ALIENATION IN ROOM AT THE TOP: JOE LAMPTON'S TRANSFORMATION INTO THE STEREOTYPICAL OTHERS OF HIS MIND

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ABSTRACT
Throughout this study, Joe Lampton is examined as a model hero of the "Angry Young Men" movement in the post-war Britain. In the first place, the movement and its basic notions are explained; then, the attention is directed to the patterns of hero of the 1950s' fictions. After the reasons of alienation for those models of hero are posed, the paper deals with Joe Lampton's particular case of disappointment and alienation. For the rest part of the study, Joe Lampton's psyche, which is full of self-created imaginary conceptions, is at the center. Through a comparative stance to his past and present mindset, it is claimed that after a while, the protagonist becomes the victim of his own stereotypical characters. The dilemma between his lower status based on his past and his new identity adopted among the upper classes brings about an ambiguity for both the identity of the protagonist and the end of the story.

Key Words: Alienation, angry young men, class, identity, stereotype.

TEPEDEKİ ODA'DAKİ YABANCILAŞMA: JOE LAMPTON'IN ZİHNİNDEKİ STEREOTİP ÖTEKİLERE DÖNÜŞÜMÜ

ÖZET
Bu çalışmada, Joe Lampton savaş sonrası İngiltere'sindeki "Öfkeli Genç Adamlar" hareketinin kahraman modeli olarak incelenir. İlk olarak hareket ve onun temel kavramları açıklanır, daha sonra 1950'lerin romanlarının kahraman modellerine dikkat çekilir. Bu kahraman modellerinin yabancılaşma sebepleri ortaya konulduktan sonra çalışma Joe Lampton'ın kendine özgü hayal kırıklığı ve yabancılaşmasını ele alır. Çalışmanın kalan kısmında Joe Lampton'ın kendisinin yarattığı hayali kavramlarla dolu olan zihni merkezdedir. Geçmişindeki ve şimdiki zihniyetine karşılaştırmalı bir bakış açısı ile başkahramanın bir zaman sonra kendi stereotip karakterlerinin kurbanı olduğu iddia edilir. Geçmişine dayanan düşük statüsü ve üst sınıflar arasında edindiği yeni kimliği arasındaki ikilem hem başkahramanın kimliğinde hem de hikâyenin sonunda bir belirsizliğe neden olur.

Anahtar Kelimeler: Yabancılaşma, öfkeli genç adamlar, sınıf, kimlik, stereotip

In the 1950s, the British Literature was under the influence of the "Angry Young Men" movement. Despite certain particularities, a group of writers, dramatists, and other followers of the movement met on a common ground: the disappointment and anger against the dominant culture of the period. To reflect their uneasiness in their works, the "Angry Young Men" created literary heroes which represent the challenge against the Establishment. In particular, many novels of the 1950s tell the experiences of the working class characters or the "classless" male protagonists who feel alienation in the time of class consciousness, change, and automation of life.

Room at the Top by John Braine, as one of the most outstanding examples among the works ranked in the movement, presents the hero Joe Lampton and his ambition of climbing the social ladder in a class-ridden and money-led community. In addition to Joe's ambitious struggle throughout the story, the end of the novel arouses interest as well. At the end of the novel, Joe's "fairy tale" results in ambiguity. The audience cannot make sure whether he absolutely realizes his ambitions or he totally fails. The reason lies in the hero's own position in limbo. While Joe Lampton challenges to realize his ambition of social climbing, he somehow becomes alienated from his authentic self—the self created in Dufton—and adopts the selves of the stereotypical characters embodied in his mind. He can neither completely escape from his "lower" past nor fit in the high society; thus, his position in limbo brings an ambiguity in the end.

Before an analysis of the alienation felt by the heroes of the "Angry Young Men," it is better to start with the identification of the writers of the movement. The reason is, the main fictional characters of these writers somehow stand for their creators; thus, they reflect the personal emotions of the creators. In other words, feeling disappointment and anger over the ongoing issues, the authors of the period tended to speak through the mouths of the half-imaginary but half-real personalities. There is no clear-cut description for the writers of the movement. According to Peter Joseph Kalliney, the term was used to refer to "a whole group of playwrights and novelists emerging during the 1950s," that is, from popular fiction writers such as John Braine, Alan Sillitoe, Kingsley Amis, and Philip Larkin, to dramatists like John Arden, Arnold Wesker, and Harold Pinter, and even occasionally to women such as Shelagh Delaney or Doris Lessing (118-19). In the opinion of Tony G. Russell Jr., after the following years of WWII, emerged a group of writers who reflected disappointment and uncertainty due to the recurring developments—Education Act and Welfare state idea; thus, they produced "texts that range from the satirical to the angry" (2). Moreover, Susan Mary Brook offers a view on the reason why those "men" were uneasy; "They are angry because England is still riddled with class consciousness, because the Establishment still rules […] because English films are ghastly […] because the English Elite, who should after all be educated, would rather read the *Tatler* than *The Spectator*" (qtd. in 20-21). For Bruce Michael Smith, on the other hand, the writers of the "Angry" were "moral novelists" who challenged "the forces of destruction, disintegration, and fragmentation of experience in post-war Britain;" they focused on "the importance of personal relations, the centrality of love and family life, the importance of individual human beings, and the need for honest self-appraisal and self-definition" (3).

The works produced by these writers mirror their inner discomfort with the existing circumstances. As Brook suggests, these texts—such as *Lucky Jim*, *Room at the Top*, *Saturday Night and Sunday Morning*, and *Look Back in Anger*—not only opposed the notion of "high culture" and the opinion that familiarity with this "high culture" makes one superior person, but also claimed that only the "Angry Men" and their friends have access to the "best" culture based on the "notions of vitality, life, and authenticity" and the qualities "associated more with jazz than Mozart," while the majority are "zombies" in Joe Lampton's words (20). Besides, these works targeted the values and habits of the dominant class, the upper-middle-class—superficiality, hypocrisy, selfishness, consumerism, and the state of being inauthentic (136).

