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The Development of the Campus Novel Genre

Dynamika žánru univerzitního
románu v anglické literatuře

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Anotace

Cílem diplomové práce je analýza a porovnání univerzitních románů tří autorů. Práce v teoretické části vymezuje historické a socioekonomické pozadí vývoje univerzitního románu. Dále se práce zabývá samotným žánrem univerzitního románu a jeho znaky. Praktická část se zabývá konkrétními příklady tohoto žánru a jejich analýzou. Analyzovanými a porovnávanými romány jsou *Šťastný Jim* a *Jakeův problém* od Kingsley Amise, trilogie *Hostující profesori*, *Svět je malý* a *Pěkná práce* od Davida Lodge a *O kráse* od Zadie Smith. Práce je zaměřena na vývoj univerzitního románu, který je vymezen v rámci těchto děl.

Abstract

The aim of this thesis is to analyse and compare works of three campus novel writers. Historical and socio-economic aspects of development of campus novel are described, as well as the features and characteristics of this genre. The thesis analyses Kingsley Amis' *Lucky Jim* and *Jake's Thing*, David Lodge's trilogy *Changing Places*, *Small World* and *Nice Work*, Zadie Smith's *On Beauty* as examples of campus novels. The thesis focuses on the development of this genre within those novels.

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1 Introduction

The genre of the campus novel might be considered a genre that reached its peak of glory in the 1950s and the following years. Yet almost fifty years later English novelist Zadie Smith came with her novel *On Beauty*, and nobody had doubts that she has brought another way how to deal with this genre in the contemporary setting. Does it mean that campus novels can still be seen as a literary genre that is alive? Does it remain the same or has it changed? Those are the main questions that led the author to the decision to scrutinize the development of the campus novels. The development of campus novels within the works of three English authors – David Lodge, Kingsley Amis, and finally Zadie Smith, is analysed.

First of all, the social and historical background of the beginnings of campus novels is described. The answers to the following questions are suggested. Those questions are: What led the authors to the idea of the campus novel? How did the social and historical events influence the genre? The thesis further deals with the definition of campus novel and terms that are closely connected to it – The Movement and Angry Young Men, which are defined. Moreover, the common features of the campus novel genre are pointed out.

Next part covers the three above-mentioned authors and their works which are considered campus novels. This thesis aims to analyse the novels in terms of their narrative structures and motives. As for Kingsley Amis, his novels *Lucky Jim* and *Jake's Thing* are analysed. David Lodge's novels *Changing Places*, *Nice Work* and *Small World* are compared and analysed. Finally, those traditionally viewed campus novels are contrasted with Zadie Smith's novel *On Beauty*. Possible reasons for choosing this genre

in the age of postmodernism are outlined as well. Therefore, a possible continuation of the tradition of the campus novel is outlined.

This thesis does not aim to bring a full analysis or description of the campus novel genre, because this literary genre has not occurred only in works of English authors like Kingsley Amis and David Lodge, and it is not within the possibilities of this work to cover the whole variety of campus novels. That is why this thesis focuses mainly on the three authors and their works that are considered campus novels.

2 Campus Novel

This chapter deals with the topic of campus novel as a genre and its social-historical background. It is divided into four subchapters. First subchapter describes the situation of the 1950s and the following period when other works that are classified as campus novels were published. It is analysed in terms of possible influences on the literary creation of campus novels. This includes social, economic and historical influences. Second subchapter deals with the campus novel as a literary genre. Next subchapter analyses terms that are closely connected with the campus novel, such as Angry Young Men and The Movement. Last part of this chapter describes the common features of campus novels.

As Edemariam points out, campus novels do not originate in the United Kingdom, but in America with “Mary McCarthy's *The Groves of Academe* (1952), Randall Jarrell's reply to it, *Pictures From an Institution* (1954), and Pnin (1955).¹ David Lodge also distinguishes between the campus novel and the varsity novel. According to him, a varsity novel takes place within Oxbridge and the plot is usually set among students. On contrary, a campus novel is typically set at provincial universities, and unsurprisingly the main characters are teachers. Therefore, Lodge

¹EDEMARIAM, Aida. Who's afraid of the campus novel? In: *The Guardian* [online]. 2005 London: Guardian Media Group, 2005 [q. 2018-03-12]. Available on:
<https://www.theguardian.com/books/2004/oct/02/featuresreviews.guardianreview37>

considers Kingsley Amis's *Lucky Jim* "the first British campus novel, and a template."²

Jeffrey Moore's list of top 10 campus novels includes (in the following order) Kingsley Amis's *Lucky Jim*, *Pale Fire* by Vladimir Nabokov, *Disgrace* by J. M. Coetzee, David Lodge's *Nice Work* and *Changing Places*, *The Prime of Miss Jean Brodie* by Muriel Spark, *The Human Stain* by Philip Roth, *The Professor's House* by Willa Cather, *The History Man* by Malcolm Bradbury, *Der Campus* by Dietrich Schwanitz, and *Wonder Boys* by Michael Chabon. Moore says that for him *Lucky Jim* "is the prototypical campus satire, savage and anarchic."³ The fact that *Lucky Jim* has been considered the prototype of a campus novel is pointed out in the following chapters. Lodge's novels *Small World* (not listed by Moore) and *Nice Work* "have been shortlisted for the prestigious Booker Prize."⁴

²EDEMARIAM, Aida. Who's afraid of the campus novel? In: *The Guardian* [online]. 2005 London: Guardian Media Group, 2005 [q. 2018-03-12]. Available on:

<https://www.theguardian.com/books/2004/oct/02/featuresreviews.guardianreview37>

³ MOORE, Jeffrey. Top 10 campus novels. In: *The Guardian* [online]. London: Guardian Media Group, 2002, 3 July 2002 [q. 2018-01-03]. Available on: <https://www.theguardian.com/books/2002/jul/03/bestbooks.fiction>

⁴ LAMBERTSSON BJÖRK, Eva. *Campus clowns and the canon: David Lodge's campus fiction*. Umeå: Univ, 1993. ISBN 91-717-4831-8. P. 17

2.1 Historical, Social and Economic Background

When speaking about campus novel genre⁵, it is essential to look back at the middle of last century. Second World War has changed Europe in many ways and Great Britain was no exception.

According to *The Atlas of Literature*, after the second world war, novels of social realism reversed “the spirit of Modern experiment that had grown in the pre-war years.”⁶ Social realism explored the gap between generations, the details of ordinary places and lives, it mapped “place by place, region by region, class by class.”⁷ Bradbury suggests that thanks to this literary narrative, readers can create a social history of Britain.⁸ One of his examples is David Lodge’s fictional city called Rummidge, which is a city of entrepreneurs and engineering factories.

As stated by Bradbury, the 1950s had begun a new era, a new climate for arts and especially for literature. With the play *Look Back in Anger* by John Osbourne, a new era of British drama commenced. In 1954, three novels with typical, fresh characteristics appeared: first one was a novel by William Goulding, *Lord of the Flies*, second one was called *Under the Net* by Iris Murdoch, and finally it was *Lucky Jim* by Kingsley Amis. Last mentioned novel is considered the first campus novel. New, angry

⁵ Online Etymology Dictionary says that the word “campus” was first used in college sense at Princeton.

⁶ BRADBURY, Malcolm. *The atlas of literature*. New York: Distributed in the U.S. by Stewart, Tabori, c1996. ISBN 18-998-8368-1. P. 242

⁷ BRADBURY, 237.

⁸ BRADBURY, 242.

mood of London in 1950s was not depicted only in literature, but it was the principle of post-war life and culture.⁹

On the one hand, there was an optimism in the political rhetoric. On the other hand, the literary “rhetoric” was expressing certain concerns about the exaggerated optimism and the writers pointed out their disagreement with the politicians’ attitude. In the post-war era, “a new wave” of young novelists, poets and playwrights appeared. These include John Wain, Kingsley Amis, John Braine, Iris Murdoch and William Goulding. Their works reflected the social changes and post-war England.¹⁰

According to Hilsky, the situation after the second world war “was considered a new Elizabethan era, due to the relative stability and prosperity.”¹¹ This brings a question whether the Angry Young Men had reasons to be angry at all. One of the aspects that formed the following years was the Education Act, also known as Butler Act, from 1944. “The 1944 Education Act guaranteed free education for every child in England and Wales.”¹² Butler Act opened secondary schools to all children, it further divided the schooling system and local educational authorities were given more powers. Butler Act enabled ordinary people to acquire higher education and therefore gave them a chance to get out

⁹ BRADBURY, 237.

¹⁰ HILSKÝ, Martin. *Současný britský román*. Praha: H, 1992. ISBN 80-854-6700-3. P. 7-8 (own translation)

¹¹ BRADBURY, 237.

¹² Education Act: How schools have changed since 1944. In: *BBC* [online]. 2014 [q. 2017-04-27]. Available on: <http://www.bbc.co.uk/schoolreport/25761123>

of their poverty, a chance to a social rise.¹³ Education and literature were not the privilege of the higher society anymore. After the war, the whole culture was democratized. Estates' privileges were weakened, and it seemed like the Brits "never had it so good", as the prime minister Macmillan noted. It seemed that poverty, high unemployment and social conflicts of the 1930s were over.¹⁴ Sanders adds that the literature of the 1950s and 1960s focused on what he calls "the awkward self-consciousness of provincial, lower-middle-class England and the upward mobility of a grammar-school educated intelligentsia."¹⁵ As quoted by Aida Edemariam, the British society after the second world war was reshaped by the phenomenon of meritocracy¹⁶, and she suggests that universities are particularly suitable for observing this phenomenon.¹⁷ The theory behind this policy is obvious – the more educated you are, the higher status in society you reach. Getting people out of their poverty by means of education has been believed to be efficient. Opening universities to all people resulted in higher numbers of graduating students, but also in tensions between classes. This tension can

¹³ BARBER, Michael. Rob Butler's 1944 act brings free secondary education for all. In: *www.bbc.co.uk* [online]. 2004 [quoted 2017-04-26]. Available on: <http://www.bbc.co.uk/schoolreport/25751787>

¹⁴ HILSKÝ. P. 7-8 (own translation)

¹⁵ SANDERS, Andrew. *The short Oxford history of English literature*. 3rd ed. New York: Oxford University Press, 2004. ISBN 01-992-6338-8. P.612

¹⁶ Cambridge dictionary defines *meritocracy* as a social system, society, or organization in which people have power because of their abilities, not because of their money or social position.

¹⁷ EDEMARIAM, Aida. Who's afraid of the campus novel? In: *The Guardian* [online]. 2005 London: Guardian Media Group, 2005 [q. 2017-04-26]. Available on:

<https://www.theguardian.com/books/2004/oct/02/featuresreviews.guardianreview37>

be observed, for example, in the relation between Jim Dixon and his boss, professor Welsch, in *Lucky Jim*. Another example can be seen, for instance, in *Changing Places* by David Lodge. Lodge describes the immense difference (between both status and financial reward) between American and British prestige of doctors. Michelle Dean adds that: “As the experience of an undergraduate study became available to the middle class, it became a natural setting for bourgeois intrigues.”¹⁸ No surprise that the authors of the middle twentieth century became interested in such premises as university campuses.

Moreover, with the development of higher education system, the interest in other than Oxford and Cambridge universities had risen. “Up till 1955, approximately 85% of English University novels are set in Oxford, almost all the rest being located in Cambridge.”¹⁹ This had its consequences also in literature. There are no provincial universities in novels until Amis’s *Lucky Jim*. His Red brick university in the Midlands, obviously a second-rate university, can represent any provincial university, where professors walk “talking about history, and in the way history might be talked about in Oxford and Cambridge quadrangles.”²⁰

Stevenston notes that “consensual post-war politics, the Welfare state, and broadening patterns of education and affluence helped to open up new 'corridors' after the war.” New 'corridors' were opened thanks

¹⁸ Campus novels: six of the best books about university life. In: *The Guardian* [online]. 2016 [quoted 2017-04-27]. Available on: <https://www.theguardian.com/books/2016/aug/29/campus-novels-best-books-university-life>

¹⁹ SHAW, Patricia. *The role of the university in modern English fiction*. Atlantis, vol. 3, no. 1, 1981, pp. 44–68., www.jstor.org/stable/41054463.

