

**T.C.
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SOSYAL BİLİMLER ENSTİTÜSÜ
YABANCI DİLLER EĞİTİMİ ANA BİLİM DALI
İNGİLİZ DİLİ EĞİTİMİ BİLİM DALI**

**ISOLATION, FRUSTRATION AND STRUGGLE IN B. S.
JOHNSON' S THREE MAIN NOVELS**

(YÜKSEK LİSANS TEZİ)

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T. C.
ULUDAĞ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Yabancı Diller Eğitimi Anabilim Dalı, İngiliz Dili Eğitimi Bilim Dalı'nda 700660004 numaralı Billur Yıldırım'ın hazırladığı; "Isolation, Frustration and Struggle in B. S. Johnson's Three Main Novels" konulu yüksek lisans tezi ile ilgili tez savunma sınavı 10/09/ 2009 tarihinde 14:00/15:00 saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin oybirliği ile olduğuna başarılı ile karar verilmiştir.

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ÖZET

Yazar	: Billur YILDIRIM.
Üniversite	: Uludağ Üniversitesi
Anabilim Dalı	: Yabancı Diller Eğitimi
Bilim Dalı	: İngiliz Dili Eğitimi
Tezin Niteliği	: Yüksek Lisans Tezi
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B. S. Johnson'ın Üç Ana Romanında Yalıtılmışlık, Engellenme ve Mücadele Kavramları.

Bryan Stanley Johnson çalışan sınıftan bir aileye sahip; yaşlılarına göre çok geç aldığı eğitim sayesinde edebi dünyanın yüksek sınıflarına yükselmiş deneysel bir yazardı. Johnson en önde gelenleri Albert Angelo, Trawl ve House Mother Normal olan romanlarına konu olarak hayatın ham gerçeklerini seçmiştir. Yazar altmışlı ve yetmişli yılların muhafazakar ortamında yazmaya çalışıyordu. Bu arada; gerek sınıfsal kökeni gerekse edebi gelenek ve roman hakkındaki marjinal görüşleri nedeniyle kendisine ayırmıcılık uygulayan ve kendisini yok sayan hakim edebi topluluğu eleştirmekten de çekinmiyordu. Johnson hikaye anlatmanın yalan söylemek olduğuna inanıyordu. Bu nedenle; romanlarında kendi deneyimlerini, gerçek hayatın kaotik yapısını daha iyi aktarabileceğini düşündüğü rasgele bir sırayla kullanmaktaydı. Ona göre; uydurulmuş veya hayal edilmiş olaylarla gerçek duyguları uyandırmak mümkün değildi. Bu nedenle; romanlarında onun kişisel ve edebi karakterini oluşturan yalıtılmışlık, engellenme ve mücadele kavramalarının izlerini takip etmek mümkün görünmektedir. Gerçek temelli bakış açısının yanı sıra; yazarın fikirlerini okuyucuya aktarmak için yenilikçi fikirleri vardı. Gerçeği okuyucuya aktarmak için grafik yöntemlerden de yararlanıyordu. Özetlemek gerekirse; Johnson'ın eserleri yalıtılmışlık içindeki bir yazarın, edebi bir marjinal, sosyal olarak bir yabancı ve duygusal açıdan yalıtılmış bir çalışan sınıf adamı olarak yaşadığı tüm engellemelere rağmen edebiyatın gelişmesi ve edebi geleneğin yeniden tanımlanması gerekliliklerini kanıtlamak için nasıl mücadele edip nasıl başardığını göstermektedir

Anahtar Sözcükler

B. S. Johnson	Edebiyat	Roman	Yalıtılmışlık
Engellenme	Mücadele	Deneysel	

ABSTRACT			
Yazar	: Billur YILDIRIM.		
Üniversite	: Uludağ Üniversitesi		
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Isolation, Frustration and Struggle in B. S. Johnson's Three Main Novels			
<p>Bryan Stanley Johnson was an experimental writer who was born into a working class family and, then, elevated to the upper classes of literary world by education, which he got at a relatively later age than his same agers as a result of his failure in the exam. He believed in use of truth as subject matter in his novels, among which the most outstanding ones are Albert Angelo, Trawl and House Mother Normal. Johnson tried to write in the conservative environmant of 60s and early 70s. Meanwhile; he was criticizing the literary community, which discriminated and neglected him because of both his class origins and his marginal views about novel and literary tradition. Johnson used to believe that telling stories was telling lies. Thus; he tried to use his own experiences in his novels mostly in random order, which he thought reflected the chaotic structure of real life. In his opinion, it was impossible to evoke real emotions via imagined or made up events. Therefore; it seems possible to track the signs of Johnson's life and isolations, frustrations and struggles that shaped his personal and literary character in his novels. Apart from his truth based views on novel content; he also had innovative opinions of mediating the writer's ideas to the readers. For that reason; he used typographical means to convey the truth. To sum up; it may be said that Johnson's works show us how an isolated writer struggled and succeeded to prove that literature should be developed and literary tradition must be redefined, despite all the frustrations he had in his life as a literary marginal, socially outsider and emotionally isolated man coming from a working class family.</p>			
Key Words			
B.S. Johnson	Literature	Novel	Isolation
Frustration	Struggle	Experimental	

PREFACE

This thesis aims to give information about an important but less known writer B. S. Johnson and his three important novels which reflect his perspective about how the novel must look like and what it should contain. These three novels contain characters that are isolated or frustrated in some ways and their struggles. There are some motivations behind this choice:

The first is his different ideas about description of novel. He says that the novel is a form like the sonnet is a form; one could write truth or fiction by using it. It is apparent that he chose to write the truth of his own life in the form of a novel. This perspective enables the researcher to identify parallels between his novels and his life safely while investigating these three concepts, which makes the research process more interesting.

Second; Johnson is currently better known as an experimental writer after the publication of his prize winning biography “Like A Fiery Elephant” written by Jonathan COE. There are also several articles about his general view about English Novel and his novels, such as; “The fate of resentment in B. S. Johnson’s Albert Angelo” written by Robert BOND, “Has It Been All Said?” written by Helen LEWIS (LEWIS, Pen Pusher, Spring- 2006), “Eğretileme Olarak Kitap, B. S. Johnson’ un Kitaplarında Oyun ve Denetim (Davies John David, 2006) etc... However; there are not any specialized academic research about the important issues of isolation, frustration and struggle which are the mainstream concepts of both his three novels and his private life. Last but not the least; three of the novels are the results of a quest in novel at the 1960s which may be named as an introduction to the post-modern English Literature.

During the preparation and investigation periods of this thesis; I got many valuable supports from my lecturers, friends and family. Firstly; I owe much to Assist. Prof. Dr Erol BARUT (Uludag Uni.) for his invaluable academic and emotional encouragement he gave to me during my research. Furthermore; I must thank to Assist. Prof. Dr. OZTURK(Uludag Uni.), Assist. Prof.Dr Meral OZTURK(Uludag Uni.), Assist. Prof. Dr.Zübeyde Sinem GENC(Uludag Uni.) and Assist. Prof. Dr.Cigdem KARATEPE

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CHAPTER I

INTRODUCTION:

1960s and early 70s was a period which may be considered as the dawn of changes in social, cultural and literary terms. Thus; it included the birth aches, which produces both anger and eagerness at the same time. According to Holquist and Reed, what was needed was to rescue novel from the code of contemporary structuralism. Traditional novel was to turn into a more innovative form in terms of content and technique. Samuel Beckett was the idol of experimentalists. One of the most outstanding experimentalist novelists was Bryan Stanley Johnson among others in Britain, though he did not like to be called as an experimentalist.

In fact, his novels were highly experimental, since he took as their subject material his own experience as a working class originated man who tries to survive in elegant literary world and did not hesitate criticizing the nature of the novel of 60s. It may be said that he was beyond the understandings of modernist literature. He employed various postmodernist narrative devices for questioning the content and the technique of contemporary novel form. Furthermore, he claimed to write, not fiction, but truth in the form of a novel.