The texts by "the Angry" come together in the idea of individual and his/her place in the community. Rather than seeking for a social transformation, Brook highlights, these texts suggest a freedom "obtainable by the authentic, free individual, whose emotional honesty frees him from the power of the dominant culture" (137); in other words, they tend to promote individual freedom as an alternative to general social change, "which seemed impossible to the protagonists" (184). In the age of a mechanization of life, Bruce Michael Smith quotes, the aim of the texts of the "Angry" is clear: "to authenticate being by overriding the deadness of an automatic life" (qtd. in 5). Thus, as Smith goes on, those texts do not support any specific program of reforms unless they contribute to their aim of "humanizing society" (12). Since the writers thought that the developments of the period are problems themselves, the role of the artist should be to show characters who "engaged in the creative act of constructing meaning out of the perceived fragmentation that surrounds them" (12). That is to say, the writers of the "Angry" dealt with "the moral value of human actions" in the post-war Britain and tried to protect private lives from the threats of the oppressive mass institutions (Smith 14-15). Just as Kalliney asserts, they created "outsider" heroes who breed anger to women as well as to the authorities (126-28).

There are certain styles of writing shared by the writers of the movement. In accordance with the analysis by Brook, their texts are "realist in form," and they stand as a break from the literary conventions of the time "by representing new characters (particularly the alienated young man) and situations (such as sex and pregnancy out of marriage)" (136). Kalliney recognizes this common feature as well, making the statement that "most plots in Angry literature revolve around heterosexual relationships and end with the protagonist looking forward to married life" (123). Smith makes an explanation on the "documentary, and even journalistic" writing style of the "Angry;" "their styles are plain, their time sequences are chronological, and they make no use of myth, symbolism, or stream-of-consciousness inner narratives" (qtd. in 5), namely, they were away from the modernist experiments.

Literary critics make various categorizations to search for the protagonists of the fictions around the 1950s. Russell Jr., for instance, suggests that after WWII, there was no "public hero," no "utilitarian sense of the common good about him or an other sort of –ian or –ism" (27). He detects three types of heroes: "Prophetic (Reality-centered), Celebrity (character-focused), and Philosophic (largely idea-centered)" (67). Russell Jr.

considers Joe Lampton a Prophet Hero and reports common features of the Prophetic writing: these novels set in the post-war context and "define specific moments within the postwar period, the heroes of these novels respond to these conditions" (73). Moreover, the Prophet Hero, who confronts certain issues such as class mobility, unemployment, and sexuality, is a model, an example, or a teacher for the reader (74). Beside the function of being moral agents for the audience, those "Angry" characters are young frustrated men equipped with an exaggerated heterosexuality and "rough-and-ready masculinity" in Kalliney's view (119); hereby, their targets of anger vary from any members of the Establishment such as the government and the police to women who are often "objects of their pleasure" (122).

Among the literary hero types of the 1950s, the "scholarship boy" model is the most comprehensive one for the writers of the "Angry Young Men." Privileging men and excluding the literature including female protagonists in Brook's opinion (4), the "Angry Young Men" promote "the lower-middle-class scholarship boy" or the angry young man who challenges social structures and experiences "the rigidity of the British class system through a sense of cultural dislocation" (15). Brook claims that presenting this model as the main character, these writers aimed to offer the "authentic" lower-middle or working-class experience "defined as white and masculine" by pointing at the "disaffected young anti-Establishment man" as "the authentic voice of political rebellion and resistance" (17). Herein, the key point for Brook is that while these male heroes of the "Angry" are provided with "the possibility of freedom, rebellion, and authenticity," the female characters are doomed to be seen as "fetishes either of class mobility or of domesticity and containment" (18). Furthermore, the scholarship boys are conscious of their particularity among the rest of the society. As Brook continues, proclaiming their "classlessness," therefore, superiority (21), these men strive to achieve freedom escaping from "the restrictions both of conventional culture and of domestic life" (136-37).

Living in the time of change and class-consciousness, the heroes of the "Angry Young Men" experience alienation; "For these texts, the cultural alienation of the scholarship boy was not merely a *symptom* of the postwar political situation; he also presented the most important political problem of postwar Britain" (Brook 21). Brook emphasizes that the "Angry Young" hero is well-educated but without cultural capital and therefore, "doomed to be seen, and to see himself, as an outsider; besides, his tastes and values acquired with education differ from his familial ones and yet, he cannot wholly adopt his fellows' values, which leads to anger and rebellion (15-16). Thus, the "Angry Young Men" indicate the "experience of educational mobility and culturally uprootedness" (16).

The desire for social mobility is the most vital factor leading to alienation for the scholarship boy. The norms of the new social circle and the characteristics of the authentic being of the hero clash; thus, the inner and outside conflicts become indispensible for the protagonist. The character Jim in *Lucky Jim*, as an example, lives in the "traditional cultural hierarchies and distinctions" directing him to alienation (Brook 88). Smith highlights the conflicts felt by the protagonists of the "Angry" as well. He argues that the "Angry" hero encounters the requirements of the new community he starts to live in; to be successful, the hero needs to disconnect with the

established values of his childhood—acquired in the working-class family or neighborhood (104-05). In other words, the outside obstacles lead to the inner conflicts, which would result in the "dislocation" of the hero (104-05). Coming up with the idea of "the impossibility of combining social mobility with emotional authenticity" in the texts of the "Angry" (160), Brook argues, the means to defy the alienation felt by the scholarship boys, in the view of the "Angry Men," is emotional authenticity and protection of the original tastes and values, rather than the political organizations or mobilization (21-22).

