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Images of Male Mobility in Martin Amis' Writings and the Reality

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Odrazy mužské mobility v dílech Martina Amise a ve skutečnosti

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Annotation

The thesis deals with male mobility in the 1970's and 1980's Great Britain. The theoretical part of the paper describes society and the issue of change. In the practical part of the paper, social mobility of Amis' main characters from the works *Success* and *Money* is evaluated with regard to the theory. The analysis attempts to make a contribution to the understanding of Martin Amis' works as well as male mobility in the 1970's and 1980's Great Britain.

Keywords

Social classes; class distinction; male mobility; Great Britain; Thatcher Era

Název

Odrazy mužské mobility v dílech Martina Amise a ve skutečnosti

Souhrn

Tato práce se zabývá mužskou mobilitou v 70. a 80. letech 20. století ve Velké Británii. V teoretické části je charakterizovaná společnost a její proměny. Praktická část je zaměřená na sociální mobilitu hlavních hrdinů Amisových děl *Úspěch* a *Peníze*, kterou přirovnává k teoretickým domněnkám. Cílem této práce je usnadnění porozumění Amisových děl a objasnění mužské mobility v 70. a 80. letech 20. století ve Velké Británii.

Klíčová slova

Společenské třídy; sociální odlišnosti; mužská mobilita; Velká Británie; funkční období Margaret Thatcher

Table of Contents

1. INTRODUCTION	1
2. SOCIETY AND ITS CHANGES IN THE 20TH CENTURY	3
2.1 Society, immigration and anti-discrimination laws.....	3
2.2 Social classes in the 20th century Britain.....	4
2.3 Mobility within social classes.....	6
2.4 Main political changes in the 1970's and 1980's.....	8
2.5 The latest findings in social and research background	9
3. MARTIN AMIS AS AN AUTHOR.....	11
3.1 Martin Amis' opposer and model.....	12
4. SUCCESS.....	13
4.1 Summary of Success.....	13
4.2 Reflection of social division	14
4.2.1 Employment and educational perspective	14
4.2.2 Financial viewpoint	15
4.2.3 Relations insight	15
4.2.4 Linguistic view	16
4.3 The possibility of the social class change.....	17
4.4 The inequity within the society.....	18
5. MONEY	21
5.1 Summary of Money.....	21
5.2 Reflection of social division	22
5.2.1 Employment and educational perspective	22
5.2.2 Financial viewpoint	23
5.2.3 Relations insight	24
5.2.4 Linguistic view	25
5.3 The possibility of social class change	26
5.4 The inequity within society.....	27
5. CONCLUSION.....	29
6. RESUMÉ.....	32

7. BIBLIOGRAPHY	34
8. APPENDICES.....	37

1. Introduction

Great Britain is a country of many races, beliefs and possibilities. This land lures people who want to change their lives. In other words, Britain promises to give equal opportunities to everyone. To find whether it is true, an ethnographic and a case study is performed. The study uses different theories in documents to observe the male mobility in the 1970's and 1980's in Great Britain. Thus, this paper compares the individual theories in documents with Martin Amis' works *Success* and *Money*. The purpose of this paper is to describe, compare and analyze male mobility in the 1970's and 1980's in Britain with Martin Amis' main characters.

Due to the fact that Martin Amis' works were published in 1978 (*Success*) and 1984 (*Money*), they were influenced by social and political perspectives of that time. To get the most valid results, this study applies the latest development and changes concerning the social and the research background.

This paper answers the question what images of male mobility are conveyed in Martin Amis' writings in comparison with the reality. The hypotheses are that Amis' characters reflect the social division in the 1970's and 1980's in Great Britain; Amis' characters prove the possibility of changing their social class through various factors; Amis' characters point to inequity in the society at that time.

This study attempts to make a contribution to the understanding of Martin Amis' works as well as the society of that time. Although much research has been done on this particular topic, there are still some areas open for further examination. The main problems are based either on conflicting evidence from the previous studies or on the chosen methods. Therefore, the exploration of the male mobility in the 1970's and 1980's in the United Kingdom is done along with its comparison of Martin Amis' works.

This paper uses qualitative and quantitative research perspectives as there are figures and tables included. The research type is a combination of a case and an ethnographic study. Consequently, contemporary theories and methods are used to study the real life culture. Therefore, the paper makes use of primary and secondary sources.

This paper concentrates on the works of Martin Amis. His ten novels were published during the last three decades (1970-2000). All of them deal with society, sexuality and money and are widely reviewed and criticized. His works have given him the status of an influential British writer who has pointed out the decline of the values in the society.

The paper structure follows consecutively. The theoretical part of this paper describes society and the issue of change. In that part, perspectives fall into five main categories: society, immigration and anti-discrimination laws; the social classes in the 20th century Britain; mobility within the social classes; the main political changes in the 1970's and 1980's and the latest findings in the social and the research background. Secondly, the paper concentrates on the author Martin Amis. His opinions as well as their reflection in his works are discussed. In the practical part, Martin Amis' work *Success* is introduced and evaluated according to the three hypotheses. Then, Martin Amis' work *Money* is observed similarly to *Success*. The conclusion presents the obtained results.

2. Society and its changes in the 20th century

During the 20th century, the British society had changed notably. This chapter is devoted to the perception and division of social classes from their origin to the present day. Along with the changes in anti-discrimination laws and the social division throughout the 20th century, the expression 'class mobility', the term explained in this chapter, has newly appeared. Furthermore, special attention is paid to the main political perspectives in the 1970's and 1980's in the United Kingdom as Martin Amis' works were published at that time. Finally, this chapter is concluded by the latest findings in the social and the research background.

2.1 Society, immigration and anti-discrimination laws

“The society is a group of people living in a discrete geographical area, sharing common systems reflected in their customs, values, laws, arts and technology.” (“Glossary of Key Words”).

The quote above suggests that the society is closely connected with its tradition and location. This paper deals with the British society. During the 20th century, the British population has expanded significantly. While at the beginning of the 20th century the British population was formed by approximately 37 million inhabitants, in 2007 Britain had nearly 61 million inhabitants (“Population Estimates”). Such growth was reflected in two main areas. The first area is immigration. With arrival of immigrants, the British society and culture were transformed. Not only have the immigrants brought their customs and beliefs with them, but also prospective rivalry. That emulation mainly concerned employment and education. Consequently, the second area is aimed at anti-discriminatory laws. Those laws should ensure that no one will be inequitably treated in terms of colour, gender, citizenship, sexual orientation, race or religion.

The below listed laws have been valid when Martin Amis wrote his two novels and are reflected in them. The main anti-discrimination laws are:

1967 Sexual Offences Act (“Sexual Offences Act”) allowed a homosexual relationship between two men or women who were over twentyone years old. However, it also

stated that the relationship should be a private matter. Moreover, it covered just England and Wales.

1970 Equal Pay Act (“Equal Pay Act”) was focused on equal conditions for men and women in the same employment. It concerned the same chance of getting the desired position at work as well as the same rating of the work.

1975 Sex Discrimination Act (“Sex Discrimination Act”) was aimed at the equity between men and women either in the employment and education or in special cases (such as sports, partnerships, violations, etc).

1976 Race Relations Act (“Race Relations Act”) was focused on unfair treatment of persons with different race, ethnic or national origins. It concerned social security, health care and person’s dignity.

1976 Scottish Sexual Offences Act (“Incest and Related Offences Act”) prohibited any male or female person to have a sexual intercourse with a related person. The Act contained the table of relationship degrees and exceptions for incest accusations.

2.2 Social classes in the 20th century Britain

A social class has been variously defined. Basically, a social class represents a group of people who have similar economic and educational positions. However, the definition depends on a viewpoint.

Rossides claims (1998, pp. 22-24) that in ancient Greece, Plato was the first philosopher who mentioned the basics of the society division. He pointed out that an individual who is a master of something should do it. He also stated that there were certain groups of people who were more capable of some jobs. Plato’s follower Aristotle found that the former Greek society could be either “monarchy, aristocracy or "polity" (moderate, law-abiding democracy)”.(Rossides, 1998, p. 25).

“With the end of the city-state (300 B.C.), social theory declined and lay fallow until theorists (almost 2,000 years later) began to puzzle over the nature of the society (capitalism) that was replacing feudal-authoritarianism.” (Rossides, 1998, p. 32).

