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THE QUEST FOR SELF IN THE EARLY NOVELS OF
KINGSLEY AMIS.

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THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

THE QUEST FOR SELF IN THE
EARLY NOVELS OF KINGSLEY AMIS

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
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degree of
DOCTOR OF PHILOSOPHY

BY
THOMAS LEE KELLY
Norman, Oklahoma
1975

THE QUEST FOR SELF IN THE
EARLY NOVELS OF KINGSLEY AMIS

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THE QUEST FOR SELF IN THE
EARLY NOVELS OF KINGSLEY AMIS

I. INTRODUCTION

Recent criticism has attempted to discover patterns of structure and theme in the early novels of Kingsley Amis. This endeavor is justified by similarities in characterization, conflict, situation and tone in Amis' first five novels, Lucky Jim (1954), That Uncertain Feeling (1955), I Like It Here (1958), Take A Girl Like You (1960), and One Fat Englishman (1963). Several critics have described the structure of one or more of these novels as "picaresque" or "in the picaresque tradition." Rubin Rabinowitz, for example, notes Amis' debt to eighteenth-century developments in the picaresque mode, especially in the humor and tone of Lucky Jim.¹ More recently Robert Hopkins has seen picaresque traits in I Like It Here.² Amis himself points out the importance of Henry Fielding's novels to satire in the contemporary novel.³

Admittedly, the tone, and perhaps the characterization of Amis' novels might be called picaresque in a very loose sense (if, for example, one accepts the premise that Fielding's novels are indeed developments of the picaresque tradition).⁴ In a strict sense, however, Amis' early novels lack certain basic picaresque traits. First, each novel lacks the epi-

sodic plot of the road journey. Instead of traveling from situation to situation and facing new characters and conflicts, each of Amis' protagonists is enclosed in an environment where he interacts with the same antagonists and faces the same basic conflicts until some resolution occurs. Second, unlike the traditional picaro, the main character does not serve a series of masters. A third difference involves the nature of the protagonist himself. While he is anti-heroic in the modern sense that he is not superior to his environment or his fellow man, he is not a rascal in the picaresque sense. That is, none of Amis' protagonists is a member of the lowest class struggling for mere physical survival. Jim Dixon, John Lewis, Garnet Bowen, Jenny Bunn and Roger Micheldene all use their wits in surmounting their obstacles to achieve a more pleasant life; but they are not engaged in the life-or-death struggle of the picaro. In fact, in each case the struggle is largely a mental one--an attempt to find the self in a milieu filled with the trials and ordeals of modern society. It is this movement toward a goal which most effectively removes Amis' early novels from the picaresque tradition. His characters are, for the most part, questers seeking some kind of self-fulfillment and not picaros concerned with survival.

Although Amis is not using a picaresque structure, the first five novels do show experimentation with a basic structural pattern; and perhaps G.S. Fraser comes closest to discovering that pattern when, in discussing Lucky Jim, he says that Jim Dixon, "belongs to an old tradition in folk tale, the wise

simpleton or lucky blunderer. He is also a male Cinderella, for one can find in the novel bad and good magicians . . . an ogress, a thwarted witch or enchantress, and a defeated boaster."⁵ Although it can be demonstrated that Jim is not really a simpleton or blunderer, Fraser's reference to the folk tale is well taken, for there is a fundamental mythic structure underlying Lucky Jim and, in modified versions, the succeeding four novels. This pattern is the archetypal quest motif.

Archetypal criticism owes much to Dr. Carl Jung's study, The Archetypes and the Collective Unconscious, in which he defines archetypes as ". . . primordial types . . . universal images that have existed since remotest times."⁶ In Jung's terminology, these basic images make up the contents of the collective unconscious, the universal mind of man; and he notes the manifestation of archetypes in the form of dreams, visions and myths. Concerning mythological archetypes, A Handbook of Critical Approaches to Literature says,

similar motifs or themes may be found among many different mythologies, and certain images that recur in the myths of people widely separated in time and space tend to have common meaning, or more accurately, tend to elicit comparable psychological responses and to serve similar cultural functions. Such motifs and images are called "archetypes." Stated simply, archetypes are universal symbols.⁷

The quest motif is one of these symbolic patterns which occurs in different literatures throughout the world. Joseph Campbell's book, The Hero With A Thousand Faces, contains a careful study of the details of the quest archetype and will serve as the basis for this study.

In the prologue to The Hero With A Thousand Faces, Campbell discusses the pattern of the quest which he says contains three stages: Separation--Initiation--Return. First, the hero is somehow isolated from conventional society. He enters an environment of "supernatural wonder" where he encounters "fabulous forces"--rigorous ordeals, riddles and tests which must be overcome before he is allowed to enter the final stage of return or reintegration. The process of successfully completing the "obstacle course" provides the quester with some special knowledge necessary to his understanding of himself and his world, to which he brings his new-found wisdom. Campbell goes on to point out the correspondence between the quest and the discovery of self. He says that such a journey results in "destruction of the world we have built and in which we live, and of ourselves within it; but then a wonderful reconstruction of the bolder, cleaner, more spacious, and fully human life . . ."⁸

An application of Campbell's quest pattern to Amis' first five novels shows some changes in detail as the quest manifests itself in the post World War II milieu (Campbell's "hero" is now an "anti-hero" for example), but the basic quest pattern underlies and gives order to all of the works. In each novel

the protagonist is isolated in an environment where he faces certain obstacles and tests on his way to knowledge, self discovery and possible reward. A careful study of Amis' early works reveals a pattern of development as the author provides variations on the basic motif. Through modification in character, tone and detail Amis moves from the almost fairy-tale quest of Jim Dixon in the first novel to the anti-quest of Roger Micheldene in One Fat Englishman.

Although Amis concentrates on the middle segment of the quest pattern, the facing of trials and the ensuing initiation, all three stages are evident in the novels. Except for the third book, I Like It Here, the separation of the adventurer has occurred prior to the opening of each novel; but such a separation is apparent in the physical and mental isolation of each protagonist. Each of Amis' questers undergoes the second phase, the initiation, in an environment filled with frustrating obstacles, situations and antagonists. In the same way that the protagonists are not "heroic," the trials of the initiation segment are not "fabulous forces." Amis' characters face, not seven-headed monsters, but the objects, people and situations of everyday life. It is in the third phase, or return stage, of the quest that Amis experiments most obviously. His adventurers gain different kinds of knowledge and make different choices concerning reintegration with society.

Critical reactions to Amis' early novels center on his comedy, ignoring or denying any serious thematic intent.⁹ For

example, James Gordin says, "In Amis' contemporary world, morality is simply material--conversational, controversial at times, but never the issue along which the novel is directed."¹⁰ It is true that theme may be obscured by the overt humor of these novels; however, comedy is not alien to the meaningful quest. Campbell makes this point when he notes the happy ending of quest-type folk tales and asserts that such comedy "is to be read, not as a contradiction, but as a transcendence of the universal tragedy of man."¹¹ The quest archetype which gives structure to Amis' first five novels also provides them with a serious theme. The trials faced by the various protagonists provide a testing ground which may lead the characters to self discovery and assertive action if they heed their hard-won knowledge. Amis' first two novels show protagonists who undergo an initiation which is primarily concerned with the discovery and assertion of individual moral systems. It is through their ordeals that Jim Dixon and John Lewis find their moral potential and make positive changes. The other three novels under consideration involve characters who resist their initiations for a variety of reasons. Garnet Bowen, Jenny Bunn and Roger Micheldene all undertake the road of trials and are offered the wisdom of experience, but their reactions are negative and their quests unsuccessful. After the first two novels Amis changes his theme, but a meaningful and revealing statement is still made concerning man's quest.

One discernible movement in Amis' novels is the change in his handling of comedy. Much of the appeal of Lucky Jim lies in the author's use of a kind of painful comedy which causes the reader to laugh while simultaneously wincing in recognition. However, with each novel the painful grows less and less comic and the quests become more and more unpleasant. One aspect of Amis' painful comedy consists of recognizable immature reactions to trivial daily frustrations. In Lucky Jim, Dixon often signals his disgruntlement by making covert faces and gestures, and the reader recognizes this adolescent but human tendency and sympathizes. In One Fat Englishman, Roger Micheldene's childish actions are no longer hidden and his overt immaturity detracts from the novel's comic appeal. There is also in the novels an increasing movement toward physical violence. Jim childishly imagines inflicting pain and discomfort on his antagonists, which is as recognizable and laughable as his face-making. But Patrick Standish in Take A Girl Like You acts out his fantasies as he wounds Dick Thompson and rapes Jenny. Another aspect of Amis' painful comedy involves an increasing emphasis on oppressive details--descriptions of subjects and environments which are obviously a part of real life but which are usually omitted in polite society. For example, in That Uncertain Feeling, John Lewis informs his wife that he has accidentally run into her former classmate, Elizabeth Gruffydd-Williams, and the following conversation occurs:

"I bet she was glad to see you like that."

"Like what?"

"You've got a bogey on your nose. Improves your looks no end."

I was near the mirror I used for shaving and which hung above the washbasin. I peeped in and saw the bogey. It was large and veriform and clung to the wing of my right nostril. I removed it, feeling a little downcast.¹²

Such a description is unpleasant in a sense that is recognizable to Amis' readers. Lewis' plight is a human one and gains sympathy for the protagonist. On the other hand, a similar situation in One Fat Englishman is made to seem more repulsive, partly because of Amis' use of descriptive words and partly because Roger's problem is a result not of circumstance, but of his own bad habits.

A sensation stirred deep within his nose, half tickle, half prickle. He rubbed it cautiously, then rotated his facial muscles, wincing. A gradual probe with his little finger left no room for doubt. He was afflicted with double snuff-taker's nostril, a malady that lined the nasal mucous membranes with hard, sharp embedded particles of snot. The effect was a pair of wasp-sized hedgehogs having crawled up his nose and decided to stay.¹³

It is the increasing unpleasantness of such oppressive detail which helps to destroy the reader's identification with Amis' questers and thus to weaken the quest theme.

Along with the decreasing comic effect of Amis' successive novels there also develops an increasing satiric ambivalence most discernible perhaps in his attitude toward his protagonists. In Lucky Jim most of the satire is directed toward those forces that are antagonistic to Jim (although Jim often sees himself satirically). The result is that Jim becomes a "put upon" young man with whom the reader sympathizes. With each succeeding novel, Amis' attitude toward his characters becomes more ambivalent so that Roger Micheldene in One Fat Englishman is much more obviously an "angry young man" (or perhaps an "angry fat man") than is Jim Dixon who quickly and mistakenly gained that appellation. Bergonzi has noted that Patrick Standish in Take a Girl Like You is "much older and sadder and, one must admit, nastier" than Jim Dixon; and, concerning One Fat Englishman, the critic continues, "Its hero, Roger Micheldene, is as far on in nastiness from Patrick Standish as Patrick was from Jim Dixon--though he has affinities with both of them."¹⁴ Amis' developing use of satiric ambivalence also goes a long way toward destroying the viability of the quest pattern in his novels. One Fat Englishman marks the point at which the quest motif ceases to have a meaningful thematic function for Amis.

A brief sketch of the novels under consideration reveals something of the general development from quest to anti-quest.

When Lucky Jim was published in 1954, Kingsley Amis said that essentially it was intended to be a funny book. Initial critical reaction was favorable, and critics agreed that humor was one compelling attribute of the novel. Another strong point was the introduction of a new postwar type of character, the young Englishman educated at a provincial university but irreverent toward the traditions of the British Establishment. Jim Dixon's character and the humor of the novel are inseparable, but both suffered as confusion darkened the novel's initial reception. As Kenneth Allsop indicates, it was after the publication of John Osborne's play Look Back In Anger in 1956 that Jim Dixon began to be confused with Osborne's more volatile Jimmy Porter. This in turn led to the erroneous classification of Dixon (and later Amis) among the new tide of "angry young men." According to Allsop,

It was Lucky Jim who suffered, who began to be coloured by the slightly sinister reputation of his artistic relative, and the earlier devil-may-care sunniness of his personality was overshadowed and then forgotten. It became a routine piece of slander upon luckless Jim to be described in literature reviews, articles about Angry Young Men, letters to editors, Rotary luncheon speeches, and television argy bargy programmes as an emblem figure of all that is discerned by older observers as malevolent, sombre and menacing in Young England.¹⁵

But Jim Dixon is not "angry"; he is trapped and frustrated in a modern environment filled with obstacles and tests, and the book is concerned with his growth beyond that frustrating environment through self discovery. While Jim's trials consist of everyday, often trivial problems, they have a universality which makes them recognizable as worthy tests for the modern quester. The very fact that Jim is in conflict with his enclosed environment indicates that he has certain values which oppose the conditions of that environment. It is ultimately his recognition and pursuit of these values that lead to his self discovery and successful reintegration with the world.

Amis' second novel, That Uncertain Feeling, followed Lucky Jim by one year and conformed generally to the pattern set by the first novel. When the book begins, John Lewis is, like Jim Dixon, situated in the midst of a milieu filled with everyday obstacles and frustrations. Again, carefully mingled with the trivial ordeals are serious considerations of moral value. A librarian in Wales, John is constantly besieged with the minor irritations of job, boredom and family. Unlike Dixon, Lewis has the extra problem of a wife and children; but, like Jim, he is faced with a lack of finances. His family situation intensifies his moral trials as he is tempted by extramarital sex and by a "rigged" interview for job advancement. While Amis employs the same basic quest structure in the first two novels, there are notable changes in That Uncertain Feeling. Much less farce is apparent in the book; in fact the major humorous scene is a little too obviously contrived. Also,

the satire of this novel becomes recognizably more double-barbed as John Lewis' own follies are made apparent. Finally, the protagonist's self discovery motivates an answer to the problem of reintegration which differs from Dixon's solution.

I Like It Here, published in 1958, has been labeled a failure by many critics, although Robert Hopkins makes an attempt to redeem it as topical satire.¹⁶ Certainly, much that made Lucky Jim successful is missing from this third novel. However, in one way I Like It Here conforms more obviously to the quest archetype than do the two previous works. All three stages of the quest are clearly in evidence. Garnet Bowen, freelance writer and pseudo-dramatist, actually undergoes a physical separation as he embarks from England for a holiday in Portugal. Once in his new environment, Bowen, like Dixon and Lewis before him, faces the obstacles of frustration--this time the typical worries of the man abroad: customs, registrations, accommodations, anxious mother-in-law, and flies in the soup. All of these trials provide some of the typical Amis humor, but the serious intent of the earlier novels is missing. The significant goal of the quest--self discovery--is obviously weakened in this novel. Bowen's sexual morality is tested only once and an inquisitive hornet makes that test both ludicrous and brief. The other moral problem involves Bowen's conscience pains for spying on a possibly phoney writer for his publishing company, but this episode rapidly develops into a second-rate mystery rather than a real moral testing. Another problem in I Like It Here is Amis' increasing satire of his main characters.

Garnet Bowen is much more an object of satire than either of the previous protagonists; he is weak in ways with which readers do not identify. Bowen does make some discoveries about himself, but his knowledge is not always related to the trials he faces and ultimately he rejects these discoveries and chooses to remain as he was.

In 1960 Amis returned to his earlier form with Take a Girl Like You. The female protagonist, Jenny Bunn, is like her earlier male counterparts, Jim and John; she is a young person isolated in a new environment and searching for a valid identity. The everyday trials are again in evidence--her problem students at school, her complaining landlady, the local gossips, the unpredictable water geyser at the boarding house. Here, too, Amis returns, with an increased seriousness, to the moral testing in the search for self. Jenny's attempts to understand and cope in a moral environment different from that of her past experience presents excellent opportunities for self discovery, and Amis' serious treatment of Jenny's quest is an obvious contrast to the comedy of the earlier novels. However, the author does continue his development of the frustrated, immature character in the person of Patrick Standish, Jenny's nemesis. Patrick is a much less sympathetic character than Jim Dixon and John Lewis and exhibits many of the weaknesses of Garnet Bowen. Much of the humor of this novel results from Patrick's thoughts and actions, and in this he resembles Jim Dixon. However, Amis' ever-increasing ambivalence toward his characters is also obvious in Patrick, who is used as a satirical spokesman,

but who is himself severely satirized. The latent violence in Jim Dixon's thoughts exists to a greater extent in Patrick but emerges in reality in his rape of Jenny. Jenny's self discovery through physical violation is a significantly different culmination of the moral quest than in any of the earlier novels.

Finally, with the publication of One Fat Englishman in 1963, Amis drops the emphasis on the moral quest and concentrates on the development of the weak, immature and increasingly angry protagonist whose immediate ancestors are Garnet Bowen and Patrick Standish. Roger Micheldene is, like Bowen, an Englishman abroad, this time in the United States. His quest, however, is not the admirable one of self discovery but one of sexual and alimentary self fulfillment. In this novel Amis' ambivalent satire reaches a peak and the reader can't tell which is worse--everything about America or fat, vicious Englishmen abroad. Roger is not a quester; he is a self-satisfied parasite, and with him Amis completes the cycle from quest to anti-quest.