Joe Lampton, as one of the representatives of the hero model of the "scholarship boy," experiences the recurring alienation of this type of characters, too. His fragile social position placed in-between his past and present hinders him from getting an absolute success at the end of the story. Looking at the result of his ambitious struggle against the rich, it is clear that he loses so much while trying to get more and more. On the way of the material gains, Joe tragically recognizes his loss of humanity and emotional authenticity. Literary critics share similar opinions about the ambiguous end of the story in terms of the victory-defeat opposition. Smith determines the theme of *Room at the Top* as "material success coupled with moral failure" (110). In the same sense, Kevin G. Asman supports the idea that "Joe has 'exchanged his humanity for a set of social symbols'" (qtd. in 205); the novel ends with "an unresolved tension between the collusive desires expressed by Joe Lampton and the utopian longing for an end to a system of exploitation and expropriation" (206). Russell Jr., moreover, thinks that Joe fails as a moralist, but it does not matter at this point since as a Prophet Hero, Joe *can* fail (79). Besides, "Lampton gets what he wants" even though he gets it at a decent price (79). In the story, Joe is aware of his enigmatic situation about the result of his actions. During the dialogue with Elspeth to the end of the novel, Joe says, "Myself and a corpse, a corpse that would soon be in the hands of the undertaker […] I was the better-looking corpse; they wouldn't need to bury me for a long time yet" (Braine 224). Here, he knows that although he is physically alive, he is emotionally dead.

The end confusion of the story has its source in the ambiguous existence of the hero. On his way to realize his ambitions, Joe feels a dilemma between the self created in his "lower" past, Dufton, and the adopted identity among the high society. As Brook states, Joe very well knows that to achieve social success in Warley, his tastes and values should fit in with the social elite's (8). In other words, Warley expects him to be "dishonest" about his original self as the price for social mobility; this leads to his emotional death and thus, to his turning into a "successful zombie" (161-62). In the novel, Joe himself complains about the death of his original emotions. He thinks that "the basic feelings should be angular and heavy" (Braine 124). However, he is aware of the fact that his emotions are not that heavy and so, he is doomed to fail emotionally: "I could have been a different person / I suppose that I had my chance to be a real person" (Braine 124). He misses the opportunity of being a "real" person due to the conflict between the social success and the devotion to the essence. Brook considers this situation as the central contradiction in the novel as well, making the distinction that Joe would either "pursue social mobility at the cost of emotional authenticity" or prefer to remain in the "dead Dufton," accepting "his role as a zombie and civil servant" (166).

The past haunts Joe in Warley. As Asman points out, though Joe wants to continue his life in a "place with no memories" (qtd. in 198), "there is still a part of him that seeks what he had in Dufton, genuine friends and a sense of security" (198). There are some scenes which demonstrate the position in limbo. To exemplify that, after he breaks up with Alice, Joe says;

> It's all over now, the sensible part of me said, you're well rid of the neurotic bitch. You're out of the danger of scandal, you're out of the danger of being possessed. But another side of me kept remembering the big tears rolling down her cheeks, remembered, with shocked tenderness, how they had washed away her attractiveness. (Braine 121)

Here, he stands in-between two selves—the "sensible part" adopted from the dominant culture and the sensitive part belonging to the authentic emotional self. This is, again, the case when he pushed his conscience away from the controls, and let his intelligence take over (Braine 137). He feels the same conflict at another occasion when one part of him wants to write "a triumphant letter" to Charles to explain how he has got the heart of a rich man's daughter, Susan, while the other part of his, "the instinctive, honest part of" his, desires to hug her (Braine 128). That is, whenever Joe feels anything belonging to the authentic self, the most important part of his continues the operation according to the plan (Braine 139).

There are three main reasons to explain why Joe is, intentionally or unconsciously, alienated from his self formed in the past: the deprivation of the familial ties, Dufton as a "lower" place, and the "lower" social position. To start with the first one, Joe is deprived of the warmth of a family. His father and mother are killed by the only bomb on Dufton during the war. He is raised by his aunt and uncle; nevertheless, they cannot compensate for the affection supplied only by parents. When Joe moves to Warley, he more feels lonely and friendless. The reason is, in addition to the separation from his only family members left, the uncle and the aunt, he also leaves "his people," like Charles, who have sometimes been closer than a family. Charles and Joe know each other from their childhood and they are "as close as brothers," a lot closer than most brothers (Braine 17). Apart from Charles, he even misses Dufton people in the early times in Warley. Looking at himself in the mirror, he suddenly feels so alone and longs for the familiar faces in Dufton "which might bore or irritate but never hurt or betray" (Braine 15).

In Warley, Joe begins to form new connections which would replace, if possible, the deficiency of the close relations in Dufton. He has already been deprived of the parents and now, he is away from his "family-like" people as well. Later on, Charles leaves Dufton, too and though Joe visits his aunt and uncle from time to time, he is "too much of T'Top now" (Braine 85). Although his relatives are "kind and good and generous," Joe sees them as "foreigners;" because, none of them are his sort of person any longer (Braine 85). As the first familial connection in Warley, Joe's relation with his householders, the Thompsons, draws attention. As Peter Fjågesund pinpoints, their connection compensates for the bilateral absence of the family members; in other words, while the Thompsons replace Joe's dead parents, Joe takes the place of their dead son, Maurice (254)—

Joe and Maurice resemble each other in their looks and age, and both were R.A.F. As the second familial connection, as the strongest one, Joe feels the familial warmth through Alice. As Joe himself explains, it is not a romantic feeling; it is just that he is not lonely with her (Braine 168). Through Alice, he finds what should be sought in a family—security, calmness, and tenderness (Braine 169). "It was like having my father and mother alive again," says Joe meaning that Alice stands in the breach of his mother (Braine 180). Already, he wants her to dress him as if she was a caring mother for him (Braine 171). Asman shares the same opinion, considering that Alice fills the void of a family being both a mother and a friend for Joe; "Alice represents a more genuine human connection and a return to values of family and security that Dufton still symbolizes for Joe, even if he suppresses it" (198-99).