During the medieval England¹, society was divided into nobility and peasantry. At the beginning of the 16th century², the middle class was formed. It grew fast and started to gain influence. At that time, people believed in their predetermination to the social class. The Victorian Period³ meant change in people's mind. They started to see the individual being responsible for their social status as the Victorian Period is considered to be full of employment opportunities. Nevertheless, the British population was still divided into the working class, the middle class and the upper class. The last division of classes stayed valid so far. However, new subcategories were added to that division during the Thatcher Era.

The Thatcher Era gained its name after the former British Prime Minister Margaret Thatcher who was in the office from 1979 to 1990. Her first term as the British Prime Minister was marked with British economic crises. Thatcher had to increase taxes and to close down many unsuccessful factories. That necessarily led to higher unemployment. The peak of unemployment was in 1983 when Great Britain had nearly 3 million unemployed people. At that time, the term underclass (the poorest social class in the social system) emerged.

The British class system has not eminently changed since the 1980's. Its structure is similar to the class schema developed by Erikson, Goldthorpe and Portocarero (EGP schema) in the late 1970's.

The EGP schema describes in detail the individual classes. Generally, the upper class represents Class I, the upper-middle class constitutes Class II, the middle class represents Class III to Class IV and the working (lower) class is made of Class V to Class VII (See the next page.).

Obviously, the social class can be distinguished according to other patterns than education and occupation. However, the economic model used in this paper, which concentrates on employment and income, should have more valid and permanent values than the political model. According to Clarke (1982, p.3) both an ideological foundation and the society achievements play a crucial role in the perception of society. Therefore, the study is mainly focused on economic perspective with respect to political theories of the 1970's and 1980's and class manners in Britain.

¹ Medieval England from 1066 to 1485.

² The 16th century was called Tudor Dynasty.

³ The Victorian Period is connected with the 19th century.

EGP class schema (Houtman, 2004, pp. 31-32)

EGP class	Description	%
Class I	Higher grade professionals, self-employed or salaried, higher grade administrators and officials in central and local government and in public and private enterprises, managers in large industrial establishments; large proprietors	15.0
Class II	Lower grade professionals and higher grade technicians; lower grade administrators and officials; managers in small business and industrial establishments and in services; supervisors of nonmanual employees	30.2
Class III	Routine non-manual workers: clerical workers, sales personnel, and other rank-and-file employees in services	21.2
Class IV	Petty bourgeoisie: small proprietors, including farmers and smallholders; self-employed artisans and all other "own account" workers apart from professionals	5.3
Class V	Supervisors of manual workers and lower grade technicians (to some extent manual work)	7.5
Class VI	Skilled manual workers in all branches of industry	5.8
Class VII	Semi-skilled and unskilled manual workers in industry and agricultural workers	14.2
Unknown		0.7
Total		100.0

2.3 Mobility within social classes

The social mobility is the human capability of free movement within the social classes both upwards and downwards.

There are many questions concerning the social mobility as if a social class is determined by family; if so, in what way; whether an individual can move freely within the social classes; how, and to what extent, if an individual can change their social status; and whether society allows the individual to change their social class.

To clarify these problems, a close look is taken on family class determination. This chapter reveals which family member (if any) conceived family social position. Hereafter, the study focuses on the family as a whole. It observes family social role and its connection with the class. Later on, the chapter explores the mobility opportunities

and their scale for an individual person. It also takes into consideration the society's will to accept the individual's social class change. All of the following claims relate to the 1970's and 1980's Britain.

“Sociologists have in the past regarded the family as the unit of class stratification and have taken the father's position to be the best guide to the social class of the household as a whole.” (Heath, 1999, p. 2 and Payne).

The statement was valid before the legalization of the two main Acts (i.e. *Equal Pay Act* in 1970 and *Sex Discrimination Act* in 1975). Since then, the female wages have increased substantially. Moreover, Gosling adds (2003, p. 36) that women have started to be employed in typically male professions. With higher income and better work positions, women have gained equal effect on family's social class determination. For reasons given, the social status of the family was marked by the higher employment class of a parent. Alternatively, the social status of the family was derived from their joint income.

No less important is the research on social role.

“The social role is a socially expected behavior pattern associated with an individual's function in various social groups. Roles provide a means for social participation and a way to test identities for consensual validation by significant others, for example, roles within the family structure.” (“Mosby's Medical Dictionary”)

Thus stated, the society expects that an individual will behave in consonance with their social class. When both parents are from the same social class, there should not be a problem to categorize the family. The issue arises when the parents are from different social backgrounds or have an adopted child who grew up in different social class until the adoption. In the article by Fergusson, Horwood and Lawton (2006, pp. 1145-1160) “differences in the family background have fairly big consequences on the infant psyche.” Such a child is in a chaotic situation of not knowing where to belong. Similarly, a couple from different social backgrounds can be in an uneasy situation. Usually, in order to understand one another, one partner begins to copy the customs and manners of the other partner.

Yet, an open question remains whether the social class influences our manners or vice versa. It is undeniable that a person learns their manners from their surroundings. As a result, the person acquires their family, school and work manners. Thus stated, the

social class is a solid factor influencing manners. However, an exemption can appear. The exemption lies in the approach towards social graces by an individual. Provided that people are from the middle class family and study at universities, it is probable that such people will change their social class. Obviously, the opposite model can function as well (middle class people sticking with working class people). This paper takes into account this contrast (manners affecting the social class or the contrary) in the analysis of Martin Amis' works.

As mentioned, the individual can change their social position through education. Moreover, there is another element which can evoke other social class determination. Social skills can compensate for a better class or education. In other words, the individual is regarded as partly responsible for their social status. Yet, the society's will to accept the individual's change of the social class is observed. Before the 1970's, the Osborne's play *Look Back in Anger* was edited (1956). It reflects the life of the upper-middle class. The main character of the play is an intelligent man, who would like to change his social class to a better one (upper class). However, he strikes against his family and surroundings.

The society perception in the 1970's and 1980's could be different. The article by Butler, Hamnett and Ramsden (2008, pp. 67-88) comes to the conclusion that the society mostly accepted the social class change from the working class to the middle class in the capital of the United Kingdom. Except London, it was not so typical to change the social class in the 1970's and 1980's. Therefore, the society out of London did not really experience the individual's change in the social class.

2.4 Main political changes in the 1970's and 1980's

In this chapter, the attention is driven to the political changes of the 1970's and 1980's in the United Kingdom. These changes concerned reforms in education, legalization of some acts, and the politics of Prime Minister Margaret Thatcher.

Whitty believes (2002, p. 47) that children education was up to their teacher's assesment by the 1970's. That is to say, the education was in hand of local educational authorities. The change came with the election of Margaret Thatcher (1979). Not only did she insist on joint decision-making about education by government departments,

teachers and parents but she also established more comprehensive schools for children. This was immediately reflected in higher number of secondary educated pupils.

During the 1970's and 1980's many acts were passed. The most important ones are *Sexual Offences Act*, *Equal Pay Act*, *Sex Discrimination Act*, *Race Relations Act* and *Incest and Related Offences Act*. By their recognition, social and political attitudes have changed. This paper suggests that the change of attitudes was only formally not publicly accepted.

Margaret Thatcher had many significant contributions during her political career. During her government (1979-1990), British economic situation had improved, many anti-discriminatory laws were accepted and the education system was reversed.

2.5 The latest findings in social and research background

So far, many British sociologists depended on the *1972 Nuffield Mobility Study*, which was focused on the male mobility in 1972. However, this study is too narrowly targeted. Its reliability and validity is impugned as the study results from one sample of males of a particular year and it lacks the records of the last quarter of a century.

Not many facts have been collected since the early 1970s, though Heath and Payne's *Social Mobility* has brought new interesting outcomes. It deals with the findings from the *British Election Survey* (BES) which were gathered between 1964 to 1997. These findings compare the data which are mainly aimed at intergenerational mobility. It uses the 'father-son method'⁴. Payne and Roberts (2002, p.1) use the BES Table1 below to compare employment of a father and his son during 1972 to 1997.

Table1

Table 1: Male Class Distributions 1972-1997 (%)

	Sons			Fathers		
	1	2	3	1	2	3
1972	26.4	25.4	48.2	14.5	28.5	57.0
1983	33.6	26.7	39.7	17.9	29.6	52.5
1987	34.8	26.3	38.9	18.7	31.4	50.0
1992	38.4	24.3	37.3	21.2	27.2	51.6
1997	36.4	28.9	34.6	23.6	35.0	41.4

⁴ Father-son method lies in the comparison between father's and son's employments.