Johnson thought he could not receive the appreciation he deserved during his life, yet it might be said that he got recognition which he expected to receive after his death. When Jonathan Coe wrote Johnson's literary biography, *Like A Fiery Elephant*, in 2004, an omnibus of his most outstanding three novels was published. Therefore, he might be thought to be born in terms of literature again.

What makes Johnson so significant among other avant-garde community even after years, was his different perspective about innovation in novel. He did not want to be called as an experimentalist. Once he told he had made experiments but he had not published them. What he had published was his novels, not experiments according to Johnson. He believed that the tradition in novel form and restless development. Thus; by claiming he was not an experimentalist but a traditionalist, he, also, redefined English literary tradition. He used to have critical views against his contemporary writers. According to Johnson, literary tradition was important and could be protected only by being redefined. He used to conceive literary tradition as " a relay race, the

baton of innovation passing from one generation to another” (Coe 2004: 4) but in his opinion the vast majority of British novelists had “dropped the baton, stood still, turned back, or not even realized that there is a race” (Coe 2004: 4). This view, when combined with his class origins different from contemporary literary environment of 60s, left him isolated.

Despite this isolation; he did not give up struggle. He tried all forms of literature; poetry, play writing and novel form, but his effect on novel was much more notable. He was dutifully determined to recreate the novel form. He was generous about employing novel techniques, ranging from the interior monologue, diaries and letters to poems and dialogues. His main character was generally himself, as a result of, his truth based style. He thought that “telling fiction was telling lies”. In his opinion life was full of dilemmas, loose ends and fluid events. So he thought: “Writers can exact a story from life only by strict, class selection, and this must mean falsification” (Coe 2004: 5). Thus arranging a neat plot is falsification, according to Johnson. His works reflect his views.

For instance, in *Albert Angelo* the protagonist, constantly, has flashbacks in a random order. Also, there is a dual structure in the novel. In one of the chapters, the page is divided into two columns. In the first one; the dialogues between Albert Angelo and his students appear. In the other column Albert’s inner voice comments about what he is doing or tells his memories which are totally unrelated. For another instance; in *House Mother Normal*, the same event is told by nine different characters in separate monologues, which also included flash backs. Therefore, he is a truth based writer. In his opinion, the random characteristic of life may, only, be reflected by transmitting one’s own experience. All his works seemed to be a manifesto against rigid views literary community of his age, which is mostly based on the idea that a string of certain events and situations (imagined or real) could result in the same emotions in people.

As he prefers revealing his own experiences by inverting himself into the main characters of his novels, parallels may be drawn between his life and his novels. This interesting point makes his reformist works and his life which is full of isolations, frustrations and struggles, outstanding. He used to describe life as harshness.

As well as content, another differentiating point is his typographical application. He used to feel free to use any means to convey his message to the readers properly. He

used twisted sentences, dual texts given in columns (for example page 66 to 99 in Albert Angelo), holes cut out through which the readers may see another future event in the novel (in Albert Angelo pages 146 to 152) or even blank pages to express mental confusion or silence (for example; in house Mother Normal page 156, 157 and 158 are totally blank.). Via these means he seems to have managed to make the reader feel what Johnson wanted them to feel what Johnson wants them to feel in a more realistic way. To sum up, he always fought against fiction.

While trying to be the reformist of novel, he did not feel shy about defending his style. For a man who was insecure in his private life, he was quite brave towards the critics and publication companies that found his novels uncommercial or unsuitable. According to Coe, who wrote Johnson's literary biography and reminded the literary audience of Johnson again: "B. S. Johnson was a vigorous polemicist" (Coe 2004: 5). As a result of his isolation from literary establishment and the difference between his description of novel and what contemporary audience perceived the novel of, Johnson was frustrated from intellectual and economic support very often. Upon his mother's death and separation from his wife, Virginia, were other main frustrations which prepared his tragic end.

In summary, Albert Angelo who was a writer from working class is significant from the aspects of his reformist views about novel form and content. Because of his obsession with truth, his life and his three novels chosen amongst his seven novels, include three most outstanding concepts which shape his literary private action in common: Isolation, frustration and struggle, which are worth investigation in biographic approach.

Consequently, the aim of this thesis is to investigate the concepts of frustrations, isolations and struggles of the characters in three novels of an Avant- Grade English writer, B. S Johnson, who is an outstanding experimental writer of 1960s, in accordance with the writer's own life. This path of study is a result of his different viewpoint about realism and fiction, which makes it easy to track his very own footprints in his novels. He thought of fiction as "telling lies" and he chose the way to put something from his own life into the novel. This tendency of his seems to make it more possible to find correlations between the writer's life and his characters.

CHAPTER II

METHODOLOGY:

A biographic approach and literature review will be used in order to answer the research questions. The thesis is divided into seven main parts and subtitles are added in order to make it more understandable.

First of all, a short biography of B. S. Johnson and summaries of these three novels, “Albert Angelo, Trawl and House Mother Normal” will be given. The main characters and point of views will be introduced. Afterwards, more specific research questions will be answered:

1) What kind of isolations and frustrations do the characters experience in the three novels in question?

In order to answer this question, the main frustrations and isolations experienced as well as their reasons will be indicated one by one. Also, the literature review will be given about these novels.

2) Do they struggle against them and experience any frustrations?

-If yes, how do they struggle against these isolations and frustrations and their reasons?

After expressing these problems, the way the characters use in order to get over these problems will be stressed and discussed with excerpts and examples from the novels.

3) Did B.S. Johnson experience similar isolations and frustrations in his own life?

4) What does B. S. Johnson think about what novel is and how to write a novel?

This section will be engaged within the novel analysis in accordance with the biographical approach as well as specific focus on his perspective about novel. The articles and the books about his life and period will be reviewed. Necessary ideas about the works will be used in this section.

CHAPTER III

BIOGRAPHY OF BRYAN STANLEY JOHNSON

B.S. Johnson was born on 5th February of 1933 into a working class family. Bryan Stanley Johnson lived in Hammersmith with his both parents until wartime. Johnson attended Flora Gardens Primary School there in 1937 and another village school in Chobham during two years of his unofficial evacuation with his mother. This period directly affected him as a child traumatically and would be described in his novel, *Trawl* which would be described as an “a hundred percent true novel” by him in the future. The farm owners and local people on the farm treated them in a way that made Johnson more class conscious than other children at a very early age, at about seven.

The effects of his evacuation period would be observed clearly in his future novels and the tragic end of his life. Thus it is logical to examine this period of time in more details. The Second World War was the age of chaos and depression, from which Continent Europe and Britain made a lot of conclusions about their policies and social structure. Especially the surveys about the welfare of the evacuees may help to understand the problems and traumas of Johnson’s childhood for sure. In July 1938, a committee whose chairman was Sir John Anderson was set in order to regulate the rushes to the countryside. The committee recommended to divide the country into three parts: neutral, reception and the evacuation areas. The study of John Welshman, whose article examines the evacuation process in terms of its continuities and changes via investigation of the evacuation of school children in September 1939, can prove the validity of Johnson’s memories which may be claimed to be the subjective views of a young child. According to Welshman, upon the criticism against the first section of evacuation in early 1930s, the policies related were changed in order to inhale and smooth the circumstances during the blitz in 1940 and rocket attacks on London.