Dufton is a place mostly associated with the negative aspects by Joe. "No dreams were possible in Dufton," because not only Dufton means "insecurity," "poverty," and "simplicity" for Joe, but also its people are "zombies," lacking humanity. In the opinion of Asman, Joe's fastidiousness of his body cleaning and clothing is all about his desire to detach himself from those kinds of people, from the association of the working-class with filth (196). Due to these bad conditions, Charles and Joe always call "Dead Dufton" (Braine 16). Dufton is dead for Joe, on the one hand, because of the poverty, on the other hand, in connection with the memories of the dead parents: "wherever I looked there was a memory, an italicizing of death" (Braine 96). All unfavorable sides of Dufton combine with Charles's constant warning to Joe about the danger of transformation into a zombie; thus, Joe decides to leave there. Asman comments on the abandonment of Dufton, seeing it as a rejection of the negative image imposed on Joe; "he refuses to accept his assigned role, but he also reinforces the negative values that capitalist ideology assigns to working-class identity and working class culture" (196).

Warley means a new excitement for Joe; what is more, it is just the opposite of what Dufton stands for. As soon as he arrives there, he becomes aware of the "taste of prosperity" in Warley, conscious of the "expensiveness" everywhere; he recognizes the huge gap between the two different lives, life in Dufton and the one in Warley: "it was as if all my life I'd been eating sawdust and thinking it was bread" (Braine 10). When Charles, too, leaves Dufton, the place starts "its journey into death" (Braine 86) for Joe; from then on, Warley becomes the "home" for him (Braine 223). After the alienation from Dufton, Joe frequently contrasts Dufton and Warley, by all means, presenting the latter as the better. While, for instance, he identifies the river in Dufton with dirtiness and death, he finds joy and life in the river of Warley (Braine 25-26). Whenever he associates something in Warley with the one in Dufton, he immediately realizes that it has the "warmth and cheerfulness which Dufton never had" (Braine 33). The reason is, the values and tastes of Joe have changed now, and he is so much with Warley. When he comes back to a pub in Dufton, he understands that it is no more his kind of place: "It was too small, too dingy, too working-class; four months in Warley had given me a fixed taste […]" (Braine 85-86). In brief, from then on, Joe hates Dufton, which "stinks" (Braine 110), where he could never find "the cool smoothness of linen and "the glittering cleanness of a real bathroom;" whereas, Warley, as a town offering a new way of living without sad memories, represents the place where he feels belonging to (Braine 96). After all,

when he "symbolically" returns to the working-class district in Warley, as Asman argues, the people reject him as he is not one of them any more (204).

Although Joe is alienated from his past, the "lower" background still follows him. His "class," if he belongs to a class, or "classlessness" echoes as an inferiority complex and uneasiness among the upper class of Warley. Fjågesund, referring to the sensitivity of Joe about the "undistinguished origin" and "vulgarity" (249), states that Joe painfully recognizes his own insignificance in a "yet unknown world" (257). That is to say, he comes from a place where "it wasn't considered that the working-classes needed baths" (Braine 14), to a place which is full of the "well-fed well-washed bodies" (Braine 39); this disparity drives him into the extreme sensitivity. From the very beginning of the story, the consciousness of class and prosperity greets the eye. Admitting that he cannot "dare" be ill-dressed while an upper can do, Joe enjoys wearing a "real dressing-gown" which is a part of the "unwritten term of his contract" (Braine 13). When he encounters a rich couple, his theoretical knowledge of money becomes clearer in practice. He understands that "The ownership of the Aston-Martin automatically placed the young man in a social class far above" his class, and the ownership of both a good sports car and a nice girl is "a question of money" (Braine 28). From then on, feeling the excitement of being close to the wealthy world, he starts to get closer to the income-group which he wants to belong to (Braine 36).

Joe achieves to be with his favorite people; but, he does not feel comfortable among them. The inferiority complex and uneasiness haunt him. Jack Wales, especially, being the "superior" from any angle, is the archenemy of his and the one who makes him feel inferior at most. During the struggle against Jack to get the heart of Susan, he puts himself into "the position of the poor man at the gate, the humble admirer from afar" (Braine 39). Jack's being tall, having broader shoulders, and even having whiter teeth make Joe feel bad about himself. Yet, the more important thing is "the atmosphere of power," because Jack was born into the right family and "always knew the right people" (Braine 56); however, Joe "lacks the necessary background, the poise, the breeding: in short, he is essentially vulgar, and possesses no talents which might compensate for this drawback" (Braine 148). Due to the absence of the "necessary background," Joe thinks that Mrs. Brown, Susan's mother, would see him "uncouth and vulgar and working-class" (Braine 70); inasmuch as, she is not "a friend of this vulgar person" (Braine 164). Furthermore, keeping the idea that "I had the working-class mentality" (Braine 151) in his subconscious mind, Joe is uneasy with the rich. While going to a party thrown by an upper family, these sentences pass through his mind; "I would very quickly be shown that my place was in the world of the poor […]," and during the party, "I had an uneasy feeling that my fly was open or my shoelace broken or that I'd put on odd socks" (Braine 126-27).