Number 1 represents the service class which was expanding. Number 2 corresponds with the manual class which was contracting and number 3 represents the intermediate class which was fluctuating.

Thorough the last years, sociologists have been concerned with distinction of social mobility. Majority of specialists divide social mobility into two sections, i.e. absolute social mobility and relative social mobility.

“Absolute social mobility is concerned with the absolute number or proportion of people in a social group who are upwardly or downward mobile. Relative social mobility is concerned with the chances people from different backgrounds have of attaining different social positions.”(Aldridge, 2001, p.3).

This paper mainly focuses on relative social mobility as it is widely considered to be a pacing factor of equal society.

“An open society is regarded as morally desirable, as well as being 'socially efficient' because those with talents, regardless of background, move to fill those positions which require particular talents for their discharge.”(Payne, 2002, p.1 and Roberts)

3. Martin Amis as an author

Martin Louis Amis was born in Oxford in 1949 as the second of three children. Not only for being the son of the famous novelist Sir Kingsley Amis, he has become a significant English writer.

In 1961 M. Amis' parents divorced and he stayed with his father. Consequently, M. Amis met many influential writers at that time. Moreover, he attended many schools abroad which gave him a better insight in the society. He graduated from *Exeter College Oxford* and shortly after the graduation published his first novel *The Rachel Papers* (1973). His early works are supposed to be influenced by Jane Austen, Charles Dickens and Robert Louis Stevenson. Later on, Amis' works are considered to be marked with J. L. Borges, Saul Bellow, Christopher Hitchens, Vladimir Nabokov, Salman Rushdie and others' clues. Nevertheless, Amis hesitates to admit it.

Among Martin Amis' most successful novels belong *Success* (1978), *Money: A Suicide Note* (1984), *London Fields* (1989), *Time's Arrow: Or the Nature of the Offence* (1991), *The Information* (1995) and *Night Train* (1997).

Martin Amis is often regarded as a follower of his father Kingsley Amis. Since both are rated as truly rewarding British writers who deal with the similar issues. However, Martin disclaims that being a son of the successful writer would automatically mean to be writer himself.

“I also have to admit my father as an early influence. I read his stuff, but also felt like it was an independent decision that I made to be a writer”. (“Martin Amis”).

Success as well as *Money* belong to early works of Martin Amis. Amis admits (“Martin Amis”) his preoccupation with the portrayal of that time in these two works. Yet, he highlights that he has never studied sociology or history so his works should be treated as fictional.

London is a pivotal place in many of Amis' works. Thus, *Success* and partly *Money* are placed there. London is truly a place which invites many artists to spend some time there and to be inspired. When reflecting on London, Amis uses (“Martin Amis”) a comparison “the fish doesn't ask about the water.” In other words, London provides everything a writer could need. What Amis definitely needs is to observe the society and to describe people's flaws. His fiction is aimed at amorality, cruelty, riots,

alcoholism (Amis' sister Sally died of it), greed, quarrels, mortality and the overall decline of society. He criticizes society of neglecting its souls. Therefore, most of his novels contain advice on life. He deals with the big social problems carefully. He mostly uses the lower and upper classes to point at inequity within the society. Due to his fondness to the two extreme classes, he does not usually deal with the middle class. "The middle class are written about by everyone". ("Martin Amis").

3.1 *Martin Amis' opposer and model*

Many critics and readers have been interested in Amis' family life as his life is full of delicate affairs. Too often, some writers inquire into Amis father and son complicated relationship. Primarily, the troubled relationship is believed to be caused by father and son different personalities. In consonance with a journalist Preston ("Telegraph") "Kingsley grew up as an angry young man [with fear of being alone while Martin as] an extremely shy boy with sensitivity to class." Subsequently, Kingsley Amis' opposition to accept Martin's works did not make the situation easier.

Quite surprisingly, Kingsley Amis' best friend Philip Larkin became Martin's friend as well. Furthermore, Martin associates himself with Larkin's view of political correctness. As Amis points out (1991, pp. 79-80) political correctness is "another ton of false consciousness, to add to the megatons of false consciousness already abroad, and then a backlash." Martin and Philip Larkin have another crucial characteristic in common. They both are denoted as pessimists. While Larkin's negativism can be explained by his youthful experience of World War II, Amis' attitude is a subject of an open debate.

4. Success

4.1 Summary of Success

Rivers Hall is a mansion in Cambridge area. The siblings Gregory and Ursula Riding were brought up there along with their foster brother Terence Service. The upbringing and proper education, though, were appointed for Riding's children. While Gregory and Ursula's childhood was worriless and full of their incestuous plays, Terence had to face cruelty and eventually a murder in his family (his father killed Terence's sister).

As adults, Gregory and Terence share a flat in London. Terence works as a salesperson. He always feels wretched, unloved, unwelcomed and unable to accept his past and social status. Ironically, Gregory works in a quite prosperous art gallery due to his social status and connections. He enjoys life, void sexual affairs and money spending. One day, Terence falls in love with his colleague Jan. He tries hard to seduce her, so he takes her to bars. He ensures the vacant flat for them, however Gregory breaks a promise and stays in the flat also. After the chaotic call from hospital about Ursula's suicidal attempt, Terence leaves Gregory with Jan in the flat. The next day, Terence learns that Jan was unfaithful to him. Since the infidelity, Terence starts to change his view of life.

Terence gets a new work position as a clerk. He informs on his co-workers and earns more money. Meanwhile, Ursula moves in her brothers' flat. Gregory reveals he is a liar. His job is not amusing, his queer friends are not true friends and even his salary is ridiculous. In addition, he gets paranoid and claustrophobic. The more Riding's children are messed up with the demands of the society, the better for Terence's self-confidence.

In order to make the SUCCESS even more apparent, Terence seduces Ursula. Gregory finds them at play and the revenge is taken. Upon this exposal, Ursula commits suicide. Discharged from employment, broken, exhausted and mad Gregory returns home while Terence stays in London and believes in bright tomorrows.

4.2 Reflection of social division

4.2.1 Employment and educational perspective

At the beginning of the novel, work positions and living conditions of Gregory's and Terence's fathers are contrasted. Whilst Gregory's father works as an estate agent who lives in an extensive mansion, Terence's father is a carpenter who lives "in the Scovill Road area of Cambridge, not quite a slum but going that way" (p. 25). Amis purposely chose the two extreme social classes since he wanted to make the difference between them more transparent. Thus, living conditions, money and ease of Riding's family is in sharp contrast with living conditions, lack of money and distress spirit of Service's family. After the murder of Terence's sister, Terence is adopted by the upper-class Riding's family. Even though Terence officially becomes a part of Riding's family, he is not treated equally. His foster siblings have never truly accepted him. To them, Terence was just a thing to laugh at. "Let's have laugh at Terence's expense, I [Gregory] thought. That's what we're here for, after all – to have some fun with him." (p. 22) Here, Amis points out that being adopted by an upper-class family does not necessarily mean to become one of them. The Riding's will assuming that Terence is a part of them is doubted. The quote also suggests that Riding's siblings were brought up to feel superior to the lower-class. Furthermore, Terence's different origin is reflected on his studying. Whereas he attends village school, Gregory attends a private one. Amis emphasizes that the social class and education are major factors influencing the future. To support his idea, Gregory gets a job in an art gallery because of his familiar name and Terence is lucky to find a job as a salesperson. Nonetheless, there is already a slight shift in father-son social status. While Gregory's father is a landowner and therefore he belongs to the upper-class (Class I in the EGP schema), Gregory is a stores clerk and is part of the upper-middle class (Class II in the EGP schema). Similarly, Terence's father is a manual worker, so he represents the lower-class (Class VI in the EGP schema) and Terence, as a salesperson, belongs to the middle-class (Class III in the EGP schema).