Therefore, Johnson seemed more optimistic about the second part of his evacuation period in terms of physical and educational terms. However, his separation from his mother was more traumatic than the social or economic pressures which he experienced in the first part of his evacuation. Dr E. H. Wilkins, Assistant SMO in Birmingham, who was investigating the health situations of evacuee children, notes that also “it is

important to realize that the remedy (for the problems about evacuation) is primarily not medical; the situation calls for sociological, or economic, treatment'. (Wilkins 1965)

In the former evacuation period, Johnson was supported by his mother, but he experienced such a strong social pressure upon himself and his mother that, in his opinion, he gained an early awareness of socio-economic classes. According to Titmus theory; evacuee children were a bridge between the rural and urban areas. Derek Fraser, who agrees with Titmus, writes that “the unkempt, ill-clothed, undernourished and often incontinent children of bombed cities acted as messengers carrying the evidence of the deprivation of urban working-class life into rural homes” (Fraser 1973: 210). On the other hand as it may be drawn from the depressive memories of B. S. Johnson, it was not the real situation. John Macnicol agrees with Johnson and states that: “the ideological consensus of wartime, so stressed by Titmus and some historians, was something of a myth.” According to H.L. Smith, the results of the later studies and surveys which were made during the period did not constitute a base for Titmus’s classic welfare state. Most of the home owners in reception areas were not pleased about the evacuees. The Ministry of Health at the time discovered that the homeowners in Maidstone called the evacuees London “hop-pickers” and rejected to keep any children with themselves. The newspapers started to report the behaviour of evacuees. For example, The Mass Observation reports “two Blackpool landladies who claimed that the evacuees had carved their initials on the sideboard, eaten their food on the floor, and broken half the china”(Harrison and Madge 1940: 309). Moreover, the “feckless mother” and “dirty child” (Welshman 1998) emerged as the stereotypes for evacuees in the novels of that period. After suffering from such social discriminations, Johnson and his mother got back home, but that was a temporary situation for Johnson, because the atmosphere in the cities was too aggressive for a child.

In the second period of evacuation, he attended another new school in Sands and Highfields Secondary Modern School, he failed his eleven-plus exam and could not pass to the grammar school that he had wanted to go in Latymer. This failure made him feel a kind of rejection. Along with the academic failures, he had to deal with his separation from his mother. Afterwards, he admitted that he blamed his mother for leaving him alone and sending him away without the protection of a mother as a little

child. Nevertheless later, he said he could understand that they had to work to support him. His parents were from the working class, so they, really, had to work hard because the parents of the evacuee children had to contribute to the costs of their children's maintenance. According to Lowndes, the evacuees must have owned rucksacks which contained many pieces of clothing ranging from pyjamas to warm coats. However, unfortunately, most families were unable to afford the most basic pieces. Obtaining clothing and footwear was so difficult that Regional Commissioner, Lord Harlech reported that the greatest problem was in obtaining footwear. Moreover, the state was pursuing a policy that says the state was not to step in until the voluntary organizations and families got to an unendurable point. Reception areas, also, were unwilling to clothe the evacuees. Although the elderly, mothers and infants along with the school children were to be evacuated in voluntary scheme, the evacuees were expected to contribute to the maintenance costs, as the standards which were provided by the government seemed really poor. Therefore, staying home and finding a way to make money was inevitable for Johnson's parents, too.

In 1945, he returned to his parents' new house in Barnes. Two years later, he transferred to Kingston Day Commercial School. In 1950 he graduated and went on a cycling holiday with his friend Trev Legget. Short after this vacation, he started to work for a local National and Provincial Bank as a junior trainee, which did not seem to be one of his dreams. In 1951, he became an account at Barnes Modern Builders. This situation lasted only one year. In 1954, he got a job in wages department at Fullers Bakery in Hammersmith and commenced Latin classes with a private tutor as a preliminary to university entrance.

In 1955, he met Michael Bannard whose occultism along with his artistic and intellectual enthusiasms highly affected Johnson. In the same year, he commenced foundation course for university entry at Birkbeck College where he met Joyce Yates. He completed the course in 1956. He started King's College in London. During his education, he edited five editions of an arts magazine, Lucifer. In 1957; he undertook a tour with King's Drama Society and became an official editor of Lucifer. In the same year, he directed *The Maids at King's* for a national student drama festival and he undertook another King's College theatre tour.

Meanwhile, Johnson was pursuing a relation with a girl called Muriel Starkey, but in 1959, he was left by Muriel as she preferred her ex boyfriend. This situation was going to reflect to his novel, *Albert Angelo*. He graduated in 1960 with 2.2 Class Honors Degree in English. He worked as a private tutor and a supply teacher, which created a basis of experiences for *Albert Angelo*. He started to work on journalistic commissions, reviews and sport reports until his death. This period was not very satisfying economically, but provided new experience about sports life and being a supporter which emerged in some parts of *Albert Angelo* again.

In 1962, he commenced *Albert Angelo*. In 1963, he met Virginia Kimpton; in the same year *Albert Angelo* was published. In 1964 he got married with Virginia Kimpton. In 1965 his first son was born. Johnson wrote *Trawl*, which represents a mental and emotional transformation of a man on the basis of a voyage in the same year. It may be said that this work was probably a representation of the transformation from his being a young adult to being a responsible husband and father. In 1966, it was published. In 1967, the “Unfortunates” was completed. He spent several months in France where he met Samuel Beckett for several times. In 1968 his daughter was born and met Beckett again when he privately screens “You are Human Like the Rest of Them”. In 1970, he completed “House Mother Normal”, which was published in 1971 by Trigram Press. Meanwhile he started to have problems with his wife, Virginia. Johnson had had a drinking problem for a while. Although he had to work for long hours and travel a lot for his sport reporter position, he did not have much extra income apart from what he had been earning from some television series. Again while Johnson was away for a Chelsea match played at home, Virginia packed and left him and took their children with her. Virginia explained her leaving home afterwards for John Furse’ s book, *Memoirs of a Porcine Lout*:

“Next day (Saturday), after Bryan had gone out, I called our Gp who advised that I should leave a note for Bryan explaining that I was taking the children away to the country for safety’ s sake, and that Bryan should contact the GP as soon as possible as he needed medical attention. However Bryan, reading the note at a time when he was totally unable to think straight, must have believed he was being abandoned outright. I was far from planning to leave the marriage- Bryan and I were still seeing the couple therapist as an ongoing commitment at the time.”

(Cited in COE 2004: 382)

Upon being left on Saturday, he phoned Diana Tyler, a close friend to this couple and asked her to visit him. Tyler explains his psychological situation by these words:

“Nobody was around, it felt very odd and the house was obviously very quiet to him and he was confused. But at the same time he was very systematic about some things., he was talking about his work and he was showing what everything was- you might think that makes me naive but he didn't say anything about suicide...Quite clearly he was in a state of shock...”

(Coe 2004: 383)

It is reported that they went to a pub by Tyler. From their conversation reported by Tyler; it can be understood that he had not been thinking about suicide by then. According to her: “He was indicating that he really wished he could start all over again, maybe with some body else: he wanted to start his life again in order to get right whatever he felt he'd got wrong-because he was a perfectionist, and that's very hard.” (Coe 2004: 383) His attitude does not seem to belong to a person who was planning his suicide.

Tyler, also reports that he said he expected to be more famous when he died, it may be considered as a signal for suicide, yet it was impossible to induce this result then. This tendency of Johnson appears at the beginning of his novel, *Albert Angelo*, too. While the protagonist, *Albert Angelo* was talking with Luke, a friend of his neighbour about the buildings he had been designing, Luke asks:

Luke: Won't anyone ever build your buildings, then?

Albert: Oh, yes one day all they be built. I know.

Joseph: When you're dead, like.

Luke: Like poets after they're dead.

Albert: Like poets, just.

Luke: Fucking lot of good that is, mate. I mean when you are dead you are fucking dead, aren't you?

Albert: No.