The roots of the uneasiness and the inferiority complex are in the psyche of Joe. His psyche shelters countless fantasies, ideals, and stereotypes, which might even drag him into the schizophrenic opinions from time to time. Though, initially, Joe uses these constructed ideas as his defense mechanism against the potential threats from the "others," later on, he gradually transforms into the stereotypes of his mind, and becomes the victim of his own fantasies at last. Asman interprets the identity of Joe and concludes; "Joe is a social construct," a

person who stands in-between "an experimental knowledge" got in the working-class district and "an ideologically instilled desire" to cross the borders of it to reach "the idealized image that the bourgeoisie equates with success and power" (200). Asman also makes a remark about the "symbolic values" of Joe assigned to Warley and Dufton. Accordingly, the source of those values is in "the idealization he encounters in advertising and other forms of mass produced culture" (199-200). Joe has numerous fantasies, prejudices, and fixed labels on the opposite sex, the female, and the rich or the upper classes.

It is so often that Joe does not see or hear things, but he imagines. His psyche works in a different way and puts him in fictitious situations. During a routine day, he feels as if he was in "a film set for any middle-class comedy" (Braine 23), or "in a documentary film—a really well-produced one […]" (Braine 26). While he is not so "normal" himself, he imagines that "[…] there wasn't a normal person in the whole theatrical profession; at the very best they were eunuchs or nymphomaniacs" (Braine 31).

Via Alice and Susan, Joe releases his subconscious fantasies on the female. Different kinds of women have different representations and connotations in his mind. According to Asman, Joe acquires those "idealized images of women" from the media (200). For Joe, Alice is a "*Vogue* drawing," which emphasizes sexuality and the beauty of the female body (Braine 69). Thus, Joe "fetishizes her as an object that he wants to possess sexually" in Asman's words (201). Already, Joe admits that Alice is to appease his sexual desire; Alice "helps me keep myself pure for Susan" (Braine 87). Susan is, on the other hand, "conventionally pretty" and like "the girl in the American advertisements" in Joe's eyes (Braine 36). She is naive and cute, that is, just the opposite image of what Alice represents. Susan is very different from "ordinary women" as "singing" is different from speaking; she is "a rare human type: a beautiful and unspoiled virgin" (Braine 72). When Joe spoils this "unspoiled virgin"—he rapes her, he says, "I was a man at last" (Braine 209). Asman underlines this scene as the achievement, by Joe, of "the capitalist ideal for masculinity" (203). Besides, for Joe, all women are the same; he emphasizes their physical beauty and ignores their intellectual capacity: "I know they're stupid and unaccountable […] but there is physical goodness about them as sacred as milk—there's no such thing as a bad woman because their soft complexities are what give us life" (Braine 165).

The illusions and prejudices of Joe are there about the rich or the upper classes as well. Due to their prosperity, the rich are devoid of the good qualities and emotions according to the understanding of Joe. "It is astounding how often golden hearts and silver spoons in the mouth go together," says Joe surprising the fact that a rich person may be a good one at the same time (Braine 18). He believes that the upper classes have never had to work for anything, because they take everything for granted (Braine 28-29). What is more, he feels angry, for Susan has "a luxury no one of the working classes could afford" (Braine 138). Joe and Charles are in the opinion that "the more money a man had the better looking was his wife;" thus, they create "a grading scheme" which basically shows how people are *worthy* (Braine 36)—Susan is Grade Two for Joe "if not One" (Braine 38). In Joe's world, money means respect; when it is not "big money," Joe does not respect anyone very much (Braine 49). In this dream world of Joe, he sees himself in a "fairy tale," which includes "the Princess" (Susan)—"the

girl in old songs, the heroine of musical comedies" since "she possessed the necessary face and the right income group" (Braine 57)—"the Prince" (Jack Wales), "the Queen" (Mrs. Brown), "the King" (Mr. Brown), and himself as a "swineherd" (Braine 162). His obsession with class is so deep that he schizophrenically imagines that Susan is mocking him with her mum, while he is waiting for her to go to the ballet (Braine 71). Joe cannot feel sorry for Susan since she is rich; it is "as if she'd been an ordinary girl and not the daughter of Harry Brown with a hundred thousand pounds as a barrier between her and *real* sorrow" (Braine 156). Confessing that he is "compelled to hate" the wealthy (Braine 164), he announces that his survival itself is a victory over them; he is the only "real" person while they are "zombies" (Braine 156).

The excessive obsession with the upper classes costs Joe's loss of the original self. The stereotypical characters occupy such a huge place in his mind that there is no place for the authenticity; as a result, he transforms into one of those characters. He dreams to take over them; however, he overlooks the negative aspects of the position he wants to get. First of all, he wants to substitute Bob Storr by making love with his wife, Eva; "[…] I could sleep with Eva" (Braine 33). Later, Joe covets his archenemy's woman, Susan; "[…] I'll pinch your woman, Wales, and all your money won't stop me…" (Braine 56). Jack Wales becomes another stereotypical character to displace. As the last rival to defeat, there is George Aisgill, who "represented the power of money as Jack did: he was another king" (Braine 64). Thus, Joe puts himself into George's shoes while enjoying a dinner at his home with his wife (Braine 69). Except Eva, Joe conquers the other two women and supplants his imaginary enemies. In other words, Joe does not long for the hearts of those women, but for the places spared for the stereotypical enemies in their hearts. The triumphal words by Joe speak for themselves: "I've beaten that bastard Wales" (Braine 137) and "[…] to take her [Susan] out at all was still a satisfactory way of spitting in the eye of Jack Wales and the rest of them" (Braine 169).