4.2.2 Financial viewpoint

Not surprisingly, Gregory's and Terence's occupation affects their financial potentialities. Gregory, who has always been used to not to withhold from anything, enjoys posh restaurants, invests into his clothes, car and drugs. "The drugs I like are cocaine and mandrax – both far too expensive for Terry." (p. 98). Terence spends money on cigarettes, beer and cheap wines. Yet, Terence does not appear to bother about money spending. As long as Terence has his cheap alcohol and cigarettes, he is satisfied. Amis stresses the fact that the lower-class is used to deal with lack of money and having more does not really change their life. Consequently, the appearance of the main characters is set against. "I [Terence] look like educated lower-class middle-management, the sort of person you walk past in the street every day and never glance at or notice or recognize again." (p. 11). Gregory, on the other hand, wears the most stylish clothes, looks gentlemanly and is highly remarkable. Amis' attitude is that the lower class does not care about its look when the upper class is obsessed with it. Indeed, once Terence is earning lots of money, he does not know what to do with them. He even tries to buy some clothes but he does not have refined taste. Contrastively, Gregory cannot resign to cheaper clothes, drinks, etc..."I cannot live on the money I am paid. Nobody could. [...] Money has robbed me of everything I had." (p. 182).

4.2.3 Relations insight

Gregory's life is full of amatory affairs. Not only does Gregory represent the better society but also he is extremely attractive. He is well-aware of his glamorous visage and he uses it to his advantage. It seems that the upper-class is amoral mainly due to boredom. Moreover, Amis clearly associates the upper-class with homosexual and incestuous tendencies. Gregory perceives incest as "a strip of warped lead from the gutter presses, a twitch in the responses of philistines and suburbanites, a 'sin' only in the eyes of the hated and the mean." (p. 66), while Terence cannot even imagine it.

Besides, Amis signalizes that the sexual intercourse is closely related to the social class. He mentions it many times as in Gregory's thought "Perhaps Miranda really wasn't within his [Terence's] range. Perhaps, like so much else, it's all a question of class." (p. 45). Gregory highlights it once more when he answers to Terence's request

not to make love with his girlfriend “Oh, don’t be so wet. And so ridiculous. I don’t fuck the lower classes.” (p. 114).

Through the novel, the upper-class scorns and avoids the lower-class. The queer club Torca’s is a luxurious place full of rich, 'well-mannered', and handsome people. It is not possible for an ordinary person to enter it. However, it also appears to be a place of a pious hypocrisy. As soon as Gregory starts to have financial problems, he finds out that he is unwelcome in the club. Furthermore, he also ascertains that he has no real friends. Amis does not intend to show that the upper-class is full of false friends. More likely, he suggests that the whole society is evil. Through Terence, the lower-class’ relationships are displayed as corrupted too.

4.2.4 Linguistic view

The last feature of the class division is the usage of language and names in the novel. Amis deliberately plays with the language of both main characters. The language of Terence is as plain as his social class. Amis applies obscene words, repetitive phrases and gap fillers to intensify the impression of the lower-class. Terence admits that “language like everything else about me these days, gets worse and worse.” (p. 25). However, Terence improves his language after graduation from *City College* evening course. On the other hand, Gregory’s language is neat and full of poetic expressions. Once he realizes his true situation (not having a good job and lots of money), his language is rapidly deteriorating.

In the novel, the choice of names was not accidental. Amis reveals the importance of names when comparing Gregory’s and Terence’s girlfriends. Terence describes Gregory’s girlfriends as “haughty sirens with convex faces, collar-stud bums and names like Anastacia and Tap.”(p. 10). Gregory’s opinion on names shows when he tries to remember the name of Terence’s girlfriend. “Joan? Janice? Janet? – something ridiculous like that.” (p. 89). Amis notices the association of name with the social class. He proceeds to extremities when he differentiates the social class of a parent according to its child name. When Terence does a quiz in a magazine, he answers the following question:

“Would you call your son (a) Sebastian, Clarence, Montague, or (b) Michael, James, Robert, or...As I poised to give the (b) section an imperious tick (I hadn’t

fallen for all that (a) bullshit), my eye trailed over the (c) section, which ran: (c) Norman, Keith, Terry. The biro tinkled from my hand. So my dad was a job.” (p. 58)

4.3 The possibility of the social class change

In *Success*, Gregory's and his father's occupations are mentioned. Amis also discloses Terence's and his father's jobs. When compared to the EGP schema, Gregory's social class is one level lower than his father's class. Nonetheless Terence's social class is three levels higher than his father's class. Only the finding concerning Terence and his father confirms the data from the BES Table1. In the table, the percentage of son's and father's class distribution is registered. It shows that the manual class is formed of less sons than fathers in 1972 as well as 1983. Contrastingly, the table presents that the service class was developed of much higher number of sons than fathers in 1972 and 1983. In consonance with Amis' main characters, the male mobility was possible both downwards and upwards in London. Later on in the novel, Terence graduates from *City College* and gets a better job along with his remove to the better class. Moreover, Gregory acknowledges the importance of education.

“I wish now that I had studied more, and done all that. But I didn't do anything. I thought proper people didn't need to. They do now.” (p. 183).

This Amis' comment supports that *proper people*(the upper-class) cannot rely on their social status at the end of the 1970's. The education appears to be an element factor influencing a social class. Amis precisely portrays the effects of Thatcher's educational reform. Indeed, the consequence of education for general public is enhanced rivalry among social classes.

Not by mistake, women's occupations are not closely depicted in the novel. It seems that Amis perceives a male to be a determinant of a family social class. To make his view of women even more perceptible, Amis' character Gregory claims “They keep trying to understand you; they keep wanting to talk about proper things; they keep trying to be people.” (p. 18).

The novel also suggests that an individual's movement within social classes is gregariously feasible. Yet, both Gregory and Terence have to demonstrate certain social skills to gain a better social class. Majority of people's view of social skills is in conflict with Amis' perspective. While many of us associate social skills with positive human

qualities, Amis creates a parallel between social skills and negative human characteristics. In fact, the title of the novel *Success* can be explained as successful males who are capable of anything in order to get what they want. Success at all costs. Indeed, once Gregory is in the higher society he has to have their manners (i.e. to be frivolous and volatile). Similarly, Terence gets a better job under the condition that he will inform on his colleagues. Therefore a social class can be interpreted as impacting our manners.

4.4 The inequity within the society

In the previous chapter, availability of education for general public is mentioned. Amis' *Success* agrees with Thatcher's ideology of accessible education for everyone through Terence who takes an evening course in the *City College* in London. Yet, there are aspects which are in contrast with the optimistic Thatcher's and Amis' points of view. Higher number of educational institutions does not automatically mean more students. Education is not only a matter of a person's study skills but also it is closely connected with money. Terence visits the *City College* because his boss pays the tuition. If it was not for his boss countenance, Terence would not be able to pay the fees. It suggests that Thatcher's educational reform did not really solve the class-distinction.

Many anti-discriminatory laws had been passed during the writing and the release of this novel. The novel produces an insight into the society's perception of the new laws. *Sexual Offences Act* (1967) allowed a homosexual relationship between the same sexes, however it stated that such a relationship should be a private matter. Indeed, the homosexuality is regarded similarly in the novel. Gregory has many sexual affairs with both females and males but he never brings a male into his apartment. His homosexual adventures always take place in a queer club Torca's. Gregory is presented as partly ashamed of his bisexuality. He feels mostly embarrassed in face of Terence.

“Where are you [Gregory] going? That queer's place?”
“It's not a queer's place. There are lots of girls there too.”
“That bisexual's place then.”
“Yes.” (p. 13).

