather almost every time of year and also pays high salaries to its professors when compared to other universities. On the other hand, Rummidge is in the British Midlands and it is almost impossible to see the sun due to fog and rain and the University is not popular and has no good reputation at all.

There is a bilateral agreement between these two universities about an annual exchange program. In the frame of this agreement, the professors change places every year but, of course, the exchangers from Rummidge are more likely to go to Euphoria in order to get higher wages and because of their

more popular campus.

2.4.2. The Characters

The literary characters coming from the academic ground were usually students portrayed in a very negative way in most works until the middle of the nineteenth century. These students were described as villains or fools. The situation started to change gradually and improved. The Oxford students and professors became respected during the second half of the nineteenth century. Also, the teachers of smaller provincial universities started to be regarded highly with the introduction of *Lucky Jim* by Kingsley Amis in the 1950's and the genre of campus novels portraying mainly professors came into existence. Nevertheless, it is still possible to find characters in contemporary campus fiction portrayed as the fool figures partly or on the whole. Phillip Swallow is one of the perfect examples of the professors in David Lodge's campus novel.

The main characters of the campus trilogy by David Lodge are two professors; this confirms Lodge's statement about his liking to have a binary structure in his novels. Those two professors and their families appear in all three novels, although in the last novel of the trilogy, *Nice Work*, they appear only for brief moments. Nevertheless, they are the connecting points in the novels together with an emphasis on the university setting, which is also important in the trilogy.

The first professor is Morris Zapp of the State University of Euphoria (Euphoric State) which is located in the United States of America between Southern and Northern California. The second professor is Phillip Swallow teaching at the University of Rummidge in the United Kingdom. They both get involved in an exchange scheme between their home universities. This scheme began a long time ago because architects of both campuses had independently the same idea about their design; they placed a replica of the Leaning Tower of Pisa on its ground and the scheme was started to confirm this similarity. The professors taking part in this scheme exchange posts for six months; they should also exchange their salaries. But the American professors would not go

to England if they were to earn as little money as their English counterparts in their job. Lodge here tries to draw attention to his personal experience of the money problem. He criticizes the British universities for not valuing its staff. As a consequence, the most brilliant British teachers, of course, leave to teach somewhere in America. In the novel, he accentuates the low salary of teachers in Britain by letting the Euphoric University pay the difference between what the American professors get in Rummidge and what they earn at home. He comes back to this theme at the end of *Nice Work* when he makes a university “hero” of Robyn Penrose who rejects the offer to teach in the United States and stays in Rummidge even though the salary and the background are in no way comparable. However, she is not motivated by money anymore as she inherited a large sum of money from her uncle. She just wants to teach and to stay in Rummidge seems much more comfortable than moving to the United States. Nonetheless, the British professors going to the USA get the pay of their counterpart, so they experience quite a comfortable life. Moreover, the Euphoric State, being one of America’s major universities, has many more attractions to the professors than the unknown University of Rummidge. Euphoric State is able to pay the most distinguished scholars; there are a lot of laboratories, libraries and access to enormous research grants.

The money difference and also the difference in the facilities give the reader an idea of the qualities of professors who usually go through this scheme. In Rummidge there are many professors that are eager to experience the exchange, so the English University is able to choose the teacher that is to represent it in the United States. The professors, then, are usually older and very sophisticated teachers. Most of them, as well as Phillip Swallow, are attracted not only by the background and experience that is offered to them but also by the salary.

When talking about the places where the scheme takes place, we cannot forget the significance of the place names. Lodge did not give them their names for no reasons as we will see. Throughout the whole novel *Changing Places*, Lodge employs the comic attitude when using the place names. Rummidge is

mistakenly called Rubbish by Désirée and the city is really not very nice place as we have seen in the previous chapter from the Morris Zapp's view of the city and Désirée's mistake of calling it Rubbish is, in fact, not far from the true image of the city. Moreover, when we think about the name of the place in America – the State University of Euphoria or the Euphoric State - it may suggest something about its character. However, the name does not apply to the university only; the university lies in the State of Euphoria. From the name it may be assumed that there are no problems, people experience nothing but euphoria there. Lodge, however, explains his aim of giving it the name in *Changing Places* when he says that the students in their Bachelor's studies get most credits for their leisure (15). Under the label leisure, he imagines activities like sunbathing, swimming, playing beach volleyball and other such activities. In comparison with Rummidge students, whose curriculum is made only of tutorials appropriate for their studies, the euphoric students are really experiencing kind of euphoria during their Bachelor studies. Also, the teachers live a different life from their Rummidge counterparts. Lodge uses stereotypes about the British and American characters; British professors are very conservative in their opinions and clothes whereas the Americans are as free as possible, easy-going and really relaxed. The American professors who are teaching at the Euphoric State are young, attractive and catching with the latest trends in fashion. They earn a considerable amount of money, so they can drive nice, expensive and very luxurious cars. They enjoy themselves a lot and organize or join parties almost every weekend.