²⁰ AMIS, Kingsley. *Lucky Jim*. London: Penguin Books, 2000. Modern classics (Penguin Books). ISBN 978-014-1182-599. P. 8

to the possible “ascent of the social ladder” which further guaranteed the novel feeling of opportunities and class mobility. He adds that the writers of the 1950s usually described their characters as people who are stuck between the newly gained prosperity and ongoing restrictions of the labouring class.²¹

Many events from all over the world influenced the development of art, including literature. The year 1956 was a formative year for the generation of Angry Young Men, whose further analysis is the topic of next subchapter. In 1956, the Suez Crisis took place, as well as the Hungarian Revolution.²²

Further development of universities was under the influence of the oil crisis of 1973. It “was the beginning of the end of the boom in the new universities.”²³ David Lodge’s novel *Nice work* reacts to these changes as the “transfers the contrapuntal, mutually illuminating UK university versus US university structure of *Changing Places* to UK university versus UK capitalist industry.”²⁴

As Björg notes, “campus novels reflect certain world views, views that were current in each respective society.” She adds that these novels

²¹ STEVENSON, Randall. *The last of England?*. Repr. Oxford: Oxford University Press, 2005. ISBN 978-019-9288-359. P. 400

²² HILSKÝ, Martin. *Současný britský román*. Praha: H, 1992. ISBN 80-854-6700-3. P. 9 (own translation)

²³ BRADBURY, Malcolm. *The atlas of literature*. New York: Distributed in the U.S. by Stewart, Tabori, c1996. ISBN 18-998-8368-1. P. 237

²⁴ EDEMARIAM, Aida. Who's afraid of the campus novel? In: *The Guardian* [online]. 2005 London: Guardian Media Group, 2005 [q. 2017-04-26]. Available on:

<https://www.theguardian.com/books/2004/oct/02/featuresreviews.guardianreview37>

strengthen the ways of thinking which they introduce to the readers.²⁵ Lodge himself notes that “the novel is not reality but an imitation of it, not a slice of life but a statement about it.”²⁶ Stevenson states that:

“as the upper classes shifted away from the centre of attention in English life, interest also faded away from the country-house novel developed in the 1920s, 1930s, and 1940s by writers such as Aldous Huxley and Evelyn Waugh.”²⁷

From the middle of the 20th century, the focus of novels shifted and universities became a suitable setting for observing a significant social interaction “in which characters from a range of backgrounds could be confined together, set to relate to one another, and plausibly allowed to expound theories and ideas.”²⁸ Campus novels provided a space for discussions in their natural context. One of the examples is the vital discussion of literacy theories in *Changing Places*.

Moreover, those novels offer space for observing social-economic conditions, which readers find, for instance, in *Nice Work*. The “encounters between liberal English attitudes and a world which seemed increasingly to threaten them”²⁹ were often scrutinized in novels by not only Lodge, but also Bradbury.

²⁵ LAMBERTSSON BJÖRK, Eva. *Campus clowns and the canon: David Lodge's campus fiction*. Umeå: Univ, 1993. ISBN 91-717-4831-8. P. 14

²⁶ LODGE, David. *Working with Structuralism: Essays and Reviews on Nineteenth- and Twentieth-Century Literature* (Boston: Routledge, 1981) 154.

²⁷ STEVENSON, Randall. *The last of England?*. Repr. Oxford: Oxford University Press, 2005. ISBN 978-019-9288-359. P 402

²⁸ STEVENSON, 402.

²⁹ STEVENSON, 402

University campuses provided “relatively safe space of academic work (...) that allowed such conflicts to be envisaged largely in comic terms.”³⁰ According to Edemariam from Guardian. university campus is:

„a finite, enclosed space, like a boarding school, or like Agatha Christie's country-houses (the campus murder mystery being its own respectable sub-genre); academic terms, usefully, begin and end; there are clear power relationships (teacher/student; tenured professor/scrabbling lecturer) - and thus lots of scope for illicit affairs; circumscription forces a greater intensity - revolutions have been known to begin on campuses.“³¹

(Edemariam, 2004)

She clearly summarizes the reasons for choosing the world of academics for a comic, satirical and still intellectual piece of work.

2.2 Campus Novel as a Genre

When reading campus novels, readers must get the feeling that those novels have many common features that reappear in many of them. This subchapter aims to define the genre and its characteristic features.

The first one deals with the topic of The Movement and the term Angry Young Men. Other characteristics of campus novels are observed

³⁰ STEVENSON, 403.

³¹ EDEMARIAM, Aida. Who's afraid of the campus novel?. In: *The Guardian* [online]. London: Guardian Media Group, 2005 [q. 2018-06-24]. Available on:

<https://www.theguardian.com/books/2004/oct/02/featuresreviews.guardianreview37>

in the second part of this subchapter. To support the theoretical explanations, practical examples taken from *Lucky Jim*, *Changing Places*, *Nice Work* and *On Beauty* are provided. Although Smith's novel might not belong to the sort of books that are originally classified as campus novels, there was probably a reason why it is, according to The Guardian, listed as one of the best campus novels.³²

Works reflecting the environment of universities did not appear in 1950s for the first time. Björg comments on this: "Literary portraits of scholars can be found well back in the Middle Ages."³³ However, those works cannot be classified as campus novels. It was the second half of 21st century, when this literacy genre of campus novels started to gain both writers and wider readership's attention.

According to Björg, "between 1945 and 1979 nearly 200 works of campus fiction were published in Britain alone, not to mention an American output of well over 400 titles."³⁴ What makes this genre so widespread? Why do these books attract non-academics? Campus novels' setting is unsurprisingly universities and their campuses with all the characters belonging to such space. It is understandable that those, who are depicted in campus novels, read the stories about themselves and maybe even find similarities with the real life that they experience every day. However, that is, truly, a limited focus group. Yet, campus novels have become widely

³² Campus novels: six of the best books about university life. In: *The Guardian* [online]. 2016 [q. 2017-04-27]. Available on: <https://www.theguardian.com/books/2016/aug/29/campus-novels-best-books-university-life>

³³ LAMBERTSSON BJÖRK, Eva. *Campus clowns and the canon: David Lodge's campus fiction*. Umeå: Univ, 1993. ISBN 91-717-4831-8. P. 10

³³ LAMBERTSSON BJÖRK, 19.

³⁴ LAMBERTSSON BJÖRK. 10.

accepted and read by those, who do not belong to the universities' lives. It brings us to the idea that there are other reasons for the success of campus novels. Is it the fact that universities had been long kept accessible only for a narrow number of people of society? For some readers, it could be a pure curiosity about the lives of other people. And for many, universities' setting might offer a setting full of political hidden conflicts, love affairs and intellectual quarrels.³⁵ Obviously, every reader finds their reason for choosing campus novels. Stevenson expresses an idea that "social change contributed in more direct ways to campus fiction's popularity: through the growing familiarity with university contexts (...) following the expansion in education after the war."³⁶

2.3 The Movement and Angry Young Men

This subchapter deals with term The Movement and the main characteristics of a typical Angry Young Man. The Movement is, according to Sanders, "a loose group of writers known in the early 1950s (...), a group assumed by those who disliked what it stood for to be the typical product of wartime planning and the Welfare State."³⁷ Encyclopaedia Britannica defines Angry Young Men as:

"various British novelists and playwrights who emerged in the 1950s and expressed scorn and disaffection with the established sociopolitical order of their country. Their impatience and resentment were especially aroused by what they

³⁵ LAMBERTSSON BJÖRK, 10.

³⁶ STEVENSON, Randall. *The last of England?*. Repr. Oxford: Oxford University Press, 2005. ISBN 978-019-9288-359. P 403-404

³⁷ SANDERS, Andrew. *The short Oxford history of English literature*. 3rd ed. New York: Oxford University Press, 2004. ISBN 01-992-6338-8. P. 612

perceived as the hypocrisy and mediocrity of the upper and middle classes.”³⁸

Mostly intellectuals coming from lower-middle class or working class formed this group of new type of authors. They knew the environment of red-brick universities well, for those were their alma maters. Angry Young Men openly express lack of respect for the British class system, for the old-fashioned system of pedigreed families, and for the privileged role of universities like Oxford or Cambridge. As mentioned above, another aspect of the post-war era that Angry Young Men were angry about was the unfulfilled promise of so-called welfare state, which was not able to realize its aspirations.³⁹

“*The movement* was a gathering of poets including Philip Larkin, Kingsley Amis, Elizabeth Jennings, Thom Gunn, John Wain, D. J. Enright and Robert Conquest.”⁴⁰ Buzwell describes members of The Movement as poets who were against:

“modernism, avant-garde experimentation, romanticism and the metaphorical fireworks of poets such as Dylan Thomas. (...) The Movement can be seen as an aggressive, sceptical,

³⁸ Encyclopaedica Britannica. *Encyclopaedica Britannica* [online]. Encyclopædia Britannica, 2017 [q. 2017-12-19]. Available on: <https://www.britannica.com/topic/Angry-Young-Men>

³⁹ Encyclopaedica Britannica. *Encyclopaedica Britannica* [online]. Encyclopædia Britannica, 2017 [q. 2017-12-19]. Available on: <https://www.britannica.com/topic/Angry-Young-Men>

⁴⁰ BUZWELL, Greg. British Library. In: *British Library* [online]. 2017 [q. 2017-12-20]. Available on: <https://www.bl.uk/20th-century-literature/articles/the-1950s-english-literatures-angry-decade>

patriotic backlash against the cosmopolitan elites of the 1930s and 1940s.”⁴¹

This description of the Angry Young Men suggests that these authors tried to express their “anger” about the literature of previous years.

Buzwell further states that works of Angry Young Men were sarcastic, dry, practical and realistic. Even though those authors came mostly from white, middle-class background with “Oxbridge”⁴² education, they were able to depict the life of their time.⁴³

In terms of the origin of the term The Movement, it can be found in 1954, it was created by “the literary editor of *The Spectator*, J D Scott, who referred to ‘this new Movement of the Fifties’.”⁴⁴ According to Buzwell, the term was well received by neither the public nor by those who were considered as members of this group. Against all odds, the term and their representatives became popular and as Buzwell notes, they contributed to the fact that literature has become more widely spread among the readers.⁴⁵

⁴¹ BUZWELL, Greg. British Library. In: *British Library* [online]. 2017 [q. 2017-12-20]. Available on: <https://www.bl.uk/20th-century-literature/articles/the-1950s-english-literatures-angry-decade>

⁴² Merriam-Webster dictionary defines the term *Oxbridge* as of or relating to Oxford and Cambridge Universities

⁴³ BUZWELL, Greg. British Library. In: *British Library* [online]. 2017 [q. 2017-12-20]. Available on: <https://www.bl.uk/20th-century-literature/articles/the-1950s-english-literatures-angry-decade>

⁴⁴ BUZWELL, Greg. British Library. In: *British Library* [online]. 2017 [q. 2017-12-20]. Available on: <https://www.bl.uk/20th-century-literature/articles/the-1950s-english-literatures-angry-decade>

⁴⁵ BUZWELL, Greg. British Library. In: *British Library* [online]. 2017 [q. 2017-12-20]. Available on: <https://www.bl.uk/20th-century-literature/articles/the-1950s-english-literatures-angry-decade>

As for the representatives of The Movement, resp. Angry Young Men, we must list for instance John Wain, the author of novel *Hurry on Down* (1953), John Osborne, the author of play *Look Back in Anger* (1956), John Braine, who wrote *Room at the Top* (1957), Allan Sillitoe, with his *Saturday Night and Sunday Morning* (1958), and of course the authors, whose works are the subjects of the further analysis, Kingsley Amis and David Lodge.⁴⁶ For instance *Room at the Top* (1957) illustrates the class mobility mentioned in the previous chapter. As the title suggests, the plot of this novel describes climbing on the social ladder, which “confirmed this new sense of opportunity.”⁴⁷

It should be noted that Kingsley Amis was the one who „provided the link between The Movement, with its dislike of cosmopolitan elites, and the Angry Young Men of the mid 1950s who combined this dislike with an authentic down-at-heel working-class view of life.“⁴⁸ His contribution, as well as analysis of his works, are the subject of discussion in the following chapters.

2.4 Other Features

There is no doubt that the character of the Angry Young Men and the attitudes of The Movement play one of the main roles in general characteristics of the campus novel genre. Nevertheless, those novels have

⁴⁶ Encyclopaedica Britannica. *Encyclopaedica Britannica* [online]. Encyclopædia Britannica, 2017 [q. 2017-12-19]. Available on: <https://www.britannica.com/topic/Angry-Young-Men>

⁴⁷ STEVENSON, P. 400.

⁴⁸ BUZWELL, Greg. British Library. In: *British Library* [online]. 2017 [q. 2017-12-20]. Available on: <https://www.bl.uk/20th-century-literature/articles/the-1950s-english-literatures-angry-decade>

more in common. Other common features are the subject of this subchapter.

