

# Lucky Jim: The Novel In Unchartered Times

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**Abstract:** *The aim behind my paper just to investigate or depict primary subject of best text of notable creator Kingsley Amis and as there are some social terms that go with substance of a text continually i.e. Lucky Jim, which was written in nineteen fifty four's. Meet Jim Dixon, a young fellow battling to keep his work in a 1950s English University. Poor Jim needs to do all that he can to remain on the great side of his boss Professor Welch, a blundering elderly person who welcomes Jim to his home for a few days of music and craftsmanship that Jim discovers unbelievably exhausting. As of now creator was an individual from Angry Young Men – gathering which altered only by smidgen of impact entire society back then. Conflict with the traditional lifestyle was communicated distinctly with words; perplexingly they converged along higher society. It portrays circumstance in little university “The society did need to be changed, since it was too boring, tedious – just not healthy and in every way sickening. The Angry Young Men were often perceived as harbingers of the new classless culture, their voices expressed the anger of a generation for whom in the end nothing really seemed to have changed after their endeavour.” Such specific conditions are clearly addressed in my current paper.*

**Keywords:** *Masterpiece, weekend, disagreement, society.*

## 1. INTRODUCTION

As the plot gives the impression of biography of Jim, a common language school student, later he become a university lecturer even is presently still working, thinks that it's hard to figure out academic zone. He's just battling to get own stable position at university, and is discovering it practically difficult to foster an individual life far from own working strata 'roots'. Protagonist is sincerely coerced with Margaret, an individual lecturer she misuses protagonist's innocence and his feeling of obligation when herself falsify self destruction endeavour just to caught Jim to make a friendship with her. He's additionally drawn to own professor's child's lover, Christine, however verifiably finds as she's by one way or another 'out of his reach': “The sight of her seemed an irresistible attack on his own habits, standards, and ambitions: something designed to put him in his place for good” (39). As text incorporates, in practically equivalent measure, a long period old act of literature comedy fiction that traces all the way back to Restoration drama and an exceptionally 20th cent., basically American type; i.e. of campus novel.

This text depends on conflicts of which we sometimes thought might be correct, and what we might want it to be. Kingsley shows us satire of being an outsider attempting to find a way in new world for he has consistently battled just to reach the desired position. Jim, principle character, has preferable luck along power over as mostly outsider protagonist actually as Wilson's character in *The Outsider* (1956). He just proposed like sort of outsider

like as himself gotten totally baffled in own working-place climate or outcome is commitment towards progress, that's only for age of existential in that writer assumed important portion. Such 'boom' brought more individuals into such field or own-insight. He go after travels all over the social scale with ups and downs. Amis' hero climbs, just to be disturbed with introductions which are normally introduced in a provincial university. He is saved eventually by generously employment and a match with an attractive well-to-do lady. "It shows the endeavours of a young man to break the ethical rules of his social class and to be in touch with the working class, maybe a lot of interests in class and social mobility extending into deeper thinking of identity, role and self." As prior university related texts there finds a rundown of being qualities transformed by unbelievable surroundings or there scholastics resided or worked.

The purported 'Angry Young Men' promoted 'kitchen sink' realism like Modernist period put in decay. David Lodge portrays such like battle betwixt 'contemporaries' (Alan Sillitoe, John Braine and Kingsley Amis and so forth) and 'moderns' ( Lawrence Durrell, William Golding, Iris Murdoch and so on) additionally he writes in *Language of Fiction* (1966) about prompt post-war period addressed such discussion on 'importance of word 'life''. David discloses that 'Life to the contemporary is what common sense tells us it is, what people do [...] To the modern, life is something elusive, baffling, multiple, subjective' (245).

Amis additionally centers around the climate of a university campus seriously and portrays a few for the most part strange connections of nearby colleagues, which don't have single bits of genuineness – everyone's personal advantages or false reverence 'have the crown'. Many writers delights readers along funny circumstances peculiarly with additional reliefs of cycles. The hero or heroines feel very good in current situations, are fulfilled sufficient as circumstance may be taken as social standard of own local area. Agreeableness dominates individuals' earnest unconstrained conduct or they appear to be compelled to just 'put counterfeit veils on their countenances'. As Jim attempts to manage everything in a good way alongwith the Professor to save work or to establish decent connection, however things will occur from terrible to more awful as he doesn't find a way into shallow middle class due to not being qualified to choose section in as 'exact community'. He excited about going in general public despite the fact that he has never worshiped it (he fights against whole college drove by Welch), however he clearly finds that in the event that he needs to accomplish some minuscule pieces of something significant in his hopeless live, in which he has not really arrived at anything up until this point, some way or another he should alter his way of life and himself apparently to move upwards. Frankly, his friends have everything genuinely – their perpetual events, significant pay, generally of them have sweethearts or spouses. It very well may be contended that Jim's incomparable (most noteworthy) need may be vocation, really material actuality that should be managed without question. The horrendous defect of Jim's character is by all accounts no presence of direction with respect to his 'building career' and that is the reason the careless habits show satisfactorily rapidly and bring him into entertaining difficulties. His receptiveness basically presents a thistle according to deceptive associates. Jim creates numerous clever and humiliating circumstances with his provocative conduct from which he generally gets out because of remarkable look and praiseworthy funny bone. I can guarantee he cleverly attempts to ridicule himself. A few perusers probably won't have seen those issue, however different ones, who are acclimated with, consider them to be a totally critical component of the essayist in this book. Indeed, I might want to give you some data around a few conditions, which impacted the writer's composition, particularly the age which belongs to Kingsley Amis lived and supported the adjustment of expansion to different writers of that time. As Jim Dixon is attempting to be an individual from this unresponsive and