By replacing the enemy, Joe adopts the "negative" features of the enemy as well. Asman's opinions about the subject accentuate the adverse side of the projected identity of the protagonist. He supports the idea that "Alice is a possession which he [Joe] expropriated from a rich man, and so he in turn treats her like a commodity" (201). Asman argues that Joe tries to hit the enemy with his own weapon; "Joe emulates the patterns of exploitation and expropriation that he has learned from the dominant culture and that he associates with power and self-determination […]" (201-02). Eventually, Asman brilliantly underlines the "paradox" that while Joe resists his own exploitation by the dominant culture, he somehow confirms "the values of a culture that exploits people and fetishizes their relationships;" that is to say, "the oppressed becomes the oppressor in *Room at the Top*" (202). Those adopted ideas of "exploitation" and "expropriation" are visible when Joe finds out that Alice was once a nude model. Sparing the right to see and have her body only for himself, that is, imagining her as his "own private dirty postcard" (Braine 117), Joe becomes violent and aggressive against Alice at that moment. The transformation of Joe into the stereotypical others is completed at the end of the story. Now, Joe is not himself but "Jack Wales" (Braine 228). Besides, as Brook analyzes, Joe is emasculated by the girl in the pub of the working-class district: the girl says, "You've lovely soft hands […]. Like

a woman's;" whereas, Alice has defined his hands as "Big and red and brutal" (qtd. in 171). Namely, Joe is, both physically and psychologically, someone else in the end.

The passion of Joe to get the top in Warley is another factor in his transformation. He is an ambitious hero as entitled on the cover page of the novel. Joe pictures the dominant culture as the target to destroy; nevertheless, as Brook discusses, he "wants as much to belong to the upper-middle-classes as to criticize them" (161). Joe is so eager to succeed that he can even sacrifice his "connectedness" and "belonging" to the original community to reach the top (106). For him, the other people and their emotions are nothing on the way to the peak. In Warley, he initiates the "attack" and "no one had better try to stop" him; because, he is ravenous to accomplish (Braine 30). "General Joe Lampton, you might say, opened hostilities" (Braine 30) says Joe, feeling "the conqueror's sensation" (Braine 125) in the world of the rich. The money the local government offers is not enough for Joe. That is why, Joe supposes that he has "a signed and sealed legacy" to have a sports car or a nice girl, too and calls himself a "missionary"—though in his instance, of course, the call ordered him to do good to himself, not others (Braine 29). He passionately seeks for power among the powerful; "the flavor of power, of being one up on Jack Wales, perhaps the most attractive of all, strong as rum" (Braine 70). Fjågesund maintains the idea that Joe is willing to sell his independence and soul to get a decent prize (262); because, he is "a hungry rather than an angry young man" (259). One is always hungry, as Joe utters, "but hungry for profusion, hungry for more than enough, hungry for cream and pineapples and roast pork and chocolate" (Braine 129).

The ambition makes itself appear in Joe's relations with women as well. His struggle to get the "hearts" of women is more or less connected with his ambition to get what *he* wants: "If I want her [Susan], I'll have her" (Braine 90). As Fjågesund indicates, Joe "makes use of two women as a means of achieving his goal;" they are left "on the battlefield as victims of the main character's ambition" (249).

There are two ways through which Joe transforms into the stereotypical others; "acting," in two different senses, and women/"love" as the key for social climbing. In terms of the first one, acting is a vital element in the novel. Before he comes to Warley, Joe does not have to play any role since there is no reason. Previously, his face has been "*unused*; unused by sex, by money, by making friends and influencing people" (Braine 7-8). However, in Warley, he needs to act to get the top. Before acting, Joe applies a kind of self-control among the upper classes. He avoids reflecting his true emotions; instead, he pretends in accord with the present circumstances and people. When he is really impressed by the room given in the Thompsons, he commands himself not to appear too much impressed, not to mirror his lower background (Braine 11). Then, feeling shy, he cannot admit to Mrs. Thompson that he likes nudes (Braine 12). Afterwards, he says he prefers coffee despite his real desire for tea, instinctively feeling that "it wasn't quite correct at that hour" (Braine 12-13). Joe is very careful about his behaviors not to give himself away by doing something wrong with regard to the social norms of the elite;

> But I always had the fear of doing the wrong thing, of making a fool of myself in front of the higher grades. Saying the wrong thing to the waiter or picking up the wrong fork or not being able to find the cloakroom immediately wouldn't have mattered in an ordinary café. […] In front of those with no more money than me there would be no necessity to be careful; people in one's own income group can't be enemies. The rich were my enemies, I felt: they were watching me for the first false move. (Braine 75)

He does the same in The Leddersford Conservative Club, "the place where the right word or smile or gesture could transport one into higher grade overnight," when he gives up the thought to tip the club servants learning that it is not a proper attitude (Braine 203).

His instincts, forcing him "to appear" or "not to appear" depending on the circumstances, lead him to "act" in the following stages. First, in the real sense, he starts to act. He joins in the theatrical society of Warley, the Thespians. This gives him the advantage of being close to the income group he wants to belong to. His meeting with Alice and Susan—by whom he achieves to fight against the upper—is done through the Thespians. According to Smith, Joe is successful in this acting job; because, "he has directed a great deal of his energy into developing middle- and upper-class accents, attitudes, and ways of dressing and presenting himself" (107). The Thespians also provides Joe with happiness since it gives him something he has never enjoyed before, "the sense of belonging, of being part of a community" (Braine 44).

After Joe joins in the Thespians, the acting expands to the real life as well. In particular, when he is with Susan, he cannot stand "appearing," or pretending to hide the authentic self and impress her. Brook thinks that Joe cannot be himself with Susan since he is aware of her "social position" and the idea of the "social mobility" (169). She continues to explain Joe's being inauthentic in his social life, reminding the words of the narrator Joe; "Whenever I make love now I feel as if I were one of the characters in a magazine advertisement" (qtd. in 170). There are many instances in which Joe acts to Susan. On the day of their date for ballet, for instance, he appears as if he shared Susan's areas of interests to make her believe that he is "her type;" he also finds some unimportant parts to disagree to seem an intelligent type with a mind of his own (Braine 73). Moreover, sometimes, when he talks to Susan, his words are actually meant for someone else, Alice (Braine 159). Joe intentionally acts to Susan, because in his opinion, he must transform himself into "a different person for her," into the "conception of Joe Lampton" in Susan's mind—but for sure, it is the conception in *Joe's* mind (Braine 138). In that conception, there is no place for "self-pity and class consciousness" (Braine 139). Joe feels guilty for his "manoeuvering for position all the time," thus, making every word of him valueless (Braine 77). The guilty conscience of Joe is also due to the naivety of the deceived, Susan: "not thinking, not wanting, not making plans, but quite simply *being*" (Braine 80).