When reading either *Lucky Jim*, or the trilogy by David Lodge, readers can find some similarities. Buzzwell points out that, as the title of the movement implies, women are not in the centre of their focus. Female characters occur sporadically, and their roles are mostly passive. On the other hand, he also provides an exception - Shelagh Delaney, the author of *A Taste of Honey* (1958)⁴⁹

When asked what the impact of the Angry Young Men was, Buzzwell answers: “The Angry Young Men may have been loud, crude and even obnoxious, but they gave literature a fresh impetus and they helped theatre regain its relevance to modern life.”⁵⁰

Even though this thesis focuses only on three British authors, the genre of campus novels does not belong solely to the British novelists. One of the examples of American campus novelist is Vladimir Nabokov, the author of *Pnin* (1957), or Bernard Malamud and his *A New Life* (1961). As for the setting, even though universities are supposed to be the hearts of high ideals, knowledge and truth, those who live, teach, study, work at their premises can hardly fulfil those ideals. It is the other way around, they are exposed to the same everyday problems, they are concerned (beside their career) about their love-life, families, housing, and weather. It might seem that the higher education, the easier life must be.

⁴⁹ BUZWELL, Greg. British Library. In: *British Library* [online]. 2017 [q. 2018-1-31]. Available on: <https://www.bl.uk/20th-century-literature/articles/the-1950s-english-literatures-angry-decade>

⁵⁰ BUZWELL, Greg. British Library. In: *British Library* [online]. 2017 [q. 2018-1-31]. Available on: <https://www.bl.uk/20th-century-literature/articles/the-1950s-english-literatures-angry-decade>

But characters of campus novels, who are well-educated, do not appear to know how to handle their own lives at all.

Altogether, the authors of campus novels juxtapose principles, ideals and selfishness and desires of humans. Universities and the campuses are definitely places where the contrasts are the most visible.

3 Kingsley Amis and His Work

This chapter deals with the novels *Lucky Jim* and *Jake's Thing* by Kingsley Amis. It is divided into three parts. First part describes the life and work of Amis and his place within The Movement. It is followed by the analysis of *Lucky Jim* and finally the analysis of *Jake's Thing*. The analysis is based on both primary and secondary literature.

3.1 Kingsley Amis

As noted above, Kingsley Amis is considered the founder of the campus novel genre, a member of so-called Angry Young Men and The Movement. He was born in London, 1922, and died at the same place in 1995. Five years before his death, he was knighted. He was not only a novelist, but also a poet, a critic and a teacher. Unlike his most popular character Jim Dixon, Amis himself graduated from Oxford (St. John's College, 1949). World War II interrupted his studies and he served as a lieutenant in the Royal Corps of Signals. After World War II, he started teaching at universities in Wales, England and the United States.⁵¹ Kingsley Amis's son Martin Amis has also become a well-known novelist.

Amis's writing career began with *Lucky Jim* (filmed in 1957), which was an immense success. Altogether, Amis wrote more than 40 books, including novels, poetry, and essays. Among some of his prominent works

⁵¹ Sir Kingsley Amis. *Encyclopædia Britannica* [online]. London: Encyclopædia Britannica, 2018 [q. 2018-02-14]. Available on: <https://www.britannica.com/biography/Kingsley-Amis>

belong *That Uncertain Feeling* (1955), *One Fat Englishman* (1963), *The Green Man* (1969), *Jake's Thing* (1978), and *The Old Devils* (1986).⁵² As for his humour, Kingsley Amis himself explains his attitude in the following extract:

„In my novels there are good people and bad people, which is very rare these days. There's often a lot wrong with the good people, and one must also lay off by making the bad people say good things or be right about things that the good people are wrong about. There are bad people, and it is essential to make them ridiculous.“⁵³

Kingsley Amis in Interviews with Britain's Angry Young Men

In 1989, Amis was honoured with Booker Prize for novel called *The Old Devils*. Jordison suggests that this prize “came as something of a surprise.”⁵⁴ He further explains this conclusion. On the one hand, we can say that Kingsley Amis's work came to the climax after many years of his writing career. But on the other hand, not many people at that time had high expectations about *The Old Devils*, as Amis was “a well-known

⁵² Sir Kingsley Amis. *Encyclopædia Britannica* [online]. London: Encyclopædia Britannica, 2018 [q. 2018-02-14]. Available on: <https://www.britannica.com/biography/Kingsley-Amis>

⁵³ Dale Salvak, “Kingsley Amis: Mimic and Moralizer,” in *Interviews with Britain's Angry Young Men* (San Bernardino, Calif.: Borgo Press, 1984), 18.

⁵⁴ Booker club: *The Old Devils*. *The Guardian* [online]. London: The Guardian, 2010 [q. 2018-02-14]. Available on: <https://www.theguardian.com/books/booksblog/2010/feb/15/booker-old-devils-kingsley-amis>

drunk”⁵⁵ which started to destroy his sharpness and charm. Moreover, this prize-winning novel surprised the readers with its “sweetness”. It was “another surprise from a man so frequently accused of misogyny and bitterness is just how tender this book is – and how in love with love.”⁵⁶

In terms of his poetry, Kingsley Amis started publishing his poems in 1956 in the anthology *New Lines*. As mentioned above, he was considered a member of group called The Movement. Generally, the “poets belonging to this school wrote understated and disciplined verse that avoided experimentation and grandiose themes.”⁵⁷

In 1991 Amis published his *Memoirs* and one year before his death he wrote a semi-biographical book called *You Can't Do Both* (1994). Later, Eric Jacobs completed a biography in 1998.

3.2 Lucky Jim

Amis’s novel *Lucky Jim*, which was originally published in 1954, became the key novel for the genre of campus novels as it has been considered the first campus novel of all. Within 2 years after publishing, it had been

⁵⁵ Booker club: The Old Devils. *The Guardian* [online]. London: The Guardian, 2010 [q. 2018-02-14]. Available on:

<https://www.theguardian.com/books/booksblog/2010/feb/15/booker-old-devils-kingsley-amis>

⁵⁶ Booker club: The Old Devils. *The Guardian* [online]. London: The Guardian, 2010 [q. 2018-02-14]. Available on:

<https://www.theguardian.com/books/booksblog/2010/feb/15/booker-old-devils-kingsley-amis>

⁵⁷ Sir Kingsley Amis. *Encyclopædia Britannica* [online]. London: Encyclopædia Britannica, 2018 [q. 2018-02-14]. Available on:

<https://www.britannica.com/biography/Kingsley-Amis>

reprinted 15 times.⁵⁸ Björk further suggests that *Lucky Jim* “initiated a new trend in a number of ways. (...) It was the first campus novel set on a dismal, unromantic, provincial campus.”⁵⁹ As Mullan points out: “Kingsley Amis's *Lucky Jim* set the standard for a kind of sophisticated slapstick.”⁶⁰

According to Allen, the instant success of *Lucky Jim* was not connected only with literature, but also with other aspects of the society – the main character, Jim Dixon, became “an archetype figure, the hero of a generation in the everlasting battle between the generations.”⁶¹ David Lodge claims that “*Lucky Jim* is indeed a classic comic novel, a seminal campus novel, and a novel which seized and expressed the mood of those who came of age in the 1950s.”⁶²

In terms of socio-cultural context, *Lucky Jim* tends to refer to some historic events, for instance when speaking about a diligent student Michie, whose personal history is highly connected with the second world war. Even though the novel does not mention an exact year, when it takes place, it cannot be after year 1951, since the Labour party is in power.

Jim Dixon, the junior lecturer, represents a prototype of an Angry Young Man, a man that had hoped for a change through higher education, just

⁵⁸ LAMBERTSSON BJÖRK, Eva. *Campus clowns and the canon: David Lodge's campus fiction*. Umeå: Univ, 1993. ISBN 91-717-4831-8. P. 31

⁵⁹ LAMBERTSSON BJÖRK, 31.

⁶⁰ MULLAN, John. Beauty: the campus novel. In: *The Guardian* [online]. London: Guardian Media Group/Guardian Media Group, 2006 [q. 2018-06-22]. Available on:

<https://www.theguardian.com/books/2006/jul/01/fiction.zadiesmith>

⁶¹ ALLEN, Walter. *Tradition and dream: the English and American novel from the twenties to our time*. 4. impression. London: Dent, 1974. ISBN 9780460076012. P. 280

⁶² AMIS, Kingsley. *Lucky Jim*. London: Penguin Books, 2000. Modern classics (Penguin Books). ISBN 978-014-1182-599. P.5-6

to find himself frustrated and perplexed. Björk describes this unqualified lecturer in medieval history as “academically inadequate.”⁶³ The reason why he had chosen his discipline was simple, it seemed to be the least harsh option. As his temporary job becomes more and more insecure, Jim discusses with himself his possibilities: “Teach in a school? Oh dear no. Go to London and get a job in an office? What job? Whose office? Shut up!”⁶⁴ Therefore he tries to keep his position as an assistant lecturer in a provincial university. Nevertheless, Jim does not belong to the group of graduates who try to expand “the teachings of his Alma Mater”⁶⁵ or to alter the others. He silently revolts against the system and people who belong there. As a main representative of Angry Young Men, Jim Dixon is dissatisfied with the contemporary Britain. He feels that he does not belong to the prototypical university social class. Maybe he recognizes Mozart, but he still prefers pop music, he endlessly keeps counting his cigarettes and his money, lives in a lodging house, and he chooses the career at the university only because he thinks that it is going to be an easy way of life.

Jim’s attempts to keep his newly-gained status bring him into many situations, which mostly result in quarrels with people who can influence Jim’s own Professor – Professor Welch. Jim Dixon does not bother with moral issues or deep thoughts, he gets drunk and even burns the sheets in the Welch’s house with a forgotten cigarette. When given his last chance to prove his place at the university by giving a lecture in front of the whole Faculty, he ends up parodying both his superiors and all lectures on his

⁶³ LAMBERTSSON BJÖRK, Eva. *Campus clowns and the canon: David Lodge's campus fiction*. Umeå: Univ, 1993. ISBN 91-717-4831-8. P. 32

⁶⁴ AMIS, 170.

⁶⁵ LAMBERTSSON BJÖRK, Eva. *Campus clowns and the canon: David Lodge's campus fiction*. Umeå: Univ, 1993. ISBN 91-717-4831-8. P. 33

theme, “Merrie England”. He precisely says that: “The point about Merrie England is that it was about the most un-Merrie period of our history.”⁶⁶ The tension between Jim’s actual thoughts and what he says is caused by the fact that his future lies in hands of Professor Welch, and therefore Jim needs to get along with his senior colleague. The fact that Professor Welch can hardly remember Dixon’s name does not make the situation easier.

What makes *Lucky Jim* so entertaining and funny? Lodge, in his *Introduction to Lucky Jim*, expresses an idea that the comedy of this novel has two sources. First of all, the novel is a situational comedy. Take, for instance, the morning incident with burnt sheets and Jim’s efforts to fix the damage, or his well-known lecture on Merrie England. Olivia Laing comments on this: “His attempts to make good the damage while labouring under a painfully accurately described hangover is so wildly funny as to make the book unsuitable for consumption on public transport.”⁶⁷

The second source of comedy, according to Lodge, can be found in Amis’s style and precise timing. Amis’s style is honest, full of unexpected twists, “bringing freshness to the satirical observation of everyday life.”⁶⁸ The author counts on the fact that readers use their imagination while reading this novel. For instance, at the moment when Jim Dixon makes faces like his Eskimo face, “which entailed, as well as an attempt to shorten

⁶⁶ AMIS, 227.

⁶⁷ *Lucky Jim by Kingsley Amis* [online]. London: Guardian Media Group, 2010 [q. 2018-03-12]. Available on: <https://www.theguardian.com/books/2010/aug/15/lucky-jim-kingsley-amis-classic>

⁶⁸ AMIS, Kingsley. *Lucky Jim*. London: Penguin Books, 2000. Modern classics (Penguin Books). ISBN 978-014-1182-599. P. 6

his neck by sucking it down between his shoulders.”⁶⁹ Those may be some of the reasons why *Lucky Jim* has become so popular.

Even though it might seem that Jim Dixon is a representative of a Chaplin-like figure, he is not. As Allen suggests, Dixon “too is playing the racket. If he were less anxious he would play it better.”⁷⁰ He is simply not convinced that he could use it for his own benefit. Jim expresses his dissatisfaction mainly through his grotesque faces. Antne comments on Jim’s actions:

“Dixon either imagines comic scenes or plays jokes on the upper-middle class characters, deliberately initiating the comic situations and laughing at the upper middle class characters’ social pretences and a sense of being in power all the time. In result, the comic tone is used with the effect of a satirical denunciation of the upper middle class characters, notably professor Welch and his family.”⁷¹

Moreover, Amis ridicules the “pomposity and self-importance”⁷² of people like Welch. As a representative of Angry Young Men, Jim Dixon, seems to be angry about many things, but in general, it is difficult to say what exactly he is angry about, since he was able to study, find a job, and, thanks to this, climb up the social ladder.