II. SEPARATION

THRESHOLD TO ADVENTURE

According to Joseph Campbell, the first stage of the three-part quest pattern is the departure of the hero from his familiar surroundings. In a series of steps, he moves toward and through the threshold of an unknown world, a world in which he will be isolated to face the mental and physical trials that may lead him to self discovery and rebirth. The first step in the departure is the call to adventure, the clue or sign to the protagonist that his journey is beginning. Next, if the call is acknowledged, a helper (usually supernatural) appears to point the way and provide impetus toward the gateway of the great unknown, the "desert, jungle, deep sea, alien land."¹ The actual moment of separation may be characterized by reactions ranging from mental trepidation and physical discomfort to dangerous combat. The hero may conquer or conciliate a threshold guardian, or he may simply be swallowed into the abyss of this terrible new world. Whatever the method, the initial passage is "a form of self annihilation" by which the adventurer moves toward the discovery of the true self.²

In four of the five novels under consideration, this separation-isolation segment has been completed prior to the opening action of each book. In these four cases, each adventurer is already adrift in a milieu filled with the trials and tests

of the modern world; and the reader must rely on internal evidence that the separation has occurred previously. However, Amis' third novel, I Like It Here, follows in detail the movements of the protagonist, Garnet Bowen, as he undergoes his departure from England. The novel opens with what Campbell has labeled the "call to adventure." This initial clue that Bowen's quest is beginning occurs in his first thought, "The deportation order arrived one clear, bright morning early in April."³ The "deportation order" is a commission to do a special travel article for a well-known American magazine, and as the call to the quest it is significant in two ways. First, it is the kind of seemingly chance occurrence common at the beginning of an adventure - the now forgotten pretended interest in doing such an article suddenly developing into a not-to-be-missed opportunity. Second, Bowen's reaction is typical of the newly-called adventurer. Campbell says such calls "threaten the fabric of security which we have built ourselves and our family."⁴ Garnet Bowen is reluctant to change his patterns of living. Ironically he sees as "deportation" the opportunity to travel while making money. Further indications of his reluctance to embark on his journey can be seen in his reference to "being pushed more or less willy-nilly out of the country," (ILIH,p.9) and his statement, "It's like being deprived of your citizenship." (ILIH,p.11) In a move typical of modern protagonists, Bowen accepts his call for monetary reasons, not realizing that this April journey offers a quest of self discovery and regeneration.⁵

Once Bowen accepts the call to adventure, he follows the archetypal pattern by moving toward the entrance of the alien world where he is to be tested. Campbell notes that in myths, legends and fairy tales this stage of departure is usually accomplished with the aid of some supernatural guide--a crone or old man with magic amulets to protect the hero. Although Bennie Hyman, Bowen's publisher friend, is not a supernatural being, he does serve as the modern equivalent of Campbell's guide figure. When Bowen goes to lunch with Hyman, he knows only that he has received the travel article commission and that his acceptance necessitates his departure from England; he has accepted the call to adventure, but he has no idea how or where he will travel. It is Bennie Hyman who suggests Portugal and provides Bowen with the incentive to go there. The publisher enlists Bowen's aid in discovering the true identity of the author of One Word More, supposedly the last novel of the long retired and recluse novelist Wulfstan Strether. For saving Hyman the embarrassment of publishing a "fake" novel, Bowen receives more materialistic incentive to embark on his adventure. Hyman says, "Well, obviously, if it turns out to be Strether - and personally I'm pretty sure it will - there's an article there you'll be able to name your own price for, once we've given you the go ahead. In the second place, we'll weigh in with your expenses however the business turns out. And then there's that job with us you're after." (ILIH,p.18) Also, as Bowen's guide figure, Hyman aids in making the departure preparations, a task Bowen dreads. Reflecting on the embarkation

problem, Bowen thinks, "Currency bum . . . Allowance for self, wife, three children bum. Arrangements for drafts on foreign banks bum. Steamer tickets bum. Return vouchers bum. Car documents bum. . . ." (ILIH,p.33) The list continues, each item followed by reference to the posterior to indicate his distaste for these necessary travel details.⁶ However, in a manner typical of the quest guide, Hyman takes care of most of these irritations, allowing Bowen to move more smoothly toward the point of separation.

The short sea journey from England to Lisbon brings Bowen to the entrance of his new environment, the actual threshold where gate guardians must be conquered or placated. As the significant time approaches, Bowen again quails in anticipation of customs rituals, car fees, visa certifications as he visualizes "a mapless journey into the unknown." (ILIH,p.58) However Bowen has again been provided the proper charm in the person of C.J.C. Oates, a Lisbon contact, who arrives to solve all the entrance problems and lead Bowen and his family to share what promises to be a paradise by the sea. Thus Bowen passes the gateway and enters the enclosed environment where he is to be tested. The initial obstacle is surmounted with little of the difficulty Bowen expects. Campbell notes the psychological theory that all times of anxiety are reproductions of that first separation, the birth crisis and that by such anxiety "the same archetypal images are activated, symbolizing danger, reassurance, trial, passage and the strange holiness of the mysteries of birth."⁷ Bowen's reaction at the moment of

entrance into Portugal is fitting. "The saturated solution of doubt, horror and despair that had filled his veins was replaced in an instant by rich oxygenated blood. Disembarkation bum was over - as if it had never been." (ILIH,p.60) This reaction recalls the moment of birth, an indication that he has indeed moved into a new realm. What lies ahead are obstacles and tests which can lead to new meaning in his life, but he is unaware of the true nature of this new environment and the future looks easy and inviting, with seaside accommodations, private rooms, and maids. What Bowen expects does not come to pass; and, once past the entrance, he experiences not a holiday but the isolation necessary to a quest of self discovery.

The separation stage, quite detailed in I Like It Here, is missing from the other four novels, but Campbell notes, "If one or another of the basic elements of the archetypal pattern is omitted from a given fairy tale, legend, ritual or myth, it is bound to be somehow or other implied."⁸ In Lucky Jim, That Uncertain Feeling, Take a Girl Like You, and One Fat Englishman there are numerous implications of the protagonists' previous separation from a familiar environment. Sometimes there is an actual physical isolation similar to that of Bowen in I Like It Here. Like Bowen, Roger Micheldene of One Fat Englishman is traveling abroad; and, while the process of displacement is not detailed, the reader can easily imagine Roger's entrance into the United States--customs, visas, registrations and all the other "bums" Bowen dreaded earlier--faced not with dread so much as wrath. In Take a Girl Like You,

the reader witnesses Jenny Bunn's displacement from a strict, protective environment of industrial northern England as she moves into the more liberal atmosphere of the south.⁹ Both Roger and Jenny suffer the very literal isolation of a newcomer to any society.

While a physical separation comparable to Bowen's is underscored only in the cases of Micheldene and Miss Bunn, a kind of mental alienation is evident in all four protagonists. Certain shared attitudes, traits, and actions indicate that they are alienated and therefore have previously undergone the separation phase of the quest archetype. One indication of the isolation of each protagonist is his antagonism toward the people and objects of his environment--a type of antagonism that becomes more pronounced in each succeeding novel. Also the degree of the protagonists' alienation is intensified by a reverse process in which the people and even the objects of the milieu become antagonistic to the main characters.¹⁰ Amis' protagonists share another trait which serves both to emphasize their alienation and to point to self discovery as the purpose of the quest. Each character is set apart from the inhabitants of his closed environment by an exaggerated immaturity or childishness (innocence in Jenny's case) which leads toward more violent thought and action in the successive works.¹¹ This immaturity isolates the protagonists in the same sense that adolescents are isolated in society. At the same time, much of the adolescent behavior clearly points to a movement toward self discovery and maturity. For example, all of Amis' characters

engage in role playing--the adapting of masks or faces which indicates that the wearer does not know his true identity and is searching for it.

In Lucky Jim there is ample evidence that Jim Dixon has crossed his entrance threshold and is isolated within an alien environment. Amis gives Dixon no past, emphasizing his isolation by ignoring any previous existence.¹² At the same time, Jim is clearly alienated by his present situation. For one thing he lives at a bare subsistence level, making meals off of pub snacks, rationing cigarettes, and saving redeemable beer bottles. After damaging his pants, he notes that "his only other trousers were so stained with food and beer that they would, if worn on the stage to indicate squalor and penury, be considered ridiculously overdone."¹³ Jim's isolation is further emphasized by his attitude toward his work. A specialist in teaching the Middle Ages, he is preparing for publication an article entitled, "The Economic Influence of the Developments in Shipbuilding Techniques, 1450-1485." Concerning this endeavor, he thinks, "It was a perfect title, in that it crystallised the article's niggling mindlessness, its funereal parade of yawn-enforcing facts, the pseudo-light it threw upon non-problems." (LJ,p.16) This same antagonism toward his work is expressed again when Jim says, "Had people ever been as nasty, as self indulgent, as dull, as miserable, as cocksure, as bad at art, as dismally ludicrous, or as wrong as they had been in the Middle Ages?" (LJ,p.90)

Further alienating Jim is his internal hostility toward the people of his environment. He is aloof and sarcastic with

his students and childishy spiteful with his peers, vandalizing Ian Johns' mail and writing him threatening letters. A major antagonist is Professor Neddy Welch, Jim's department head and a pseudo-intellectual, madrigal-singing, recorder-playing fool. Jim's thoughts reveal hostility that sets him apart from the other members of his environment.

He pretended to himself that he'd pick up his professor round the waist, squeeze the furry grey-blue waistcoat against him to expel the breath, run heavily with him up the steps, along the corridor to the staff cloakroom, plunge the too small feet in their capless shoes into a lavatory basin, pulling the plug once, twice, and again, stuffing the mouth with toilet paper. (LJ,p.12)

About Margaret Peel, Jim's neurotic colleague and sometime love interest, he feels similar urges. Her inane conversation fills him with a strong desire to "rush at her and tip her backwards in the chair, to make a deafening rude noise in her face, to push a bead up her nose." (LJ,p.161) However, it is against Welch's son Bertrand, with his baying laugh, grating speech habits, and superior attitude, that Jim's antagonism becomes most pronounced. Jim's dislike of Bertrand, unlike the earlier internal antagonism, finally surfaces physically and verbally marking a significant movement in Jim's quest.

Just as Jim's alienation is shown by his antagonism toward the environment, the antagonism is often reciprocated. All of

those characters Jim dislikes show a dislike for him as well. Bergonzi says, "Despite his measured geniality of tone, Mr. Amis's world is basically Hobbesian: mutual hostility is the normal relationship of its inhabitants."¹⁴ This same alienating antagonism is found in the objects in Jim's environment. With seemingly malign intention a spring in Welch's car seat tears Jim's only good trousers, a rock Jim kicks smashes into a professor's knee. During a weekend at Welch's house Jim awakens to find that his cigarette "had burnt itself on the blanket." (LJ, p.64)

Jim is clearly isolated within his milieu, suffering a separation that is necessary for the quester, but there is also evidence that Jim's isolation has been effected for the purpose of self discovery. A primary indication that Jim does not know himself is found in his adolescent behavior. Trapped and manipulated in much the same way as an adolescent, he reacts in immature ways. Already noted are the childish thoughts of violence he has toward his fellow men. Two more typical reactions are making obscene, behind-the-back gestures to express his displeasure and playing childish practical jokes. However, the main clue that Jim doesn't really know himself is found in his role playing, the covert creation of faces to fit his various encounters. He has his Eskimo face, his Chinese mandarin face, his Sex Life in Ancient Rome face, his Evelyn Waugh and Edith Sitwell faces, in short a whole catalog of appropriate masks. Preparation for his public lecture requires a special endeavor:

While he was using the lavatory, he began making his Evelyn Waugh face, then abandoned it in favor of one more savage than any he normally used. Gripping his tongue between his teeth, he made his cheeks expand into little hemispherical balloons; he forced his upper lip downwards into an idiotic pout; he protruded his chin like the blade of a shovel. Throughout he alternately dilated and crossed his eyes.

(LJ,p.224)

Such behavior is similar to that of adolescents suffering from social alienation.

If Jim Dixon is shown to be isolated and clearly in need of self knowledge, he also has values, virtues and potential for moral growth. His awareness of Welch's poor teaching (and his own) shows that he recognizes and admires good teaching. His entanglement with Margaret Peel is a result of certain virtues, "politeness, friendly interest, ordinary concern, a good-natured willingness to be imposed upon, a desire for unequivocal friendship." (LJ,p.12) Jim's unflattering reflections about his antagonists are usually followed by expressions of guilt, another sign of his potential for moral growth. Finally, Jim's recognition of the flaws of others is accompanied by his internal admissions of his own weaknesses. He admits, for example, that his pranks are mere "horseplay." He sees the truth about his worthless article, the hypocrisy of his teaching, the cowardice in his role playing. At one point he thinks, "what wouldn't he give for a fierce purging draught of fury or

contempt, a really efficient worming from the sense of responsibility?" (LJ,p.27) Jim recognizes his need to discover and be what he really is, and his quest will lead him to this discovery. Martin Green sees the moral emphasis of Lucky Jim when he says of the novel, "It is essentially concerned with self-questioning and self criticism, with the difficulties of sexual life, with emotional and intellectual sincerity."¹⁵

The separation segment of Amis' second novel, That Uncertain Feeling, follows closely the pattern of Lucky Jim with internal evidence that John Lewis has undergone a previous shift into an isolated environment and that his testing is leading toward self discovery. Unlike Jim, John does have a past; his father still lives in the rural Welsh mining community John himself has left in order to support his wife and children. However, like Jim, he lives in near poverty, a fact that helps to isolate him in the same way it isolates Jim. Also, John is at odds with his job which he has "grown to think of as a kind of immemorial and irremediable heritage." (TUF,p.12) As the novel opens John's only hope is a possible promotion to Sub-librarian at the Aberdarcy Public Library.

Lewis' hostility toward the other members of his environment is similar to Jim's reaction and serves the same alienating function. However, Lewis' antagonism is much more overt than Dixon's, his forte being sarcastic and angry verbal attacks. He is consciously insolent to patrons of the library and to his fellow workers, especially Ieuan Jenkins with whom he must

compete for promotion. Another target is Mrs. Davies, a neighbor who occupies the lower floors of the house he rents and who, with her large dog, bars his entrance. John characterizes their relationship as "war" and each encounter as a "campaign." The open antagonism which Jim Dixon gradually develops toward Bertrand Welch is quickly shown by John toward the Welsh "poetry writing office worker," Gareth Probert. At a party when Probert expresses disdain for Lewis' use of facts, John replies, "Yes, I know, you prefer feelings, don't you? All right then, here's a feeling for you, boy. I feel you ought to stuff your . . ." (TUF, p.40)

Again, as in Lucky Jim, the protagonist's separation is attested to by the mutual hostility within his environment. Mrs. Davies continually nags at John and purposely obstructs his passageway to the coal cellar; Jenkins takes every opportunity to make John feel guilty for applying for the job; Probert baits him until his anger finally surfaces. Even strangers at Elizabeth Gruffydd-Williams' party react to John in an overtly hostile manner. The world of objects is even more against John than Jim, and his life is filled with the minor irritations that underscore his isolation. He can not turn on the radio without receiving a shock; the tea kettle can never be completely filled from the tap; in the winter the coal refuses to break into burnable pieces. Contemplating a worn pair of pants reminiscent of Jim Dixon's, Lewis notices his knee shining through, "waiting for a chance to run for a bus or something and force its way through to the light of day."

And once as he dreams of an adulterous liaison with the wealthy Mrs. Gruffydd-Williams, an opening door slaps him "admonitorily on the elbow." (TUF,p.14)

Just as John Lewis shares with Jim Dixon the alienation that points to his separation, he also shares the same indications of a need for self discovery and of a moral potential that can be developed by such a discovery. John is another adolescent who is every bit as childish as Lucky Jim's protagonist. As he breaks the coal in the cellar, John pretends he is a giant smashing the library patrons. In his "war" with his downstairs neighbor, he admits, "I'd struck back at Mrs. Davies where possible by being bad at answering the door when they were out, not taking a loaf, sending their laundry back, refusing to admit a plumber who'd called to unblock their drain, fixing appointments up for them with door-to-door religious fanatics." (TUF,p.99) The role playing is evident, too, as John occasionally pretends to be a movie hero or practices "the role of the truly strong man, the man superior to things like sex." (TUF,p.11) His relationship to Jim Dixon is evident in his creation of masks: "When nothing's going on or likely to start going on, which is a lot of the time, I start practicing certain poses and tones and phrases for no clear reason." (TUF,p.6) This immature action reaches a high point in John's farcical escape from Elizabeth's house in the complete costume of a Welsh peasant woman. John is definitely in need of finding his role in the world and nothing makes this clearer than his speculation on the uncertain feeling which provides the title of the novel: "How to define this feeling? Depression? Not a bad

shot. Boredom? Oh, yes. A slight tinge, too, eh, of uneasiness and inert, generalized lust? Yes, indeed." (TUF,p.94)

Lewis is on the same quest for self as Jim Dixon, and his unpleasant immaturity is complicated by a similar moral potential that provides the possibility of change resulting from a successful quest. John's values are revealed in two patterns throughout the novel--in his attitude toward his job promotion and in his feelings toward Elizabeth. Any reflection on the job he needs so badly is accompanied by the specter of Jenkins and his ailing wife, and he feels guilty for "having cruelly applied for the senior job that Ieuan badly needed." (TUF,p.27) A lesser guilt weighs on his mind concerning his adulterous feeling toward Elizabeth, a member of Aberdarcy's social set whose husband serves on the library board. John's moral crisis occurs when his two guilts coincide. After he finally seduces Elizabeth (or vice versa) she reveals that her influence with her husband has guaranteed John's getting the sub-librarian job. Throughout the book John wrestles with his conscience about his lustful intentions; but ironically it is the unfair method of obtaining his promotion which really shows his moral strength.

I Like It Here, which details Garnet Bowen's separation process, followed That Uncertain Feeling. Bowen's call to adventure fits Campbell's pattern more obviously than any of the other novels and for that reason was discussed at the beginning of this chapter. However, with the fourth novel, Take a Girl Like You, Amis returns to his practice of beginning the novel

in the initiation phase and providing internal evidence that the separation has occurred previously. Jenny Bunn, the novel's protagonist, is a new experiment for Amis in that her isolation within the testing environment is a combination of recent displacement and innocence. Unlike her predecessors, Jim Dixon and John Lewis, she has only just arrived in her new setting, a fact which partially accounts for her lack of friends. Also, she is isolated, not by an antagonism toward everyone and everything, but by her innocence. Her past receives much attention, for it is her strict upbringing in England's industrial north that accounts for her naiveté, a kind of adolescent immaturity different from the childishness of Dixon and Lewis. However, Amis also places some emphasis on Patrick Standish who is a further development of his "angry adolescent" type of character. Although Patrick's main function in the novel is to provide conflict for Jenny, he is also alienated and moving toward self discovery.

Jenny's isolation by innocence is played against Patrick's self alienation. Fresh from her strict parental home, Jenny relies heavily on a typical ladies' magazine, Woman's Domain, for her information about the world. She learns how to increase her self-confidence, how to act properly on a date, and how to make fruit pies. She is homesick and lonesome for her pet dog. There is no evidence of self alienation in her, only the isolation of a newcomer who doesn't understand the new surroundings. On the other hand, Patrick, who is a college teacher, is a further development of the malcontent begun in Lucky Jim and

continued in the two succeeding novels. He is alone because he chooses to find fault with everything and everyone around him. At his school, he grumbles at having to help students with special projects and carries on sarcastic conversations with his colleagues. He humiliates Dick Thompson, Jenny's foolish landlord, plots to remove his roommate, Graham McClintock, from the scene of his planned seduction, and treats all of his love objects with dastardly insincerity. The culmination of all this animosity is his rape of Jenny.

Amis' use of the hostile environment to show the isolation of his characters is evident again in Take a Girl Like You. What antagonism the characters show toward Jenny is a result of her sexual attractiveness. Patrick is set on having her, by force if necessary. Dick Thompson and even harmless Graham make similar attempts. Mrs. Thompson's dislike for Jenny is a result of Mr. Thompson's attraction. Even Anna LePage, another boarder, attempts a lesbian seduction which Jenny repulses. Anna's reaction is typical of the antagonism which helps to isolate Jenny. "'You little bitch,' she whispered loudly, sounding really angry, . . . and went on to use some words Jenny had thought were used only by rough drunk men, or rough men, or men."¹⁶ The milieu is more justifiably antagonistic to Standish. Most of the people Patrick dislikes show a reciprocal dislike, except for Dick Thompson who is too stupid to realize he is an object of scorn. Charleton, the college secretary, takes every opportunity to cause trouble for Patrick. Sheila, the headmaster's daughter, chases him and is loudly abusive when rejected. Martha

Thompson viciously upbraids him for his promiscuity. Amis' use of the animistic universe, though not as apparent as in earlier works, is again an alienating factor in Take a Girl Like You. Jenny is intimidated by the Thompson's water geyser which "towered over her and seemed very fat, many sizes larger than herself and capable of behaving in almost any way."