Amis presents the society as still not able to accept the homosexuality. The next law which was enacted was *Sex Discrimination Act* (1975). The Act was aimed at equal treatment of females as well as males in many different fields. However, Amis' novel

makes an impression that females were not treated with the same respect as males. Both main characters of the novel condemn the females. They think of them as disgusting and sly creatures. Gregory even remarks “they [females] keep trying to be people.” (p. 18). In 1976, *Race Relations Act* was passed. In the novel, there are not clear indications of violation or abidance of the Act. Amis just carefully implicates his view. Thorough the novel, Gregory uses different nation’s titles as descriptive adjectives such as “nigger primaries” (p. 18) and “gypsyish hair” (p. 41). Nonetheless, those adjectives are used complimentarily. The novel reveals only one situation of the race issue. When Terence complains about his social status, he is surprised by the success of foreigners in London. “[...]a fucked up Arab comes here and is an automatic success.” (p. 31). The last significant law which is worth mentioning is *Incest and Related Offences Act* (1986). *Success* was published in 1978, so the novel could not react to that Act. However, the novel was marked with the *Scottish Offences Act* (1976), which covered the incestuous problems. The Act stated what was considered as the incest and how to punish it. *Success* deals with the incest as well. It suggests the change of perception of the incest by the society. While Gregory and Ursula spend their childhood with incestuous plays, as adults they cannot repeat it. Gregory wonders “What else can she [Ursula] be crying for but the lost world of our childhood, when it didn’t seem to matter what we did?” (p. 117). Another important element which Amis denotes is the connection between the class and the incest. Terence as the representative of the lower class cannot imagine having a sexual intercourse with his foster sister. “Just think about it, boy, I [Terence] tell myself – you can do it. Ursula-fuck, sister-fuck...foster-fuck? No, I can’t do it – I can’t even think about it.” (p. 60). Gregory, on the other hand, does not have any prejudices about the badness of incest. He regards the incest as something tender, gentle and extraordinarily natural. He knows the society does not tolerate the incest any more, yet he blames the society for being mean and hated and therefore not able to accept it. An interesting turn in apprehension of the incest appears when Terence gets a better job along with the better status in the society. He eventually makes love with his foster sister. The question remains whether he did so due to a better social class or purely due to revenge.

The inequity within the society is not shown just through education and various anti-discriminatory laws, it can be further observed via society’s manners. Gregory

bluntly scorns the lower-class. “There have been several incidents in the area recently. Not that this worries me [Gregory] in the slightest. Things simply don’t happen to proper people, people of my height, bearing, etc.” (p. 23). When walking down the streets, sitting in the underground or anywhere else, Gregory does not respect the lower-class and he is also well-aware that the upper-class is advantaged when committing a crime. He recalls memories from his childhood when he and Terence were playing together. They usually tried to steal something. Nevertheless, it did not matter that a crime was done by both of them, it was Terence who was punished. Gregory and his good looks were perceived as cute and trustworthy while Terence and his low-esteem were treacherous. “He [Terence] never could lie. No one believed him. This was yet another sickly precocity in the denatured world that took the place of his boyhood.” (p. 97).

5. Money

5.1 Summary of Money

John Self, a famous producer and a co-founder of a film corporation, is a man in his mid-thirtieths. His life is full of sexual affairs, drugs, drinking, hitting women, boredom and travelling between London and New York. He is in love with a lower class girl Selina Street. The girl who once worked as a prostitute. She lives in his apartment and gradually makes John open a joint bank account and pay her for love making.

Meanwhile, John creates a script for a movie called Good Money. He is being persuaded by his co-partner Fielding Goodney to employ some particular actors. These actors try to change significantly the original script to their advantages. Yet, John allows them nearly everything. His life starts to fall. First of all, an anonym caller, Frank the Phone, regularly threatens John over the phone. Afterwards, John's best friend Alec Llewellyn is put in prison and eventually Selina cheats on John and moves out to her new boyfriend's (Ossie Twain's) flat.

Shattered, heartbroken John spends almost every day in a pub. He meets writer *Martin Amis* and let him rewrite the original Good Money's script. The actors are upset. At this time, John makes friends with Martina Twain, the wife of Ossie Twain. She has an enormous influence on John's personality. She buys him the book *Animal Farm*. After the reading, John wonders which animal is the most similar to him. Martina surprises him by saying that her favourite animals are pigs. John realizes how his life has been miserable so far. The more he reads, the more he becomes aware of his life's consequences. Finally, he moves into Martina's flat. They visit theatres, parks and posh restaurants together.

John has a meeting with the actors in a restaurant. When he wants to pay, he is being notified that his credit card is overdrawn. Lately he finds out that the film corporation was established only by him and all the expenses were paid from his bank account. He is bankrupt. On the top of that, he has a fight with Frank the Phone, Martina leaves him after his affair with Selina and John finds out that his father is somebody else than who has claimed to be.

5.2 Reflection of social division

5.2.1 Employment and educational perspective

The novel reveals the employment of John Self as well as his 'father' Barry Self. While John works as a film producer and lives in a cosy flat, his father Barry is the owner of a strip bar in which he also lives. According to the EGP schema both John and Barry belong to the Class II (the upper-middle class). However, later on in the novel, John Self learns that his father is Fat Vince. Fat Vince works as a beer-crate operative and a bouncer. By comparison of John's and Fat Vince's employments, EGP schema divides John to the Class II (the upper-middle class) and Fat Vince to the Class VI (working class). The social mobility is therefore upwards as John exceeds his father's social class. Yet, the question remains whether to consider Barry Self or Fat Vince as John's father. Due to the fact that John has lived under the influence of Barry Self, Barry might be esteemed as his father. This leads to the deduction that father-son social mobility is not proved in the novel *Money*.

Nonetheless, Amis does not eminently concentrate on the differences between father-son social mobility. More likely, he points to the closeness of the upper class. Regardless of John's financial potentialities, he cannot enter the upper class.

“And you [people with degrees and diplomas] hate me, don't you. Yes you do. Because I'm the new kind, the kind who has money but never use it for anything but ugliness. To which I say: You never let us in, not really. You might have thought you let us in, but you never did. You just gave us some money. And told us to get lost.” (p. 58)

The above quote suggests that the new kind of rich people is not appreciated unless they achieve a proper education and start to use money appropriately (i.e. on designer clothes, posh restaurants, theatres, etc.). The contrast between the upper class and the new profiteers is very well portrayed through John Self and Martina Twain. Whereas John became rich due to luck in filming and tax frauds, Martina became rich on account of her education and family background. As John states “Pal, she's [Martina] class, with a terrific education on her” [...] (p. 39).

5.2.2 Financial viewpoint

Not until the end of the novel, John experiences financial problems. Until then, he has so much money that he does not know how to spend it. It might be presumed that he copies his father's (Barry Self's) financial customs. His father spends money on prostitutes, drugs, tobacco and the like, not surprisingly so does his son. John does not save money neither does he invest it in something. Nevertheless, he once admits that he would like to undergo plastic surgeries.

“When I [John] make all the money I'm due to make and go off to California for that well-earned body transplant I've promised myself, I'll mention the name of old green eyes here, and tell the medics, as I go under, There. That's how I want it. Give me one just like that.” (p. 18)

On the other hand, Martina Twain is saving and investing money in herself. Her flat is equipped with new and stylish objects, her refrigerator is loaded with healthy and expensive food and her closet consists of designer clothes only.

When John moves to Martina's flat, he does not feel comfortable. He is especially self-conscious with regard to Martina's healthy lifestyle. After the while, he gets used to Martina's customs and unintentionally begins to emulate them. Coexistence of Martina and John can be interpreted, to a certain extent, as influencing their manners. Yet, John as a representant of the profiteer without an important background still notices the distinction between him and Martina.

“The expectant eyes [Martina's] have seen things, and expect to see more.[...]. Her smile is knowing, roused and playful, but also innocent, because money makes you innocent when it's been there all along. [...]. Martina is not a woman of the world. She is a woman of somewhere else.” (p. 134)

The last sentence of the quote might mean the parallel to the upper class (in this case seen as another inaccessible world).

At the end of the novel, John is bankrupt. He cannot afford to maintain the same standard of living as Martina. He returns to his old customs and drunkenness. The only thing he preserves is reading as it does not cost anything.

5.2.3 Relations insight

John Self enjoys his life in all possible respects. He does not restrain from anything, because he knows he can pay for everything. He often visits brothels and is unfaithful to his girlfriend Selina. He even excuses himself “But then this is the etiquette of the moneyed and mobile job – be unpleasable, take it all as your human right.” (p. 317).

In *Money*, Amis connects the upper-middle class’ amorality with boredom. Furthermore, Amis also draws the attention to the coherence between the upper-middle class and homosexual tendencies. “The top prongs are all going gay, or opting for pornographic berk women.” (p. 203). At one moment, even John doubts about his sexual orientation. He wonders if he is not in love with his co-partner Goodney Fielding. Later on, he comes to a conclusion that such a hesitation was caused by boredom.

The novel *Money* deals with the connection of social status, money and sex appeal. Amis clearly creates conformity among sex appeal, social status and money. As an ill-mannered profiteer, John attracts just certain groups of women. These women are middle or lower class with no money. After the change of John’s personality, he begins to allure the upper class girls.

“Suddenly, it seems, half the girls in New York want to get in my pants – yes, *my* pants, the winded Y-fronts with the slack elastic. Is this success? Is this money? Is this promotion, the light shed by Martina Twain?” (pp. 324-325).