⁶⁹ AMIS, 97

⁷⁰ ALLEN, Walter. *Tradition and dream: the English and American novel from the twenties to our time*. 4. impression. London: Dent, 1974. ISBN 9780460076012. P. 281

⁷¹ ANTÉNE, Petr. *Campus Novel Variations: A Comparative Study of an Anglo-American Genre*. Olomouc, 2015. Dissertation. Palacký University Olomouc.

⁷² ANTÉNE, Petr. *Campus Novel Variations: A Comparative Study of an Anglo-American Genre*. Olomouc, 2015. Dissertation. Palacký University Olomouc.

As for the female characters that occur within *Lucky Jim*, Margaret Peel and Christine Callaghan play important roles. Margaret works at the same university as Dixon, but she holds an upper position there. Even though Margaret seems to understand Jim's feelings about the Welch's family, she begins to use emotional tactics against him. Jim reveals the truth behind her behaviour, which is influenced by her lack of beauty and loneliness. In order to get a romantic relationship with either Jim or Catchpole, she does not hesitate to fake her suicidal attempt.

Another female character, Christine Callaghan, seems to be at first sight a demure and prudish future wife of Bertrand, the son of Professor Welch. When she starts showing her true self to Jim Dixon, he finds out that she shares his sense of humour. Christine seems to be less artificial and more beautiful than Margaret. It is her who helps Jim to cover the consequences of his little fire in the bed, and therefore shows her genuineness.

“ ‘You mean you set fire to your bed? ‘ ‘That’s right.’
‘With a cigarette? Not meaning to? Why didn’t you put it out?’
‘I was asleep. I didn’t know about it till I woke up.’ ‘But you must have... Didn’t it burn you?’ He put the dish-cover down.
‘It doesn’t seem to have done.’ ... , She looked at him with her lips pressed firmly together, she laughed in a way quite different from the way she’d laughed the previous evening; in fact, Dixon thought, rather unmusically.⁷³

(Amis 2000: 69-70)

⁷³ AMIS, Kingsley. *Lucky Jim*. London: Penguin Books, 2000. Modern classics (Penguin Books). ISBN 978-014-1182-599. P. 69-70

The conversations between Jim and Christine bring many opportunities for comic.

Regarding the role of female characters, they represent, for Jim, one of the struggles of normal life. Despite the fact that women do not play main roles in Amis's work, Margaret and Christine complete Jim's experience and show his character and attitudes in another way than only in professional life.

3.3 Jake's Thing

Almost twenty-five years after *Lucky Jim*, the thirteenth book by Amis, *Jake's Thing* (1978), was published. This novel provides some links with his first work, but on the other hand, as Wilson suggests, "in situation and rhetoric the two novels have many links; in mood and resolution, they could not be more different."⁷⁴ If Jim Dixon was making fun of conventionalism and narrow-minded western society of 1950s, Jake Richardson can experience that many aspects of the society almost 25 years later have undergone many changes. As for the main character, Wilson suggests that Jake Richardson is "the "son of Dick" and therefore etymo-logical descendant of Dixon."⁷⁵

One modification of the first campus novel can be seen in the setting. Jim Dixon works for one of the provincial universities, whereas Jake comes back to the traditional Oxford, this time as a Doctor of History. The title

⁷⁴ WILSON, Keith. Jim, Jake and the Years Between: The Will to Stasis in the Contemporary British Novel. *ARIEL: A Review of International English Literature*, 1982, 13.1.

⁷⁵ WILSON, Keith. *Jim Jake and the Years Between: The Will to Stasis in the Contemporary British Novel* [online]. University of Calgary Journal Hosting. 1982 [q. 2018-04-29]. Available on: <https://journalhosting.ucalgary.ca/index.php/ariel/article/viewFile/32579/26631>

of the novel - *Jake's Thing* – refers to Jake's issues with his virility, and Amis pays close attention to the sexual matters, actually more than in the previous campus novel.

Altogether, *Jake's Thing* is a satire of dehumanization and de-sexualisation of sex in today's society.⁷⁶ Moreover, Amis is also concerned with other features of that era, e.g. with the psychoanalytic methods in psychology and psychiatry.

Jake is older than his predecessor, and some of their opinions differ as well. As for the social changes, Jake is faced with the fact that barriers (that restricted Jim) fell down. However, Jake does not seem to be happy about those changes, as the development has gone too far for him.

If *Lucky Jim* depicts the society of steady development full of hope for brighter future after the second world war, then Amis tell us within *Jake's Thing* that the greatness has vanished.

It must be noted that there are twenty-five years dividing those two novels, both the author and the society have changed. Wilson expresses his attitude as following:

“The distinction between the backward and the forward look is the basic distinction not only between *Lucky Jim* and *Jake's Thing* but between the British novel of the early 1950's and the British novel of the late 1970's.”⁷⁷

⁷⁶ meaning the society of 1970s

⁷⁷ WILSON, Keith. *Jim Jake and the Years Between: The Will to Stasis in the Contemporary British Novel* [online]. University of Calgary Journal Hosting. 1982 [q. 2018-04-29]. Available on: <https://journalhosting.ucalgary.ca/index.php/ariel/article/viewFile/32579/26631>

Hilský adds that the character of Jake Richardson, like Kingsley Amis, has not changed so much, unlike the period mood of Britain.⁷⁸ On the one hand, Amis depicted the change of the society, but on the other hand, his characters have undergone such an immense change.

⁷⁸ HILSKÝ, Martin. *Současný britský román*. Praha: H, 1992. ISBN 80-854-6700-3. P. 16

4 David Lodge and His Work

This chapter describes the life and work of David Lodge. Novels *Changing Places: A Tale of Two Campuses* (1975), *Small World: An Academic Romance* (1984) and *Nice Work* (1988) are the subjects of the analysis. The analysis is based on both primary and secondary literature.

4.1 David Lodge

David John Lodge belongs to one of the main authors of campus novels. He was born in London, in 1935.⁷⁹ David Lodge has been not only a writer, but also a literary critic, an editor and Emeritus Professor of English literature at the University of Birmingham. Björk comments on Lodge's position both as a writer and a literary critic: "Lodge's double role as scholar and creative writer is something that critics rarely omit from their reviews, and his success in catering to both academic and non-academic readers is usually favourably commented upon."⁸⁰

After his national service, he reflected his experience in *Ginger, You're Barmy* (1962), which was his second novel after *The Picturegoers* (1960).⁸¹ In his next novel *The British Museum Is Falling Down* (1965), Lodge uses stream-of-consciousness technique and creates a comic story around a Catholic graduate who is concerned about his wife being

⁷⁹ Aged 83 at the time of publishing this thesis.

⁸⁰ LAMBERTSSON BJÖRK, Eva. *Campus clowns and the canon: David Lodge's campus fiction*. Umeå: Univ, 1993. ISBN 91-717-4831-8. P. 17

⁸¹ British Council: Literature. *British Council: Literature* [online]. London, 2009 [q. 2018-03-29].

Available on: <https://literature.britishcouncil.org/writer/david-lodge>

potentially pregnant. His later novels, *Changing Places: A Tale of Two Campuses* (1975), *Small World: An Academic Romance* (1984), and *Nice Work* (1988), already belong to the campus novel genre. Last two mentioned have been listed for Booker Prize.⁸² Moreover, *Nice Work* was made into movie and David Lodge himself was the screenplay writer.

According to Björk “sex, comedy and escapism seem basic to Lodge’s campus works.”⁸³ As for more common features in Lodge’s campus novels, his trilogy ridicules the life at the university campuses and all three novels are set in the same place, the fictional University of Rummidge, which is commonly known to be a portrait of Birmingham. Furthermore, some of the characters occur repeatedly.⁸⁴

As mentioned earlier, David Lodge is not only a writer but also a literary critic. So how does he himself explain the success of his novels? He believes that people who are trying really hard to be perfect and of the highest importance in their field are therefore making themselves ridiculous. On the top of that, university campuses and conflicts within them are harmless, far away from the lives of ordinary people.⁸⁵ The question whether he is able to form a bridge between the world outside campuses and the university life, can be seen in the number of readers his works have gained since he published them. David Lodge explains why campuses offer so many possibilities for comic and irony. It is the incongruity between the noble thought of search

⁸² LAMBERTSSON BJÖRK, Eva. *Campus clowns and the canon: David Lodge's campus fiction*. Umeå: Univ, 1993. ISBN 91-717-4831-8. P. 17

⁸³ BJÖRK, 37.

⁸⁴ David Lodge. In: *Encyclopædia Britannica* [online]. Encyclopædia Britannica, 2015, [q. 2018-04-02].

Available on: <https://www.britannica.com/biography/David-Lodge>

⁸⁵ BJÖRK, 37.

for knowledge and the fact that university professors and their students have the same weaknesses and indulgences like any other person.⁸⁶

4.2 Changing Places

The first novel of Lodge's trilogy is called *Changing Places: A Tale of Two Campuses*. Even though it was published in 1975, its plot is set in 1960s. As the title implies, the story takes place in two campuses. In fact, it is set around an exchange programme between two universities - the University of Rummidge in England and Euphoric State University in California. The reason why these two universities, which have immensely different reputations, are connected is rather simple. They are bonded by two copies of the Tower of Pisa, which were erected within their campuses.

The two professors participating in the exchanging programme are an Englishman Phillip Swallow and an American Morris Zapp. Both in their forties, the professors, at first, seem to be very different thanks to the academic systems in the United States and in Great Britain. Phillip Swallow is a conventionalist with respect for the American lifestyle. Morris Zapp, on the other hand, finds the English academic lifestyle ridiculous and incompetent.

As for the setting of Rummidge, Lodge expressed his attitude in an interview for BBC Art:

⁸⁶ EDEMARIAM, Aida. Who's afraid of the campus novel?. In: *The Guardian* [online]. London: Guardian Media Group, 2005 [q. 2017-04-26]. Available on: <https://www.theguardian.com/books/2004/oct/02/featuresreviews.guardianreview37>

“I came to Birmingham to work at the University. I began to write fiction about where I lived, and at first I was drawing some comic capital out of the very pejorative image that Birmingham has in British culture - particularly in the 1960s and 1970s. It was considered a rather dull, provincial city of rather philistine people.”⁸⁷

(David Lodge for BBC Art, 2015)

No wonder that Morris Zapp, held in high esteem, does not seem to be very enthusiastic about the university he is visiting. In fact, he agrees to go there mostly to postpone his divorce with Desirée. On the other hand, there is Phillip Swallow visiting Plotinus, in the state of Euphoria⁸⁸, comparable to Paradise: “the air was cool and sweet, perfumed with the sub-tropical vegetation that grew luxuriantly in the gardens of affluent Plotinus.”⁸⁹ Swallow is sent to Euphoria not for his high status at university, but only because the first member received a professor’s status in Australia, and the head of the department simply needed a quick substitute.

As Björk points out, *Changing Place* is a campus novel in the first place, but it also follows “the patterns of the classic novel of adultery.”⁹⁰ Not only do Morris and Phillip exchange the universities and the positions within them, but they also swap their wives. As Scott says: “Many

⁸⁷ In Conversation: David Lodge. In: *BBC ARTs* [online]. London, 2015 [q. 2018-04-02] Available on:

<http://www.bbc.co.uk/programmes/articles/1xRfW6ynpBk5jwRFrlz7MW/in-conversation-david-lodge-and-hans-ulrich-obrist>

⁸⁸ Euphoria is based on the university of Berkeley in California.

⁸⁹ LODGE, David. *Changing places: a tale of two campuses*. Reprint. Harmondsworth: Penguin, 1951. ISBN 9780140046564. P. 170

⁹⁰ LAMBERTSSON BJÖRK, Eva. *Campus clowns and the canon: David Lodge's campus fiction*. Umeå: Univ, 1993. ISBN 9171748318. P. 99

academic novels also place great emphasis on sexual adventures of all types, though most show the results of such escapades to be harmful, if not disastrous.⁹¹ Lodge himself describes a situation from one of his conferences, when his colleague was offended by woman's note that everyone comes there with only one intention – to have sexual intercourse, which was, as Lodge says, wrong. But not completely wrong.⁹²

The story of two professors exchanging their homes, working places and even their wives describes also the social, historical and economic situation in both countries. For example, Morris Zapp's flight to Rummidge provides an insight into the situation of abortion laws in the United States and Great Britain. Or on the other hand, Phillip Swallow's former student and a fellow-passenger on his flight, Charles Boon, represents the younger generation of 1969. Boon's buttons can delimit his interests and opinions significantly. Zapp can get a clear idea about Boon's generation's opinions, because the buttons say:

“LEGALIZE POT
NORMAN O. BROWN FOR PRESIDENT
SAVE THE BAY: MAKE WATER NOT WAR
KEEP THE DRAFT CARDS BURNING
THERE IS A FAULT IN REALITY – NORMAL
SERVICE WILL RETURN SHORTLY
HAPPINESS IS (JUST IS)
KEEP GOT OUT OF AMERICA

⁹¹ SCOTT, Robert F. *It's a Small World, after All: Assessing the Contemporary Campus Novel*[online]. Ohio: Midwest Modern Language Association, 2004 [q. 2018-04-29]. Available on: <http://www.jstor.org/stable/1315380>

⁹² LODGE, David. *The campus trilogy*. 2011. ISBN 978-110-1577-127. P. 5

BOYCOTT GRAPES
KEEP KROOP
SWINGING SAVES
BOYCOTT TRUFFLES
FUCK D*CK!⁹³

Students' protest movement is not the only social issue that both professors come across. The beginnings of women's liberation movement take its place within the novels, as well as the changes connected with universities' professors and their statuses.