In addition to "acting," women or love is also used by Joe to reach certain ends. What Joe calls "love" is either a desire for social climbing or a sexual need. Brook claims that Joe is really in love with Alice, but he marries

Susan to guarantee "his future and his rise in social status" (161). The critic keeps the opinion that Joe may continue to be emotionally authentic if he is with Alice; because, "Joe can love her for herself, not for what she represents" (168). Although Brook holds a hope that Joe can love, it is hard to see any trace of "love" in the heart of Joe. The reason is, the heart, as well as the mind, is blurred by fantasies and materiality. Fjågesund supports this idea too, stating that Joe is not in love or more precisely, his love is "overshadowed by other and more material considerations;" thus, he makes use of his lovers for certain aims (252). As the critic suggests, Braine has Joe use his charm as a means to get the top. In the very early pages of the novel, the audience has a foreshadowing mark about the function of charm in the future of Joe. Discussing their favorite subject, charm, Charles and Joe end up with a conclusion that if only they could learn how to use it, their careers would be much benefited (Braine 18). It is clear that Joe learns how to use his charm in Warley. As Fjågesund summarizes the issue very well, "Love is being used as a coolly calculated instrument in securing entry into the holy of holies" (255) by Joe; because, women are "simply the keys to open the doors" for him (256).

When it comes to the relation between Joe and Alice, a possibility of "love" might seem more likely. It appears, Joe and Alice genuinely love each other. However, in the case of Joe, the love for the material dominates over the one for the spiritual. When he imagines Alice, it is the image of Alice in his arms, the image "of grown-up love;" in other words, he fantasizes their sexual life (Braine 166). While looking at Alice, considering that it is love, he cannot prevent himself thinking that "It would have been better if she'd been ten years younger and had money of her own" (Braine 183). If it was really a love, age or money would not matter for him, but they do. At the time when Joe and Charles dispute over the former's relation with Alice, Joe tries very hard to defend the quasi-love; yet, he admits that he cannot do it;

> I tried to think of Alice just as the person I loved, the one with whom I could be kind and tender and silly, the one whom I was certain of to the last breath, the one who'd tear her heart out for me to eat if I wanted it; but all I could remember was the lifted skirt on the sofa where Roy now lay snoring, the soft naked body on the beach where we'd bathed that morning; I could only remember pleasure, easy pleasure, and that wasn't enough to set against his words. (Braine 195)

The final decision of Joe about the relation with Alice reinforces the idea of impossibility of love. When there is a greater material gain, Joe does not hesitate to choose it, instead of "loving" Alice. To the end of the story, Joe is in-between two options: he will either stay in Warley and enjoy the comfortable luxury atmosphere or escape with Alice to protect their "love." He very well knows that "Alice didn't belong to Warley;" therefore, he could not have both her and Warley (Braine 214). It is not surprising that he cannot leave Warley; however, what is more shocking is, Susan is not the real reason for Joe ending their affaire; he leaves Alice for Warley (Braine 214). That is, he decides to marry money, not Alice.

The "love" of Susan is explicitly a way to be rich for Joe. "I'm in love with her" says Joe; but, as Charles corrects the phrase, he is "in lust with her and her Daddy's bank balance" (Braine 88). His only purpose is to make

Susan's father give him "a damned good job" and not to "count pennies again" (Braine 137). For this reason, he does not take Susan as Susan, but as "a Grade A lovely, as the daughter of a factory-owner, as the means of obtaining the key to the Aladdin's cave" (Braine 139). To conclude, he may love her, but his love is "a hundred thousand pounds worth" (Braine 140).

John Braine is considered as one of the pioneers of the "Angry Young Men" in the British Literature of the 1950s. His hero in *Room at the Top*, Joe Lampton, represents the hero model of the "scholarship boy," who is angry, young, and frustrated with the dominant system of the period. Reflecting the controversial issue of the time, alienation, Braine makes an example of Joe to offer the dilemma experienced by the educated young lower-class men when they have to challenge the negative aspects of both the "vulgar" background and the desire to climb up the social steps. During this struggle, Braine presents, Joe experiences a transition from the original self created in Dufton, a working-class environment, to a phantom character who is formed by the innumerable fantasies and stereotypes of his mind. The weakness of the familial ties, the "simple and poor" hometown, Dufton, and the lower social position are all contributors to the alienation of Joe from the past. As the illusions of Joe over the upper classes are combined with his ambitious character, the transformation into one of his imaginary characters becomes unavoidable. He starts to "act," in both senses, among the elite and exploits two women, Susan and Alice, to get what he wants, the top. However, the end result is obscure, because he loses his emotional authenticity while gaining a material power. His being in a state of limbo, being partly a person from Dufton and partly belonging to the higher grades in Warley, causes the final ambiguity of the story about the victory-defeat binary opposition.