inflexible local area. He begins to act distinctively towards the scholastics (particularly professor Welch). From Welch's view, it seems Dixon is continuing with the conversation decently and affably; indeed he does with the special case that he isn't speaking what he veritably thinks inside his psyche:

“...No he'd just say quite quietly and very slowly and distinctly to give Welch a good chance of catching his general drift: Look here, you old cockchafer, what makes you think you can run a history department, even at a place like this, eh, you old cockchafer? I know what you'd be good at, you old cockchafer...” (Amis 85).

Dixon knows precisely the results that articulating these contemplations will bring and it won't be useful for his monetary status or his situation at the university, in this manner he abstains from mentioning any of his real musings and goes on considerately with the discussion. This fraud Dixon performs towards Professor Welch for safeguarding and keeping up his position, monetary status is clear all through the novel.

Dixon and Margaret having a beverage at the Oak Lounge as it were from the Welch home. Margaret discusses her feelings during her self destruction endeavor, her encounters at the hospital and how her endeavor was ineffective. Thereafter Margaret requests another beverage which Dixon pays for while thinking:

“While he was securing the barmaid's attention and getting the drink, Dixon wondered first how many more rounds of blue-label he might be expected to pay for, and then why Margaret, with her full lecturer's salary interrupted by her absence from work, so rarely volunteered to stand him a drink.” (Amis 10)

Despite the fact that Dixon harbors these considerations and is of the assessment that Margaret with her compensation continuous by her nonattendance could stand him a beverage, he doesn't communicate them so anyone can hear inspired by a paranoid fear of offending her as of now and on the grounds that that he has the assumption that Margaret will give a few 'items', an effort to safeguard his relationship with his associate for his convenience. This utilization of his pietism as a methods for that is straight forwardly uncovered through this case.

Two additional instances of such comic differentiation betwixt Jim's inward or external universes made whole consideration. Firstly, when compelled to talk with Welch during vehicle journey, he should control his face “with the strain of making it smile and show interest and speak its few permitted words, of steering it between a collapse into helpless fatigue and a tautening with anarchic fury” (13). Secondly, while at Neddy's musicale, , “Dixon kept his head down” or “moved his mouth as little as possible consistent with being unmistakably move it”(37). All things considered, protagonist is “aware of the hypocrisy involved in preserving the discrepancy” betwixt his internal or external universes; in reality, his incessant looks at himself in mirrors highlight this point. Found in this light, Jim's “face pulling, rude gesturing, and practical joking” are attempts “to give some physical expression to his inner life of protest” (Lodge: 251). Jim's menagerie of faces – these had his “tragic-mask face” (Lucky Jim :55), “crazy-peasant face” (74), “Martian-invader face” (91), “Eskimo face” (97), “lemon-sucking face” (141), “Evelyn Waugh face” (220), or “Sex Life in Ancient Rome face” (250) – are prepared so that different characters can't face them; they empower Jim to taunt or vent own outrage at everyone all over himself without making offense.

Writers can perceive the notional association of disrupting norms of his social class and the other class and there seem new characters which have encountered an alternate kind of life from the one he knows. Individuals don't perceive what different people do mean for them. He isn't willing to acknowledge the university rules, which were endorsed numerous years prior

and where he does the best, however some way or another it isn't sufficient. He is compelled to stifle his presence of mind and submit himself. By and by the primary character holds a human and healthy resistance inverse "all musty" by his jeers. Pundits should say that he addresses an amusing association – an alternate disposition of the creator past the old conventions.

On balance at that point, I have been putting forth a valiant effort to accomplish peruser's creative mind about the social clash between the central character and the remainder of local area. Presently, I might want to examine a contention between Jim Dixon and his own life or sentiments.

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