(TAGLY,p.11) Patrick sees himself as a victim of some malign force which he characterizes as "Bastards H Q," and he is surprised when something as nice as Jenny turns up, but not so surprised when Jenny catches him fondling another girl.

Amis again indicates the need for self discovery by giving his characters adolescent traits. Jenny, the protagonist, exhibits the typical role-playing trait. Riding in Patrick's car, she pictures herself as a movie starlet; and she continually views her life as scenes from a T.V. show. Most revealing, however, is her face making, very similar to that of Jim Dixon. Trying to discourage a leering man at a restaurant,

She drew the corners of her mouth inwards in the way her mother used when her father said he was thinking of asking a couple of the boys in after supper for an hour or two. When the man's look went on exactly as before she pushed her pupils as far up under her eyelids as possible . . . This failed. So did the heavy-sigh-cum-closed-eyes . . . and the loony open-mouthed headshaking goggling . . . (TAGLY,p.44)

Patrick's role playing consists mainly of his pretense of guilt and repentance for being a cad; however, Patrick becomes a kind of "carrier" of Amis' development of the nasty adolescent type whose lack of maturity is apparent in his violent childishness. For example, Patrick shows his antagonism toward Dick Thompson as he prepares for "Dick hunting season," which requires half tracks and "long-range syringes filled with acid or a solution of itching powder." (TAGLY, p.131) Patrick's childishness is also apparent in his violent reactions to being denied what he wants. Finally he acts out his adolescent fantasies as he rapes Jenny and later, in frustration, wounds Dick Thompson.

The issue of the quester's moral potential is also more clouded in Take a Girl Like You than in Amis' earlier novels. Jenny, with all of her old world morality, lives in the unreal world of Woman's Domain magazine; her quest is toward a realistic balance. Patrick could move Jenny toward her goal were it not for Amis' ambivalent attitude toward his characters. Bergonzi notes, "with a slight shift of emphasis, one can make Jenny into the villain for hanging onto her old-fashioned ideas about sex and giving Patrick such a rotten time."¹⁷ Jenny's value system is too rigid for her new environment, and she seems incapable of changing even though she considers it. Patrick's values are too lax, and he shows some signs of potential for change--momentary remorse for his actions, apologies to Jenny--but ultimately he, like Garnet Bowen, lacks the moral strength that leads to a successful quest.

With Roger Micheldene, the adventurer of One Fat Englishman, Amis returns to the self-alienating protagonist and completes his development of the childish, unpleasant character who is isolated within a closed environment. Financial necessity is not an alienating factor in Roger's case, but all the causes of isolation suffered by previous Amis protagonists are greatly intensified in Roger Micheldene. The personal weaknesses which start to become obvious with Garnet Bowen and continue in Patrick Standish reach an epitome in Roger, who considers himself, "qualified in gluttony, sloth and lust, but distinguished in anger." (OFE, p.8) He is obscenely fat, a result of his gluttony and a stumbling block to his lust. He also frequently over-indulges in the habit of snuff-taking, resulting in the odious double snuff-taker's nostril. Both his physical appearance and his language are developments not of Amis' earlier protagonists, but of his villains. There is in Roger's speech the same strained superiority that characterizes Bertrand Welch and Gareth Probert. The sarcasm that is internal in Jim Dixon and external in Patrick Standish becomes Roger's violent invective against almost everyone in the novel.

Like all of Amis' main characters, Roger is set apart without friends; but in his case the fault is clearly his own. He is antagonistic toward everyone no matter what the subject. Isolated in America on a business trip, he is outspokenly anti-American to everyone from his genial host to New York cab drivers and bartenders. Yet when a British student, Nigel Pargeter, enters the scene, Roger vents his spleen on all traits British.

One Fat Englishman shows a continuation of the tendency toward physical violence found in Take a Girl Like You. In a rage, Roger submerges an **interfering** priest in a fish tank; and, another time, when Roger is stopped from attacking Irving Macher, he replies, "'But I wasn't going to really . . . hurt him.' Only fists. No foot or knee or anything like that. Nothing below the belt, honestly." (OFE,p.181)

This antagonism Roger initiates is fully returned by the people, objects and events of the alien environment. Macher steals Roger's speech, cancelling his lecture and setting off another of Roger's violent tirades. When Roger propositions a college girl at a picnic, she rewards him with a painful bite on his shoulder. Mollie Atkins, another of his sexual conquests, points out that he is really a fat bastard. Macher sums up the attitude of all the other characters when he says, "It isn't your nationality we don't like, it's you." (OFE,p.188) Objects and situations continue to be antagonistic as they have in previous Amis novels. Lawn chairs refuse to support Roger's bulk. His two carefully planned opportunities to get an acquaintance's wife to bed are interrupted, one by the early arrival of provisions for a Halloween party and the other by an insistent telephone.

As in the other novels there is also clear evidence that Roger is in need of self discovery that will bring change, but Roger is the only one of Amis' characters who shows no potential for this change. His role playing is limited to his pretense to be nice. Only when he seeks the sexual favors of Helene does he

put on the mask that is the opposite of his really nasty character. Where Jim Dixon, John Lewis, even Patrick Standish do feel guilt and shame, Roger only pretends to feel these things. In childishness, he is far beyond any of his predecessors. Since Roger is older than Amis' other protagonists, his immaturity is much more disagreeable to the reader. After nine-year-old Arthur Bang beats him at a game of Scrabble, Roger purposely upsets the game board and later disposes of one of Arthur's favorite toys. He thinks, "That will teach little men to cheat their elders at tomfool word games." (OFE, p.114)

The same childish attitude is manifested at an adult party where Roger feels that the guessing game has been turned to his detriment. Like a spoiled child, he breaks up the party by leaving the room to pout. Roger Micheldene has as much need for self discovery as any of Amis' characters, but though he has opportunity to complete his quest, he lacks the moral potential which other protagonists exhibit. His values are all self serving and in his isolation he never sees his own basic needs.

In his first five novels, Kingsley Amis follows the first stage of the quest archetype by insuring that his protagonists are alone within hostile, unfamiliar environments. In the third novel, I Like It Here, the entire separation process is included and follows the basic pattern discussed by Joseph Campbell. In the other four novels, Amis provides obvious indications that each protagonist has undergone an earlier separation from society. At the same time, Amis provides his characters with traits that

indicate the purpose of the quest--self discovery--and he shows that most of them have the potential to complete the quest successfully.

III. INITIATION

THE ROAD OF TRIALS

According to Joseph Campbell, the second stage of the quest, the initiation phase, is the most important segment of the three-part pattern. The adventurer has entered an alien environment in which he is enclosed for the purpose of facing the ordeals and tasks that may lead him toward truth and understanding. Campbell says,

The original departure into the land of trials represented only the beginning of the long and really perilous path of initiatory conquests and moments of illumination. Dragons have now to be slain and surprising barriers passed--again and again and again. Meanwhile there will be a multitude of preliminary victories unretainable ecstasies, and momentary glimpses of the wonderful land.¹

Although certain standard occurrences usually lie along his path--the meeting with the goddess, the appearance of the temptress, atonement with a father figure--the hero may face a number of more or less edifying trials which correspond with his unique needs. There will be barriers to cross, ogres to conciliate or defeat, and dangerous paths to navigate. The

environment itself may be intimidating and demoralizing. However, the quester perseveres and gradually attains insight and knowledge until at some singular point he experiences a moment of recognition when the ultimate success of his quest becomes clear. In a fairy tale, the hero may find that winning the princess is a real possibility; in an epic he may finally discover the secret that will save his blighted kingdom, paving his way for a triumphant return. Symbolically, the journey through the testing environment is, for the adventurer, "a descent into the crooked lanes of his own spiritual labyrinth" and all of his ordeals lead toward the discovery of his true self and of his function in the cosmos.²

In his first novel Amis takes Jim Dixon into just such an inner labyrinth as Campbell describes so that Lucky Jim seems almost a fairy tale, peopled with ogres and witches, the goddess and the good wizard. While Jim never meets the fiery dragon, he does struggle against the more mundane obstacles facing the modern quester, the frustrations and ordeals of a circumscribed world of moral, mental and physical despair. John Lewis' journey in That Uncertain Feeling is less obviously related to the fantasy world than is Lucky Jim, but he, too, travels the limited roads of a depressing milieu from which there seems no escape. John also encounters many of Campbell's standard trials but with less of the comic lightheartedness of his predecessor. With the third novel, I Like It Here, Amis has made further changes in his initiate. Much of the linguistic humor of the first two novels is retained, but Garnet Bowen is not so much

humorous as pathetic. While he, like his earlier counterparts, moves through a depressing alien world, he knows he is only a sojourner in Portugal--his return is assured. In this novel the real wasteland is more clearly within Bowen himself. Since he lacks some very basic moral strengths which Jim Dixon and John Lewis possess, and since he is more aware of his true nature, Garnet Bowen faces a more difficult and less fruitful journey of self discovery. In the initiation phase, the fourth novel, Take a Girl Like You, again presents problems as it does in the first stage of the quest. Jenny Bunn definitely possesses moral strength, but her morals are much too rigid. She is unwilling to make the changes her trials indicate, but the changes must come. As has been previously mentioned, Amis has difficulty clarifying the protagonist in Take a Girl Like You. The result is that, while Patrick Standish provides the primary test for Jenny, he too enters the initiation phase of the quest; and, morally, he is as poorly equipped for his journey as Garnet Bowen is in the previous novel. Amis tries to sustain two quests in Take a Girl Like You, and the work suffers from a fragmentation which leaves the reader dissatisfied. The final novel under consideration in this study, One Fat Englishman, might well be termed an anti-quest. Roger Micheldene does undertake a journey through an alien environment, and he is offered opportunities for initiation; but, as a further development of Bowen and Standish, he is an adventurer without redeeming qualities. Roger's ordeals are almost wholly a result of his own unpleasant character, a character of which he is very

cognizant. There is very little left for him to discover about himself, and his quest is doomed from the beginning.

The beginning of Lucky Jim finds Jim Dixon trapped within an unpleasant social and academic milieu through which he must move, facing the trials and performing the tasks that will lead him toward self realization and eventual fulfillment. In this first novel, Amis clearly gives credence to Jim's view of his environment as depressing and demoralizing. As discussed in the previous chapter, the antagonistic forces and people help to insure the isolation of the protagonist, an isolation necessary for the eventual success of his quest. These same isolating details--disagreeable, antagonistic people and malevolent rocks, cigarettes and car springs--combine with Jim's admirable dislike of academic hypocrisy and social inequality to give a picture of a testing ground that is truly alien to the protagonist. Confronted by such an environment, Jim is, in W.J. Harvey's words, "reduced to the status of mere thing . . . an object to be manipulated and exploited."³ However, through a series of more or less major encounters, Amis sets up a pattern of structural development which allows Jim to move closer to a discovery of his own worth and potential. As he surmounts his successive obstacles Jim moves toward a worthwhile goal, following the archetypal pattern of the questing hero.

The first major encounter for which Jim must prepare himself as the novel begins is a weekend visit to Professor Welch's house for wassail and madrigal singing. This initial

ordeal is significant in that it contains the genesis for Jim's major tests throughout the book. At the party he is introduced for the first time to Bertrand Welch, his professor's pseudo-artist son. Bertrand, with his baying laugh and tone of pretense and superiority, quickly becomes a primary antagonist. Physically, he is tall with a lopsided beard, one ear that is larger and more twisted than the other and eyes looking "as if a sheet of some patterned material were tacked to the inside of his face, showing only at two arbitrary loopholes." (LJ, p.49) Bertrand Welch is the first of Amis' ogre characters, the monsters along the adventurers' road of trials. When Jim inadvertently mistakes Bertrand's new girl, a beauty named Christine Callaghan, for the artist's former lover, Bertrand's embarrassment greatly intensifies his antagonism.

Later that same evening, after a few calming drinks, Jim has another frustrating encounter, this time with Margaret Peel, a colleague and sometime date who has been the Welch's guest while recovering from a suicide attempt. Margaret has the characteristics of the mythical temptress and the witch of fairy tales. According to Campbell, the temptress brings the quester to a realization of the carnality of the flesh, a necessary realization in the process of self discovery.⁴ Margaret's behavior provides a further frustration for Jim. After some typically ambiguous sexual preliminaries, as they lay on the bed, he made a movement not only unambiguous, but even, perhaps, rather insolently frank. Margaret's reaction to it,

though violent, was hard to interpret.

Without hesitation Dixon advanced further.

There was a brief rolling struggle, then

he found himself flung sideways with

enough vigor to bring his head with a

brisk report, into contact with the bed's

footboard. (LJ,p.60)

Margaret's behavior, alternately encouraging and then discouraging Jim's advances, makes clear her role as the antagonistic temptress-tester. This early scene at Welch's party is a preliminary for a more revealing encounter which will lead Jim to reject the temptress.

On the morning of the second day of the Welch weekend, Jim awakens to find that his last cigarette of the previous night has burned the bedclothes, the rug and a table. His attempts to remove evidence of the damage provide one of the funniest episodes in the novel as, in a flurry of activity Jim mutilates the sheets, shaves the scorched rug and hides the table. The significance of the episode is twofold. First, it again demonstrates the workings of a malign universe against which Jim must struggle. Second, and more important, it brings him into personal contact with Christine, smoothing over his earlier conflict with her as she helps him cover the signs of his destruction. This scene, like the sexual encounter with Margaret, serves as a preliminary for one of the major tests Jim faces in the novel. Christine will come to represent Campbell's goddess figure for Jim, and she will bring him into

contact with Julius Gore-Urquhart, her uncle. Uncle Julius fits the pattern of the "good magician" of fantasy tales and represents the type of saving father Campbell discusses as a standard figure in the quest archetype.

Welch's party, the first major scene in Jim's initiation journey, is significant in that it provides him with an introduction to the four characters who will control his major crises as he moves toward self discovery. Professor Welch, his first antagonist, hosts the party where Jim encounters, re-encounters or hears about Bertrand Welch, Christine Callaghan, Margaret Peel, and Julius Gore-Urquhart.

Jim's meeting with Margaret at Welch's party after she has spent several weeks in isolation faces Jim with a dilemma of sexual desire versus moral responsibility. He thinks, "It certainly wouldn't be fair to her, confronting her with something that could hardly fail to disturb and upset her in the short run, let alone what might happen later. No, she oughtn't to have it. On the other hand . . . she certainly seemed to want it." (LJ, p.60) Margaret's tempting reactions, her revealing nightdress, the returned kisses, the sighs and shudders--these decide Jim's actions; he accepts the initial temptation and is violently and comically rebuffed. Later, when Margaret's theatrical attempts to make him feel guilty finally drive Jim to reject her, the exaggerated reaction is characteristic of the rejected temptress or the foiled witch of myth:

There was a pause; then she came waveringly forward, put her hands on his shoulders, and seemed to collapse, or be dragging him on to the bed. Unregarded, her spectacles fell off. She was making a curious noise, a steady, repeated, low-pitched moan that sounded as if it came from the pit of her stomach, as if she'd been sick over and over again and still wanted to be sick. Dixon half helped, half lifted her on to the bed. Now and then she gave a skittish little scream. Her face was pushed hard against his chest . . . When she felt that she was sitting on the bed next to him she threw herself forward so that her face was on his thigh. In a moment he felt moisture creeping through to his skin. He tried to lift her, but she was immovably heavy; her shoulders were shaking more rapidly than seemed to him normal even in a condition of this kind. Then she raised herself, tense but still trembling, and began a series of high-pitched inward screams which alternated with deep moans. Both were quite loud. Her hair was in her eyes, her lips were drawn back and her teeth chattered. Her face was wet, with saliva as well as tears. At last, as he began speaking her name, she threw herself violently backwards and sideways

on to the bed. While she lay there with her arms spread out, writhing, she screamed half-a-dozen times, very loudly, then went on more quietly, moaning with every outward breath.

(LJ, p.163-164)

Aside from the obvious hysteria of a scorned woman, this rather lengthy passage contains significant implications concerning Jim's quest. For example, Amis' use of oppressive detail again makes clear that the encounter is an unpleasant one. Margaret's moans are characteristic of violent physical illness, Amis' description bringing to mind the retching and vomiting which precedes such moans. At the same time, the passage supports Margaret's role as temptress, for even in the midst of her anguish, her sounds and actions are very like the secondary characteristics of violent sexual activity. She grasps Jim and collapses on the bed; her screams are "alternated with deep moans;" her sudden writhing orgasmic movements are followed by steady moaning. This is the violent carnality which Jim as the quester must reject in his movement toward self discovery. This embarrassing episode serves to insure Jim's break with the part of his environment Margaret represents and to aid his progressive movement. The juxtaposition of the oppressive detail and the detail of sexual temptation make the encounter detestable and insure Jim's escape.

Campbell says that one of the most significant of the standard adventures of the questing hero is the meeting with the goddess, which is often set in contrast with the temptress

conflict. According to Campbell,

Woman, in the picture language of mythology, represents the totality of what can be known. The hero is the one who comes to know. As he progresses in the slow initiation which is life, the form of the goddess undergoes for him a series of transformations: she can never be greater than himself, though she can always promise more than he is yet capable of comprehending. She lures, she guides, she bids him burst his fetters . . . Woman is the guide to the sublime acme of sensuous adventure. ⁵

For Jim Dixon the goddess is Christine Callaghan, Bertrand's girl friend. When he first meets her at Welch's party, Jim has the familiar feeling that she is far beyond his grasp, that "women like this were never on view except as the property of men like Bertrand . . ." (LJ,p.41) Consequently, Jim spends a great deal of time rationalizing her unavailability by finding fault with her superior attitude and tone. Gradually, however, his view of her undergoes a change; and, once she enters his environment, he begins to make steady progress toward realizing his own potential and place in life. Even before the weekend party ends Jim begins to distinguish Christine as an individual distinct from Bertrand and the other symbols of his frustration. She drops her superior tone and reveals her own problems and weaknesses; she pays her own way, she doesn't share Margaret's puritanical dislike of Jim's actions, even

aiding him to hide the destruction of Welch's sheet and rug. Hurrell notes, "She is, in fact, an ally not merely in an escapade, but in Jim's pursuit of integrity; she, too, has a sense of proportion."⁶ As Christine is transformed in Jim's view, Jim himself begins to make progress in his quest.