Amis considers friendship as something that nearly no longer exists. He uses the characters in *Money* to make his attitude even more apparent. Once Selina answers John that “you [John] haven’t got any friends.” (p. 77). Not only John, but also the other characters have their 'friends' exposed as greedy and exploitative. The positive qualities can be only find by the chambermaid Felix and the writer *Martin Amis*. Felix demonstrates the quality of compassion when he helps John to escape from the hotel. *Martin Amis* shows the quality of frankness when telling John about his insincere friends.

5.2.4 Linguistic view

Correct usage of language is the last element denoting a class distinction. The main character John belongs to the upper-middle class and his language is clear, comprehensible and without any special accent. Nevertheless, he perceives British English as more prestigious than American English. “Speaking as an Englishman, one of the pluses of New York is that it makes you feel surprisingly well educated and upper class.” (p. 20).

Yet, it cannot be claimed that the whole British population has noble English. The language of John and Barry Self cannot be compared as the novel does not contain much information about Barry’s language. However, Amis applies dialect to John’s biological father Fat Vince and his son Fat Paul. “Fat Paul, I [John] would say, has few anxieties about his accent. He doesn’t fudge or smudge. Every syllable has the clarity of threat.” (p. 146). Indeed, different dialects in Britain might be regarded as flaws which should be eliminated. It is undeniable that a better work position requires a certain level of expression. Consequently, a better work position invites a higher social class.

Luxurious language can cause problems in an inappropriate surrounding. John’s friend Alec Llewellyn is put in prison and his neat manners and language catch everyone’s attention. “I’m [Alec] sharing a cell with a couple of trops who make you look like the swan of Avon.” (p. 253). Alec makes his situation among other criminals even more unbearable when he starts to bother about the language and grammar of others. He complains to John:

“Listen. It says “Light’s Out At Nine”. L-i-g-h-t-apostrophe-s. *Apostrophe-s!* It says “One Cup of Tea or ‘Coffee’” – *coffee* in inverted commas. Why? Why? In the library, the library, it says “You can NOT Spit” – cannot two words and the *not* in capitals. It’s a mistake, a mistake.” (p. 253).

As well as in the *Success*, Amis makes use of imaginative names. Not only does Amis refer to a person’s qualities by a name given, but also to a person’s social background. Selina **Street** is a former prostitute and the surname should evoke her background along with her demoralized character. John **Self** is as a film producer who cares only about himself.

5.3 The possibility of social class change

In *Money*, Amis' view of social class change is far from optimistic. The occupations of John and Barry Self are placed in the same social class according to the EGP schema (the upper-middle class). Therefore, no father-son social movement can be registered in this case. Yet, Amis denounces another interesting point. He claims that even staying in some social class can be rather demanding.

“Upward movement along the chain of being, social mobility – it's great stuff but it isn't half tiring. Just keeping a handhold and staying where you are, not slipping, even that takes tons of balls.” (pp. 336-337).

As the quote implicates, no one can be certain about their social class in the 1980's Britain. Even if the British have money and right education, it does not guarantee their higher social class. Several times, Amis declares the closeness of the upper class which can be entered only by an ancestral social status. Furthermore, Amis affirms that it is more complicated to get rich in the 1980's than it was back in the 1960's.

“Now [1981] they seep out of school – to what? To nothing, to fuck-all. [...] Money is so near you can almost touch it, but it is all on the other side – you can only press your face up against the glass. In my day [1960's], if you wanted, you could just drop out. You can't drop out any more.” (p. 153)

Amis' pessimistic view of the social class change does not only result from the financial possibilities and education of individuals. It also refers to the fact, that success on the social scale is conditioned on the sex and character of an individual. In *Money*, it is shown that Amis discounts the release of 1975 Sex Discrimination Act. Very often, Amis presents women as not caring about their social status for centuries. Through John, he expresses his wonder of the sudden change of female desires. “We [men] thought you [women] were happy doing all that other stuff. You stayed quiet for however many million years it is. Now [1981] you tell us.” (p. 58).

According to Amis, the individual's character is the only entrance ticket to the higher classes of the society. Similarly to *Success*, Amis comes to the conclusion that negative human qualities are the crucial assumption of success in social ladder. In the novel *Money*, there is the parallel between pigs from *Animal Farm* and the upper class. Nonetheless, Amis implies his disagreement of the contemporary social amorality.

5.4 The inequity within society

The last issue, which is observed in *Money*, is the inequity problem. While in *Success* Amis draws attention to the costs of education and its unavailability to the lower classes, in *Money* he adopts a different point of view. Through John, the university graduates are presented as having enormous difficulties in work assertion in 1981. Amis compares the unemployment situation in the eighties to the sixties when British labour market was not occupied and practically everyone could carry business.

“I [John] opened my tabloid to find that, during my brief absence, the whole England has been scalded by tumult and mutiny, by social crack-up in the torched slums. Unemployment, I learned, was what had got everyone so mad.” (p. 66).

Unemployment affects all social classes, therefore it can be deduced that the possibility of finding a new job or having better wages is complicated for everybody.

Before and during the writing of the novel *Money*, the anti-discriminatory laws were validated. Some of them are reflected in the work. *1967 Sexual Offences Act* is concerned with homosexual relationships. The theme of homosexuality is often conveyed in the work.

“Hey, you guys, you gays who made the break. I mean you out there, not you in here. So you decided to go it alone. You decided to butch it out. What’s it like, without them [females]? Just think: no weather. No lunar wind or rain, no biology. A temperate zone. Full of blokes. Humanity having been halved like that, is it reassuring, the sameness of it all? [...] Well, it’s been your century, you guys, I’ll give you that.” (p. 202)

Without any doubt, Amis expresses his bemusement by the sudden boom of homosexuality. He wonders why the nineteenth and the previous centuries did not note such a number of homosexuals. Amis does not allege that the homosexuality increase was caused by the enacted law, more likely he suggests that the increase is a matter of loose moral of the twentieth century.

The next law which is discussed in *Money* is *1975 Sex Discrimination Act*. The Act which deals with equal conditions for both sexes in different spheres. However, it appears that the situation of women did not change by the pass of the Act. John describes the female position followingly: “It must be tiring knowledge, the realization that half the members of the planet, one by one, can do what the hell they like with

you.” (p. 14). Due to this statement, the equity between males and females can be disputable.

The last law which is reflected in *Money* is *1976 Race Relations Act*, the Act ensuring equal treatment of persons with different race. Repeatedly, Amis claims the violation of the Act. By the Act passing, the acceptance process of distinct national origins just starts. When John sits in a pub, he notices one particular graffiti. The graffiti says: “KILL ALL NIGS. RAPE IS SHIT. FUCK KOFF.” (p. 62). The hatred towards different races could not be voiced more openly. Nonetheless, in *Money*, Amis writes about race problems between white British and the black ones. He does not take into consideration other national minorities. “These people, they had nothing to tell us except that we were white and had money.” (p.114). It might be perceived that the most discriminated race in Britain are black persons.

Since mentioning the inequity issue within the society, social classes rivalry should not be neglected. Not only is the upper class’ scorn for the lower class expressed in *Success*, but also in *Money*. In *Money*, John reveals his contempt when talking about lower class women. “These working-class women, they’re like a sheep trial. It obviously takes it out of you, being working class. There’s a lot of wear and tear involved. And pubs can’t help.” (p. 147). According to this claim, the lower classes could be seen as exploited groups. Furthermore, the crime punishment is depicted as unfair for the lower classes.

“Listen. I’ve stolen food, out of hunger, just to stay alive. You can do it for a week. After a month you get the look. You look like the sort of guy who has to steal food to stay alive. And that’s it. All over. You can’t steal food any more. Why? Because they can tell, the second you walk in the store. They can see no money in you. Not even the memory of money. Imagine.” (p. 116).

The lower class Frank the Phone says this to John when talking about injustices in society. They both commit crimes but while Frank commits them out of necessity, John’s tax frauds are perpetrated on account of his greed. Moreover, Frank is punished for his small thefts unlike John.

5. Conclusion

During the 1970's and 1980's the political and the social changes meant a real milestone in the United Kingdom. Education, it was suggested, was an assumption to the better work position and therefore to the better placement in social ladder. Society, men in particular, was believed to be fully responsible for its social status.