Already shortly after their arrival to the hosting universities, both Zapp and Swallow find themselves stuck in situations that differ from the lives they had been used to. The American and British systems are contrasted, for example in terms of their organisation or students' approaches to their studies. American university, unlike the British one, is organised and the staff behaves in a friendly way to their new member. Moreover, the students of Euphoria express their opinions on changes in teaching staff. On contrary, Morris Zapp is surprised by the absence of efficiency at his hosting university and poor conditions of his accommodation and lack of friendship within his new colleagues.

Even though Euphoria seems to be a wonderful place for Phillip, its inhabitants are competitive, their interests in each other appear to be superficial. Moreover, the relationship between the authorities and the students is based on conflicts and competitiveness. This contrasts with the situation in Rummidge, where Morris Zapp finds an extensive description of each class and even each student and their relations.

⁹³ LODGE, David. *Changing places: a tale of two campuses*. Reprint. Harmondsworth: Penguin, 1951. ISBN 9780140046564. P. 49

As for the style of writing, Lodge combines the stories of both professors and they follow the same timeline. The narrative is enriched by letters exchanged between the married couples, by articles from local newspapers both from Rummidge and Euphoria. They contain advertisements and articles about rioting events and Women's movements in both towns. At the beginning the novel starts in a traditional tone, but it gradually introduces more modern styles of writing: epistolary, lively dialogues and articles.

As mentioned above, Lodge was inspired by his own experience. In the introduction to his trilogy published in 2011, he provides a commentary to his novels. For instance, while his visit at the University of California in Berkeley, he observed the students' revolution, which "was a cultural and generational conflict."⁹⁴ He decided to use his experience to write a novel that would explore "the gap between the high ideals of academic institutions and the human flaws and follies of their members."⁹⁵ Readers themselves can tell whether he accomplished his task or not.

As in *Lucky Jim* by Kingsley Amis, David Lodge also provides us with many humorous situations and dialogues. Lodge describes both British and American educational systems with a great sense of humour and a satirical point of view. There are immense differences between the two educational systems and teaching methods, but also between the main characters. The contrasts are an enormous source for comic situations and parody. Lodge uses bitter sarcasm and satire to describe the absurdities of the academic life.

⁹⁴ LODGE, David. *The campus trilogy*. 2011. ISBN 978-110-1577-127. P. 2

⁹⁵ LODGE, David. *The campus trilogy*. 2011. ISBN 978-110-1577-127. P. 2

4.3 Small World

Small World: An Academic Romance was published in 1984 and it is the second of Lodge's campus trilogy. In terms of the setting and some characters, it follows *Changing Places*. The story is set in 1979, but the author did not incorporate Mrs Thatcher's general election victory. Lodge says that "her policies had drastically changed the climate on Britain's campuses. State funding was cut, new appointments were frozen and the ethos of business management was being imposed on universities."⁹⁶ It, for instance, meant reductions in staff at British universities. Moreover, the whole education system got questioned. Lodge, as Björk claims, tries to provide an optimistic picture of universities, but also considers the lack of morals within them.⁹⁷ This ambivalence resembles through *Nice Work* even more strongly.

As mentioned above, some of the characters from *Changing Places*, occur in *Small World* too, like Morris Zapp and Phillip Swallow. Nevertheless, new and younger characters, like Persse McGarrigle and the charming Angelica, bring fresh air to Rummidge. Persee is a young Irishman who journeys all over the world with only one goal – to find the love of his life. His name refers to Percival, the grail knight. Persse is not looking for a grail, but he is willing to look for the love of his life anywhere in the world. Characters known to the readers from previous novel, Morris

⁹⁶ Small World by David Lodge. In: *The Guardian* [online]. London: Guardian Media Group, 2012 [q. 2018-04-03]. Available on: <https://www.theguardian.com/books/2012/jan/20/david-lodge-small-world-book-club>

⁹⁷ BJÖRK, 107.

Zapp and Phillip Swallow, are part of the fight for “near-mythical professorship.”⁹⁸

Small World describes the international conferences’ tours that resonates with medieval literature. Lodge describes the changes that had influenced the academic world. In addition to that, the literary theories, and disputes connected with them, are introduced. The question is, whether readers who are not familiar with literary theories can get an insight into it or not.

4.3.1 Postmodernism and Small World

Small World carries some features of postmodernism. The term *postmodernism* cannot be easily defined, as it is a broad, indefinite term. Postmodern literature is characterized by “fragmentation, paradox, unreliable narrators, often unrealistic and downright impossible plots, games, parody, paranoia, dark humor and authorial self-reference.”⁹⁹ Postmodern literature is often defined by comparison with modernists. Hilský points out some basic features of postmodernism and compares it with the novelist of traditional realistic novels of nineteenth century. If modernists attempted to interpret not the external world, but the inner reality, then postmodernists have denied the possibility of a meaningful and complete interpretation of reality at all.¹⁰⁰ Within *Small World*,

⁹⁸ TRIPNEY, Natasha. The Campus Trilogy by David Lodge – review. In: *The Guardian* [online]. London: Guardian Media Group, 2011 [q. 2018-04-25]. Available on: <https://www.theguardian.com/books/2011/nov/27/david-lodge-campus-trilogy-review>

⁹⁹ FLEMING, James. Postmodernism in Literature: Definition & Examples. In: *Study.com* [online]. San Jose [q. 2018-06-17]. Available on: <https://study.com/academy/lesson/postmodernism-in-literature-definition-lesson-quiz.html>

¹⁰⁰ HILSKÝ, Martin. *Současný britský román*. Praha: H, 1992. ISBN 80-854-6700-3. P. 20

the most unlikely situations occur. For instance, Zapp's kidnapping experience changes his literary philosophy, Persse travels through the whole world to find his beloved Angelica just to find her identical twin and the truth about Angelica's fiancé. Even though, the truth about the family relations is revealed and many characters are united at the end, it does not bring a happy-ending to Persse. His pursuit for love finishes open ended. These are examples of the most unrealistic events which occur in a realistic setting, the academic circles.

The concept of a person as a role-played has influenced the concept of novel's characters as well. According to Hilský, "different roles represent different fictions of humans and their nature is beyond recognition."¹⁰¹ People play many roles, some of them with success, in some of them fail. We can take as an example Phillip Swallow's sigh: "Basically I failed in the role of a romantic hero."¹⁰²

Moreover, the school of deconstruction was introduced to the literary theory. Its aim is not to interpret the reality and to violate the borders between literature and critics (for which Lodge can be an ideal example).¹⁰³ As for *Small World*, Morris Zapp represents, at least at the beginning, a "deconstructivist".

Another feature of postmodernism is that the border between low and high literary works vanishes, as they occur side by side. Lodge uses many literary structures, such as parts of letters, song lyrics, dialogues on a computer screen, a card from a noticeboard and others. Part two describes what happens concurrently all over the globe. The world

¹⁰¹ HILSKÝ, P. 22

¹⁰² LODGE, David. *Small world: an academic romance*. [Nachdr.]. Harmondsworth: Penguin, 1985. ISBN 9780140072655. P. 336

¹⁰³ HILSKÝ, Martin. *Současný britský román*. Praha: H, 1992. ISBN 80-854-6700-3. P. 22

is fragmented and so is the narrative of *Small World*. So, what is Morris Zapp doing in London while Rodney Wainwright is working on his essay in Cooktown? And what is happening on the board of Lockheed Tristar company TWA at the same time? And what is Howard Ringbaum demanding from his wife at the back of this plane? Reader even get to know with whom another literary critic is spending the night in Chicago. The story continues in Philip Swallow's house, Tokyo, Berlin, Paris, and Ankara. The world is simply shrinking.

In comparison with the previous novel, *Small World* offers more travelling, thrill and discussions on romance as a part of literature (and as a part of the actions of the characters).

4.4 Nice Work

The last novel out of Lodge's trilogy was published in 1988. Unlike the previous two novels, it looks into "the non-communication between representatives of Rummidge's university Arts faculty and its city's industry."¹⁰⁴ *Nice Work* also copes with the fact that British universities were affected by the cuts in their resources imposed by the central government. Moreover, it deals with the economic recession of the 1980s and the Benthamite ethics.¹⁰⁵

¹⁰⁴ SANDERS, Andrew. *The short Oxford history of English literature*. 3rd ed. New York: Oxford University Press, 2004. ISBN 0199263388. P. 653

¹⁰⁵ According to Internet Encyclopaedia of Philosophy: "Jeremy Bentham was an English philosopher and political radical, primarily known today for his moral philosophy, especially his principle of utilitarianism, which evaluates actions based upon their consequences. The relevant consequences, in particular, are the overall happiness created for everyone affected by the action."

In terms of the setting, the author's point of view on Rummidge has changed since publishing *Changing Places* and *Small World*. He comments on these changes:

“When I wrote *Nice Work*, although I used the same mythical version of Birmingham called Rummidge, it was a much more realistic and sympathetic portrait of the city. It was seen not just from the point of view of the cultured academic, but from somebody who was working in local industry at the time of great economic difficulty.”¹⁰⁶

(David Lodge for BBC Art, 2015)

Even though the author does not, at first, follow the frame of realistic novels, he comes back to a true-to-life style with metonymic mode.¹⁰⁷ Lodge „returned to Rummidge in a more soberly realistic mode, to complete a trilogy which was never consciously planned as such.“¹⁰⁸ As for the aim to bridge the academic world with the world outside university campuses, it is present in this novel as well. When Vic Wilcon, the character of industrial world, cries out: “Why can't you people take things at their face value? ... Highbrows, intellectuals. You're always

¹⁰⁶ In Conversation: David Lodge. In: *BBC ARTs* [online]. London, 2015 [q. 2018-04-02] Available on:

<http://www.bbc.co.uk/programmes/articles/1xRfW6ynpBk5jwRFrlz7MW/in-conversation-david-lodge-and-hans-ulrich-obrist>

¹⁰⁷ LAMBERTSSON BJÖRK, Eva. *Campus clowns and the canon: David Lodge's campus fiction*. Umeå: Univ, 1993. ISBN 9171748318. P. 49

¹⁰⁸ *Small World* by David Lodge. In: *The Guardian* [online]. London: Guardian Media Group, 2012 [q. 2018-04-03]. Available on:

<https://www.theguardian.com/books/2012/jan/20/david-lodge-small-world-book-club>

trying to find hidden meanings in things,”¹⁰⁹ then the lecturer called Robyn Penrose replies: “Signs are never innocent. Semiotics teaches us that.”¹¹⁰ Robin Penrose is a feminist academic, who is unwillingly required to shadow Victor Wilcox, the factory boss, about his everyday business. The aim of this scheme is to initiate talks between the two sides – Rummidge and the industrial environment.¹¹¹

Moreover, as Edemariam notes, *Nice Work* provides us with another notable matter – “the rise of literary theory.”¹¹² This subject occurs already in *Small World*, where readers are exposed to Zapp’s lecture on structuralism already on page 24¹¹³ It should be pointed out that the following pages have nothing to say to common readers, except for the examples after which „several ladies in the audience noisily departed.”¹¹⁴ Björk adds that “ many theories are not only difficult

¹⁰⁹ LODGE, David. *Nice work*. London: Penguin Books, 1989. Penguin Book. ISBN 0140119205. P. 221

¹¹⁰ see 109

¹¹¹ TRIPNEY, Natasha. The Campus Trilogy by David Lodge – review. In: *The Guardian* [online]. London: Guardian Media Group, 2011 [q. 2018-04-04]. Available on: <https://www.theguardian.com/books/2011/nov/27/david-lodge-campus-trilogy-review>

¹¹² EDEMARIAM, Aida. Who's afraid of the campus novel?. In: *The Guardian* [online]. London: Guardian Media Group, 2005 [q. 2018-05-20]. Available on:

<https://www.theguardian.com/books/2004/oct/02/featuresreviews.guardianreview37>

¹¹³ LODGE, David. *Small world: an academic romance*. Harmondsworth: Penguin, 1985. ISBN 978-014-0072-655. P 24

¹¹⁴ LODGE, David. *Small world: an academic romance*. Harmondsworth: Penguin, 1985. ISBN 978-014-0072-655. P 27

to understand, they are also impossible to apply outside the charmed circle of the academy.¹¹⁵

Another example of a theorist can be seen in Robyn Penrose, a left-wing feminist and a lecturer of English literature at Rummidge. She calls her theory “semiotic materialism”. She is forced to get on well with someone with completely different point of view, Victor. Their interaction results in a reciprocal extension of horizons. Both humanism and business-world’s beliefs are criticised and ridiculed. Humanism lacks sincerity, since Robin’s philosophy does not influence her own behaviour.¹¹⁶

David Lodge tries to bridge the two camps in his novels. According to the success of all his campus novels, this task seems to be accomplished. Critics claim that he succeeded in this thanks to his position, both as a writer and as a literary critic.¹¹⁷

Even though *Nice Work* does not follow the scheme of exchanging two professors, it covers the idea of swapping. Two diametrically opposed worlds encounter and bring a lot of opportunities for humorous situations, contrasts, and they provide us with not only one point of view, but two of them.