The positive effect on Jim's character becomes apparent during the taxi ride as he spirits Christine away from a school dance. The scene starts with the usual comic actions and pranks that have symbolized Jim's frustration previously. He takes Christine away mainly to spite Bertrand, he steals the taxi from Professor Barclay, and when Christine's opening remarks take on a Margaret-like tone, he makes his "lemon-sucking face." However, as the ride progresses, the episode becomes increasingly serious, an important point which Hurrell notes.⁷ As Christine truthfully reveals her own fears and conflicts, Jim drops his own adolescent facade and decides to "trust his luck." He recognizes the change in his own nature when he reflects, "This ride, unlike most of the things that happened to him, was something he'd rather have than not have. He'd got something he wanted, and whatever the cost in future embarrassment he was ready to meet it." (LJ, p.44)

Perhaps the most significant development is the slight surfacing of Jim's moral strength. When Christine asks for his honest advice concerning her marriage to Bertrand, Jim decides to withhold his knowledge of Bertrand's running affair with a professor's wife, the revelation of which would certainly give him a victory in the Welch war. After this decision, Jim is

able to give his straight-forward monologue on his true feelings about love. The meeting ends with Christine's kiss and her promise to meet him again before her return to London. In this encounter, Jim has met the goddess and seen the impossibility of winning her become a real probability. After a couple of setbacks he will win Christine, a victory which is, "the final test of the talent of the hero to win the boon of love . . ."⁸

Once Jim encounters the goddess, he is freed from certain restraints and begins steady movement toward fulfilling the quest. Christine is temporarily drawn back to Bertrand, who visits Jim to warn him away from her. This time Jim physically defends himself, delivering a telling blow to "the larger and more convoluted" of Bertrand's ears. Lodge sees this incident as the crisis point in Jim's self development as "thought and speech, the inner and outer worlds coincide."⁹ After he floors Bertrand, Jim says aloud exactly what he is thinking: "The bloody old towser-faced boot-faced totem pole on a crap reservation, Dixon thought. 'You bloody old towser-faced boot-faced totem pole on a crap reservation,' he said." (LJ, p.214)

Once Christine has entered Jim's world and brought him some new understanding of himself, other characters enter to further the process. Catchpole, whom Jim believes has caused Margaret's attempted suicide by abandoning her, is a type of redeeming messenger. He steps briefly into Jim's milieu to reveal the truth, that Margaret's "suicide attempt" was only another of her neurotic theatrical inventions to gain sympathy. Catchpole's message frees Jim completely from the clutches of the temptress as he continues toward the goal of self emancipation.

Freed from the temptress and moving toward union with the goddess, Jim faces one more primary obstacle: the problem of what to do with his life. With no other real prospects, he still hopes to retain his teaching position by delivering a successful public lecture on "Merrie England" in the Middle Ages. Into this final problem enters Julius Gore-Urquhart, Christine's uncle and a representative of what Campbell calls the Father. Frequently in mythology, if the father figure appears early in the adventurer's initiation process, he may take on aspects of the "ogre father" or the "wrathful father" seeking to discipline the son and prepare him for adult responsibilities. Campbell notes, "The mystagogue (father or father substitute) is to entrust the symbols of office only to a son who has been effectually purged of all inappropriate infantile cathexes--for whom the just impersonal exercise of the powers will not be rendered impossible by unconscious (or perhaps even conscious and rationalized) motives of self aggrandizement, personal preference, or resentment."¹⁰ However, once the infantile danger is past, the father-figure becomes a guide, instilling confidence in the hero and helping him along his path. Dixon first meets Gore-Urquhart at the college dance where the man takes special note of him. When they meet again just prior to Jim's lecture, Jim resolves "not to mind what he said to this man" and abandons his carefully planned mask. As with Christine earlier, Jim lets his real thoughts surface, revealing his previously withheld opinions of his job, his colleagues and himself. In his talk with Gore-Urquhart, which

becomes a kind of confession to the father, Jim pinpoints his real ability which will be his mainstay once he escapes his enclosed world and enters a new life: "I'm the boredom detector. I'm a finely-tuned instrument. If only I could get hold of a millionaire I'd be worth a bag of money to him. He could send me on ahead into dinners and cocktail parties and nightclubs, just for five minutes, and then by looking at me he'd be able to read off the boredom coefficient of any gathering." (LJ,p.219)

Concerning the final lecture itself, Hurrell says of Jim, "The lecture on "Merrie England" which is as far as he knows a test of his abilities, serves also as the test of his integrity. The nervousness which allows him to accept the excessive quantities of liquor that are offered him is not simply anxiety over the prospect of a public lecture. Jim is not afraid that the lecture will be a failure, but that it will be a success."¹¹ It is Julius Gore-Urquhart who provides Jim with the "excessive quantities of liquor" to insure that his real feelings do surface. At first, Jim catches himself unconsciously parodying the voices of Welch and the principal, losing his place and causing much mirth in the audience. Gradually, his voice takes on a sarcastic tone, and finally, before he collapses at the rostrum, he openly states his real attitude. He ends, "'Listen and I'll tell you. The point about Merrie England is that it was about the most un-Merrie period of our history. It's only the homemade pottery crowd, the organic husbandry crowd, the recorder-playing crowd, the Esperanto . . .'" (LJ,p.231) Thus, Jim's academic demise is assured, and his last obstacle surmounted.

Julius Gore-Urquhart ushers Jim into a new environment of hope by providing him the secretarial job Bertrand sought by currying favor with Christine. Jim also wins Christine who wants him for what he has discovered he really is. In the final scene, a new Jim moves with Christine across the boundaries of his old milieu to a new life and a new world.

In his second novel, That Uncertain Feeling, Kingsley Amis shifts his setting from the red brick university, Dixon's testing environment, to John Lewis's alien world of Aberdarcy, Wales. Although John has lived in Aberdarcy for three years, he is clearly estranged from his surroundings. In this work Amis shows more concern with the physical disorientation of Lewis' world as a mirror of his internal disorder. Early on, a quick tour of the library where John works reveals, through Amis' use of oppressive detail, a room which is, "three-parts full of junk, almost, but never quite totally useless . . . much of it powdered with dust and plaster." (TUF, p.12) Amid this ruin-like world, John spends his working hours, bored and restless. Adding to his unhappiness is his home environment--his supposed place of refuge from the unpleasantness of the Aberdarcy Public Library. Returning from work at the end of the day, John views his wife, daughter and baby son within the home setting:

Around them was a multitude of objects, such as might, in a memory test, be shown to spectators for one minute and then withdrawn. Apart from clothes, adult and juvenile, male and female, ironed, newly washed, and fit to be washed, there were a half-

eaten, browning apple, several broken biscuits, a plastic doll, the torso of a rubber doll, some children's books with pictures of clothed animals on the covers, a cup, a card of blue safety pins, an orange with one of my pencils stuck in it, a bottle of cod liver oil, a pair of plastic pants, a lot of string unwound from a ball, a can of powder, a spoon, a wooden locomotive, some diapers, in varying states, the defaced cover of my Astounding Science Fiction, and a lot of other things. (TUF,p.61)

While the objects in the room can be logically assumed to be present in a household inhabited by small children, Amis' piling up of these oppressive details adds an air of depression to John's home environment. The total effect is a picture much like a war-ravaged home, like a Life photograph of a village home after a bombing raid. There is something almost malignant in the violated orange and the defaced magazine; the vision of the doll's torso lying among the remains of moldering food helps to create a depressing image of death and disorder. To complete this impression of John's oppressive environment, Amis gives the reader a view from the apartment window: "To the left lay a piece of waste ground conventionally furnished with rusty cans, scraps of discarded clothing and footwear, large stones thrown over the walls by tillers of adjoining gardens, even what looked like a decomposing stove or oven." (TUF,p.100) The phrase "piece of waste ground" is rather obvious in its wasteland

connotations and, again, the references to decomposition, rust and the stony landscape paint a picture of a depressing, barren milieu which reflects Lewis' inner sterility. It is within this world that John must seek the self knowledge that will move him beyond his own barren existence.

Moving into this environment and providing John with his major conflicts is Elizabeth Gruffydd-Williams, Aberdarcy socialite and man collector. Like Margaret Peel in Lucky Jim, she is a representative of the temptress, drawing together John's moral tests. In their first brief meeting at the library where Elizabeth comes for help on a research project, John recognizes the sexual insinuation of her physical movements as she leans backwards against a table: "After a minute or so, she moved her hands back a little on the table top so that her body and thighs were in a straight line. I felt the old and hateful excitement beginning to stir in me." (TUF,p.13) However, the hatefulness of the excitement begins to dim as John and his wife (who turns out to be an old schoolmate of Elizabeth) attend one of Elizabeth's social gatherings. Again she assumes tempting postures, and John tries to stare her down until her intentions become too obvious to ignore. By flattery and aggressiveness she finally lures him into setting up a meeting later in the week. This initial meeting with the temptress signifies one of Lewis' two moral tests.

The second moral problem for John involves his irrational guilt over competing with Ieuan Jenkins for the new sub-librarian post. Knowing full well how desperately he needs the

advancement, John still feels that Jenkins somehow needs the job more. His guilt is increased by the knowledge that Elizabeth's husband is a member of the library board; and, although he suspects her influence on his behalf, only after his interview is he frankly informed that she has indeed guaranteed the new job for him. Even though John shows occasional signs of guilt concerning his developing relationship with Elizabeth, he finally rejects her because of his other guilt--because of her "unfair" influence in his job advancement.

The two moral dilemmas draw together after John's interview when he accompanies Elizabeth to her beach party instead of returning home. The actual sexual consummation is accomplished when John and Elizabeth leave the other guests and go for a swim. Before, during and after the act itself, John registers no regret or guilt; he is lost in his own feelings, never considering his wife, Jean, or even Elizabeth. After a rather trite scene of lovers' assurances of mutual love and respect, however, Elizabeth brings up the interview and reveals how her support clinched the job for John. Although he has shown no guilt about committing adultery, John quickly lets his moral values surface when he discovers the unfairness involved in his recent success. His integrity becomes apparent in his reaction to the discovery of his rigged interview, which he sees as a "fiddle," something gained by trickery. He says, "One of the things I feel rather strongly about is fiddles. You've no right to feel like that about a thing if you let fiddles go on when they're ones that happen to work in your

favor. You can't let yourself pack it in and not care. You're being a bastard if you do." (TUF,p.205) This reaction is followed by a more serious moral recognition. When he protests that her intervention was a "dirty deal," Elizabeth underscores the irony of his moral scruples, providing him with more self knowledge as she says, "Look here, John, try to grow up. This is the way things are, can't you see that? And talking of dirty deals, you're hardly in a position to go round moaning about them. I suppose adultery isn't a dirty deal according to your way of thinking. You and your conscience are quite happy about that, eh?" (TUF,p.205-206) When his two guilts are brought together, Lewis' recognition reveals his moral potential and causes him to reject the temptress and her carnality. However, it is through Elizabeth, the temptress figure, that he has been made aware of his weaknesses of pride and selfishness which he must overcome in his quest for self discovery.

Amis structures John's tests so that his encounter with the temptress is complemented by his meeting with the ogre. At Elizabeth's first party, where her intentions are clarified for John, he is also brought into contact with Gareth Probert, a former ne'er-do-well classmate who is now society's pride as a natural worker-poet. Continuing an idea begun in Lucky Jim, Amis equates ugliness with badness. Physically recalling Jim Dixon's antagonist, Bertrand Welch, Probert is a monster worthy as a test for any quester:¹²"His mouth, which had all the mobility of a partly collapsed inner tube, was completely encircled by a brownish grime of stubble; his graying hair

came horizontally out of his scalp and projected in two stiff, inorganic shelves over his ears; his eyes, long and heavily lidded, glared a little." (TUF,p.33) Probert also shares with Bertrand the superior tone and obvious dislike for the protagonist, and John reacts in the same hostile manner as Jim. When John finally comes home from Elizabeth's beach party, he hurries past Mrs. Davies, the downstairs neighbor who guards his entrance, refuses to aid her in the search for her teenaged son who is missing, and enters his apartment to find Probert with Jean. Forgetting for a moment his own recent transgression, and ignoring Probert's logical explanation for being there, John launches into a sarcastic and jealous diatribe. However, there is no physical fight with the monster, for Probert is comically overcome by a loop tied in the rug by Lewis' daughter.

Following the confrontation with the ogre, the significance of the test is again explained to John, this time by his wife, Jean. She first maintains that his adultery (which he can't hide from her) doesn't matter as much as his throwing away the job. However, she soon breaks down and says that his sexual immorality is, in fact, a very serious problem and that it matters very much to her. She brings to him the final realization he needs when she points out that his justifications can easily become her justifications. When she hints that Probert might have an appeal for her and John protests that he is so horrible, Jean replies, "Well, I think Elizabeth's bloody horrible too, but it isn't me who sleeps with her, so it doesn't matter what I think. Doesn't matter what you think about old

Probert either, does it?" (TUF,p.223) This attitude, coupled with Jean's further decision no longer to share John's bed, forces him to change.

John Lewis' moral crisis with Elizabeth, followed closely by a similar episode with Jean and Probert, provides him with a necessary self recognition. For a moment following Jean's decision, he is lost in confusion; then he darts out of the house and begins a directionless run through the streets. As he runs, John thinks,

I felt as if something had happened which had made me feel very frightened, and that I must do something which would make me feel even more frightened if I was ever to get rid of the first frightening thing. I felt too as if I couldn't remember what exactly had happened. As for what I'd do to get rid of it, it was obvious that I would in fact have to do it, it must come from me, because at this time there was nobody at all about, and so there was nothing that would just happen. (TUF,p.224)

Here, then, is a realization of a need for personal action and decision on John's part. Although there is still confusion and uncertainty, he is beginning to see the necessity of change, of accepting his responsibilities. John admits to himself that the purpose of the run is to keep him from having to think, but the run stops when he comes on the drunken, wounded figure of Ken Davies, for whom he has refused to search earlier. After a

brief struggle, John breaks free from Ken, but exhibiting a new-found compassion and selflessness, he returns to help the boy. With this action, John shows a change in attitude: "It was now that I became aware of the final abandonment of my running-down-to-the-sea project. What had I imagined I could gain by it? I'd have had to go back home sometime." (TUF,p.228)

Lewis can now return to face his wife and work toward a solution to his problems, for the chance encounter with Ken is the final test which provides John with self knowledge which effectively removes his uncertain feeling. The resolution of his moral conflict becomes clear:

Then I thought of what I was going to do.

Since I seemed to have piloted myself into the position of being immoral and moral at the same time, the thing was to keep trying not to be immoral, and then to keep trying might turn into a habit. I was always, at least until I reached the climacteric, going to get pulled two ways, and keeping the pull from going the wrong way, or trying to, would have to take the place, for me, of stability and consistency. Not giving up was the important thing. (TUF,p.233)

This, for John, is a significant action, a move past his uncertainty. He is now ready to effect the reintegration of self because he has taken the vital step toward finding what he really is. Although his final act of resolution differs in some fundamental ways from Jim Dixon's method, he will now move beyond his limited testing environment.

Amis' third novel, I Like It Here, is more overtly quest structured than the first two books in that all three stages, departure--initiation--return, are clearly present. However, the novel is less satisfactory in the handling of the initiation phase, both in the nature of the adventurer and in the types of tests with which he is faced. That Uncertain Feeling followed Lucky Jim by only one year; and, although John Lewis' movement toward self-discovery is less intense and satisfying than Jim's, the first two novels exhibit a basic similarity of structure, plot and characterization. Three years intervene between the second and third novels, and those years brought some basic changes to Amis' handling of character and conflict.

Garnet Bowen is the quester of I Like It Here; and, while Amis' detailed account of Bowen's departure from England makes clear that his protagonist is embarking on an adventure in a strange land, Bowen himself is much less admirable than either of his predecessors. There is a fundamental kinship among the three protagonists in their dedicated self-interest, but Bowen is several points further removed from John Lewis than John is from Jim Dixon. John's irresponsibility seems more unpleasant than Jim's because his age, mental state and lifestyle seem to demand more mature, responsible action. Bowen's case is similar; his age, social position, and family situation seem to demand more maturity than Jim or John exhibit. In fact, Bowen is more immature and irresponsible. Adding to the readers' displeasure with Bowen is his own inertia. Both Jim and John are, to varying degrees, put upon by outside forces; they don't bear total

responsibility for their conflicts, and the reader sympathizes. Carnet Bowen, on the other hand, is lethargic and apathetic. The moral potential of his predecessors is only faintly discernible in Bowen. He complains about his situation, but refuses to make any moves to change it; he is incapable even of the impotent gestures of defiance seen frequently in Jim and to a lesser degree in John. Bowen is the first of Amis' adventurers to exhibit a complacency which makes self discovery especially difficult. Portugal, Bowen's testing environment for the initiation stage of his quest, is the depressing, unpleasant kind of world typically facing the adventurer, and it bears some marked similarity with John Lewis' Welsh wasteland. Expecting to be a leisured houseguest in a seaside villa, he finds himself harbored instead in a small, cramped, fly-infested cottage. Time is spent in the home of his host, C.J.C. Oates, sitting on beds for lack of chairs, listening to the "maids" quarreling in the box-like hall. Amis' use of oppressive detail is again apparent, especially in the description of Oates' bathroom:

The rising graph of its smell seemed today to be reaching the steep part of its curve. Human effluxes formed the main theme, but there were decorative passages derived, less unmistakably, from decomposing talcum-powder, Oates' hair oil, the gas from the monolithic geyser, exotic disinfectants, Oates' fly squirter, damp towels and the formidable orange rubber enema-engine draped

in glistening coils round the little cabinet.
 Wet sand from the children's feet gritted under
 Bowen's shoes. What air there was was hot.

(ILIH,p.67)

As in the earlier novels, Amis piles up the unpleasant images--sight, smell, touch. Exactly what "human effluxes" fill the room is left to the reader's imagination, but the heat, dampness, and air of decay help to create a depression much in contrast to Bowen's holiday expectations. The geyser towers like some ancient monument in the desert (and the sand grits underfoot with the same connotation). The odors are oppressive and disagreeable with the hint of decomposition. In the bathroom scene, the reader is given a typical view of the testing milieu for Amis' adventurers.