This factor was taken into a consideration when defending the hypothesis: Amis' characters reflect the social division in the 1970's and 1980's in Great Britain.

At first the importance of education and employment arose some doubts. Even though *Success* offers a satisfactory agreement as it proves the narrow link between employment and a social class, the novel *Money* sees problems in the unemployment issue and closeness of the upper class.

A similar ambiguity can be observed in the financial potentialities of different social classes. While *Success* simplistically creates a parallel between money and the upper class, that parallel is not supported in *Money* due to closeness of the upper class. Moreover, inadequate money spending of the lower classes may be regarded as an indication of social class distinction since the money spending is viewed consistently in both works.

Another issue of social division concerns the relations among the individual social classes. Equally, *Success* and *Money* perceive the relationships among the social classes. Both works symbolize that people from the upper class are attracted to the people of the same class. However, the lower classes can be tempted by the different classes. Furthermore, homosexuality remains as the primary site of the bored upper class in *Success* as well as *Money*. The theme of incest was brought up in *Success* and it was viewed as the upper class' maggot.

The last perspective of social division was focused on the usage of language. Amis devoted special attention to this topic in both works. Not only have his characters names which indicate their social and moral standpoint, but also language, grammar and dialect are applied to arouse the reader's imagination.

After the summary of the separate aspects, the first hypothesis is proved.

The second hypothesis states that Amis' characters prove the possibility of changing their social class through various factors. From the perspective in *Success*, both upwards and downwards social mobility is practicable. Yet, the change results from education and is therefore connected with work and wage. Nevertheless, this perspective is not shared with *Money*. The alternative visual angle is taken. Amis thinks of economic changes as having a substantial impact on the social mobility. Indeed, unemployment, along with lack of money as a consequence, is the obstacle in the social development. Moreover, *Money* regards the upper class as inherited and closed to the new profiteers.

In both novels, there is a general agreement that, the seventies and eighties in the United Kingdom became the golden times for those who had negative human qualities. Despite Amis' disapproval to amoral acts of his main characters, he considers their depravedness as a key to social mobility.

On the basis of the economic crisis and closeness of the upper class, the second hypothesis could not be judged. Obviously, the mentioned elements are not standard. That leads to the fact that the second hypothesis is confirmed.

The last hypothesis indicates that Amis' characters point to inequity in society at that time. In *Success*, lack of money causes an unequal chance to better education. Therefore, the lower class can be defined as a complex in which people have not access to proper education. Inaccessibility of education is the cause of a vicious circle in which the middle and the lower class are caught. Compared to *Money*, education, work and income are not available to anyone when the economic crisis (unemployment) appears.

The largest change, society had to face, involved the anti-discriminatory laws. The first mentioned law was concerned with homosexuality. Interestingly, homosexuality turns to affect the upper class mainly. Yet, in both works, the homosexual tendencies are regarded as a private matter which should not be displayed in public. A further point of view is identified in *Money*. The issue of homosexuality is seen as a maggot of the twentieth century.

Another law was focused on the equal stance of women in society. In both novels, the approach towards women is rather negative. Male characters condemn women and they do not consider them as equal partners.

Discrimination Act was not dealt with in *Success*. However, much of this topic is reflected in *Money*. By describing the pejorative graffiti and people's general attitude towards different races, Amis creates explicit illustration of British position on the black persons.

The phenomenon of incest is shown in *Success*. While society as a whole receives the Act with relief, the upper class is not so keen on incest refusal. Perhaps the upper class ensured the inheritance within the family by the incestuous affairs.

The last inequity issue is focused on hostility among the social classes. In both works, the upper class scorns the lower class. Moreover, when committing a crime the upper class person is more presumably to be unpunished unlike the lower class person.

Following the forenamed factors, the third hypothesis about inequity within society is ascertained.

The British government tried to assure equity in society by acts which were passed in the 1970's and 1980's, yet this study points to the fact that many of these acts were violated. Moreover, the male mobility is presented as possible to a certain extent through Amis' characters. The outcome of this analysis is that equity and mobility within society cannot rely on the laws only. It suggests that the attitude of the people towards law-abidingness as well as giving support to the socially deprived affect the equity and mobility issue.

6. Resumé

Tato bakalářská práce se zabývá odrazy mužské mobility v dílech Martina Amise. V první části je představena společnost a její proměny ve 20. století. V druhé části je uveden autor Martin Amis. Ve třetí části je na základě tří hypotéz (Amisovy hlavní hrdinové odráží společenské členění 70. a 80. let ve Velké Británii, Amisovy hlavní postavy prokazují možnost změny společenské třídy podle různých faktorů, a Amisovy hlavní představitelé poukazují na nespravedlnost v tehdejší společnosti) rozebráno dílo *Úspěch* a poté je podobně zkoumáno i dílo *Peníze*. V závěru práce jsou analyzovány jednotlivé hypotézy podle shromážděných dat.

První kapitola se věnuje proměnám společnosti s ohledem na zvýšenou imigraci ve 20. století, která měla ze následků schválení některých antidiskriminačních zákonů. Hlavními zákony byly: 1967 Zákon o pohlavních přečinech, který se týkal homosexuálních vztahů; 1970 Zákon o rovné mzdě, který upravoval spravedlivé odměňování zaměstnanců obou pohlaví; 1975 Zákon proti pohlavní diskriminaci zabývající se rovnocenným zacházením s oběma pohlavími; 1976 Zákon proti rasové diskriminaci soustředěný na nestranné jednání s příslušníky jiných etnických skupin a 1976 Skotský zákon o pohlavních přečinech týkající se incestních vztahů.

Dále jsou zde podle EGP schématu charakterizovány společenské třídy 20. století a zmíněny hlavní politické změny v 70. a 80. letech 20. století v Británii.

Poslední podkapitola zmiňuje nejnovější poznatky v sociální a vědecké sféře, přičemž nejdůležitější poznatek vychází z britského volebního průzkumu a nabízí srovnání mezigenerační mobility synů a otců během let 1964 až 1997.

Druhá kapitola stručně představuje autora Martina Amise. Zvláštní pozornost je věnována cíli jeho děl, kterým je varování společnosti před morálním úpadkem. Kromě toho, tato kapitola rovněž popisuje komplikovaný vztah Martina Amise s jeho otcem Kingsley Amisem a dává ho do protikladu s přátelstvím a porozuměním mezi Martinem Amisem a Philipem Larkinem.

Třetí kapitola rozebírá Amisova díla *Úspěch* a *Peníze*. Tato díla jsou nejdříve stručně popsána. Následně jsou Amisova díla zkoumána dle zmíněných hypotéz,

příčemž první hypotéza pojednávající o společenském členění je nahlížena z mnoha úhlů pohledu. Předně je při analýze bráno v potaz zaměstnání a vzdělání. Rozlišuje se zaměstnání a vzdělání hlavních hrdinů a jejich otců a na základě toho se odvozuje jejich společenská třída a mezigenerační mobilita. Dalším významným aspektem jsou finanční možnosti hlavních představitelů. V této podkapitole se porovnává finanční situace a společenská třída hlavních charakterů. Navíc je zde věnována pozornost finančním zvyklostem jednotlivých společenských tříd. Následujícím vážným faktorem jsou vztahy jednotlivých sociálních tříd. Odhaluje se spojitost incestu a homosexuálních praktik s vyšší třídou.

Druhá hypotéza, která se zabývá možností změny společenské třídy, porovnává především zaměstnání hlavních představitelů a jejich otců podle tabulky britského volebního průzkumu. Tato kapitola se snaží popsat vliv vzdělání na společenskou třídu, odhalit přístupnost nebo uzavřenost vyšší společenské třídy a prozkoumat možnosti jednotlivce na změnu jeho sociální třídy. Nakonec je hypotéza rozšířena o psychologický profil charakteru jednotlivce, který naznačuje propojení špatných lidských vlastností a společenského úspěchu.

Poslední hypotéza má za cíl odhalit nespravedlnost ve společnosti. Blíže je zde zmiňovaná možnost studia pro nižší společenské třídy, veřejné přijetí antidiskriminačních zákonů a vztahy mezi jednotlivými společenskými třídami.