¹¹⁵ LAMBERTSSON BJÖRK, Eva. *Campus clowns and the canon: David Lodge's campus fiction*. Umeå: Univ, 1993. ISBN 91-717-4831-8. P. 39

¹¹⁶ LODGE, David. *Nice work*. London: Penguin Books, 1989. Penguin Book. ISBN 0140119205. P. 32

¹¹⁷ For more details on this, see *Campus Clowns and the Canon* David Lodge’s *Campus Fiction* by Björk (1993)

5 On Beauty by Zadie Smith

This chapter deals with the most current writer out of the three who are the subjects of the theses, Zadie Smith, her literary style of writing and finally her novel *On Beauty* (2005) is analysed, with focus on its features that indicate that this novel can be considered a campus novel. Although Smith is not recognized a campus novelist, but a post-colonial writer, her novel *On Beauty* (2005) has been listed by The Guardian among “six of the best books about university life”¹¹⁸ Even though there was a group of critics in the late 1990s who claimed that the contemporary campus novel genre had reached a critical point,¹¹⁹ Smith’s novel *On Beauty*, published in 2005, brings campus novel to life again.

5.1 Zadie Smith

Zadie Smith was born in North London in 1975. Her father comes from England and her mother is from Jamaica. This multicultural background of her origin has influenced her work in many ways, multiculturalism has become one of the main themes of her novels. She studied at Cambridge University and graduated in 1997. Zadie Smith has written several novels, e.g. *White Teeth* (2000), *The Autograph Man* (2002),

¹¹⁸ Campus novels: six of the best books about university life. In: *The Guardian* [online]. 2016 [q. 2018-04-27]. Available on: <https://www.theguardian.com/books/2016/aug/29/campus-novels-best-books-university-life>

¹¹⁹ SCOTT, Robert F. *It's a Small World, after All: Assessing the Contemporary Campus Novel*[online]. Ohio: Midwest Modern Language Association, 2004 [q. 2018-04-25]. Available on: <http://www.jstor.org/stable/1315380>

On Beauty (2005), *N-W* (2012); her other works are, for instance, *Piece of Flesh* (2001), a non-fiction book about writing *Fail Better* (2006); and *Changing My Mind: Occasional Essays* (2009). Her latest work is called *Feel Free: Essays* (2017).

Her novels deal with the topics of multiculturalism, race, religion, both cultural and sexual identity and gender. The book analysed within this chapter, *On Beauty*, concerns mainly family and love.

Several books written by Zadie Smith won a number of prizes and awards. Zadie Smith was nominated in 2002 by *Granta* magazine as one of 20 'Best of Young British Novelists' and in 2010 she became a tenured professor of fiction at New York University.¹²⁰ In 2017 she received Langston Hughes Medal, which awards the most distinguished writers associated with the African or Afro-American diaspora.

Zadie Smith belongs to a group of writers whose countries of origin were formerly colonized by Great Britain, the post-colonial writers. This literary group is represented, for example by Monica Ali (born in Bangladesh), Salman Rushdie (born in India), Rudyard Kipling (born in India). As mentioned above, Zadie Smith was not born in a former British colony, therefore her position within postcolonial literature is quite problematic. According to Elleke, she does not bear the title “migrant” like Rushdie, Walcott, Ondaatse, or Okri. She is a part of a “second generation of more strictly speaking diasporic writers (children of migrants).”¹²¹ Other authors

¹²⁰ British Council: Literature. *British Council: Literature* [online]. London, 2009 [q. 2018-03-29].

Available on: <https://literature.britishcouncil.org/writer/zadie-smith>

¹²¹ BOEHMER, Elleke. *Colonial and postcolonial literature: migrant metaphors*. 2nd ed. New York: Oxford University Press, 2005. ISBN 9780199253715. P. 230

belonging to this group of writers are, for instance, Amy Tan (with Chinese origin) and Hanif Kureishi (of Pakistani origin).

As might be expected, post-colonial writers' works deal with the legacy of colonialism, the sequels of decolonization, cultural and self-identification troubles connected with it. As for Smith's novels, the pursuit of ethnic identity, or even refusing it, plays an important role.

5.2 Hysterical Realism and White Teeth

When speaking about Zadie Smith, one more term cannot be omitted to describe her style of writing – “hysterical realism”. This term covers mostly her first novel, *White Teeth*. The term *hysterical realism* was first used by a literary critic James Woods. He says: ““Storytelling has become a kind of grammar in these novels; it is how they structure and drive themselves on. The conventions of realism are not being abolished but, on the contrary, exhausted, and overworked.”¹²² Wood points out another feature of hysterical realism. He mentions that “novelists often ignore character in favor of spiraling subplots and half-baked musings on chaos theory.”¹²³ Zalewski finds Wood's point limited too: “if novels are meant to reflect the heat of a culture, it seems appropriate for at least some

¹²² WOOD, James. James Woods' Classic Takedown of Faux-Dickensian 'Hysterical Realism'. In: *New Republic* [online]. August 14, 2014 [q. 2015-04-22]. Available from: <http://www.newrepublic.com/article/61361/human-all-too-inhuman>

¹²³ ZALEWSKI, Daniel. The Year in Ideas: Hysterical Realism. *The New York Times* [online]. New York: A.G. Sulzberger, 2002 [q. 2018-05-26]. Available on: <https://www.nytimes.com/2002/12/15/magazine/the-year-in-ideas-hysterical-realism.html>

of them to be anxiety-riddled, emotionally confused and intellectually scattershot -- in a word, hysterical.”¹²⁴

White Teeth explores the lives of many characters, from different backgrounds, different political and religious beliefs. The plot is not set only in twenty-first century, but also partly in 1990s, and for example Archie and Samad experience the Second World War. Most of the characters do not fit into the world they live in, and therefore they search for their identity – be it racial, sexual, religious, or intellectual. Smith successfully describes the difference between the generations. Young generation does not care about the racial prejudice but is more concerned with their sexual identity and “consumer-driven competitiveness.”¹²⁵ Interestingly, most of the actions taken in the families happen not in the streets of London, but in the kitchens or generally in their homes.

Through the characters, their personal beliefs, Smith introduces many political groups and activists’ groups. *White Teeth*, in its own way, presents “a picture of the unspoken and subtle ways in which people of different classes, religions, races and gender, influence, infect and enhance each other’s lives.”¹²⁶ The novel puts in the first place the everyday communication that unites people together, at the expense of politics of race.¹²⁷

¹²⁴ ZALEWSKI, Daniel. The Year in Ideas: Hysterical Realism. *The New York Times* [online]. New York: A.G. Sulzberger, 2002 [q. 2018-05-26]. Available on: <https://www.nytimes.com/2002/12/15/magazine/the-year-in-ideas-hysterical-realism.html>

¹²⁵ ALLEN, Nicola. *Marginality in the contemporary British novel*. New York: Continuum, c2008. ISBN 9781441181770. P.86

¹²⁶ ALLEN, 87.

¹²⁷ ALLEN, 89-90.

5.3 On Beauty

This subchapter aims to analyse the novel *On Beauty*, to describe its features, and to compare it with previous campus novels. *On Beauty* was published in 2005 as Smith's third novel. With this novel, Smith pays homage to E. M. Foster's *Howards End* (1910). The introductory sentence of *On Beauty* "One may as well begin with Jerome's emails to his father." corresponds to the opening sentence of *Howards End*: "One may as well begin with Helen's letters to her sister." Additionally, the Guardian comments on Foster's main interests – "the conflict between two families of opposing political and moral sensibilities, issues of class, behaviour, ambition and opportunity in a society with proscribed rules and roles,"¹²⁸ which play an important role in Smith's novel *On Beauty*. This idea is supported also by Allen, who says that we cannot simply label *On Beauty* as an 'update' of *Howards End*. On the other hand, with almost a hundred years between publishing these two novels, the layout of relationships is changed, and new motifs and subjects are introduced. Smith "alters some of the configurations of the relationships between the characters and new themes are introduced."¹²⁹

As mentioned in the second chapter, Smith's *On Beauty* was listed as one of six of best novels about university life. Michelle Dean notes that "the book pokes light fun at the love American campuses have for identity and progressive politics without quite invalidating the genuine feelings

¹²⁸ MERRITT, Stephanie. Observer review: *On Beauty* by Zadie Smith. In: *The Guardian* [online]. London: Guardian Media Group, 2005 [q. 2018-04-29]. Available on: <https://www.theguardian.com/books/2005/sep/04/fiction.zadiesmith>

¹²⁹ ALLEN, Nicola. *Marginality in the contemporary British novel*. New York: Continuum, c2008. ISBN 9781441181770. P. 161

of those making the arguments.”¹³⁰ The novel is set in an obsolete and conventional university of Wellington on the east coast of America, near Boston. This fictional university takes pride in being of liberal principles, and yet, the university stays separated from the outside world. The characters are academics, or member of academics’ families. The setting of the novel is evidence of Smith’s aim to scrutinize the modern campus as Lodge did fifty years before. Smith adds new issues that concern a modern American university life, such as social stratification and multicultural challenges on the level of both professors and students.

5.3.1 Summary and Characters

On Beauty depicts two families – The Belseys and the Kippses. Academics Howard Belsey, an English man, and Monty Kipps, of Trinidadian origin, both specialize in the work of Rembrandt, which makes them rivals in this field of study.¹³¹ Sir Monty Kipps is an intellectual of West Indian origin whose ultra-conservative opinions provoke many liberals (which he truly enjoys). His well-received book on Rembrandt irritates Howard, a liberal academic, whose work on *Against Rembrandt* remains unfinished. To Howard’s surprise, his elder son Jerome falls in love with Kipps’ daughter Victoria, and he intends to propose to her. As if this did not cause enough pain for Howard, Monty Kipps is offered “a visiting celebrity

¹³⁰ Campus novels: six of the best books about university life. In: *The Guardian* [online]. 2016 [q. 2018-06-03]. Available on: <https://www.theguardian.com/books/2016/aug/29/campus-novels-best-books-university-life>

¹³¹ Lodge’s character Morris Zapp specializes in Jane Austen and longs for writing a great book of commentaries on her, which can resemble Howard’s wish to, once, finish his work against Rembrandt.

appointment at Wellington”¹³², which is exactly where Howard teaches. With those two rivals of academic world, Smith brings a roguish example of a campus novel. Allen comments on this: “With the self-righteous Kippes thus plumped down on the doorstep of the self-sabotaging Belseys, the situation has the makings of a small-scale campus comedy with scope for all the familiar farcical posturings so dear to the heart of academe.”¹³³ The narrative and setting clearly implies that Smith intends to create a campus novel, which bears a resemblance to Lodge’s *Changing Places*. However, she widens the horizons of the campus novel through new aspects of life in modern America, such as multiculturalism, racial issues, and ethnicity.

Howard and Monty are perfect examples of academics, who, like other people, must handle with everyday troubles, relationships, households and so on, but they fail to solve them. Their position and career are prioritized above losing their face. Their education does not help them to deal with the everyday troubles. Academic degree does not mean better life or fuller relationships. For instance, Howard fails to deliver a lecture that would be comprehensible for his students. His theoretical lectures are found overwhelmingly difficult to understand by his students. Kiki can exactly express the trouble with academics: “You know what’s weird? Is that you can get someone who is a professor of one thing and then is just so *intensely stupid* about everything else?”¹³⁴

Monty Kipps and Howard Belsey are not the only characters that play important roles in the novel. Their spouses, Kiki Belsey and Carlene

¹³² ALLEN, Nicola. *Marginality in the contemporary British novel*. New York: Continuum, c2008. ISBN 9781441181770. P. 162

¹³³ ALLEN, 162.