(Johnson 1964: 13)

When his situation is taken into consideration; it may be understood that he was feeling very upset and isolated, because, he was left by his wife to whom he had always been loyal and his own children. His mother had died before a short while. He was not in a literary cycle that supported him or, at least reacted against him. Perhaps, via his death, he wanted people to think about him and his place in their lives along with in

British literature as an author. He always complained about not being appreciated. With his wife's departure, his feeling of isolation and being ignored must have increased and he chose this way in order to be noticed. Michael Bakewell claims that his suicide "was a kind of attack on all rest of us as much as on himself." (Coe 2000: 384)

It is known that after Tyler drove him home later, he was going to have a dinner with a friend of him from Paris, whose name is not known today. Afterwards; Johnson talked with Istvan Bart from Hungary and mentioned suicide. Bart tells he could not speak to him and froze, but he says after the phone call he wrote a letter to him in order to invite him to Hungary to take care of him as he did not think Stanley would do what he said very quickly. Unfortunately, this letter would be read by Virginia when she came to Johnson's house to check him after some missed calls she made. It is also known that after calling Bart, he also tried to call his idol, Samuel Beckett, which was the last phone call of his life.

Finally; on 13 November 1973; he committed suicide in the bathroom in Dagmar Terrace, the martial home in Islington. All he left behind that gives information about his emotional situation in his last hours were two notes:

Barry- finish this. (Coe 2004: 385)

And these are his last words which look like a concrete poem rather than a suicide note according to Jonathan Coe.

This is my last

Word

(Coe 2004: 385)

His body was found by his wife, Virginia who came home in order to check his health as she had not been able to reach him by telephone. His death was surprising since he was working on a new book.

This death put a loose end at the differentiated transformation of novel started by him. He had a different view point of realism towards novel which made him mostly an isolated figure in literary community. He believed that "telling stories is telling lies" Thus he did not hesitate to use his personal and private experiences. He also thought that novel was primitive and static when compared with the other branches of art like; music, painting, architecture. It seems to him; novel deserved a higher degree of brevity

than the writers of his time, who went on writing in the same way with Dickens had and needed to evolve. Thus he seemed ready to do anything for this change in both content-based and typographic terms.

CHAPTER IV

BS. JOHNSON AND NOVEL FORM:

Bryan Stanley Johnson was not only aware of the need of change in novel form, but also wanted to contribute to it. He was not against literary tradition, but he used to define it in a different way. He believed what would rescue novel form and tradition from fading away was redefining them.

Six months before his death, he wrote an essay, "Aren't you Rather Young to Be writing Your Memoirs?" In this essay, he criticized conservatism of modern British writing and in this essay he reminded the reader how the ways of story telling had changed by then, from long narrative poems to novels and even to cinema films. According to Johnson, novel did not kill poetry, but story telling changed its means to reach the audience. Similarly, film did not have to kill or outshine novel, and had lower abilities to share the interior world of the characters. However, writers were so bound to old and conserved form of novel that they would make novel a form for the anachronistic admirers, because film narrates a story in a few hours in detail whereas the readers must spend at least a few days to read a novel. Therefore, in Johnson's view; novel would not "only survive but evolve to greater achievements by concentrating on all those things that it can do best: the precise use of language, exploitation of the technological fact of the book, the explication of thought." (Johnson 1973: 152)

Despite his precise views about novel; B.S. Johnson seemed a bit bewildered about his mission in literary world. Was he a writer, a reformer or a lecturer for other novelists? He did not have a stable self-concept. He sometimes considered himself as an isolated and self-oriented figure while at other times; he tried to extent his style to his all age and considered it as a good model for the development of novel. He believed that novel called for an absolute change in order to adapt to the age. According to Johnson: "The reason that novel must evolve was in order to come closer to truth, to reality- 20th century reality, which was very different from 19th century reality; it is chaotic, fragmented, without apparent pattern or order" (Tredell 2000: 21). Thus he tried to use different elements in order to improve novel, for example; typographical and contextual ones.

Johnson was an avant-garde writer who thought all processes of novel construction is a part of the writer's job. For that reason; he was interested in printing process, as well as, writing process. As he was very careful about the typographic structure of the novel, he wanted an article that required his full consultation about every stage of production to be put in his contract with Secker and Warburg. This "virtual control over production" did not cost much money for his printing companies, according to Johnson himself. For example, there is a hole on the pages of 149-150 and 151-152, so; the readers can see last lines on page 153 in his second novel *Albert Angelo*. In these lines; a murder scene is described and the reader may think easily that the protagonist is killed there, which is not true.

This strict involvement in each process is caused by his perspective about how the author's interaction with his/ her readers should be or even whether there should be an interaction between the reader and the text should exist or not. He wanted to leave no room for readers' interpretation. He was authoritarian and strict about what he wanted to say, as a writer. He thinks a writer should express every aspect of his comment of the event or concept that he or she wanted to tell without leaving any place for reader's interpretation or comment. He said that he wanted his ideas to be expressed so precisely that the very minimum of room for interpretation would not be left. He thought a piece of writing as a failure when it is a ground where "a reader can impose his own imagination on his words" (Tredell 2000: 47) at least to an extent. It may be said that his different viewpoint about realism and fiction leaves no place for additional outer commentary.

Since he thought telling stories as a kind of telling lies, he preferred to use real experiences rather than setting a new world by using fiction. He was redefining literature in terms of its comparison with other writing. He claimed that "... a useful distinction between literature and other writing... is that the former teaches one something true about life" (Johnson 1973: 154). He generally preferred to invert himself into the main character of his novel, because he believed that it was not possible to "convey truth in vehicle of fiction" (Johnson 1973: 154) as they were completely contrasting concepts.

If there is no fiction it seems very difficult to put one's own perspectives about fact, as a reader. Johnson's perspective about reader-text interaction is clearly exemplified in *Albert Angelo*, in which Johnson preferred to tell the inner speeches of the protagonist as well as his visible actions. In that way it may be claimed that he left as little room as he could for the reader's contribution. All the motivations behind the behaviour and the emotional effects of events are available to reader's access. No detail is ignored. Even the real bus numbers and street names are given, which made the book seem sympathetic for Londoners. The settings and students in Albert's class are described so precisely that it may be concluded that Johnson was already intended to reject reader's imagination going further from the truth while writing the novel.

His devotion to truth is an important element in his position as a writer. Kant says that "the artist does not copy nature but creates another nature – a form complete in itself, apart from any worldly design or use, given by no concept and to which no concept is adequate, which arises from the free play of imagination and understanding in the artist and gives rise to the same beholder" (Froula 2005: 13). However, it is apparent that Johnson completely disagrees and rejects making up a new nature. In a tape recorded discussion at Château De Blouvac on 18 August 1984, he expressed these words which clearly exemplify his obsessive attitude towards truth:

"But to communicate what- lies or truth? It (language) can be used for either. This is the trouble. This is dodging the question. ... I could say to you this table is black and I have communicated with you, but I am telling a lie" (Coe 2004: 165).

Upon these words Ted Lambton says that:

"You are not necessarily telling me a lie. This statement could be interpreted in several ways. It could be interpreted to mean your vision was defective."

Just after, B.S Johnson answered him directly and simply:

"Well, nevertheless, whatever it was, it would be a lie..." (Coe 2004: 165)

In some periods of his life his attitude about fiction spoiled his relations with the publishers and failed to have his books printed for a while. Even in such situations he did not seem shy about telling his own perspective sometimes harshly. In a letter he wrote to the printers of *Albert Angelo* upon their rejection of printing his book, he says:

" I write to make known my opinion that refusal is an act of moral cowardice: the Lady Chetterly's Lover case gave serious writers a freedom to express the truth as they found it in life, which you, sirs , seem determined to limit by imposing a form of censorship of your own.

My use of these words, in their various contexts, is justified by its truth to life: your refusal to print them allies you with the forces of hypocrisy and ignorance....”