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GENİŞ ÖZET

Bu çalışmanın başlangıç noktası İkinci Dünya Savaşı sonrası İngiliz edebi metinlerinde yaratılan kahraman modellerinin ortak noktalarını belirleme arzusudur. Bu doğrultuda öncelikle 1950'lerin önemli bir edebi akımı olan Öfkeli Genç Adamlar "hareketi" enine boyuna incelenir ve akımın öncü yazarlarından örneklemeler yapılır. Dönemin sosyal devlet anlayışından ve bu anlayışın neden olduğu gelişmelerden ötürü hayal kırıklığına uğramış kızgın ve kaygılı yazarlar eserlerinde kendi fikirlerini temsil etmek üzere öfkeli genç adam başkarakterleri oluşturmuşlardır. Özellikle John Braine ve John Osborne gibi yazarlar zamanlarının doğurduğu baskın sınıf olan orta üstü tabakanın sözde yüzeyselliğinden, ikiyüzlülüğünden, bencilliğinden, tüketim çılgınlığından ve sahteliğinden rahatsızlık duymuşlar, ve bu sınıfa ve devletlerine yabancılaşmışlardır. Yazarların bu yabancılaşması kahramanlarına da yansımış ve öykülerindeki alt sınıflara ait hayali kişilikler üst sınıfa duydukları nefretten ötürü kendilerini "diğerlerinden" soyutlamışlardır. Bahsi geçen "kızgın" edebi figürler baskıcı buldukları kitlesel kurumlar tarafından dayatılmaya çalışılan toplu sosyal değişim algısını yıkmaya ve yerine bireysel deneyim ve gelişim düşüncesini yaymaya uğraş verirler. Teknik olarak yenilikçi denemelerden uzak gerçekçi bir anlatım tarzını benimseyen "Öfkeli Adamlar"ın kahramanlarının ortak noktaları yabancılaşmayı eril gözüyle aktarmaları ve bu bakış açısının kadını hikâyelerin anlatım ekseninden uzaklaştırmasıdır. Erkek karakterlere özgülük ve başkaldırma ruhu bahşedilirken kadın figürü böyle bir karakterden yoksun bırakılmış ve sınıf veya cinsiyet ayrımının kurbanları olarak gösterilmişlerdir. "Öfkeli Genç" karakterler genel itibari ile iyi bir eğitim almış olsalar da geçmişleri—ki bu geçmiş, ailelerini, doğup büyüdükleri çevreyi ve ait oldukları sınıfı da kapsayan geniş bir kavramdır—onların yakasını bırakmaz ve üst tabakanın arasında yaşamaya başladıklarında sınıf atlama arzusu olarak kendini ortaya çıkarır. Bu çalışmada incelenen Joe Lampton başkarakteri de böyle bir geçmişe sahip biridir ve sözü edilen yabancılaşmadan nasibini almıştır. Joe ne tam olarak Dufton geçmişinden sıyrılıp Warley'deki üst sınıfların yaşamına adapte olabilir ne de sınıf atlama arzularına gem vurarak geçmişine sahip çıkabilir. Onun bu arada kalmışlığı hikâyenin sonu açısından da belirleyici bir etmen olmuştur ve tıpkı Joe'nun belirsiz aidiyeti gibi roman da ucu açık bir sonla, yani kahramana ne bir zafer getirerek ne de tam bir yenilgi tattırarak son bulur. Öyküsünün bitiminde kahramanımız materyal başarıya ulaşmış olsa da manevi ve duygusal bir çöküşün içine girmekten kurtulamaz. Joe'nun kendi özünden uzaklaşmasının belli başlı sebepleri vardır. Bunlardan ilki onun sıkı aile bağlarından yoksun olmasıdır. Çocukluğunda babasını ve annesini kaybetmiş olması onu aile sıcaklığından mahrum bırakmıştır. Ayrıca kardeşten de öte gördüğü can dostu Charles'ten de ayrılıp Warley'e gelmesi onun bu eksikliğini daha da artırmıştır. Bu durum kahramanın ailevi bağların noksanlığını tazmin etmeye itmiş dolayısıyla Joe, Warley'de yeni bağlar kurmaya meyil etmiştir. Kahramanın özünden uzaklaşma sebeplerinden ikincisi doğup büyüdüğü yer olan Dufton'ın basitliği ve yoksulluğudur. Rüyalarını burada gerçekleştiremeyeceğini anlayan Joe, Dufton imajının tam zıttı bir imaja sahip olan Warley'i yeni evi olarak kabul etmeye başlar. Aslından uzaklaşmasının son sebebi ise kahramanın alt sınıfa ait bir birey olmasıdır. Özellikle üst sınıfların yaşam tarzlarını tanıdıkça Joe'nun sınıf farkındalığı ve aşağılık kompleksi daha da artar ve bağlı bulunduğu topluluğu küçümsemeye ve

inkâra kalkışır. Doğrusu kahramanın bu duygularının kaynağı onun kendi zihni ve zihninde yarattığı stereotip kavramlar ve insanlardır. Aklındaki kurgusal gerçekler kahramanın "diğerlerine" yabancılaşmasında önemli bir rol oynar. Joe'nun kadınlarla ve zenginlerle ilgili genellemeleri onun gerçeklik algısını yavaş yavaş bulandırır ve sonunda zihninde illüzyonların dışında başka bir şeye yer kalmaz. Joe sonunda kendi yarattığı kalıpların içine hapsolur ve çok eleştirdiği "diğerlerinden" biri olur. Bu dönüşümünde kahramanın sınıf atlama hırsı dışında iki önemli unsur daha vardır. Birincisi Joe'nun rol oynamasıdır. Hem gerçek hem de mecazi anlamda kahramanımız iyi bir oyuncudur. Warley'de zenginlerin oluşturduğu tiyatro grubuna girmesi dönüşümünün önemli bir parçasıdır. Ayrıca günlük hayatında da geçmişinin üzerini örtmek için Joe çoğunlukla "gibi görünür." Dönüşümün ikinci ayağı ise kadınlardır. Joe kadınları ya bir cinsel tatmin yolu ya da bir sınıf atlama aracı olarak kullanır. Bu da onu duygusallıktan kopararak materyalist dünyanın içine çeker. Böylelikle hikâyenin sonunda Joe Lampton artık kendisi değil bir başkasıdır.