¹³⁴ SMITH, Zadie. *On beauty: a novel*. London: Penguin Books, 2006. ISBN 978-014-1026-664. P. 15

Kipps, become gradually friends. Unlike her husband, Kiki is an Afro-American woman with no academic degree. She works in hospital. Howard's wife talks about art in a way that would not be acceptable in his seminars. She represents the common sense in the family of Belseys.

The other wife, Carlene Kipps, is a generous and wise woman, who suffers from cancer, but she does not inform her family about this fact. Carlene keeps calm and kind even in tense situations. She slowly becomes friends with Kiki, who admires one of her Haitian painting. Her death comes to everyone as a shock.

As for the children, Belseys have three children. The children of Belseys have to deal with the fact that they come from a family with two origins, with their father being a white Englishmen and their mother of Jamaican origin.¹³⁵ Each of them copes with their situation in a different way.

The oldest, Jerome, falls in love with Victoria Kipps, which causes much trouble to his father. In fact, he does not fall in love with Victoria, but with the whole Kipps family. Victoria is just a girl with the right age who represents this family. Jerome tries to find his way, to his father's horror, in life through Christian beliefs. He cannot admit to his own parents that he actually loved being among the Kipps and to be exposed to their conservative, Christian discussions about politics, finances and so on.

Zora, their only daughter, studies at the college where her father works, and she becomes a campus activist. The youngest child, Levi, searches for his true black identity. That is why he always speaks with a false Brooklyn accent (and no one understands where he had obtained it), he wears hip-hop garments and listens to hip-hop music. Levi works

¹³⁵ Smith was also born to an Englishman and a Jamaican mother.

in a music store and he also gets involved in the Haitian immigrants' political movement. Altogether, the family of Belseys "comprises its own little compact multiverse of clashing cultures."¹³⁶

Monty and Carlene Kipps have two children – Michael and Victoria. Michael works in finance, and compared to his sister, he does not play an important role in the story. Victoria, called Vee, is a young, beautiful girl, who takes advantage of her pretty looks to her own pleasure. She uses her sexual charm to seduce many men, including Jerome and Howard.

It is obvious from the beginning of the novel that the relations within Belseys family are far from being balanced. On the other hand, Jerome describes in his emails the Kippses as an ideal, calm family with close relations. This idealized picture causes many ironic situations when Howard pays them a visit. Michael's illusion of Victoria being a virgin can be mentioned as an example.

The characters of *On Beauty* have to deal with many conflicts, both inner and outer. The explicit conflict is on an academic level between Howard and Monty. Other conflicts come from the infidelity of Howard and it becomes a major issue between him and Kiki (not to mention that his mistress could not be physically more different from Kiki). Apart from the academic disputes and love affairs, the characters have to handle with racial tensions and their search for identity. As Anténe points out, *On Beauty* reflects "racial anxiety on the American campus at the turn of the century."¹³⁷

¹³⁶ LASDUN, James. Howard's folly. In: *The Guardian* [online]. London: Guardian Media Group, 2005 [q. 2018-06-22]. Available on: <https://www.theguardian.com/books/2005/sep/10/fiction.zadiesmith>

¹³⁷ ANTÉNE, Petr. Racial Conflicts in the Campus Novel of the Early 2000s: Philip Roth's *The Human Stain* and Zadie Smith's *On Beauty*. *Litteraria Pragensia*, 2015, 25.49. P. 34

Smith shows interest in multicultural background of her characters which brings many struggles and tension into their lives. Those people end up looking for their identity that is particularly unclear in the modern world. This is true for both generations, with Kiki feeling stranded among white academics, or her children striving to find their place within the community and their peers. Due to Kiki's Afro-American origin, she does not feel at ease, for example, when Monique, a Haitian woman, comes to clean her house. It feels unpleasant for her to pay another black woman for cleaning. Smith describes her feelings about being black: "Everywhere we go, I'm alone in this... the *sea* of white. I barely *know* any black folk any more, Howie. My whole life is white."¹³⁸

As for the narrative structure, the narrator of *On Beauty* is omniscient and can move in time and places. Moving nine months forward does not represent any problem for them. The narrator explains the thoughts and feelings of the characters, as well as provides us with the detailed descriptions of people, places and situations. The tone of *On Beauty* is realistic and rather descriptive, in many ways it is a humorous family saga with detailed descriptions of everyday life activities like commuting by bus, or of landscapes, clothes, weather and passers-by.

As stated by Merritt: "*On Beauty* confirms Smith as an outstanding novelist with a powerful understanding both of what the brain knows and of what love knows, especially when it comes to families."¹³⁹ Regarding the literary style, Smith uses many non-traditional styles

¹³⁸ SMITH, Zadie. *On Beauty: a novel*. London: Penguin Books, 2006. ISBN 978-014-1026-664. P. 206

¹³⁹ MERRITT, Stephanie. Observer review: *On Beauty* by Zadie Smith. In: *The Guardian* [online]. London: Guardian Media Group, 2005 [q. 2018-06-23]. Available on: <https://www.theguardian.com/books/2005/sep/04/fiction.zadiesmith>

of writing, such as application forms, notes (from Carlene to Kiki), hip hop songs, letters, words in italics, and imaginary speech (of Kiki to other black mothers). Those features bring us back to Lodge's *Small World* and the features of postmodernism within literature.¹⁴⁰

5.3.2 Theme of Beauty

As the title of the novel suggests, beauty plays a significant role in the narrative. The title implies that the theme of the novel is the philosophical question of beauty. Mullan comments on the title as following: "Sounding like a work of philosophical inquiry, it declares itself to be about ideas."¹⁴¹ *On Beauty* pays attention both to physical and non-physical beauty.

Mostly women have to deal with their physical appearance. Some women have the will to starve just in order to fit into their formal clothes. Kiki, who once used to be thin and young, is described as an overweight woman, whose only remaining beauty is her face. She has, thanks to her roots, more or less no wrinkles in her face: "Her skin had that famous ethnic advantage of not wrinkling much."¹⁴² Kiki is aware of the fact that she will never regain her former figure or youth and it immensely influences her perception of herself. Furthermore, her large breasts still catch attention of both men and women. Kiki knows that her bosoms cause confusion. If she was a Caucasian woman, they would have only a sexual meaning. Since she is not white, people do not know how to approach them.

¹⁴⁰ for more details see subchapter *Postmodernism and Small World*

¹⁴¹ MULLAN, John. University of strife. In: *The Guardian* [online]. London: Guardian Media Group/guardian Media Group, 2006 [q. 2018-06-22]. Available on: <https://www.theguardian.com/books/2006/jul/01/fiction.zadiesmith>

¹⁴² SMITH, Zadie. *On beauty: a novel*. London: Penguin Books, 2006. ISBN 978-014-1026-664. P. 206

Subsequently, we can guess that Howard's affair with Claire was partly caused by Kiki's major visual change, because Claire is clearly the opposite of Kiki. She is small and thin, and she is not of Afro-American origin. After discovering the truth about Howard's three-week affair, the marriage of Belseys is in danger and it causes an obvious tension between Howard and Kiki. Even though Kiki is a forgiving and generous person, she eventually, after discovering his affair with Victoria, leaves Howard to deal with the household duties. In the end of the novel "reconciliation between Kiki and Howard is implied. Thus, *On Beauty* features a restorative closure typical of the campus novel genre."¹⁴³

Another female character dealing with physical beauty is Victoria Kipps, a young, beautiful and attractive daughter of Monty Kipps, who takes advantage of her appearance. She enjoys having lovers, even among the professors. She causes many troubles between the two families. Victoria's sexual appetite attracts both Howard and his son Jerome, which results in Jerome's heartbreak and later, when he discovers the truth about Howard's history with Victoria, it destroys him. On the contrary, Howard's daughter, Zora, does not belong to the prettiest girls. However, she surpasses Victoria in the intellectual way and in her endurance.

As both Howard and Monty study the art of Rembrandt, the aesthetics become one of the topics of conversation. Smith provides the readers with many forms of art and therefore with many forms of beauty. It is not only Rembrandt and his work, but also, for instance, poetry with Claire, spoken word and rap with Carl and Levi, and classical music such as Mozart's. Each of the characters reacts to the various types of beauty differently.

¹⁴³ ANTÉNE, Petr. Racial Conflicts in the Campus Novel of the Early 2000s: Philip Roth's *The Human Stain* and Zadie Smith's *On Beauty*. *Litteraria Pragensia*, 2015, 25.49. P. 41

We can take as an example Claire's speech on the beauty of Rembrandt's painting "The Shipbuilder and his Wife" and Kiki's lack of interest in her praise on the work.

As mentioned above, Howard has a specific attitude to art. He fights against the common way of looking at art. He even does not allow any realistic piece of art in his household. This contrasts with Howard's wife's love for the Haitian painting, which is given to her as a gift from Carlene. Neither Carlene or Kiki think of themselves as intellectuals. They, however, share their interest in figural painting, which "stands for a general interest in the people around them."¹⁴⁴ It should be noted that the wives of Howard and Monty do not try to hide that they do not agree with their view on art. Sometimes they remain silent, but they, and especially Kiki, often talk about music or paintings despite knowing their husbands disagree with them.

On Beauty deals with many points of view on beauty, the social perception of it and the end of the novel brings a symbolic meaning and value of art and beauty.

5.3.3 On Beauty as a Campus Novel

According to Mullan, "campus fiction delights in clashes between intellectual pretension and human reality."¹⁴⁵ While speaking about high art at their seminars and lectures, and while pretending to be the bearers of high values, both Howard and Monty sleep with their much younger

¹⁴⁴ ANTÉNE, Petr. Racial Conflicts in the Campus Novel of the Early 2000s: Philip Roth's *The Human Stain* and Zadie Smith's *On Beauty*. *Litteraria Pragensia*, 2015, 25.49. P. 40

¹⁴⁵ MULLAN, John. University of strife. In: *The Guardian* [online]. London: Guardian Media Group/Guardian Media Group, 2006 [q. 2018-06-22]. Available on: <https://www.theguardian.com/books/2006/jul/01/fiction.zadiesmith>

students or their colleagues. Campuses offer an excellent setting for comic situations. Already Kingsley Amis discovered the simple fact – that university campuses provide many opportunities for comedy and farce. And as many reviewers have mentioned, Smith proved this to be true. Her novel *On Beauty* is funny and it, as previous campus novels, aims to ridicule the environment which in the centre of the novel – universities and academics.

As mentioned above, the novel is set in a fictional university of Wellington, and the main characters are two academics, their wives and children. The rivalry between Howard and Monty is confronted by their family members' friendships and even one-sided love. Compared to Morris Zapp and Phillip Swallow in *Changing Place*, also Howard Belsey and Monty Kipps differ in many ways. It starts with their obviously antagonistic view on Rembrandt, and it continues with their opposing political opinions.

Many features of present education at university are present in *On Beauty*. The dispute between academics like Howard and Monty is only one of them. The situation of a young black man called Carl shows another aspect of the society. Carl, a school dropout, is a talented poet and rapper, who, thanks to Zora, starts taking Claire's poetry classes at Wellington university. He tries to leave the streets and make good in his life. Zora, who is in love with Carl (or more probably with his physical beauty), is determined to get him to the black middle-class. As Carl starts attending Claire's poetry classes, he becomes more involved in the academe world. Carl's story symbolizes the encounter of the "outside" world

and the “theoretical” world of Wellington university, and as he climbs up the social ladder, one can see the positive effect of such interaction.¹⁴⁶

Carl’s poetry teacher, Claire Malcolm, is depicted as an excellent, dutiful teacher who aims to provide a connection between the two worlds – academic and wider society. Smith describes Claire through Zora’s thoughts: “She made you feel that just being in this moment, doing this thing, was the most important and marvellous possibility for you. (...) This, Claire argued, is when we become truly human, fully ourselves, beautiful.”¹⁴⁷ Despite being a former mistress of Howard, she is described in rather positive light. She is open to teaching students outside Wellington’s university, but the officials disagree with her attitude and Claire’s non-students are in danger. Claire learns that the life of the campus has its limits.¹⁴⁸ At this point, Zora comes as a great support for Claire’s intentions and agrees to write for the academic paper about the need to open universities to non-students like Carl. Nevertheless, Claire is not unfamiliar with the world of academics not only because of her profession, but also as a result of her previous three marriages, since she was married to three professors and had an affair with Howard.

It should be noted that Smith does not focus mainly on the campus itself. Lasdun comments on the aim of Smith: “The intent is to live more inwardly with her characters.”¹⁴⁹ Her characters meet, interact and deal

¹⁴⁶ The idea of education as a means of moving up the social ladder occurs again.