(Coe 2001:151)

His objection towards fiction, reminds one of Walter Benjamin's view about factionary prose: “..... The art of story telling is coming to an end” (Benjamin 2003: 143) says Walter Benjamin after the First World War. Although Benjamin and Johnson are similar to each other in terms of their faith to truth Johnson was not pessimistic about the development of novel and preferred to use the realities and experiences of his own life in order to redefine novel form actively via writing his own novels even if he knew they would not be the best-seller and earn him financial comfort. Johnson believed that how to write a novel and widening the means to develop a novel would be much successful than trying to attract the readers' curiosity about what would happen next, because one's curiosity about the plot might be satisfied more by the television films.

As well as his rejection of fiction, he was also different about his perspective about typographical use of the text. He believed that he had the right as a writer to use both contextual and structural elements in order to convey what he wanted to express. He was criticizing the novel in his age. He blamed the other novelists of writing in the same way as Dickens, and so being outdated and distant from realities of the age. According to Johnson, contemporary writers forgot their duty to develop novel form and expect mystique novelists who would come and reform it on behalf of themselves. In his view, literary establishment proposed that novel form is so divine that even novelists could not touch it. In the light of his views, his novels were the fruits of the quest for an absolute change in novel in terms of content, graphic structure and techniques. His novels question conventional realism and value of fiction. Thus he sometimes felt isolated and lonely, because; the soul of the age was different and required more politeness, especially in Britain. According to Coe, “his work was embarrassing because the feeling in his books was too raw, too upfront. They lacked the veneer of politeness and difference which England has always admired in its writers”(Coe 2004). Thus he was mostly alone and had to work in other jobs in order to support his family.

He sometimes felt unappreciated and exiled from the literary society. In fact, being an outsider or feeling like that was an important characteristic of the writers of the period.

Sylvia Plath claims that B. S. Johnson's "outsiderishness" made him a good example of sixties, when a huge generation gap was apparent between the young and the old as a result of the dramatic socio-cultural change in the capitals of Europe, North America, Cuba and China. Sexual and social freedom gave new freedoms and new obligations to the novelists. Johnson, especially in *Trawl* and *House Mother Normal*, proved that he made efforts to contribute to fill in this gap by describing sexual activity in raw details, without embellishing it, like many experimentalist writers.

In that period, the young and innovative writers who were called experimentalists, which is a term Johnson considered as the polite way of saying unsuccessful, felt dutiful about reflecting these changes. Although he was one of the writers who tried a lot of ways to develop novel form, he did not like being called as an experimentalist writer. Jeober Webb reports that Johnson once said to him that he made experiments but didn't show them to anybody. Thus he did not like being called as an experimentalist. He thought that the term meant that this is not a novel but a draft devoted for improvement of a novel or a type and incomplete or unsuccessful. He claimed that he never let any of his unsuccessful novels be printed. So it seemed to him that all of his works printed are successful even if some were not so popular because of the reader profile of 60s.

His reason for writing is another subject he tried to explain explicitly. He questioned himself and seems to have found some answers: He was writing to: "exorcise, to remove from (himself), from his mind, the burden of having to bear some pain, the hurt of some experience: in order that it may be over there, in a book, and not ... (there) in (his) mind" (Johnson 1973: 157). In other words he tries to establish his purpose in telling his own experience in personal terms:

*"I have (a vision) of something that (happened) to me
something which (affected) me
something which meant (something) to me
and I (wrote) (filmed) it
because
I wanted it to be fixed
so that I could refer to it
so that I could build on it
so that I would not have to repeat it"* (Johnson 1973: 158)

The most outstanding heritage of Johnson was his perspective about innovation in novel. He was a part of the generation between the end of modernism and the beginning of postmodernism. He knew something had to be done in order to approach the realities of the soul of the age. Although his methods may seem open to discussion as well as his books were not sometimes appreciated enough by the British society then, his mobile and eclectic style was in fact a good representation and a good mirror of the literary period he wrote in and fought against ironically at the same time. Nevertheless, he struggled in order to adapt the novel by improving and extending its frame beyond the horizons of the old fashioned readers and critiques, although he sometimes felt isolated amongst the frustrations of 60s' literary world which may be called semi Victorian and semi post-modern.

CHAPTER V

ISOLATION, FRUSTRATION AND STRUGGLE IN JOHNSON'S LIFE

As Johnson was revolving his own experience into his novel, but in a fragmented way, it would be useful to mention the isolations, frustrations and struggles he experienced in his own life. Thus reflecting on his own experience and comparing them with the ones which his novel characters have.

A) Isolation:

The concept of isolation is an important motive in Johnson's life. As a result of the importance he gave to telling the truth and his early separation from his parents isolated characters are outstanding in his novels. Johnson had a war time childhood. When he was a little child; Second World War, which resulted in deaths of thousands of people in Continental Europe and Britain, broke out. This war caused the first concrete isolation in his life.

Johnson was evacuated for two times first privately with his mother to a farm near Chobham in Surrey. At second time, he was evacuated to High Wycombe in Buckinghamshire officially upon his parents returned to London in the summer of 1941. Thus formally; he was isolated from only his father and this period was a bit more bearable than the second period of evacuation. Because he was isolated from his schoolmates who he had been evacuated as they went back to London, as well as he was isolated from both his father and mother. It was so traumatic on him that he reflected his own feelings, as a child, about being departed from his parents via the feelings of a child character that was evacuated without his parents in *Trawl*:

“The pain of being parted from my parents was far greater, more real, than the danger from bombing, from dying...” (Johnson. 1966: 94)

On his first period of evacuation he also learnt about the distinctions between the socio-economic classes because of the mistreatment his mother and he were exposed to. In *Trawl*, through the protagonist, again he expresses his early discovery of classes in these words:

“I became an enlisted man (in the class war) consciously but not voluntarily at the age of about seven...” (Johnson 1966: 53)

Besides this physical isolation, his late start both as a student and as a published writer made him a stranger for the rest of these literary and student communities. He had much to share but was sometimes rejected and had difficulties in making up deep friendships. Thus it may be said that he was emotionally and socially isolated to an extent. His eleven plus failure at school and rejection for National Service contributed to the sense of isolation and developed it so much that Tredell suggests that Johnson felt himself as an isolated figure, an outsider during his whole life in his book , *Fighting Fictions*.

His position in literary world also contributed to his sense of isolation. He was not ignored. However, he was not supported strongly. The biggest support he got came from the most important name of the avant- garde literature, Samuel Beckett. Beckett supported Johnson by calling him “a most gifted writer”. It was a praise that all avant garde writers wanted to get. Unfortunately, the supports were mostly verbal and temporary. He mostly felt himself lonely in literary community whose members were usually from Oxford and Cambridge origin and high socioeconomic class. With education he succeeded to leave his class origins behind, but he could not feel comfortable and accepted among the members of this Oxford- Cambridge cycle, like the anti-heroes of post-war neo-picaresque novel. As well as his class origins that parted him from the literary community; he, also, wanted to change the novel form radically. Thus he was not accepted by all members of this community and readers. Consciousness and theory was the base of the English literature in 20th century. The efforts made in order to prove that they restricted the development of the novel were not welcomed. Although a few novelists in fifties, like Wain and Amis dared to reject what modernism offered to them, this reaction was not coherent or effective over the soul of literature. Moreover, they were from Oxford origin that constituted a close cycle in a love and hate relationship. Thus Johnson was not supported by these “Angry Young Men” too. In fact Johnson was against the current theory but he wanted to make literary world accept his own brand of theory and form. Thus he got more reactions than them. He believed that the novel form was till, almost, Dickens style and must urgently evolve.