While Amis' use of oppressive detail is similar to that in his earlier views of the enclosed milieu of his questers, his handling of the actual trials of Garnet Bowen is less satisfactory than in his two previous novels. Both Jim Dixon and John Lewis face numerous minor frustrations as part of their testing; but, in both cases, their journeys are spotted with various incidents which can be characterized as major tests in that the protagonists react to these seemingly mundane incidents with some emotion and make from them some steady progress toward self discovery. However, in I Like It Here, Bowen's tests almost all seem trivial; he is irritated but unenlightened. An example is the fly-fighting episode--a high point of Bowen's sojourn in Portugal: "He had had a wonderful half-hour with Oates a couple

of evenings previously, syringing the bastards; now and then Oates had let him borrow the squirter for a couple of goes. The flies had suffered frightful losses, but replacements had begun to move into the line within twelve hours." (ILIH, p.66)

This scene provides typical Amis humor, but Bowen gains little insight from it. It is more like the nursery tale of the killer of seven with one blow than an episode in a quest toward some significant goal. Later in the novel, Bowen wages the same military battle against Portuguese fleas, again without any reaction except irritation. The episodes are funny and believable, but they do not serve the function of furthering the quest as similar situations do in earlier novels. Even the one sexual confrontation of the novel, a type of encounter Amis has used previously to revealing purpose, serves mainly as slapstick and fails to make any serious thematic comment. Asked to entertain a young woman while her escort transacts business with another of Bowen's hosts, Garnet takes her for a rural walk, overcomes the language barrier, and moves toward a sexual conquest. Just as the moment arrives for action, however, Bowen receives a severe sting on the leg. The hornet flies away, Bowen's intended victim dissolves into laughter, and the test is left incomplete. Here again is Amis' comic reminder that his protagonists inhabit a malevolent universe, but the episode has no significance in moving Bowen toward any moral recognitions; he reflects briefly and then dismisses the incident. If this scene bears any resemblance to Campbell's idea of the meeting with the temptress, it is greatly weakened and Bowen is

allowed no insight such as his earlier counterparts gained from similar encounters. For both Dixon and Lewis, such a sexual meeting is a major obstacle in the quester's movement along his road of trials. For Bowen it seems hardly a pot hole.

Another antagonist for Bowen is Mrs. Knowles, his wife's mother. She is, to Bowen, a clear example of the wicked witch, always consciously moving to thwart and aggravate him. However, with Mrs. Knowles, Amis again provides a test which results more in humor than in insight, for his reaction to her becomes merely a prolonged mother-in-law joke. She is never physically present in the novel, but her effect is frequently felt. She is too typically the mother-in-law in her habits of causing friction between Barbara and Garnet, in her long, long visits, in her "anti-erotic instincts" which lead her to roam the house at night. And in typical fashion Bowen manufactures in his mind fitting punishments and humiliations for her. Ironically it is Mrs. Knowles in her too typical role who sets up what may be the only important test for Bowen. Her illness and urgent call to her daughter brings Barbara and the children back to England, thus freeing Bowen to remain alone in Portugal where he will face a final confrontation, this time with Wulfstan Strether.

If there is a significant test for Garnet Bowen, it is his encounter with Wulfstan Strether, the recluse novelist who bears some resemblance to Bertrand Welch and Gareth Probert as the ogre figure. Only in this meeting do vestiges of moral conflict and anything resembling change appear. Bowen's only real task

during his holiday in Portugal is to refute or substantiate the identity of the author of One Word More, allegedly the final novel of the once popular Strether. In the process of performing this job for a publisher friend, Bowen reveals at least some concern with moral integrity and some insight into his own weaknesses and inaction. When, before his departure from England, Bowen is given the assignment of checking on Strether, his concern that his wife won't approve of such snooping indicates that he recognizes the lack of ethics in such spying. Later on the ship, he sidesteps Barbara's questions, telling her that "he was going to gather information which would help Bennie Hyman to launch a difficult book (this being a field in which she was mercifully vague), as well as perhaps getting material for a possible article of his own." (ILIH,p.81)

Bowen also assuages his conscience by rationalizing that such investigation can't hurt Strether unless he turns out to be a phoney. His uneasiness and self-justification indicates at least some moral concern. In fact, he admits bouts with his conscience and tries to evade the test by avoiding further contact with Strether, but chance brings him into the last, significant confrontation.

When Barbara and the children return to England, Bowen is left to finish his holiday in Portugal. The days following Barbara's departure are a typical respite for the adventurer, "a period of wonderful stability, free from the slightest threat of encounters with the unmanageable, full of food and drink and even work." (ILIH,p.155) Such periods of false security fre-

quently precede major trials in mythological quests. Shortly, circumstances make Bowen the houseguest of Strether, and once again he finds himself trying to solve the riddle of the man's true identity. To his surprise Bowen finds Strether to be companionable, gracious and even somewhat interesting. Such a discovery gives another pang to his conscience, but he reacts this time by showing some integrity. He promises himself never to reveal anything that might hurt the man's claim to be Strether and, if the claim can be upheld, never to publish any of his findings without Strether's permission. Once this promise is made, the answer is quick in coming to Bowen so that he is able to complete his task successfully and in the process to face an opportunity of making important discoveries about his own nature.

Near the end of Bowen's visit with Strether, he is awakened one night by a fight between Strether and his chauffeur. Dropping his typical selfishness, he goes to Strether's aid in much the same way that John Lewis finally befriends Ken Davies. Fearing that Strether's leg may be broken, Bowen sallies forth to seek medical aid. A seemingly minor task, it is for Bowen a supreme effort, for he not only must venture into the linguistic wilderness of a Portuguese village, but he must use Strether's car to do so. Since he has refused to drive anything since a wartime jeep accident, this action on behalf of someone else represents the one noteworthy change for Bowen. It is, as with John Lewis, an opportunity to move away from extreme self interest by performing an act of selflessness. This act could provide Garnet Bowen with some knowledge that will rebalance his life so as to ease his

reintegration into his world. It only remains for Bowen to carry his new-found knowledge with him on his return to England.

When Amis takes Jenny Bunn into her alien world of adventure in Take a Girl Like You, he comes close to recapturing the underlying serious theme of the modern quest that is evident in the first two novels and missing in the third one. As has been previously noted, however, the fourth novel is seriously fragmented by Amis' inability to clearly focus on his protagonist--by his desire to continue the development of the comic, roguish male character. Instead of focusing on a single quester as he has in earlier works, the author divides his attention between Jenny Bunn and Patrick Standish and thus weakens the novel. However, the emphasis remains on the initiation segment of Jenny's quest, a movement from innocence to experience. Jenny lacks the comic attitude of Amis' earlier protagonists; she exhibits no under-the-breath malediction, no adolescent practical joking, no satirical jabs in recognition of a malevolent universe. Her quest is a serious one and the trials of her journey are not laughable. On the other hand, as if he cannot quite give up his comic rogue, Amis regularly switches the focus of the novel to the tests of Patrick Standish who shares the comic attitudes, mental and verbal, of Jim Dixon, John Lewis and Garnet Bowen. With the latter he also shares a selfish lack of regard for others and an unwillingness to change. Amis also provides Patrick with initiation tests which might bring self discovery, but Patrick is continually drawn toward one goal, the pursuit of Jenny's virginity, and fails to respond successfully to his trials.

Jenny Bunn's testing environment is southern England where she has come to her first teaching job. It is for her a radical departure from her home in the North and the early emphasis of the novel is on the unfamiliarity of her surroundings. The town, filled with strange people, is seen through the central image of the ruined pickle factory, once its mainstay. Jenny enters the Thompson house as a boarder and is met by the baying laugh of Dick Thompson and the surly unfriendliness of his wife, Martha. Here she identifies the food with the unpleasantness of the Southport Zoo "where she had once gone with her parents and been sick over somebody else's coat." One clue to the oppressiveness of her new environment is Amis' use of a familiar antagonist, the almost vicious water geyser which rumbles, roars and spits forth flames with a puffing explosion. Everything about the Thompson's house, and the town, seems old and depressing. Jenny's first experiences at her new teaching job are not much more encouraging. When she breaks up a fight during her first day, one of the instigators tells her, "You bugger off, miss." The very minor frustrations that earlier protagonists face are not so much in evidence for Jenny because her problem is not the adolescent irritableness of Jim Dixon and John Lewis. Her departure phase has shifted her from a strict, secure environment to a permissive, unguided one; and her alienation is a result of a childlike innocence and a physical displacement--she is like a child away from the security of home.

Jenny's testing centers on growing moral conflicts based on her sexual attractiveness, a trait that she cannot avoid recog-

nizing even in her innocence. The first major encounter in her initiation involves her first date with Patrick Standish, who is clearly the antagonist in the episode. The test, a traditional sexual conflict, has a reality that makes it easily recognizable to readers; it is admittedly a minor battle in contrast with epic trials of mythological heroes, but it is a universal conflict of significance at a certain time of life. Patrick, to whom such an encounter is a typical game, follows the usual pattern of flattery, dinner and a trip to his apartment to await an expected "phone call from Mother." He wastes no time in taking the offensive and when Jenny protests his rough handling,

He evidently did not hear, going on with his "Ooh, aren't you lovely?" line, certain she was enjoying it all as much as he, peering at her with his eyes almost shut, then pulling her against him harder than ever, trying to open her mouth with his own, forcing his thigh between hers, finally starting to push his fingers down under the neckline of her dress. What was the matter with him? It was difficult to stand there and think things over, about how soon to start trying to slap his face and so on. Her shoulders went thudding against the wall. When it appeared she could neither get free nor disengage her mouth to protest, she took hold of his back hair and tugged hard. (TAGLY, p. 52)

This first initiation test for Jenny has all the traits of a small-scale battle. Patrick's aggressive violence overwhelms her, and she receives some physical battering. And, as the injured party, she retaliates with physical violence, giving his hair a painful yank. For Patrick the game isn't quite over, and after a standard apology, he tries a more passive approach, this time "trying some slightly less routine things like ear-nibbling and neck nuzzling and small-of-the-back massage, evidently in the hope of suddenly finding something that would make her leap to her feet and drag him off to wherever he kept his bedroom." (TAGLY,p.59) Patrick's final ploy in this first encounter is the standard resort to logic. He advises Jenny on her antiquated ideas of virginity, modern sexual liberation and the unacceptable nature of her protected childhood. But the lines are clearly drawn when Jenny ends her first trial by saying, ". . . that doesn't make any odds to me. I just don't care why I think what I do, it doesn't change anything." (TAGLY,p.62)

This first encounter successfully pits sweet, innocent Jenny against Patrick the cad, clarifying both her rigid moral position and his amorality. For the first time Amis presents a protagonist who, instead of discovering that one must eventually assert a personal value system, will discover that she must compromise a too rigid morality to achieve a livable balance. Jenny tries to maintain her old-fashioned theory of "saving herself for marriage" in the face of numerous tests which chip away at her position. As with her previous test, her new trials

stem from her sexual attractiveness as Amis equates her initiation with her sexual awakening. Three such incidents broaden Jenny's understanding as they come from sources which, in her lack of awareness, she has not anticipated.

The first of these episodes is Jenny's date with Graham McClintock, Patrick's roommate and a sort of serious-minded but innocuous young man. Patrick attributes Graham's lack of success with women to his slovenly dress, abominable eating habits and lack of self-confidence. Graham himself recognizes this latter trait when he categorizes himself as being in a minority group labeled "unattractive" who are fated to be passed over by attractive girls. In fact, he subconsciously uses this argument to gain sympathy from Jenny. Graham is, in Jenny's classification system, a "dud" but he surprises her (but not the reader) by making the first date an all-out assault. Even though she is half expecting a grab, it,

. . . had more than she expected in the way of silence, abruptness and even efficiency. He got her firmly enough in a sort of diagonal lock, hanging on to one shoulder and bringing her round by pulling politely on a bit of the other hip. The kiss itself was not too bad as regards mouth and skin and so on . . . he was shaking a little, holding her too tight, muttering endearments too fast, kissing her greedily, as if he was making the most of something he was sure would not last.

(TAGLY, p. 168-169)

Receiving no response, Graham quickly releases Jenny, over-apologizes, and lapses into self-pity. Even though his attempt lacks Patrick's planning and posing, there are definite similarities in the rough aggressiveness. In the same way that Patrick's first date with Jenny is seen in terms of a battle, Graham's is described in equally violent terms of a combination commando attack and wrestling match. The reader almost expects his hammer lock to be followed by a slam and full body press.

During a period of self-enforced separation from Patrick, Jenny also finds herself alone late one night with a slightly drunk Dick Thompson, her landlord. She has dismissed him as a serious physical threat, but in another brief, violent scene she is shown again how wrong she is. Dick forces her onto a chair, sitting on her lap and strangling her with a whiskey kiss. Jenny knocks off his glasses to effect an escape, and the ensuing scramble constitutes another wrestling match in which Jenny is forced to struggle to maintain her values against a selfish adversary. The scene has an almost slapstick effect until it is interrupted by Dick's angry wife, Martha, who packs Dick off to bed and then launches a verbal attack at Jenny. Believing Jenny to be an insatiable sex pot, Martha is at first incredulous at her protestations of innocence. After berating Jenny for being so foolish as to refuse to sleep with Patrick, she proceeds to shatter more of Jenny's innocent illusions--her views of marriage garnered from her women's magazines.

You think you could handle the whole thing,
 don't you? Putting on your smart little apron
 and getting going with your little wet rag and
 your little polishing cloth on the house and
 Dick until they're both as bright as new pins,
 just like Women's Domain says they ought to be.
 And of course a woman with plenty of time on
 her hands can afford to take up cookery
 seriously, can't she?--or there's always pot-
 tery and weaving, isn't there, and basket
 making and flower arrangement? (TAGLY, p.196)

This lesson hits Jenny hard, for she has been busying around Patrick's apartment earlier, cleaning, polishing and adding little housewifely touches. Some more of Jenny's innocent illusions are destroyed in this encounter, and at the end of Martha's tirade Jenny feels "inferior and dangerously ignorant."

The Dick-Martha episode is followed very quickly by another unexpected test for Jenny. After reaching a kind of reconciliation with Martha, she returns to her room where she is confronted by Anna, the Thompson's other boarder, who has heard the commotion. In an attempt to "comfort" Jenny, Anna slips into her bed and begins to fondle her breasts. Shocked by this first lesbian encounter, Jenny reacts violently, using fingernails and feet to physically eject Anna from the bed. As in her earlier "battles" this test involves physical and verbal aggressiveness. After loudly proclaiming Jenny a nasty prig and a bitch, Anna also explodes a few of Jenny's illusions: "'What

you're holding on to isn't a gold mine, you know," she said then, a big all-in-wrestler kind of shape against the window; "but the song-and-dance you make, anybody would think there'd never been a virgin until now. You don't know a thing, you know"--more rough-drunk-men stuff--"you're so ignorant it isn't true." (TAGLY,p.203) Jenny's tests have all consisted of physical combat and verbal barrage. Her attempts to maintain her value system have been severely tested, and she has gradually gathered information which should move her toward increasing self knowledge.

After Jenny's relationship with Patrick is renewed through his charm and a new-found patience, Jenny moves toward her ultimate trial in the novel. Take a Girl Like You moves full circle as Jenny's final sexual test matches her again with Patrick, the initial antagonist. For several months, Patrick is to Jenny the picture-perfect lover--gentle, caring, patient, but not aggressive, exacting no promises, and making no attempts on her prized virginity. (In her absence, however, he remains true to his character by accompanying Julius Ormerod on a "lost weekend" in London.) The final Jenny-Patrick meeting begins to move toward its crux when Patrick very nicely presents her with an ultimatum. Another familiar line is evident:"'Darling . . . I can't carry on any longer as we are. I've tried but it's too much of a strain. I love you and I want to sleep with you. I can't go on seeing you and not.'" (TAGLY,p.264) For a brief time it seems that Patrick's patience has paid off, for Jenny agrees to surrender on the following Saturday. Patrick immediately

puts into action a scheme to remove Graham from the apartment, and suffers all the anxiety of waiting for the big moment. But Jenny never keeps the appointment. Her initiations via Martha, Anna, Dick and Graham notwithstanding, her old ideals win; and later that evening at a party she tries to explain to Patrick who responds, "'Even if you walked in naked I wouldn't touch you. I just couldn't stand all the sodding inquests and fairness and unfairness and your rights and my rights and who's to blame and what shall I tell my parents and your duty and my duty . . . I'm fed up with you and your bloody little small-town conscience.'" (TAGLY, p.293) However, later, after Jenny has gotten drunk, been sick and is sleeping in one of the spare bedrooms, she groggily awakens to find Patrick in bed with her. During the rape she vaguely wishes Patrick would stop but in her condition she is powerless. Patrick's selfish act seems to have nothing to do with her, and her loss is meaningless.

In the rape scene, Jenny again faces a physical assault which moves her further from her innocent illusions as she suffers an inevitable loss and realizes the relative insignificance of the act. However, her surrender under force to Patrick, who is clearly the villain, leaves the reader with a feeling of dissatisfaction which is echoed by Jenny's final statement in the book, "But I can't help feeling it's rather a pity." Before finally accepting Patrick's role in her maturing process, Jenny will reject him briefly once more, but following the rape she is clearly moving toward a realistic, livable balance which will provide her a place in society.

Take a Girl Like You is the story of Jenny Bunn's quest--her loss of innocence and discovery of self; however, Amis complicates the novel by simultaneously tracing Patrick Standish's movement through a similar world of obstacles and tests. While Jenny is an obvious departure from Amis' usual protagonists, Patrick is clearly in the tradition of Dixon, Lewis, and Bowen, and at the same time a further development of them.

The environment in which Amis encloses Patrick is easily recognizable to readers of the earlier works. Like Jim Dixon, Patrick is a teacher living in an academic milieu which is filled, in his view, with unpleasant people, boring tasks and general unhappiness. The town itself, which is so new and strange to Jenny, is to Patrick " . . . blurred and fouled by the inevitable debris of obligation and deceit and worry and boredom and jobs and egotism and disappointment and habit and parents and inconvenience and homes and custom and fatigue." (TAGLY, p.137) This pessimistic view of the general surroundings is typical of the wasteland image Amis has used in previous novels to show his protagonists' inner sterility. Patrick's observations exhibit a realistic view which contrasts with Jenny's innocence. His viewpoint on life hints that, like Garnet Bowen, he already knows his own reality and that movement toward self discovery will be arduous and ultimately fruitless. To clarify the depressing atmosphere in which Patrick lives, Amis gives the reader a view, through Jenny's eyes, of the Standish kitchen:

It had a sink full of dishes (of course), a wooden draining board that was at least crumby and probably more, and a horrible rag on the crook of the waste-pipe underneath. There was a rubbish bin of the kind, she could tell, where treading on the button failed to budge the lid, which did not fit properly anyhow, and with streaks of congealed gravy down the outside and bits of tomato round about on the lino. (TAGLY, p.54)

Oppressive detail underscores the unpleasant environment in which Patrick lives. He exists in the same atmosphere of decay and waste which forms the testing milieu of John Lewis and Garnet Bowen, and as with these earlier protagonists, the dismal surroundings mirror the inner disorder and despair.