¹⁴⁷ SMITH, Zadie. *On beauty: a novel*. London: Penguin Books, 2006. ISBN 978-014-1026-664. P. 214

¹⁴⁸ ANTÉNE, Petr. Racial Conflicts in the Campus Novel of the Early 2000s: Philip Roth’s *The Human Stain* and Zadie Smith’s *On Beauty*. *Litteraria Pragensia*, 2015, 25.49. P. 34

¹⁴⁹ LASDUN, James. Howard’s folly. In: *The Guardian* [online]. London: Guardian Media Group, 2005 [q. 2018-06-24]. Available on: <https://www.theguardian.com/books/2005/sep/10/fiction.zadiesmith>

with many aspects of modern life. Since the works of Kingsley Amis and David Lodge, the worlds and people have changed. For instance, racial and sexual identity had no place within their works. That is not true for novel *On Beauty*. Smith succeeds in portraying the current generations, families of mixed racial background.¹⁵⁰

Surprisingly, in many ways the world of colleges has not changed much since the first of campus novelists started publishing. The question of publishing still troubles professors, they struggle to keep their positions or how to get promoted, the relations between students and teachers still provides opportunities for both comic situations and affairs.

When speaking about students, it should be pointed out that the room given to students and their voices has changed throughout the development of campus novels. Kingsley Amis' *Lucky Jim* does not pay much attention to students, their lives, studies or political beliefs. Central characters are mostly teachers, professors and the members of their families. In terms of students' voice, David Lodge moves on. His campus novels depict many movements that involve students, some students and even dropouts, like Charles Boon, play important roles within the narrative. Zadie Smith continues with this trend even further. Students, like Zora and Carl, bring fresh ideas into the obsolete system of universities, they open discussions about racial issues within the education institution.

As for the ending of the novel, it can remind us of *Lucky Jim* and his final lecture on Merry England which was Jim's key to a position at the university, because the lecture Howard is going to deliver could also mean tenure at Wellington for him. Not only does he come late, but he also soon realizes that he left the yellow folder with his notes back in his car.

¹⁵⁰ Smith herself comes from such a family with a British father and Jamaican mother.

As Mullan aptly comments on this situation: “The incapacity of the academic to drive a car successfully from A to B is itself a convention of campus novels.”¹⁵¹ There it is once again - a comic lecture given at the end of a novel. As Howard goes through his presentation without saying a word, he speaks to his wife in the audience through the picture of Rembrandt's Hendrickje Bathing. He knows that she would understand. This is the point where Smith brings comic and seriousness together. And that is “a trial of the two possibilities of campus fiction.”¹⁵²

¹⁵¹ MULLAN, John. University of strife. In: *The Guardian* [online]. London: Guardian Media Group, 2006 [q. 2018-06-22]. Available on: <https://www.theguardian.com/books/2006/jul/01/fiction.zadiesmith>

¹⁵² MULLAN, John. University of strife. In: *The Guardian* [online]. London: Guardian Media Group, 2006 [q. 2018-06-22]. Available on: <https://www.theguardian.com/books/2006/jul/01/fiction.zadiesmith>

6 Conclusion

The aim of this thesis was to analyse and compare Kingsley Amis's *Lucky Jim* and *Jake's Thing*, David Lodge's trilogy *Changing Places*, *Small World* and *Nice Work*, and Zadie Smith's *On Beauty* in terms of the development of the campus novel.

First of all, the historical, social and economic background of the beginning of campus novel genre was outlined. The post-war situation of 1950s was described with emphasis on possible influences on campus novel writers, including Butler Act (1944) and further development of higher education politics. Subsequently, the genre of campus novel was explored, and its features were pointed out. Furthermore, the terms closely connected with the campus novels, The Movement and Angry Young Men, were explained in the context of 1950s, with reference to the campus novel writers, such as Kingsley Amis and David Lodge.

Secondly, the works of Kingsley Amis were analysed, as well as his life for the reason that Amis was the key figure of Angry Young Men. The thesis focused mainly on his first work, *Lucky Jim*, since it has been claimed

the first campus novel. The novel has brought a new character into the literary world and set a trend for the following years. The social-historical circumstances played an important role in the novel, as the universities had become open to wide public. This chapter described those circumstances as well. Amis shows that *Lucky Jim* can deal with the situation with humour and irony, as Jim Dixon makes fun of conventionalism and conservative society. Even though *Lucky Jim* is mostly a satire and comedy, it also refers to many pressing issues like

social stratification. The chapter continued with Amis's second novel, *Jake's Thing*, in which Amis has shifted his concerns in many ways. Altogether, these two novels depict the differences between Great Britain in 1950s and 1970s.

Next chapter was devoted to David Lodge and his trilogy, with emphasis on the development of these three novels. The life and works of Lodge were described with regard to the campus novel genre and Angry Young Men movement. Each of his campus novels brought new features and further development. Lodge, within *Small World*, has brought some features of postmodernism into his work. Consequently, this chapter also brought focus on postmodernism, mainly in terms of literature, with examples from *Small World* as an illustration.

Last but not least, the thesis aimed to analyse Zadie Smith's novel *On Beauty* as an example of contemporary campus novel. First part of the chapter concerned with Smith's life and her work. The term "hysterical realism" was pointed out and explained, as it is closely connected with this author and her first novel *White Teeth*. Subsequently, the novel *On Beauty* was presented with emphasis on the multicultural issues, racial and social complications that have been brought to the academic world, with both students and teachers dealing with them. Since the novel has been considered a campus novel, the features of this genre were identified, and the novel was compared to the previous campus novels by Kingsley Amis and David Lodge. Smith was challenged by combining two tasks - on the one hand, Smith created a campus novel set in a modern world with all its struggles and insecurities that the multicultural world can provide. On the other hand, she paid homage to her favourite author, E.M. Foster. Moreover, Smith, as the title of the novel suggests, concerned with the theme of beauty, both physical

and non-physical, and its perception. She drew attention to the fact that every person perceives beauty of various form in another way.

When reading *Lucky Jim*, *Jake's Thing*, Lodge's trilogy and *On Beauty*, it becomes obvious that the world of universities and their residents has changed, but only in some aspects. As much the world has changed since publishing Amis's first campus novel, the contemporary writers can still bring something new into the genre. The campus novel writers narrate not only the stories of academics and students, but they also depict a wider picture of the society with all its ups and downs. As Lodge said: "There's a tendency for people to sneer at the genre as if it's played out, while actually they take a good deal of interest in reading it. The fact is that universities change and societies change, and therefore there are always new fictional possibilities."¹⁵³

Finally, it is necessary to state that each above analysed campus novel has brought a new insight into the society and new challenges for their characters. Each campus novel writer introduced contemporary issues of their time, and consequently enriched the literary world with respect to the genre.

¹⁵³ EDEMARIAM, Aida. Who's afraid of the campus novel?. In: The Guardian [online]. London: Guardian Media Group, 2005 [q. 2018-04-25]. Available on: <https://www.theguardian.com/books/2004/oct/02/featuresreviews.guardianreview37>

7 Resumé

Tato práce si kladla za cíl analyzovat a porovnat díla Kingsleyho Amise *Lucky Jim* a *Jakův problém*, trilogii Davida Lodge, *Hostující profesori*, *Svět je malý* a *Pěkná práce* a román *O kráse* od Zadie Smith. Cílem bylo tato díla analyzovat a porovnat s důrazem na vývoj univerzitního románu. Práce v první řadě uvedla celkový historický a sociokulturní kontext vzniku univerzitního románu. V důsledku událostí poválečné Velké Británie, jako např. Butler Act z roku 1944, a další politický vývoj univerzitního vzdělávání hrály svoji roli při formování prvních univerzitních románů. Další část práce se věnovala univerzitnímu románu, jeho charakteristice a znakům tohoto literárního žánru. Na základě sekundárních zdrojů byly definovány a popsány termíny *The Movement* a *Angry Young Men* (v češtině rozhněvaní mladí muži), včetně jejich souvislosti s autory Kingsley Amisem a Davidem Lodgem, které úzce souvisejí s problematikou univerzitního románu.

Následující kapitola se zabývala životem a dílem Kingsleyho Amise, který sehrál klíčovou roli v počátcích univerzitního románu. Práce se zaměřila na první univerzitní román – *Šťastný Jim*, který obohatil literární svět o nový druh hrdiny a v mnoha ohledech ovlivnil další vývoj v anglické literatuře. Vzhledem k důležitosti historických a sociokulturních okolností vzniku tohoto prvního univerzitního románu, jsou popsány i tyto podmínky, které např. otevřely univerzitní prostředí širší veřejnosti. I přes komplikovanost situace nám Amis ukazuje, že Jim Dixon se s ní dokáže vyrovnat s humorem a ironií, neboť se vysmívá konvenčnímu a konzervativnímu chování svého okolí. I přes svoji humornou stránku přináší *Šťastný Jim* mnoho vážných témat, jako např. rozvrstvení společnosti a nemožnost se z ní vymanit i přes dosažení

vyššího vzdělání. *Jakeův problém* v několika směrech navazuje na *Šťastného Jima*, ale rozvíjí i další, v době vydání aktuální, témata. V souhrnu jsou oba romány obrazem Velké Británie – na jedné straně v 50. letech, na druhé v 70. letech 20. století.

Další část práce se věnuje Davidu Lodgeovi a jeho trilogii, s důrazem na vývoj jeho díla v rámci těchto tří univerzitních románů. Život Lodge a jeho dílo je popsáno se zřetelem na jeho provázanost s rozhněvanými mladými muži. Každý jeho univerzitní román přinesl nové prvky a prošel dalším vývojem. V rámci románu *Svět je malý* uvedl Lodge do své tvorby prvky postmodernismu. Tato kapitola se tudíž věnuje i postmodernismu, a především jeho projevy v literatuře, s uvedením příkladů z románu *Svět je malý*.

Následující kapitola se věnovala analýze románu *O kráse* od Zadie Smith, který posloužil jako příklad novodobého univerzitního románu. V první řadě je uvedeno několik klíčových informací o autorce a její tvorbě. Byl vyzdvihnut především její původ, který ve velké míře ovlivňuje její tvorbu. Dále byl definován termín “hysterický realismus“, který je spojován se Smithovým prvním románem *Bílé zuby*. Následně byl analyzován román *O kráse*, s důrazem na multikulturní přesah tohoto díla. Multikulturní a rasové otázky, stejně tak jako problémy identity, přinesly do univerzitního románu nové výzvy, se kterými se musí vyrovnávat nejen vysokoškolští učitelé, ale také studenti. Práce rozvíjí myšlenku, že román *O kráse* patří do žánru univerzitního románu, a proto také vyzdvihla v rámci tohoto díla prvky tohoto žánru, včetně porovnání s Amisovým *Šťastným Jimem* a univerzitními romány Davida Lodgeho. Smith se v rámci románu *O Kráse* pokusila skloubit dva zásadní úkoly – vytvořit moderní univerzitní román se všemi novodobými problémy a nejistotami, a zároveň vzdát hold svému oblíbenému autorovi, E. M. Fosterovi. Dalším

bodem této kapitoly se stalo téma krásy, které, jak název románu napovídá, je jedním ze základních pilířů tohoto díla. Zadie Smith se věnuje kráse fyzické i nefyzické a zvláštní důraz klade na způsoby vnímání různých druhů krásy různými lidmi.

Pře četbě románů *Šťastný Jim*, *Jakeův problém*, Lodgeovi trilogie a románu *O kráse* vyvstaly otázky, do jaké míry se život v univerzitním prostředí proměnil, a v kterých aspektech zůstává pořád stejný. Změny univerzitního světa od doby prvního vydání *Šťastného Jima* přinášení nová témata pro současné autory, kteří mohou navázat na tradici univerzitního románu a zasadit ho do moderní doby. Autoři univerzitních románů nezachycují pouze příhody univerzitních profesorů a jejich studentů, ale také se přinášejí širší obraz společnosti s jejími rozmanitými problémy a výzvami. David Lodge se k univerzitnímu románu vyjádřil následovně: „Lidé mají sklon pohrdat žánry jako by to bylo něco nepodstatného, přestože pak v jejich četbě najdou zalíbení. Pravdou je, že univerzity se mění a společnost se mění, což vždy přináší nové románové možnosti.“¹⁵⁴ Na závěr je nutné konstatovat, že každý s výše analyzovaných univerzitních románů uvedl do literárního světa nový pohled na část společnosti a nové výzvy pro své postavy. Každý z autorů univerzitních románů přenesl záležitosti své doby do své tvorby, a tím obohatil žánr univerzitního románu o nové prvky.

¹⁵⁴ EDEMARIAM, Aida. Who's afraid of the campus novel?. In: The Guardian [online]. London: Guardian Media Group, 2005 [q. 2018-06-17]. Available on: <https://www.theguardian.com/books/2004/oct/02/featuresreviews.guardianreview37>

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