His sense of isolation resulted in impatience with the criticism he received. He was very sensitive about the negative critique. The critics had reservations for him, as he did not like hearing negative comments about his works. Instead; he wanted to know what is good in his books. According to Jeober Webb, it was nice to discuss about the changes and development which novel needed, but he was very defensive about what was bad or not enough. So they had to concentrate on what is good in his books when discussing about his books. This sensitivity made him lonelier and prevented the newspaper critics write about him very often. Gordon Cigman says about his relation with the newspaper critics: “If Bryan could make an enemy, he would. I used to see the way he behaved with newspaper editors: If he met them the first thing he would tell them was what shits they were; but then he’ d expect them to smile and say: ‘ Bryan, you’ re a genius- it is an honour to be insulted by the Laurance Sterne of this time” (Coe 2004: 396). As seen, his image was not very bright amongst the critics and newspaper editors. Thus it may be said that he, himself, contributed to his isolation in literary world.

Consequently, his own intolerance about negative comments about his works, his class origins different from the other members of the literary community, his different views about novel, late start to study and his evacuation years created a sense of isolation in his character and resulted in an eccentric character. It is apparent that on one hand he was very sensitive and felt unaccepted, on the other hand, all these problems built a kind of endurance about social pressure and determination about changing the novel.

B) Frustration:

His first frustration was his 11 Plus failure in the school. For that reason, he could not pass to the grammar school, which could have helped him with going to a collage and developing himself as a candidate author earlier. Instead of grammar school, he went to commercial school and learnt shorthand, typing and bookkeeping. Afterwards, he could not enter the university and had to work in different positions, as bank clerk, accounts clerk and bookkeeping. That was a period was a frustration for his writing career, because he had to wait for university education from 1950 until 1956, which was a period Johnson an old student in the King’s College.

When he started the college, it was the time of Angry Young Men, who reacted against the stable offerings of modernism. Colin Wilson, who was only 24 years old, managed to have a best-seller fulfilment with his book, *The Outsider*. Everything seemed ready to change and there was a lot to improve in novel form. However; Johnson had to sit back and study. So; his delay in education frustrated him from getting him into the literary world and making good friends in the collage. He started writing in 1959 and he had to wait for printing of his first novel, *Travelling People*, until 1963, when he was already thirty years old.

Another frustration was his unstable reader profile. He thought he did not have a proper audience whose ideas could make sense to him in developing his style. Tredell describes this situation ironically by this statement in his book, *Fighting Fictions*. “There was no identifiable public for whom he might be writing for, apart from the people he already knows” (Tredell 2000: 23). Perhaps, that was because of his authoritarian style as a writer or his innovative evolution efforts. That situation frustrated him from getting reader reactions which have always been important for authors, even if they say they do not care about the reactions at all, very often.

As a writer, who tried to bring European avant- garde to England, the biggest frustration was his lack of a rival. Harsh reactions were accepted as rude in British literary tradition in that age. Thus there was no counter attack against him. Istvan Bart’s statements are very clear about this handicap:

“That was his great frustration. ...he never got the right response, because he was fighting against an environment which was made of wool, you could never confront anyone. That was his main ambition, to find somebody who could confront him, somebody who he could fight with – there was nobody he could fight with. He got into a soft environment that would not react” (Coe 2004: 409).

As a result, because of either lack of a proper faithful audience and lack of a strong rival he was deprived from the reactions and critique he needed in order to improve himself professionally.

Consequently, his delay of collage education, Angry Young Men who outshone him, his unstable audience and the lack of a rival were the certain frustrations in his literature journey. They burdened the development of his own theory by preventing him from getting sufficient reactions along with support and acceptance he expected to get. All these frustration may seem to have made him too sensitive and introvert. However,

he always continued to struggle, although he sometimes felt upset and frustrated or isolated until the day when he committed suicide, which put a loose end to his struggles.

C) Struggle:

Struggle is one of the most important motives of B.S. Johnson's life. He wanted to change and adapt the novel form in order to fit it to the realities of 20th century. Another struggle that affected both his life and his writing is the struggle between the classes; moreover, as a writer who dared to write in a way "average English man" could neither accept nor comprehend easily, he had to struggle hard in order to make a living and support his family. It may be said that this trio of struggles shaped his route of life and writing career.

By telling the truth about himself about his own experience about his very own truth about his truth to reality, B. S. Johnson refused the traditions of story-telling, and was influenced by Joyce and Beckett in his struggle to recreate the actualities of talking and thinking as edited, though unpolished, raw material. He thought "telling stories is telling lies" (Johnson 1962). Thus he was inspired by his life and used the details of daily life. For instance, he described the routes that the protagonist followed in detail like a tour guide by adding architectural details in *Albert Angelo*. Furthermore, he described one of his novels, *Trawl*, "a hundred percent true." So it may be said that he believed that truth, itself, does not require any additions, polish or decorations. In that way, he hoped to approach the realities of his time. Although it seems a good and reasonable effort, in 60s the changes in social life was limited to a small group of people in England, which has always been conventional. New critical ideas and literary tendencies mostly came from the Continental Europe. Distribution of wealth did not appear equal. Moreover, there was still a tendency in literary world that requires being polite and polished nearly as much as in the Victorian Age. However, Johnson preferred to use raw realities of life without embellishing them. Johnson was an extremist so that he could be blamed that he deprived himself of some possibilities and comforts of fiction. It is apparent that Johnson could have chosen to use an elevated, polite style, which would have been a more understandable prefer in that period in Britain. Instead, except the times when he became too polite and elevated in some parts of his novels as a tool deliberately and mostly ironically, he could dare to be aggressive and embarrassing in England, where

“vital qualities of literature ... was – and perhaps still is- too genteel and dismissive” (Tredell 2000: 31).

Johnson also had dilemmas about his position in literature. He sometimes told he only talked for himself and had no views of literature or novel in general, at other times; he, perhaps, felt too isolated and tried to explain and offer his style as a new perspective in novel. Moreover, he declared himself as a socialist and claimed that “a serious novelist would be making a statement which attempts to change the society towards a condition he conceives to be better” (Johnson 1973: 16). According to Johnson the writers in some countries, for instance in Hungary” who were thrown into prison or whose books were burned because of their books are luckier than himself, because; in his opinion, these writers were valued and believed to have the capability to change the world. However, in Britain, there was no such consciousness about the power of literature. They were still in quest of gentleness and they were still escaping from the truth, itself. Thus he had to struggle against negative reactions or, most tragically, endure lack of reactions during his writing career.

Another struggle in his life was struggle between the classes. He was faced with the class war at very early age in his evacuation during the II World War Session. The behaviour he and his mother received was a representation of class distinction in his contemporary England. He reflected this sense to his novel, *Trawl*, which he called “a hundred per cent truth” via this statement: “I became an enlisted man (in class war) consciously but not voluntarily at the age of about seven” (Johnson 1966: 53). This experience was very effective throughout his life and may be said to contribute to his sense of isolation.

His early experience about class struggle or in his own words “class war” was not the only one. Although he could escape the disadvantages of his class origins due to education he got, he still had to struggle against the Oxford clan whose roots were generally deep in generations of literary and-or intellectual heritage. Indeed, it seemed that this closed cycle was mostly unreactive towards him consciously, which resulted in Johnson’s resistance. He never gave up writing about the details of working class life style, which, may be seen as, even, folkloric. As well as criticizing elevated style of upper middle and high class, he also blamed the working class with unawareness and

indifference. “There was nothing today like the Welsh miners who read Marx and Lenin in libraries, or like the Left Book Club of the thirties” (Tredell 2000: 25). Thus due to his class origins and the new social community that would surround him, it may be said that he was relatively objective about the faults of both sides in class war. Nevertheless, it does not mean that he never suffered from the class distinction, which left him alone and sidelined. In that great struggle he described even as a *-war-*; he had to struggle in order to get what he deserved as a writer. Johnson also declared himself a socialist and “a political animal” when his writer character was set aside.