There is also a difference between the professors of Rummidge and Euphoric State who are involved in the scheme. The European professor feels “like a boy in wonder” (Ammann 122) on his arrival to the State of Euphoria. Lodge gives us the description of typical American professor going to Rummidge:

American visitors to Rummidge tended to be young and/or undistinguished, determined Anglophiles who could find no other way of getting to England or, very rarely, specialists in one of the esoteric

disciplines in which Rummidge, through the support of local industry, had established an unchallenged supremacy: domestic appliance technology, tyre sciences and the biochemistry of the cocoa bean. (Changing Places 14).

The older members of the University staff are not interested in going overseas for that kind of experience; as Lodge states “if the truth were told, [University of Euphoria] has sometimes encountered difficulty in persuading any of its faculty to go to Rummidge” (*Changing Places* 14). They are attracted neither by the salary, nor by the background and reputation of the University. The characters of David Lodge’s university novel *Changing Places*, however, do not confirm this claim and they do not fulfill the stereotype either.

Phillip Swallow is not as a sophisticated and distinguished teacher as were his predecessors and Morris Zapp is in no way undistinguished; on the other hand, he is very acknowledged and well-known on the academic ground. Each of the professors becomes part of the scheme for quite different reasons from their predecessors. Phillip Swallow is sent there so that the Head of the Department does not have to promote him and Morris Zapp tries to solve his personal problems by leaving the United States of America.

This novel is wholly devoted to the main characters. Nevertheless, there are some more characters that are interesting to mention. Hilary Swallow and Désirée Zapp in particular. Those two women do not have much in common; the only exception is that they like the husband of the other. Désirée is a strong feminist who is interested in writing her book about men and in *Nice Work* she is acknowledged by Robyn Penrose as a representative of “vulgar feminism” (322). Hilary, on the other hand, takes care of her family as a perfect woman. She devoted her whole life to her family, never finished her studies because she married Phillip and had children with him. Only later in the story she employs herself with marriage guidance and she is successful in her job – for she saves her own marriage.

2.4.3. Thematic Perspectives

In his tale of two campuses, Lodge applies all of the devices of farce and humor. There are crazy coincidences, surprising exaggerations, absurd juxtapositions of place and people, wordplays, and skewed logic. Lodge has an astonishing sense of the absurd and the comic and he makes people laugh with the humor he uses masterfully throughout his novel.

The fun starts with Swallow's alteration from trembly soul to charming hedonist. As soon as he steps on Euphoric State, he finds himself in a bed with a young hippie student who later he learns that Morris Zapp's girl by his first marriage. At first, he has some feelings of guilt because of betraying his marriage, but then he discards from these feelings and forgets all about home and his wife Hilary. He pants after this woman like an adolescent with frantic hormones and is overtaken by lust. On the other hand, Morris's daughter cannot figure out all the things happening because, for her, casual sex is as normal as eating or drinking as for so many young people. Lodge lets us see the thoughts of two different characters on sex and love clearly.

After a short time Swallow arrives at the Euphoric State, there happens a landslide which is something usual in the area. He finds himself homeless after this incident because his house is destroyed. Desiree Zapp, Morris Zapp's wife, invites him to stay with her and her two young children at her luxurious house at the top of the hill. Desiree who is always practical sees him as a proper babysitter that can look after her children when she goes to her miscellaneous encounter groups.

Desiree and Philip soon become lovers and bedmates under the same roof. Having an eternal naïve character, Philip soon starts to talk about his commitment to her and makes a proposal. But Desiree who does not want one more male obstacle in her life wants to get rid of him. Swallow insists on and confesses that his marriage to Hilary is about to break down. He tells Desiree that he prefers to stay in the U.S with her to start a new family life. Lodge, who has been known as a Catholic writer, wants to tell us that whatever we do to

change ourselves our moral values outweigh and continues to affect us. Although Swallow finds a wealthy woman to amuse himself, he still runs after a domestic life full of moral values and remains the same at the core.

While Swallow simmers with the direction of his life in the U.S, Morris Zapp tries to understand the ambiguous academic environment at Rummidge. He finds everything difficult because of the distant and cold British manners of his colleagues. Lodge uses Zapp's very funny reactions and reflections on the subject and in some way he states his own concerns on the conservative behavior of his fellow academics.

Despite his feelings, the incapable colleagues in the department hold on to Zapp to be their redeemer. They offer him to be the head of the English Department at Rummidge instead of another colleague who has fallen out of favor after an American style protest movement at the Rummidge campus. They admire Zapp's take charge and no-sense approach even Zapp thinks how chilly manners they have.

In the meantime, Morris and Hilary have found solace in another's arms and a romance between Philip and Desiree has started. On the other side, Morris has made Hilary discover the ruddy soul in her and she becomes from being a prim and decorous housewife to his desirous bed partner. Hilary has also tamed licentious Morris and he starts to talk about settling down with Hilary in England and accepting the department head position at the university. As the reader clearly understands, while Morris had gone from lion to lamb Philip has gone from lamb to lion.