In addition to inhabiting the typical depressing environment of his predecessors, Patrick also shares their attitudes and feelings. His isolation within this world is self imposed. He finds fault with everything and everyone around him; his universe is animistic, all his problems being caused by forces controlled from what he refers to as "Bastards H Q." Sarcasm is his watchword and he practices it on almost everyone. There are confrontations with the ugly, unpleasant academic characters who are so antagonistic to Jim Dixon in the first novel, especially Charlton, the college secretary. Dick Thompson, who sees himself as Patrick's friend, is singled out for particular abuse, with Patrick imagining a hunt with Dick as the quarry. Eventually he fulfills the dream by shooting Dick in the rear

at Ormerod's party. Patrick is critical in a superior way of his roommate, Graham, and even shows cruelty to complete strangers, taking delight in driving so as to splash "the greater part of a puddle over a sod in ragged clothes who was doing his level best to blow his nose into the gutter." Such action is not limited to the people around him as Jenny catches him once in the act of throwing gravel at Dick's chickens. Throughout Take a Girl Like You Patrick exhibits an inner hostility and a propensity for violence which is a degree advanced over that of Amis' male characters in the previous novels.

However, Patrick is not the stock villain; he is a complex character who shows signs, though slight, of a potential for moral growth. For example, there are his numerous apologies to Jenny for his behavior. Some of these are shown to be merely part of his act to seduce her, but occasionally real remorse is indicated. Patrick has moments of introspection in which he sees his own weaknesses and recognizes the unfairness and immaturity of his actions. One of Patrick's recognition scenes occurs after Jenny rejects him because of his sexual advances toward Wendy, a guest of Julius Ormerod. Patrick muses, "And then Jenny coming in, and her look of pain and incomprehension, and his own look of fury when she laughed at him, as she had every right to. How could he have done that to a humble, defenseless little thing like Jenny?" (TAGLY, p.136) He goes through another soul-searching during his London foray with Ormerod (a trip Jenny thinks is a visit to his "Mom"), realizing what a scoundrel he is after a night of carousing, drinking and sex.

The main problem with Patrick's recognition scenes is that each one is counterbalanced rather than being developed so that each expression of regret for his selfishness and immaturity is followed by a more flagrant example. He does not move toward change through self discovery as Jim Dixon and John Lewis do. The result is that his avowal of change at the end of the novel is unbelievable. The reader sees that, try as he might, Patrick is incapable of change. Just as Patrick's personal realizations lead to no real and permanent self discovery and change, so also his various encounters along what should be a road of initiation trials bring no positive results. He faces the same modern antagonists and tests as his earlier male counterparts, but each test merely reveals his own inability or refusal to learn from experience.

Since Take a Girl Like You is more sexually oriented than any of the previous novels, the test by the temptress plays a large part in Patrick's road of trials. In fact, his trials are mostly sexual ones, as he is tempted by at least three of the wanton wenches. The afore-mentioned episode with Ormerod's friend, Wendy, is relatively minor, consisting mainly of what Patrick calls "touching Wendy up;" but the encounter does indicate how quickly and casually Patrick reacts to women, especially "smashers." Another, perhaps more revealing confrontation is with Sheila, the headmaster's daughter, who is an ironical combination of nymph temptress and crone. Although she is too young for Patrick, illegally young, she is at the same time singled out for her ugliness. Patrick is struck, sometimes nauseously

so, by her physical resemblance to her father, referring to her as "giant chin Sheila." Despite his aversion to her age and looks, Patrick has had some sort of relationship with the girl, at least prior to Jenny's arrival. At regular intervals in the novel, Patrick resolves not to continue the corruption of a minor, but his moral resolve always collapses: "Stare at her chin as he might, her evident enthusiasm had swept him first into the dance, later out of it completely and into the handiest little nook you ever saw, well away from the lanterns, where only his own singular lack of provision had saved them from the ultimate indecorum." (TAGLY, p.144) Patrick's London jaunt is another of his temptation tests, this time in the company of a complete stranger whom Ormerod has provided. In fact Standish rationalizes this spree by calling it an experiment in "seeing how unhappy his internally imposed vow of fidelity to Jenny could make him . . ." (TAGLY, p.207) As usual he happily fails his self-imposed test, not as quickly as he would like since drink and exertion at first hamper his capabilities. This trial is followed by yet another vow that he has learned his lesson and will now be true to Jenny.

During the course of the novel, Patrick manages to find himself within the clutches of almost every female character. In addition to the successful temptations already mentioned, there is evidence that Patrick has had at least one failure-- Anna LePage has cooled his ardor with her lesbian tendencies. For a brief moment he even considers Martha Thompson although as "a duty amounting to a categorical imperative, it would have

to be evaded until such time as he was too drunk to see or hear." (TAGLY,p.137) Bernard Bergonzi makes a case for seeing even sweet, innocent Jenny as one of Patrick's temptresses.¹³

Patrick seeks sexual temptation as a means of feeding his ego. In each case these tests serve to show how ingrained his nature is and not to move him toward self-realization and change. The reader sees Patrick's flaws, and Patrick even has occasional flashes of insight into himself. However, ultimately, like Garnet Bowen, he chooses to remain what he is despite the trials and what they reveal.

The final test of Patrick Standish corresponds with Campbell's ideas concerning the meeting with the goddess. Patrick thinks of Jenny in terms of the superior physical beauty which characterizes the goddess, who seems unattainable at first meeting: "That long shining stream of dead straight, dead black hair, that smooth almost dusky skin, that tough/tender mouth, those small but high and noticeable breasts, those delicate oblong wrists . . ." (TAGLY,p.81) Jenny seems just as unapproachable to Patrick at first as Christine Callaghan does to Jim Dixon, and Patrick views her arrival as some kind of slip-up at Bastards H Q. However, the result of the Jenny-Patrick encounter is quite different from that of Jim and Christine. Whereas Jim's relationship with Christine helps him to discover his own powers and positive values, Patrick's relationship with Jenny works toward the destruction of her values, while he remains unchanged. The rape episode reveals the change in Amis' treatment of his male characters. Patrick is not

attuned to the ways of the goddess--he reacts to Jenny in the same way he does to all women. Ultimately he desires only to possess her physically. There is no communication, no moral interaction, no tenderness as there is between Jim and Christine or between John Lewis and his wife. When he rapes Jenny, Patrick loses his chance to gain the boon of love, and in the process he destroys part of what had made Jenny goddess-like.

Take a Girl Like You continues Amis' movement toward a change of attitude concerning the quest in the modern world. While Jenny's quest does bring realization and change, the theme is handled in terms of violence and loss rather than the comic success stories of the first two novels. Part of the problem with this novel lies in Amis' increasing fascination with the unpleasant, self-satisfied character, a type he will emphasize in One Fat Englishman, the final novel under consideration in this study.

One Fat Englishman, published in 1963, represents the completion of Amis' development of the modern quest. The initiation phase of Roger Micheldene's sojourn in the United States becomes a kind of anti-quest, as the protagonist rejects or fails every testing experience and ultimately refuses to make any use of the knowledge provided by his various encounters. Returning to the emphasis on a single character, Amis removes much of the ambiguity which plagues Take a Girl Like You, and completes the development of a character type which began with Jim Dixon and progressed through Garnet Bowen and Patrick Standish. Like Jim and John, Roger is childish and frustrated;

but his tantrums, scheming and vindictiveness seem much more disagreeable because he is older and freer. Roger's social position removes him from the environmental trap that Amis' first two protagonists suffer. At the same time, Roger is the same unwilling, selfish quester that Amis portrays in both Bowen and Standish; but Roger is much nastier than either of these. What Amis has done by gradual development through the first five novels is to produce a protagonist who is roughly equivalent to the detestable antagonists of his early novels. There is in Roger the same ugliness of physical appearance, the thoroughly unpleasant habits, the displeasing tone of superiority found in Bertrand Welch in Lucky Jim and in Gareth Probert in That Uncertain Feeling. Micheldene is fat, nasty and vicious, with no real redeeming qualities. He is a self-confessed glutton, a taker of vengeance on children, a deceitful plotter, and a boor. What slight compassion he exhibits is unintentional or a clear result of his own shrewd acting. However, despite his disagreeable nature, Roger's road of trials does offer him a chance for recognition and change; but like Bowen and Standish before him, he rejects it. Like them he cannot undergo self discovery because he knows what he really is--and he is satisfied to remain his own detestable self. Thus, with One Fat Englishman, Amis brings the modern quest full circle by sending not a truth-seeker but a self-satisfied ogre into an alien landscape on a quest doomed to failure.

Roger Micheldene, as a representative of a British publishing company, enters an academic, literary and social environ-

ment to face ordeals and antagonists of the modern quest. In the United States on a business trip, he is isolated, like Garnet Bowen, in the sense that he is an Englishman abroad. However, his material success, his reputation and his social position insure that he is not trapped in this milieu in the same way that Jim Dixon and John Lewis are trapped. Again, as in previous novels, Amis' use of oppressive detail makes clear that, to the protagonist, the testing environment is an unpleasant one. Roger must suffer through such American institutions as picnics, barge parties and Halloween celebrations. His view of one portion of this environment is seen in his reaction to a typical cocktail party socialite: "Say no more. Or else stand by for a dose of grievous bodily harm (Roger thought to himself), you women's-cultural-lunch-club-organizing Saturday Review of Literature-reading substantial-inheritance-from-soft-drink-corporation-awaiting old-New Hampshire-family-invoking Kennedy-loving just wunnerful-labelling Yank bag." (OFE,p.24) In another scene, Roger muses on the American practice of chain locking trash can lids: "What sort of culture was it, he asked himself, that took precautions against dustbin-lid-thieves while some people, other people, were watching colour TV and going to Vermont on shooting trips?" (OFE,p.176-177) However, in One Fat Englishman more than in any of the previous novels, it is increasingly obvious that the oppressiveness of the environment is a direct reflection of the protagonist's own prejudices and vices. Roger chooses to make his stay in America a hell instead of a heaven, and he would make the same choice in any other milieu.

Roger's excessive anger and his selfishness (characterized by his lust and gluttony) place him in conflict with almost everyone so that his trials are numerous. He is antagonistic to businessmen, professors, taxi drivers, bartenders and even small children. However, certain confrontations may be classified as major ordeals, linking with Joseph Campbell's general pattern of the encounters of the initiation segment of the quest. These trials provide Roger with revealing information which could lead him toward a permanent change in character.

Like Amis' previous protagonists, Roger Micheldene has a primary nemesis. Early in the novel Roger is introduced to Irving Macher, a college student whose first novel is under consideration by Roger's publishing firm. Although he is a kind of ogre to Roger, Macher's attitudes and characteristics are reminiscent of Jim Dixon's in Lucky Jim, and Amis seems almost to have reversed the roles of Jim and Bertrand Welch in the characters of Roger and Irving Macher. Even though Macher has some unpleasant qualities, he is much more admirable than Roger; and he is uncannily aware of Roger's shortcomings. At their first meeting, Macher purposely engages Roger's attention, distracting him from his lustful thoughts of Helene Bang, whom he is planning to seduce. A short time later Roger clarifies his dislike for Macher, "whose air of having found out a great deal by the age of twenty-one focused Roger's hatred." (OFE, p.11) Macher serves to point certain basic flaws in Roger's character, and throughout the novel provides him with tests which might conceivably make Roger aware and lead him to change. In addition

to various oral challenges, Macher also contrives testing incidents for Roger. For example, with the help of a girl friend, he baits Roger into revealing his lust at the local midnight picnic. After much panting and a little pawing, he receives a rather severe bite on the neck to remind him of the sinfulness of lust. Macher also steals Roger's lecture notes, leaving behind a comic book and causing Roger to reveal again his adolescent character, this time before an expectant academic audience. Another of Roger's unpleasant traits is his studied role-playing, which gives him the same air of phoniness that characterizes Bertrand in the first novel. Macher notes that everything Roger says and does seems rehearsed, and he goes on to explain the points of the tests he provides: "My role-- in your life that is--is to give you chances of behaving naturally, that's to say not in prefabricated sections, not out of some shooting script, but on the cuff." (OFE, p.132) Through Irving Macher, Roger is given ample opportunity to recognize certain character flaws; but since Roger is already aware of his faults, these incidents serve merely to enrage him.

Amis also provides Roger with a kind of witch-temptress encounter, although Roger's lustful disposition doesn't **require** much temptation. Significantly again, Roger's meeting with Mollie Atkins is much less hero meets witch than ogre meets witch. His introduction to Mollie at the first party consists of a poolside "quickie" in the dark, and Mollie's ugliness is not revealed until their second meeting. She is typical of Amis' ugly antagonists, except that, like Macher, she is more sympathetic

than Roger. ". . . a complexion that appeared to have been left out in a violent hailstorm for about ten years" does not deter Roger from accompanying Mollie to a little outdoor nest where she entertains her men friends. He refrains from pointing out her physical flaws while he takes what she offers--twice. Several days later, her services no longer desired, Roger very crudely rejects Mollie, emphasizing her adulterous nature, her lack of dignity and her age. Like Macher, Mollie provides Roger with a look at his own hypocrisy. As they watch a drunken party-goer smash his car with a sledge hammer, Mollie says, "You think it's childish of him don't you? You think it would be more adult if he'd gotten hold of me or someone and had some fun at their expense, don't you?" (OFE,p.151)

Father Colgate, who is a kind of priest-guide figure common in the quest pattern, serves as an antagonist for Roger. That the priest's concern for Roger's spiritual health is justified is revealed in Roger's bedtime prayer when, after blaming his own anger on God's habit of "sending along bastards like Atkins and Macher," he concludes,

Then there's Helene. Of course the whole thing's very wrong and I shouldn't be asking you to let me commit a sin; but won't you let me arrange something? If you only would I could get it all cleared up. I'll take her away and marry her, or else I'll stop seeing her. Either way I shan't be going on like this, which I agree is very bad. I'm only asking for this one chance. You must know how much I want it, for Christ's sake. (OFE,p.53-54)

The prayer again underscores the disagreeable childishness in a grown man and his need of spiritual guidance. When Roger is introduced to Father Colgate at a local college party, he launches a carefully planned verbal assault against Catholic doctrine in general and the priest's views in particular—all for the benefit of student onlookers. Father Colgate correctly sees this reaction as a symptom of an ailing soul, and he later calls Roger at an inopportune time to prescribe for him. The end result of the priest confrontation is Roger's usual rejection of any lesson which might be gained. In his final meeting with the priest, Roger rushes to Father Colgate's house late one night, seemingly to seek forgiveness. Once there, however, his true intentions become clear. In a typical move—he harangues the man for trying to change his nature and then violently immerses him in his own aquarium in a symbolic modern baptism.

Roger Micheldene's closest approach to realization and possible change comes in his encounter with Helene Bang, in Roger's eyes the kind of woman who is beyond his grasp—a representative of Campbell's goddess figure. Having known Helene and her husband in England, Roger sees his American trip primarily as an opportunity to renew his earlier attempts to seduce her. His renewal of aggression, following the invitation to be a weekend guest of the Bangs, is threatened by early school dismissal for Halloween. Helene is at the point of being physically overcome by Roger's bulk when her son and then a host of goblins invade the house. Stepping out of

character (unintentionally) Roger fails to react to his loss with anger and invective for once. Ironically, it is his acceptance of the unapproachable nature of the goddess that allows him to possess her, if only briefly. Helene is impressed with Roger's failure to be his usual nasty self, especially in the face of such a great loss, and she contrives a couple of hours of bed and solitude for the two of them. That Roger's selfishness is unchanged, however, is quickly apparent to the reader, who views him quoting to himself long passages of English poetry and Latin to prolong his own pleasure in the sex act. Afterwards, however, when Helene asks why he likes sex so much he answers not with his real selfish reasons, but "' . . . a way of getting to know someone better than you can any other way.'" This carefully cultivated attitude which has won the goddess briefly is quick to disintegrate as, in rapid sequence, two incidents interrupt Roger's remaining time with Helene. First, Father Colgate calls to offer Roger some spiritual advice. Before Roger can work up to his usual rage, a messenger arrives with Roger's lost lecture notes and an admission by Macher of the theft. At this point Roger completely reverts to his old monstrous self before Helene's eyes, and he loses the chance for redemption through the goddess. Campbell states, "The meeting with the goddess . . . is the final test of the talent of the hero to win the boon of love (charity: amor fati), which is life itself enjoyed as the encasement of eternity."¹⁴ Roger fails this final test as he has all the others. As the novel nears an end, Helene,

like Mollie and Macher before her, faces Roger with the truth about himself as she reveals the reasons for her giving in to him: "When I go to bed with you I feel less sorry for you, you bug me less, I stop feeling responsible for you, and when you're awful I can just be bored with you and mad at you in the same way I might at anyone else, it doesn't get me all tensed up and involved . . ." (OFE, p.185) For a brief, revealing moment, Roger Micheldene is again made aware of his real need for change.

In each of his major confrontations, Roger faces a moment of truth. Each time he either rejects the lesson offered or fails to see it. Macher's numerous attempts to provide Roger with opportunities to behave naturally have only aggravating effects on him. Ultimately Macher defeats Roger, as Jim Dixon defeats Bertrand, winning the weekend with Helene that Roger so deviously schemed to accomplish. Mollie Atkins' rebuke of his coarseness gives Roger a moment of agitation and Helene's statement forces a moment of recognition for him. But finally, none of these trials constitutes self discovery for him because he is aware of what he really is all along--and he is satisfied to remain just as he is.

The initiation phase of Amis' first two novels, Lucky Jim and That Uncertain Feeling, present anti-heroic protagonists sojourning in enclosed, alien environments and facing rather standard, perhaps trivial tests of modern man. Both Jim Dixon and John Lewis are admirable to the degree that they have the reader's sympathy. More importantly, they complete their

journeys successfully, achieving positive recognitions and defeating their adversaries. The third novel, I Like It Here, introduces a note of change as Garnet Bowen is presented as apathetic and self satisfied. Although he is offered a chance for positive change, he elects to stay as he is, gaining nothing from his initiation process. In Take a Girl Like You, Jenny's initiation, her movement toward self discovery, is seen in terms of loss rather than gain, and she loses to Patrick, who, despite his occasional remorse, is still the villain. Scheming, devious, hypocritical Patrick does help Jenny to some insight about herself and the ways of the world, but her realization is a sad one, not the comic victory the reader applauds in Lucky Jim. If Patrick's disagreeable character receives too much emphasis in the fourth novel, the extension of that character type receives all the emphasis in One Fat Englishman as Amis takes an ogre, Roger Micheldene, on a quest doomed from the start. Roger is the epitome of the rude, vulgar, ugly, self-satisfied monster. In this character Amis reverses his early protagonists and antagonists. The adventure becomes an anti-quest and comic optimism of the lucky quester becomes the pessimism of the smug sojourner who refuses to see any reason to change.