Last of all, his struggle for making a living and supporting his family was really challenging for his private life and in developing his career. After he graduated from Kingston Day Commercial School, he started to work for a local National and Provincial Bank as a junior trainee. In 1951, he became an account at Barnes Modern Builders. These jobs were not nourishing for his writing career, but he was aware of that he had to work as a grown up. Then he realized that he was not suitable for such jobs and he decided to study at the university. His late university life seemed much fulfilling due to his amateur theatre career and his temporary editor position in *Lucifer Art Magazine*. However, soon after his graduation, he had to find a job. He worked as tutor for a while, which would inspire him for *Albert Angelo* afterwards. Nonetheless, all these jobs did not relate to his writing career, except his position in *Lucifer*. Finally, he got a job as soccer reporter in the *Observer*, which inspired him for his novel, *The Unfortunates*. Even though some of these jobs gave inspiration to him, they were obligatory. He did not choose an average style of writing, thus, he never became a best-seller in his life. Consequently, he could never earn enough money to support his family or make a living from writing. He reflected this irritation in his life on *Albert Angelo* via the great struggle of the protagonist in teaching in tough classes and his obsessively strict vocationism. Similarly, Johnson used to describe himself as a writer first of all but he had to struggle in order to earn money in different sectors because of his writing style which was beyond the horizon of his contemporary literary audience.

As a consequence, Johnson’s struggles, as well as being upsetting for him, gave him the chances for getting to know the working class and average English men, amongst whom he always chose his characters. As a result, on one hand, it could be said that

these struggles were nourishing and inspiring for his writing career. On the other hand, they were time consuming and emotionally tiring experiences, which prevent him from facilitating some of the class-oriented educational and social support. The 70s when he committed suicide, there was an economic crisis that affected everybody in the society. It was a period that Arthur Merwick, in his book *British Society Since 1945*, printed in 1982, regarded as “time of troubles” whose start was 1973. Johnson, also, complained to Zulfikar Ghose about “His last three months have been full of work next to no money” (Coe 2001: 327). It is, also known that during his seven months he did not receive any offers from the TV. This problematic economic process might have been one of the reasons that resulted in his suicide, as a father who had to support and educate his son and daughter, beside his personal emotional reasons.

CHAPTER VI

SUMMARIES OF HIS THREE MAIN NOVELS:

Before investigating the three concepts in details in these novels, summing them up will be more clarifying and so that it will be easier to refer to the separate events or characters in the novels.

A) Albert Angelo:

Albert Angelo was written during the period which lasted from autumn 1962 to July 1963, when Johnson was 29 or 30 years old. It was first published in 1964 by Constable. Other three editions were published in 1967 by Panther, in 1987 by New Directions and in 2004 as a part of B.S. Johnson Omnibus, in 2004.

Albert Angelo, who gives the name of the novel, is the protagonist of the novel. He is an architect by vocation but has to work as a supply teacher. He lives in London, which is described in details by the writer with the help of varied viewpoints during the novel. His life seems tidy and ordinary on the surface. Nevertheless, beneath the surface, his inner speech shows the dissatisfaction and isolation in his life.

The novel is divided into five chapters named Prologue, Exposition, Development, Dissatisfaction and Coda. As the novel does not constitute a logical or chronological order, it seems a better idea to summarize each chapter one by one.

1) Chapter 1-Prologue:

In this short chapter, the reader finds him while he was talking with his house mate, Joseph and Joseph's friend, Luke who visits him in the kitchen. His sensitivity about his vocation and his views about his current job can be induced from this conversation easily. While they are talking about the previous tenant, Albert says:

- *Well, I shan't make a lot of noise. I like quiet. I spend a lot of time working at a drawing board.*

Luke asks him if he is an artist. Albert answers:

- *Well, sort of. I am an architect – that is, I'm a teacher really, but want to be an architect. No, that's the wrong way round, I am an architect but have to earn a living by teaching.*

(Johnson 1964: 12)

As it can be easily induced from these lines, the protagonist, Albert Angelo, does not consider his teaching job as a real job, but a temporary work. He prioritizes his

vocation. He designs buildings which were never built or has any hope to be built one day. He says he does that for its own sake. He believes one day they will be built perhaps after his death. Luke reacts to his obsessive tendency by saying:

- *“Fucking lot of good that is, mate. I mean, when you’re dead you’re fucking dead, aren’t you?”*

Albert answers calmly:

- *No.”*

(Johnson 1964: 13)

In the first chapter, the flat and Percy Circus where Albert lives is described too. The reader learns that he has to share a bathroom, a lavatory and a kitchen in common with Joseph. And the buildings around are brown and paling. From the description of the neighborhood and the house, it is understood that he pursues a modest life. He also did not have intimate relations with his neighbors. It is enough for him to know somebody lives upstairs.

Chapter 2- Exposition:

At the beginning of this chapter, Albert’s relation with his family is exposed. It is apparent that his parents can not understand his obsession about his vocation. His parents want him to find a permanent “real job”, instead of being a staff teacher. However; he claims he already has a job, he is an architect. Thus it is induced that he sees his vocation as his job and does not regard teaching as a real job although he has no other job that makes him earn money, indeed.

In the following parts of this chapter, we see him in the school. He is welcomed by the deputy master, Mr. Caulter. He feels they do not like him and any supply teacher there as they consider them inexperienced and unqualified. As he is temporarily there, he can not set intimate relations with other teachers. However, he gets to know the students in his class to whom he teaches Basic English all day as there are several foreign students in the class. In this school there is not much trouble, though he does not like it very much.

Also, in Exposition, Albert mentions how he met his previous girl friend, Jennie, who would leave him afterwards, in a corridor of the university and how they fell in

love and started a relationship. He describes her and the places they walked together in detail.

Another introduction in the same chapter is with Terry, who was left by his wife in the same way Albert was departed by Jennie.

Chapter 3- Development:

This chapter starts with different short events which are not related but happened to Albert: a fight with a student, a night out with his friend, Jim, an event about new French teacher, etc. This part ends with an unexpected explanation of the development of Gothic style.

In the second part of this chapter, Johnson uses a different typographic method. He writes in two columns. On the left; the dialogues in class are given and the events happening while the reader can over hear Albert's inner speech from the column on the right. During the chapter, he finds himself teaching in increasingly tougher classes and schools, and the contradiction between the outer dialogues and his inner speech reveals that he tries to control his behavior. His struggle with difficult pupils in class mirrors Albert's struggle with life in general.

At the end of the chapter, there are short paragraphs which his students wrote about him anonymously. While some of these pieces of writing criticize him, some praise him. Many of them are written in broken English. These paragraphs provide the readers with a chance to have a viewpoint from his own inner speech and comments about his situation in the class.

Chapter 4- Disintegration:

In the forth chapter, B.S. Johnson, himself, suddenly appears and tries to give a reasonable base for what he has written so far. For instance, he explains why he put future seeing holes to the "Development" as to draw attention to possibilities as to make my point about death and poetry. The paragraphs look like answers given to questions asked before.

Some examples may be given in order to clarify:

- *"fuck all this lying look what im really trying to write about it is writing about it is writing not all this stuff about architecture trying to say something"*

about writing about my writing in my hero though what a useless appellation my first character then in trying to say something about me through him albert an architect when whats the point in covering up covering up pretending I can say anything through him that I would be interested in saying” (Johnson 1964: 167).

- I’m trying to say something not tell a story telling stories is telling lies and I want to tell the truth about me about my experience about my truth about my truth to reality about sitting here writing and being an answer to the loneliness to the lack of loving...

- Not that I am not fond of Albert. For I am, very; Albert, a slightly comic association with the name, offset today, as a name, and Albert , to emphasize his Albertness hisness, itness, uniqueness, yes, fond of him, I am, very, even though I have hardly provided you with a description of him, a corporate being, I know, but he stands for me, I don’t need one: Albert, who stands for me, poor fool. (Johnson 1964: 169)

- Again for what is writing if not truth my truthtelling truth to experience to my experience and if I start falsifying in telling stories then I move away from the truth of my truth which is not good oh certainly not good by any manner of” (Johnson 1964: 169)

Thus this chapter involves the surprising emerge of the writer, himself, in the novel. He tries to make the reader not only feel that he is there behind the curtain, but also hear him clearly. He gives all the rationale for what he has done so far in a way which leaves no room for further comment and misunderstanding. That initiative illustrates how authoritative he is as a writer.