V závěru jsou představena nashromážděná data dle jednotlivých hypotéz. Všechny hypotézy se ukazují jako oprávněné. Shrnutím bakalářské práce pojednávající o mužské mobilitě v 70. a 80. letech 20. století je fakt, že tuto mobilitu nedokážou zajistit formálně přijaté zákony, nebo pouhá vůle jednotlivce. Klíčem k úspěchu se jeví veřejné akceptování zákonů a větší podpora sociálně slabších.

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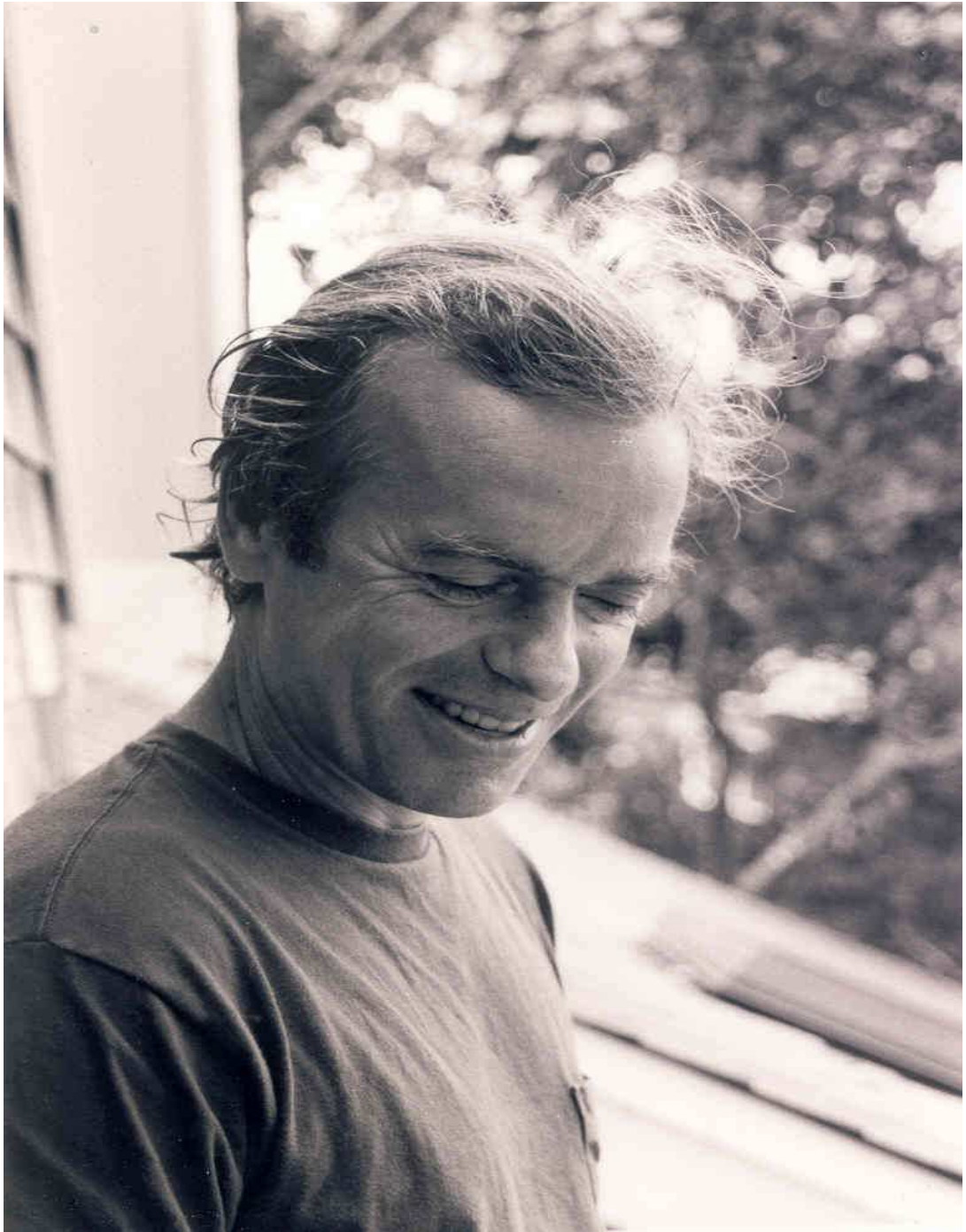
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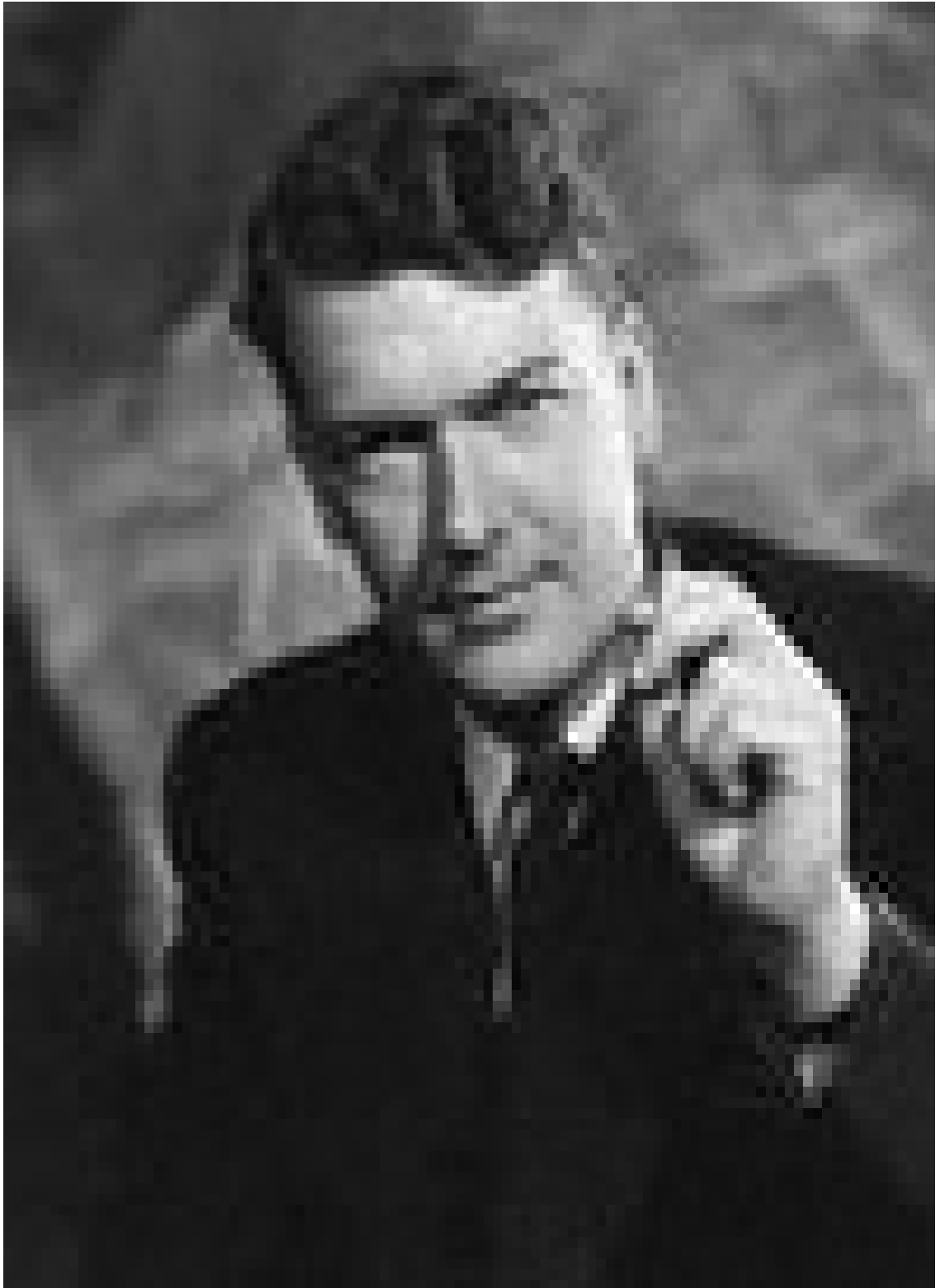
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8. Appendices



Appendix 1: The image of Martin Louis Amis
Source: <http://www.martinamisweb.com/images.shtml>



Appendix 2: The image of Sir Kingsley William Amis

Source:

<http://www.npg.org.uk/collections/search/person.php?search=ss&sText=amis&LinkID=mp05004>