IV. RETURN

REINTEGRATION WITH SOCIETY

The initiation phase of the quest culminates in the adventurer's winning of a boon, the granting of a wish or the attaining of life-giving knowledge, all of which, literally or symbolically, represent the gaining of important insight into self. Although Jim Dixon's winning of Christine and his promise of future worldly success fit the pattern most obviously, to varying degrees all of Amis' protagonists ultimately possess the wisdom that can bring self discovery and **enlightenment**. Having completed two phases of the quest, each of these adventurers must now attempt the third stage--the return. Campbell says of this final movement,

When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon

may redound to the renewing of the community,

the nation, the planet or the ten thousand worlds.¹

The final segment of the quest motif requires that the sojourner effect a reintegration with society, making personal use of his new-found wisdom, but also bringing it to the aid of his world.

Before detailing the methods of return, Campbell notes the possibility of the incomplete quest pattern in which the quest fails because the return is refused. For a variety of reasons, the quester may feel that the communication of his discoveries is impossible or useless; he may decide, selfishly, to withhold his new knowledge; or he may not survive the impact of his own recognition. However, if the return is undertaken, if life beckons the traveler back to society, Campbell says that the two common methods of return are the magic flight and rescue from the outside world. Whichever method is employed, the quester faces another crossing--the return threshold--bringing with him the magic elixir, the hard-won message that brings him renewal and which can save the world to which he returns. Occasionally such a quester will be blessed with the power to move back and forth across the boundary of his two worlds, but such cases are rare.² Amis' use of the return phase of the quest, like his handling of the departure segment, is not detailed. The emphasis of the first five novels is on the initiation phase and the adventurers' reactions to their trials; their return, though apparent, is not long or arduous.

As previously noted, Amis' first novel, Lucky Jim, is more fantasy oriented than any of the other four, and traditional

characteristics of the quest are apparent. Jim Dixon's initiation is followed by a movement across a return threshold, a movement which combines variations of Campbell's patterns of rescue from without and magic flight. Although the reader does not witness Jim's arrival in London to begin his promised job, the evidence of transformation is clear.

In reference to return with the help of outside forces, Campbell says, "The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him."³ In Lucky Jim it is Christine Callaghan, a type of princess or goddess, who comes from the world Jim will be promised to lead him gradually toward the return threshold and reintegration with society. Christine's uncle, Julius Gore-Urquhart, also arrives from outside Jim's milieu to offer him the means of escape from that enclosed world. The appearance of these two figures provides Jim with necessary self discovery, and it is the world of Christine and Uncle Julius which Jim approaches as the novel ends.

Although Amis employs some variations, the pattern of return by magic flight is more obvious in Lucky Jim than is the rescue from outside. Of magic flight Campbell says,

If the hero in his triumph wins the blessing of the goddess or god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of

his supernatural patrons. On the other hand, if the trophy has been attained against the opposition of its guardian, or if the hero's wish to return to the world has been resented by the gods or demons, then the last stage of the mythological round becomes a lively, often comical, pursuit. This flight may be complicated by marvels of magical obstruction and evasion.⁴

Jim Dixon does make a last frantic run in his attempt to win Christine and to escape Margaret, the Welches and their world. Jim's flight maintains the comic tone of the novel, but here the comedy results not from the usual pattern of placing obstacles in the path of pursuers, but from hindering the movement of the quester. As Lucky Jim nears its conclusion, Jim has Gore-Urquhart's promise of a secretaryship in London, but Christine is still Bertrand's property. Then a message from the goddess informs Jim that if he wishes to see her again, he must meet her at the train station before her departure. What follows is Jim's exasperated attempt to meet the deadline, a feat which he feels is absolutely necessary, for "He sensed, as far as he could sense anything at the moment that something would go badly wrong if he failed to turn up at the station, that something he wanted would be withdrawn." (LJ, p.246) As the conductor watches serenely, Jim makes a frantic dash for the bus, finally catching it despite his aching lungs and fogged up glasses. Then the bus, caught behind a lorry on a winding road, inches along

at twelve miles an hour, making numerous stops for passengers and obstacles. When a tractor slowly crosses in front of the vehicle, Jim wonders what the next delay will be and lists possibilities ranging from sheep and flat tires to "a low-level attack by communist aircraft." The comic tone is more apparent as Jim's bus approaches the station:

As the traffic thickened toward town, the driver added to his hypertrophied caution a psychopathic devotion to the interests of other road users . . . Learners practiced reversing across his path; gossiping knots of loungers parted leisurely at the touch of his reluctant bonnet; toddlers reeled to retrieve toys from under his just revolving wheels.

Dixon's head switched angrily to and fro in vain search for a clock . . . (LJ,p.250)

Jim's frustration, the contrast between his urgency and the slowness of the bus, the hindrances to his flight--all of these make the reader laugh, but in sympathy as he remembers the same feelings.

Despite the obstacles to his flight, Jim's ultimate success is guaranteed by Professor Welch's poor driving habits. Ironically, Welch, who has been a primary antagonist, helps Jim win his goddess by assuring that she misses the train's departure. The final scene of Lucky Jim reinforces the traditional ending of the fairy tale quest as Jim experiences victory over his antagonists. As Jim and Christine share lunch while waiting for the next train,

they chance upon the whole Welch clan. Bertrand and his father have exchanged hats and Jim notes, "In these guises, and standing rigid with popping eyes, as both were, they had a look of being Gide and Lytton Strachey, represented in wax work by a prentice hand . . . Dixon drew in his breath to denounce them both then blew it all out again in a howl of laughter." (LJ, p.256) Amis' use of Gide and Strachey emphasizes Jim's disdain of the artiness and pretentiousness; and, at the same time, the resemblance of the father and son to wax models renders them harmless. In his triumph Jim gets a literal "last laugh" at the expense of his antagonists, and they are helpless as he now moves out of their environment.

Lucky Jim ends with Jim Dixon's victory, his reintegration assured as he moves toward his promising future with his princess at his side. His initiation has brought him knowledge of his own capabilities, and he has heeded that knowledge, renewing himself and successfully returning to society. However, Jim makes no attempt to spread the new wisdom to save a suffering community, nation or world. In Amis' view, modern man's quest differs from the norm of the monomyth; the quester is not the savior. The delivering of one's own ego is task enough, and the dissemination of the runes of wisdom is never attempted.

John Lewis' return to society in That Uncertain Feeling bears a close relationship to Jim's return in Lucky Jim. John's pointless midnight run corresponds generally to Jim's comic flight to the train station. There is the same frantic movement, hindered by obstacles, one of which, the drunken Ken Davies,

provides John with self discovery in a moment of selflessness. Also, as in Lucky Jim, the actual movement out of the testing environment is omitted. However, there is a fundamental difference between the two novels in the handling of the adventurer's return to society. Whereas Lucky Jim concludes with a bare crossing of the return threshold and only the promise of movement to a new setting, That Uncertain Feeling ends with a view of Lewis after his reintegration is completed. With the opening of the final chapter, the reader finds that John has renounced Aberdarcy, the library and Elizabeth and returned with his family to his hometown, the Welsh mining community of Fforestfawr.⁵ Amis does not reveal the moment of John's decision to make this move, nor does he show John's healing of the rift with his wife; the reader only knows that the family unit is again whole and that John's decision has been made and carried out.

The success of John's reintegration is clarified in two significant scenes in the final chapter of That Uncertain Feeling. First, John and Jean, leaving the children in the secure care of his father, journey through the village to attend a local social gathering. As they walk, they observe their new environment:

There were quite a few people about, mainly housewives out for their shopping and children chasing and fighting each other. But the commercial concerns of Fforestfawr were also being pursued: a man in brown overalls and wearing a shiny-peaked cap was carrying a crate of lime-

ade and dandelion and burdock from the Corona truck to an open front door; a milkman, pencil behind ear, was crackling loudly as he collected his week's money from an old woman with a hearing aid; the Premier Checks representative, brief case in hand, stopped at a house just in front of us and set up a great din with the bright brass knocker. (TUF,p.236)

This scene is described with Amis' usual careful attention to detail, but it is not the oppressive detail so obvious in John's earlier views of his Aberdarcy environment. There is a calmness and security in the everyday world of Fforestfawr which is in obvious contrast to the ugliness and sterility of the library, apartment and neighborhood in John's testing environment. The indication is that John's return has been successful; he has achieved a wholeness and a satisfaction with himself and with life.

A second meaningful incident occurs after John and his wife reach the party. The only unfamiliar people there are the Watkinses, who are, significantly, a university couple from Aberdarcy. In a scene similar to John's earlier meeting with Elizabeth, the young Mrs. Watkins aggressively propositions John. His reaction clearly indicates the change which self discovery has brought him. Suddenly recalling an appointment, John bolts from the room, "Good-by all, got to rush," I ended in ringing tones, waving to all the company except Lisa Watkins, and left the room. My feet made an almost continuous drumming as I shot down the stairs. In the street I stopped for a moment to get **my** breath. I seemed to

have been deprived of a lot of it in the past fifteen seconds."

(TUF, p.246) Resisting temptation, John literally flees Lisa, the representative of his former world of tests and trials. His actions here show that he is seriously trying to keep his earlier resolve to "keep trying not to be immoral."

More than any of Amis' first five novels, That Uncertain Feeling exhibits the pattern of successful quest in that John Lewis comes full circle, physically effecting a happy reintegration with society. He escapes the alien world of obstacles and tests by taking flight from that oppressive world, but in a sense it is a flight backward--a return to an earlier state--but with significant new knowledge which has brought positive change. When Jean asks if this solution is classified as running away, John replies, "You want to forget about 'running away' being what people say about armies retreating and deserters and so on. This isn't like that. Our kind of running away was a stroke of bloody genius. It's always the best thing to do in that kind of situation, provided you can do it." (TUF, p.239)

John's renewal through a backward movement is different from Jim Dixon's "lucky" reintegration. Also, John's return seems more complete than Jim's. Lucky Jim ends with the assurance of physical movement to London, but That Uncertain Feeling carries Lewis over the return threshold into society. However, one similarity is apparent; both quests are successful only on a personal level. Though he achieves satisfaction and gains useful insight into himself, John makes no attempt to bring his answer to his community or world.

In I Like It Here Amis repeats certain patterns from his earlier novels in returning Garnet Bowen from his testing milieu. The approach to the return threshold is characterized by a type of flight, during which Bowen undergoes a brief realization. As in That Uncertain Feeling the physical transition between the two worlds is omitted, but the protagonist is observed after his return is complete. However, Bowen's refusal to heed the message of his initiation introduces a new pattern of development into Amis' use of the quest motif.

When Bowen's host, Wulfstan Strether, is hurt in a scuffle with his chauffeur, Bowen goes in search of the local Portuguese doctor. Like his predecessors, Jim and John, Bowen faces obstacles on his errand of mercy. His difficulty with the language is compounded by his eventual discovery that the doctor has gone to Lisbon:

Why was everybody away tonight, then? Why hadn't he been prepared for this sort of thing? But he could hardly have been expected to copy down a little bilingual word-list at Strether's dictation could he? What the hell, then? "Momento, Senhora," he said. (Good stuff) "O Senhor ingles." What was "hurt"? Might be anything. What was "ill"? "Malade, Malado, souffrant, souffrowng, souffranty." (ILIH, p.195)

To all this difficulty is added the necessity of driving Strether's car in search of the doctor. Despite his fear of driving, Bowen accepts and accomplishes the task. For the first time he does

something for someone else and in this selfless act is allowed to see some of his own potential. This deed and its result are comparable to John Lewis' aiding Ken Davies and achieving personal insight. However, much of the comic tone of the earlier flight sequences is missing from Bowen's scramble. His language difficulties with the doctor's housekeeper provide some humor, but Bowen's reluctance to act diminishes the comedy of the situation. More importantly, Amis omits details of the flight which might make Bowen's movement more comic. For example, the dreaded car ride is only alluded to, and the protagonist's thoughts, actions and frustrations are not captured as are Dixon's and Lewis'.

The final chapter of I Like It Here chronicles Bowen's discussion with Bennie Hyman after the former's return from Portugal. Thus, though the details of the physical return are missing, the reader knows that the cycle of departure--initiation--return has been accomplished. However, with Bowen's revelation of his attitude toward his quest, Amis introduces into his novel a variation of Campbell's idea of the hero's refusal of the return. Bowen faces a crisis in Portugal, and he does discover some new knowledge about himself; but he chooses, in the end, to ignore the message. He is the first of Amis' protagonists to exhibit a self-satisfaction with his pre-initiation state and thus to disregard the lesson learned. In his final talk with Hyman, Bowen says that nothing of real importance happened in Portugal, and when Hyman brings up Strether's rescue, Bowen replies, "It would have been quite easy to duplicate my little expedition in search of a doctor in several areas of North Wales, for instance.

I know they dress differently there, but people hurt their legs and have to get chaps to help them in much the same way." (ILIH, p.205) Here, Bowen, in retrospect, ignores the fact that in Portugal he did perform his act of mercy and that it was at the time a traumatic experience for him. In their quests both Jim Dixon and John Lewis face a crisis which moves them to the doorway to reintegration with society. Their return is successful because the crisis brings self discovery and change. In contrast, Garnet Bowen chooses to ignore his chance for change and to remain what he always has been.

What Bowen experiences is not the traditional refusal of the return phase but a refusal to heed the runes of wisdom revealed through the initiation trials. Unlike the two previous Amis protagonists, Bowen fails even to make personal use of his hard-won knowledge. I Like It Here exhibits in the return segment Amis' changing attitude toward the state of modern man. Garnet Bowen is the first in a developing line of characters who manifest a lack of desire for self discovery and positive change, without which the quest becomes meaningless.

In Take a Girl Like You, Jenny Bunn does not make her return by magic flight, nor is she rescued by forces from outside her testing environment. She is an unwilling quester; and her crisis, the rape, is, like all of her ordeals, a test by humiliation, force and violence. Ultimately, Jenny does accept the knowledge gained from her trials, and she does change, but with lingering regret. With this fourth novel Amis moves a step further from the comic quest, incorporating into the testing of Jenny (and Patrick) a feeling of pessimism and loss.

Jenny's movement toward her return threshold begins the morning after Patrick rapes her. She awakens with a hangover, feeling that "Getting away from sleep and towards the voices was like crawling up a long burrow." Her return to the real world is difficult, and her recognition of change is gradual. When a contrite Patrick comes to take her home from Ormerod's house where she has spent the night, she rejects him, this time with seeming finality:

I don't want to see you again. And this is no act, son. You were right about one thing: I spent too much time looking after my honour. It prevented me taking enough notice of the kind of man you are. If you are a man, lover boy. It's not what you did I object to; it would probably have happened anyway, sooner or later. But to do it like that . . . (TAGLY, p.313)

Jenny's statement clearly indicates an acceptance of her loss and even of the necessity for it. However, she still has another realization to face before she can move into the real world where she can live, if not happily, at least in harmony with herself. She must accept Patrick's role in bringing about her change.

It is Jenny's final confrontation, with Miss Sinclair, the headmistress at her school, which finally pushes her into the world of reality. When she returns to the Thompson boarding house after Ormerod's all night party, Jenny finds Miss Sinclair waiting with another teacher and the father of Johnny Wittaker,

one of Jenny's students. Johnny, hurt and abandoned in an old shed much of the previous night, had begged for Miss Bunn to come to him after his rescue. Attempts to locate her had failed, and now her disheveled appearance, her night out and her failure to come to Johnny's aid are turned on her as Miss Sinclair buries Jenny in guilt. The result of this episode is that Jenny is made to see that she has been forcing the same kind of guilt on Patrick, and his fortuitous reentry after Miss Sinclair's lecture brings Jenny, crying and contrite, to him. Realizing both her failure to comfort Johnny and her possible failure to fully resist Patrick's earlier advances, she asks, "I haven't much right to a moral sense now, have I?" At this point Jenny makes a positive change and moves through the gateway that will bring her into a livable balance with the world. Her thoughts indicate an important realization:

She knew more or less what their future would be like and how different it would be from what she had hoped, but she felt now that there had been something selfish in that hope, that a lot of the time she had been pursuing not what was right, but what she wanted. And she could hardly pretend that what she had got was not worth having at all. She must learn to take the rough with the smooth, just like everybody else. (TAGLY, p.319)

Jenny's acceptance of the runes of wisdom gives her a method of living within society, and her return is successfully accomplished. As in Lucky Jim, the reader does not see the

quester's life after this point, but the acceptance of new knowledge and the corresponding change are obvious. Like Jim Dixon's realization, Jenny's is a personal one--she is not concerned with bringing wisdom to the world. The significant difference between Jenny's return and Jim's is the difference between loss and gain. Jim moves upward, overcoming his antagonists and winning a new, better and happier life. Jenny gains knowledge by losing to her antagonists; she will adjust to society, but she won't live happily ever after. When Patrick notes that for a girl like Jenny such a loss was inevitable, she provides the last line of the novel when she says, "But I can't help feeling it's rather a pity." In Take a Girl Like You this note of regret is the final indication of Amis' tendency away from the comic quest.

If Take a Girl Like You is viewed in terms of Patrick Standish's quest, the return phase is even less satisfactory than in Jenny's case. Certainly, Patrick voices some evidence of realization and conversion. At the end of the novel, when Jenny finally accepts Patrick, he says, "'I'll be helping blind men across the street and taking stones out of horses' hooves . . . I'll be altogether different'" (TAGLY, p.320) But there is some difficulty in accepting such a statement from Patrick, for it fits too closely a pattern he has followed throughout the novel. While he shows remorse and experiences momentary self discoveries at various times, he follows each realization with a lapse into his old traits of anger, cynicism and insincerity. Thus, the reader cannot accept the validity of a mere statement of recognition and change in Standish, and Amis provides nothing else.

If the reader's impression of Patrick holds, then his quest is a failure and his inability to change places him in Campbell's category of questers who refuse the return phase of the quest. Like Garnet Bowen, ultimately Patrick cannot or will not undergo renewal. In terms of his quest, the novel shows a quester who meets the goddess and brings her down to his level instead of rising to meet her as Jim Dixon does. From this viewpoint, Take a Girl Like You continues Amis' development of the idea that man is not a seeker of self knowledge--that even given the opportunity for discovering the self, he really wishes only to remain what he is. Being satisfied with his own weaknesses and failures, modern man refuses to heed the wise messages revealed on the road of trials, and ultimately he refuses to be reintegrated with society as a new person. For this kind of character, the quest is doomed to failure; Amis creates the epitome of such an adventurer in the final novel considered in this study.

At the end of One Fat Englishman, Roger Micheldene is aboard an ocean liner preparing to leave New York on his return voyage to England. As in earlier novels, Amis leaves the physical return incomplete, while showing that movement from one milieu to another is intended. However, the author again shows that the modern quest fails, not because the return threshold is refused, but because the wisdom of truth is ignored. More than any of his predecessors, Roger Micheldene fails to heed the message revealed by the road of trials, and in this failure he represents a final stage in Amis' view of the unworthy quester.