At the end of the story, the two couples organize a summit meeting in Manhattan in order to try to decide what they should do with the rest of their lives. Lodge wrote the final chapter of the novel in the form of a screenplay with carefully scripted notes to an imaginary director. Lodge makes the readers have fun as the two couples are talking about the various permutations that their relations may take in the future. One of the possibilities is that mutual divorces and mutual remarriages. In this situation they will also change their

worlds. The other possibility which is also talked in the meeting is that any member should be free to request sex from any other member of the group. And the last is that they would go to their own ways after divorcing.

Lodge finishes the novel by using the device of a movie-style ending. He uses this technique in order not to have the burden of telling how the couples will answer the questions they have asked each other in the final meeting. The story ends with the comment of Philip that a novelist has to state or hint the outcome of his story at the end while a film director can finish his story with any scene he wants, whenever and wherever he likes and leave the audience to guess what will happen to the characters in the movie. And at the end, Philip shrugs his shoulders when the camera pan across him.

2.4.4. Narrative Strategies

Changing Places: A Tale of Two Campuses, published in 1975, is the first volume of the Campus Trilogy of David Lodge. The main theme of the novel is academia, as Lodge contrasts the American and the British universities and ultimately societies. He presents two university professors, the American Morris Zapp from Euphoric State, sometimes known as Euphoria, and the British Philip Swallow from Rummidge, who are both parts of an exchange scheme, each taking the others' place for one semester. Lodge builds his novel on binary oppositions, as he alternately presents each professor's experiences in the foreign cultural context. He points out the strong influence that each society has upon the visiting professors through alternating narrative structures. Such structures used are the traditional narrative, epistolary narrative, pieces of newspaper articles and flyers, and a film script. Just like the narrative structures evolved chronologically, the characters' lives and ideas gradually change when they encounter different mentalities in a foreign society. If human life follows a traditional narrative pattern, then choosing the film script for the final part of the novel suggests that the characters' lives were thoroughly changed by the visiting scheme. The visiting professors find themselves thrown in humorous and unexpected situations when trying to adapt to foreign cultures.

Moreover, the fact that Lodge employed devices like humour and irony in his campus novels serves the purpose of bringing the academia closer to the public and of discouraging the malevolent stereotyping which presents the academics as detached from the world, hidden in their ivory tower, without any connection to the realities outside academia.

CONCLUSION

As being the pioneering examples of campus novel in the history of British literature, *Lucky Jim* and *Changing Places* also reflect the differences between the postwar period and the postmodernism clearly in the frame of thematic and narrative elements, social concerns, setting and the characters.

In *Lucky Jim*, we have represented a realist setting and the real situations that we are likely to confront at any moment of our lives. Through Jim Dixon, the main character of the novel, we experience the loss of individual in the real world and his struggle against the obstacles he has in his workplace and the people around him. He is an outsider who tries to fit into his new world at the university. The events, the places, and the characters are so realistic that the reader can have the chance to identify himself with the elements in the novel easily. Everything can be considered as real in the eyes of a reader and social concerns such as class conflicts and the concern of finding a true place of an individual.

On the other hand, Lodge's *Changing Places* represents us the search of two university professors for their individual identity. The places in the setting are an example of metafiction in postmodern literature. The characters Zapp and Swallow give a struggle about the traditional rules and try to create new worlds for themselves. They also symbolize the riot of the individuals who do not accept the traditional rules of the era and want to create their own rules and way of life. The two professors of the novel do not only change their universities in an exchange program but also there everything including their family and characters. The intertextuality of the novel is also another example of postmodern reflections in the novel.

Table 1: A comparative approach to *Lucky Jim* and *Changing Places*

	<i>Lucky Jim</i>	<i>Changing Places</i>
<i>Setting</i>	<i>The novel is set in provincial and working class residential areas. The description of the places reflects the period clearly such as constructions, holes on the roads and new factories near the houses of working class.</i>	<i>The story takes place in two different university campuses in Britain and America. The campus in U.S is presented like a heaven with its nice weather almost at every time of the year with the well-paid professors whereas the other one in Britain is an unpopular midland university with a gloomy atmosphere.</i>
<i>Characters</i>	<i>The main character Jim Dixon is a history instructor who wants himself to be accepted by higher class characters such as Professor Welch who is the head of the department.</i>	<i>The two main characters of the novel are Morris Zapp and Philip Swallow. Philip is not sophisticated and distinguished, on the other hand Zapp is very acknowledged and well-known on the academic ground.</i>
<i>Social Concern</i>	<i>The novel presents the dissatisfaction and the annoyance of the individual with the world. The relationship between the people who see themselves from or belong to different social classes in the society. The search for individual's place.</i>	<i>The power imbalance between the individuals in the society and between the conditions of the universities in two different countries. The struggle of two women who try to find their identities in a male dominant society. The rebellion against the fixed rules of the society.</i>
<i>Narrative Strategies</i>	<i>Amis uses a third person omniscient narrator and stylistic deviations from conventional linguistic usage.</i>	<i>Lodge prefers binary oppositions. Traditional narrative, epistolary narrative, pieces of newspaper articles and a film script are also used as various styles in the narration of the novel.</i>

As it is shown in the table above, the two novels have the elements and the directions of their own periods. The differences between the post-war and the postmodern British literature and their literary preferences generally occur in the social concerns, narrative strategies and also in the settings together with the other elements.

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