As the novel draws to a close and Roger approaches his point of possible recognition and reintegration, he experiences a comic flight which bears some resemblance to Jim Dixon's dash to the bus station and Christine. Roger journeys through New York City in search of Helene Bang, who has disappeared for a lost weekend with Irving Macher. First Roger seeks news of Macher at his dormitory at Budweiser College, having a brief confrontation with a proctor. In his search for Macher, Roger is led next into the tumult of the local pep rally where his ears and eyes are assailed by the alien sounds and sights of America:

An incomprehensible chant was in progress to start with conducted by a number of persons with megaphones in their hands who capered rhythmically about on the steps below the arch. Among them was somebody entirely encased in the skin of a bear. The cannon went off. A song was sung to the accompaniment of a brass band. (OFE, p.166)

The scene unfolds to Roger like some weird ritual among barbarians, and he reacts with a distaste that emphasizes the antagonistic effect the event has on him. Gaining no information from Macher's friends at the rally, Roger proceeds to Mollie Atkins' house to get the key to the Atkins' city apartment, the key he once heard Strode Atkins offer to Macher. Even though she has been rejected by Roger earlier, Mollie relinquishes the key but not without more obvious antagonism as she notes, "Oh, what a bastard you are." Before his final confrontation with Helene and Macher, Micheldene

faces one more obstacle as he seeks information and refreshment at one of New York's bars. Speaking a mysterious language, a lanky Negro in sun glasses attempts to communicate saying, "Man, ya beez lan wah yam reez a heez woo nap lah cam a nam." Despite the barriers of language and custom, Roger finally manages to surprise Helene and Macher at Atkins' apartment. While this journey into the labyrinth of New York shows similarities with Jim Dixon's magic flight, there are obvious differences. Again, Amis places obstacles in the path of the quester, but the reader does not sympathize with Roger as he does with Jim. Consequently, Roger's frustrating encounters seem to be part of a punishment he deserves and much of the comedy is lost. Also, at the end of Jim's flight, Christine, his goddess, is won; but Roger's goddess joins forces with her new guardian to humiliate and defeat the quester of One Fat Englishman. With superior logic Irving Macher easily bests Roger in their final verbal battle. Helene rejects Roger, baring his faults and her pity for him. He has enjoyed the goddess physically, but in the process he has lied to and tricked her and ultimately he can only lose her. In spite of Helene's revelation of his selfishness, his ugliness and his general unpleasantness, Roger chooses to remain as he is. Ultimately his quest must fail because he is unwilling to accept the message of his initiation and make the necessary change.

More than any of Amis' earlier protagonists, Roger Micheldene is aware of his state of self satisfaction. His quest for self discovery cannot succeed because there is really no discovery for him to make. Offered the chance to change, he refuses. In this

regard he is a further development of Garnet Bowen and Patrick Standish. Bowen recognizes, if only briefly, some personal significance in his "saving" of Strether; he commits an act of selflessness even if he does later deny its validity. Patrick, as a result of winning Jenny, at least vows to change, although the reader doubts his sincerity. Roger's failure, however, is unambiguous--his initiation has had and will have no effect on his life or personality.

Through the first five novels one pattern which emerges in Amis' handling of the return phase of the quest is his variation in the idea of magic flight. The flight of the adventurer toward a return threshold shows up in all of the novels except Take a Girl Like You. Jim Dixon's flight is comic, the comedy resulting from Jim's obstacles and not from his placing obstacles in the path of his antagonists. However, Jim does triumph over those antagonists, winning his princess and effecting a happy ending as he moves successfully out of his enclosed environment. In the second novel, John Lewis' senseless run toward the sea is more pathetic than comic; but his flight is interrupted by his selfless act toward Ken Davies and his serious realizations bring another happy conclusion. Garnet Bowen in I Like It Here also moves into an obstacle-filled flight in aid of Strether. Like John, Bowen acts in aid of another and his flight could result in the same kind of self recognition, but he chooses to reject his momentary realization. While Bowen's actual movement does contain humorous episodes concerning his language difficulties and his fear of cars, the comedy of the flight itself does not lead to successful change.

Finally, Roger's movement through New York City in search of Helene is comic in a reverse sense from Jim's flight. The reader recognizes Jim's frustrations and cheers his final victory, but Roger deserves his setbacks and the reader finds himself cheering Roger's loss.

In one sense all of Amis' novels under consideration indicate the completion of the return segment of the quest. Three of his protagonists, Jim Dixon, Jenny Bunn and Roger Micheldene are, at the end of their respective novels, moving out of the physical world that has been their testing milieu. The other two adventurers, Garnet Bowen and John Lewis, are viewed after the transition has been completed, so in the sense of physical movement all the quests are completed. However, in another sense, there is in the progressive novels a pattern that points to the failure of the return phase. Both Dixon and Lewis complete their quests successfully; they make discoveries which lead to decisions that return them to society in a way that is more than just livable--they are happy with their reintegration. In the third novel, Bowen's physical return to England is not to a new-found life, but to an acceptance of what he has always been. Apathetically, he chooses to ignore any self discovery made in Portugal, and his quest is meaningless. As Jenny moves toward her reintegration with society, she is changed but the change is forced on her and seen in terms not of gain but loss, loss for which she feels regret. Her new life will be livable but not happy as she moves into Patrick's world of skepticism and cynicism. In the fifth novel, Roger fails to acknowledge even a need for renewal. He is satisfied with his traits--gluttony, sloth, adultery--and makes

no attempt at reintegration through change. So, while each of his characters completes a journey, Amis shows a movement toward the ultimate failure of the quester's return, not in the refusal to cross the threshold but in the refusal to accept the boon.

Finally it must be noted that even the successful quests are successful only in the sense that the protagonists make personal use of their newly discovered wisdom; the final necessity of the traditional quest, the dissemination of the message to the world, is never considered. From the first Amis shows modern man not as the savior of his nation or world, but as a self-seeker. The quest of old doesn't apply to man today; his concern is his own well-being and success. But as the novels develop Amis' tone becomes darker as man ignores even the chance for his own renewal. The quest is offered and undertaken, but without recognition and without success, even on the personal level.

V. CONCLUSION

Although Kingsley Amis has written six novels since the publication of One Fat Englishman in 1963, his first five books represent a cycle which he has not duplicated. The archetypal quest motif which provides the basic structure of all these works undergoes a gradual transformation from the fairy-tale success of Lucky Jim to the anti-quest of One Fat Englishman. In the process of this movement, significant developments in Amis' writing indicate that the novels form a completed unit.

For instance, in a chronological study of the works, the reader discerns a pattern of change in Amis' handling of his alienated questers. Jim Dixon in the first novel is a put upon young man with whom the reader is in sympathy. His antagonists are disagreeable; his isolation within a hypocritical academic milieu is a point of identification for the reader; and Jim's childishness seems adequately justified. In That Uncertain Feeling John Lewis' situation is similarly recognizable. A young married man with a family and burdened with money problems, John is a sympathetic character type. Even his boredom-inspired adultery is understandable, and the act is mitigated by his sense of guilt and his serious attempt to change. In I Like It Here, Garnet Bowen shares certain traits with his predecessors--he is bored, sarcastic and a little childish--but he also has some basic weaknesses that are new to Amis' characterizations. Bowen is dissatisfied with

his alienation but not enough to take personal action. With a couple of exceptions, he drifts through his Portuguese vacation complaining about, but not acting against, the conflicts he faces. He minimizes his only significant action and remains his old apathetic self. In short, he lacks the potential for positive change which is exhibited by both Jim Dixon and John Lewis.

Take a Girl Like You offers some complexity arising largely from Amis' inability to choose a protagonist. Jenny Bunn, in all her innocence, is definitely a return to sympathetic characterizations--an attempt to portray a female Jim Dixon. Armed only with her lessons from women's magazines, she has difficulty coping with the relatively sophisticated atmosphere of her new environment. She is a believable character, recognizable to readers who, in turn, sympathize with her plight. However, Amis devotes too much space to Patrick Standish, Jenny's antagonist and clearly a further development of his unpleasant loners. Patrick is angry, sly, insincere, at times vicious; he has moments of introspection and remorse, but they are brief and quickly forgotten. The real problem develops from Amis' shift of emphasis between Jenny and Patrick, sympathizing with one and condoning the other. Bernard Bergonzi says that as a result of this ambivalence, "The work suffers from a deep moral incoherence at its centre."¹ There is no problem in discovering Amis' protagonist in One Fat Englishman, the final novel in this study. With Roger Micheldene, Amis completes his development of the angry, vicious character for whom readers feel little sympathy. In this fifth novel the author moves full circle as his protagonist takes on the traits that have character-

ized the antagonists of his earlier novels. After pointing out Micheldene's vices: greed, gluttony, lechery and anger, Bergonzi continues, "Roger is both a snob and an oaf, with a ready line in gratuitous rudeness and no respect at all for anyone's feelings. Apart from a certain sympathy with Roger's fleshly failing, Mr. Amis' earlier nonconformist and decasse heroes would certainly have loathed him."² Roger is nastier by far than any of Amis' earlier protagonists and shows a clear relationship to Jim Dixon's obnoxious opponent, Bertrand Welch. However, even Roger is offered the opportunity for self understanding, but he shows no moral potential and his quest is doomed.

Growing out of Amis' reversal in character development is a corresponding change in technique. Lucky Jim has been hailed as a great comic novel. With each succeeding novel, however, the author has become increasingly serious, and each novel has been less satisfactory because of an increasing inability to laugh at human foibles. Lewis, Bowen, Standish, and Micheldene all share Jim's penchant for under-the-breath satire, but their statements, thoughts and actions intensify in anger and violence. As the characters become less admirable, the novels become less humorous so that finally One Fat Englishman is, "a sombre affair, with the dominant emotion a scarcely controlled hatred which infuses the whole work."³ Part of Amis' developing technique which makes his novels appear increasingly somber is his use of oppressive detail. While the unpleasant wasteland image is a part of all his novels, the first two books seek to balance the disagreeable view by allowing the adventurers to escape happily from their odious

environments into better worlds. With the third novel, the sterility becomes more obviously a part of the protagonist's internal landscape and the oppressiveness is more difficult to escape. This technique is carried through Take a Girl Like You by Patrick Standish and reaches its epitome in Roger Micheldene in the fifth novel. As Amis' work becomes less humorous, it also becomes more ambiguous. As early as the third novel, I Like It Here, the reader is confused as to whether Portugal is the object of satire or Englishmen abroad are the target of Amis' barbs. An increased ambivalence has been noted in Take a Girl Like You. Is Jenny's moral attitude to be praised or damned? Is Patrick a dastardly villain or a likable rascal? In One Fat Englishman Roger Micheldene is clearly an object of scorn, and yet his dislikes--of certain American practices, for example--are justified. This failure to focus his satire weakens Amis' use of the quest structure.

Thematically, the novels also exhibit the completion of a cycle, moving from the optimistic outcome of man's quest in the first novel to the darker view of One Fat Englishman in which no positive value is recognized by the unworthy quester. All of the novels emphasize the trivial ordeals of the modern search for self, but the early works show that, despite the meanness of his trials, man can surmount them and discover his potential for individual growth.⁴ Amis' theme darkens in the third novel as Garnet Bowen finds no significance in his tests and ultimately chooses to ignore the message of the quest. Take a Girl Like You carries the pessimism further as Jenny Bunn faces a sad and

violent introduction to reality and moves into a world of confusion and insincerity. Finally, the fifth novel juxtaposes the ugly reality of Roger Micheldene against the happy fantasy of Jim Dixon. Thematically, in the first five novels, Amis moves from a positive view of modern man as a quester capable of overcoming the frustrating, trivial ordeals of this world to a negative statement that modern man is not the hero of myth but an insensitive, self-centered ogre for whom the quest is a meaningless exercise.

Since the publication of One Fat Englishman, Kingsley Amis has written seven novels. None of these books shows significant development. Some of these later works, such as The Anti-Death League (1965) and Ending Up (1974) move aimlessly without any discernible structure. More importantly, several of the novels depend heavily on popular plot forms. In 1968 Amis published Colonel Sun, a James Bond thriller and stock spy adventure patterned closely on the stories of Ian Fleming. The Green Man (1969) emphasizes standard gothic patterns--haunted houses and supernatural occurrences. More recently, in 1973, the author produced a mystery, The Riverside Villas Murder. Amis may or may not have consciously employed the archetype in his early works, but he assuredly recognized the stereotypes in these later books. Certainly his move to popular structural patterns helps account for the decline in the quality of his work after One Fat Englishman. It is the early novels, with their mythic organization, which form the meaningful body of Amis' work and provide a worthwhile study.

NOTES
CHAPTER I

¹The Reaction Against Experiment in the English Novel, 1950-1960 (New York: Columbia University Press, 1967), p.43.

²"The Satire of Kingsley Amis's I Like It Here," Critique, 8 (Spring-Summer, 1966), p.64.

³Kingsley Amis, "Laughter's To Be Taken Seriously," New York Times Book Review, (July 7, 1957), p.1.

⁴According to Robert Alter, Rogue's Progress (Cambridge: Harvard University Press, 1965), p.102, Tom Jones is not a picaresque novel, but "a novel where important picaresque elements have been assimilated by a different tradition."

⁵The Modern Writer and His World (New York: Frederick A. Praeger, Inc., 1965), pp.176-177.

⁶The Archetypes and the Collective Unconscious (Princeton: Princeton University Press, 1959), p.5.

⁷Wilfred L. Guerin, Earle G. Labor, Lee Morgan and John Willingham, A Handbook of Critical Approaches to Literature (New York: Harper and Row, Publishers, 1966), p.118.

⁸Joseph Campbell, The Hero With a Thousand Faces (Cleveland: The World Publishing Company, 1949), p.30.

⁹By the mid-1960s critics began to note Amis' serious intent in his early works. For example, speaking of Lucky Jim, Bernard Bergonzi says "Dimly visible beneath the light-hearted surface were preoccupations that loom menacingly in Take A Girl Like You." "Reputations - IX: Kingsley Amis," The London Magazine, III (January, 1964), pp.50-51.

¹⁰Postwar British Fiction (Berkeley: University of California Press, 1962), p.42.

¹¹Campbell, p.28.

¹²Kingsley Amis, That Uncertain Feeling (New York: Harcourt, Brace and Company, 1956), pp.152-153. Throughout this study subsequent references to That Uncertain Feeling are included in the text in the following parenthetical form: (TUF,p.).

¹³Kingsley Amis, One Fat Englishman (New York: Harcourt, Brace and World, 1963), p.110. Throughout this study subsequent references to One Fat Englishman are included in the text in the following parenthetical form: (OFE,p.).

¹⁴Bergonzi, p.50.

¹⁵Kenneth Allsop, The Angry Decade (London: Peter Owen, Limited, 1958), p.52.

¹⁶Hopkins, pp.62-70.

CHAPTER II

¹Campbell, p.79.

²Campbell, p.91.

³Kingsley Amis, I Like It Here (New York: Harcourt, Brace and Company, 1958), p.1. Throughout this study subsequent references to I Like It Here are included in the text in the following parenthetical form: (ILIH,p.).

⁴Campbell, p.8.

⁵Bowen's attempt to ignore the "call to adventure" is typical of what Campbell calls "the dull case of the call unanswered." He continues, "Refusal of the summons converts the adventure into its negative. Walled in boredom, hard work, or 'culture,' the subject loses the power of significant affirmative action and becomes a victim to be saved." p.59.

⁶The word "bum" may also be a shortening of the British slang term "bumf," itself a shortening of "bum-fodder" or toilet paper. The word is used contemptuously for documents or bureaucratic paper work.

⁷Campbell, p.52.

⁸Campbell, p.38.

⁹Bergonzi elaborates on Jenny's displacement when he says, "In the novel Jenny commits herself wholly to the lively world of the with-it South; she has a lovely time, but she has sur-

rendered to a society without any particular fixity in its values . . ." p.63.

¹⁰Bergonzi, p.55.

¹¹In Take a Girl Like You the propensity for violence is manifested in Patrick Standish and not in the protagonist, Jenny Bunn.

¹²Concerning Jim's past William Van O'Connor says in The New University Wits (Carbondale: Southern Illinois Univ. Press, 1963), p.90, "We are never introduced to Jim's home or family . . . He seems to carry no traditional views with him."

¹³Kingsley Amis, Lucky Jim (New York: Viking Press, 1958), p.184. Throughout this study subsequent references to Lucky Jim are included in the text in the following parenthetical form: (LJ,p.). The first American edition of Lucky Jim was published by Harcourt, Brace and Company in 1954.

¹⁴Bergonzi, p.55

¹⁵"British Comedy and the British Sense of Humor: Shaw, Waugh and Amis," Texas Quarterly, IV (1961), p.226.

¹⁶Kingsley Amis, Take a Girl Like You (New York: Harcourt, Brace and World, 1960), p.203. Throughout this study subsequent references to Take a Girl Like You are included in the text in the following parenthetical form: (TAGLY,p.).

¹⁷Bergonzi, p.62.

CHAPTER III

¹Campbell, p.109.

²Campbell, p.101.

³"Character and the Context of Things," Essays in Criticism,
13 (1963), p.59.

⁴Campbell, p.120.

⁵Campbell, p.116.

⁶John D. Hurrell, "Class and Conscience in John Braine and
Kingsley Amis," Critique 2 (Spring-Summer, 1958), p.48.

⁷Hurrell, p.48.

⁸Campbell, p.118.

⁹David Lodge, "The Modern, the Contemporary, and the Importance of Being Amis," Critical Quarterly 5 (Winter, 1963), p.345.

¹⁰Campbell, p.136.

¹¹Hurrell, p.45.

¹²Bergonzi says that in Amis' novels "there is an inescapable note of cruel and even sadistic fantasy, which is closely linked with the assumption that ugly and/or tiresome people will probably be evil people, and so suitable subjects for real or symbolic liquidation." p.57.

¹³Bergonzi, p.62.

¹⁴Campbell, p.118.

CHAPTER IV

¹Campbell, p.193.

²Campbell, p.229.

³Campbell, p.207.

⁴Campbell, pp.196-197.

⁵John's Welsh home has obvious pastoral implications; his return is a movement toward the serene uncomplicated country life. In this regard, John Lewis' reintegration takes the same form Northrop Frye discusses concerning resolution in Shakespeare's comedies. In Anatomy of Criticism (Princeton: Princeton University Press, 1957), p.183, Frye says that characters enter a "green world" where they undergo a metamorphosis as part of the "ritual theme of the triumph of life and love over the waste land."

CHAPTER V

¹Bergonzi, p.61.

²Bergonzi, p.64.

³Bergonzi, p.64.

⁴In the concluding chapter of The Hero With a Thousand Faces, Campbell notes the reason for the shift of emphasis between the great myths and the contemporary quest: "Then all meaning was in the group, none in the self-expressive individual; today no meaning is in the group--none in the world; all is in the individual." p.388.

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