Chapter 5- Coda:

Coda is described in The Oxford Minireference Dictionary and Thesaurus as a musical term which means “final part of musical composition”. The writer emphasizes with this name both the end of the novel and the end of Albert Angelo’s life. Johnson, shortly, tells how a gang of his previous students throw him into a canal and leave him drown there.

B) Trawl:

It was written from June to December in 1965, when Johnson was 32 years old. It was first published in 1966 by Secker and Warburg as hardback. Its two more editions were printed in 1968 by Panther and in 2004 as part of B.S. Johnson Omnibus by Picador. It does not contain any chapters.

Trawl is a novel which is called “a hundred percent truth” by Johnson himself. It is all interior monologue, a representation of the inside of Johnson’s mind but at one stage removed, the closest one can come in writing. According to Johnson, it is known that

his publishers claimed that it was not a novel but an autobiography; however, Johnson refused that idea and insisted that it is a novel but not fiction. *Trawl* has no apparent plot or invented characters. It seems a collection of recollections of past memories of the protagonist. Thus it is not easy to summarize it neatly in traditional terms.

It describes, three week voyage Johnson himself made as a supernumerary on a deep-sea fishing trawler in the Barents Sea. The novel is like a collection of many flashbacks of past events from Johnson's life which are mostly sexual or romantic. Johnson explains the reason of this voyage in the novel: "to shoot the narrow trawl of my mind into the vast sea of my past" (Johnson 1965:3) Through these memories the reader learn much about his desperate situation during the evacuation period in Second World War and his incomplete relation with a fellow undergraduate at King's Collage, which also appears in *Albert Angelo* as Jenny and afterwards under her real name as Muriel. In *Trawl* he is called Gwen.

The aim of the real voyage made by Johnson was the novel-writing process itself. However; in the novel this aim is not given. In the words of the protagonist himself; "Why do I trawl the delicate mesh of my mind over the snagged and broken floor of my past?... In order to live, the question does not need to be asked, form e.....It is easy to see and to understand that I was too selfish..." (Johnson 1966: 21) Beside his inner struggle; he is struggling with seasick and insomnia.

As well as being as autobiographical novel, Johnson likes naming it as a narrative poem because of its lyric structure. According to Coe, his novels are always inventive and lyric to an extent. Thus we may say that *Trawl* is a good representation of Johnson's lyric tendencies as a novelist. Coe, who raises Johnson's popularity after his death by writing his autobiography in 2001, says the most lyric novel Johnson wrote is *Trawl*. He chooses this description of sunset as an example in his book:

"The first real sunset of the trip, as well, today: great blazing streamers bar the sky like long bannes at a tourney, the light alchemizes the brass of the bridge into wine dark gold: now the short northern autumn day closes quickly: the coast, of Norway is it, or of Russia, appears only as formal change in the patterns of the clouds on our port side. Down below on the deck the lights steadily illuminate no activity but the swell of the water in the washer, and the way starfish and the white bellies of dabs move unnaturally in the bilges. A fishgut hangs like a hank of hair from the iron grill in a pound board... The green bleep from the fish finder now catches the Skipper' s intentness as he sits

*over this talismanic yet scientific aid to fishing, brighter now than the sun...
Yes, it has been a good day. I shall sleep tonight.”*
(Johnson, 1966: 167)

At the end of the novel, the reader sees that there is a girl called Ginnie, waiting for greeting her lover in other words; our protagonist on the port when the trawler comes back. Gennie is the character who represents Virginia Kimpton, who Johnson had been pursuing a romantic relation for a while. They got married afterwards. Thus we may see that voyage as a symbol of a man's voyage from being an independent young man towards being a married responsible man. In order to make his mind about this process, the protagonist faces with the realities of his past and cleans the cellar of his memories.

C) House Mother Normal:

House Mother Normal was written in July of 1970 when Johnson was 37 years old. It was first published in 1971 by Trigram Press and Collins. Its other editions were printed in 1973 by Quartet, in 1986 by Bloodaxe, in 1986 by New Directions and finally in 2004 by Picador as a part of B.S. Johnson Omnibus.

Johnson preferred to wait for three years before writing House Mother Normal. When we take the other novels into account, it may be said that he was a first- person confessional writer. Also, he did not use to use fictional details, characters or incidents in his novels. Instead, generally, he was inspired from his own truth. It was a new mode for British literature that maximizes itself in his a hundred percent truth novel, Trawl. This tendency seen in his all novels written before was ceased by House Mother Normal. This novel includes one single event which is told via ten different points of view. Moreover, this event is fictional, which is a turning point for Johnson and his readers. Johnson stated that he had been planning to write this novel. But Albert Angelo, Trawl and The Unfortunates which are coherent in terms of their moods were written before it. Nonetheless, He deviates from the direction shown by Beckett, who imposes nothing else but what happens to oneself.

The same social evening, in which they have a supper, sing a song and make handcraft in the house is told by nine viewpoints which belong to nine different people. Eight of them are old people who live in the same house. One of them is a young woman who looks after them. All people in the book have got twenty one pages, except

for House Mother, the younger lady who looks after these old people. She has twenty two pages, which is one page more.

At the beginning of each part; certain amount of information is given about the general health status of the person whose viewpoint is given in the same chapter. The information includes age, marital status, and percentages of sight, hearing touch, taste, smell, movement and pathology along with CQ count.

CQ count is the total of right answers given as a response to ten classic questions. These questions are:

1. Where are you now?
2. Where is this place?
3. What day is this?
4. What month is it?
5. What year is it?
6. How old are you?
7. What is your birthday?
8. In what year were you born?
9. Who is on the throne now- King or Queen?
10. Who was on the throne before?

Some of the people in the house have got a relatively better health situation while some are in a very bad condition when their values are taken into account.

At the beginning of the novel House Mother Normal introduces the social event and invites the readers to their social evening and even into the minds of her friends, as she prefers to call the people she looks after in the house. The names of her *friends* are Sarah Lamson, Charlie Edwards, Ivy Nicholls, Ron Lamson, Gloria Ridge, Sioned Bowen, George Hedbury, and Rosetta Stanton.

1) Sarah Lamson: is relatively healthy mentally with ten right answers she gave to COQ count questions. Although Sarah actively involves in the activity, she thinks many other things as it may be understood from her inner speech. He longs for her husband who died and left her as a widow and her son, Ronnie, who never comes to see her. Despite the fact that his son, Ronnie preferred another woman, his wife to her, Sarah wants him to visit her, even if she does not know whether or not he knows that she is

there. Moreover; she is worried about him, because his wife could not give him a child although Ronnie likes children very much. She says desperately:

“I wonder if Ronnie knows I’m here. Not that he’ d want to visit me, no one gets any visitors here, anyway, but I’d like to see him just once more before I pass over, just the once. He wouldn’t have to see me if he didn’t want to, no, perhaps, going along the road, just the once” (Johnson 1970: 15)

Also, she feels unsatisfied about her life as a female. She thinks no man threatened her like a queen, perhaps because she does not deserve it by not treating any men like a king.

2) Charlie Edwards: seems healthy mentally with ten right answers they gave to COQ count questions too. He seems trying to be optimist about his situation. Thus he tries to focus on the things which he is better at than the other old people. For instance, he thanks for he can taste and take pleasure from what she eats. Moreover, he likes lamb chop which is the dish of the day. He is also very actively involved in the activities and seems very competitive in the games.

He remembers some childhood memories, like the time when he was chosen for the choir, for his good ear, which was an unusual thing as other children did not have according to him. A piece of lyric of the song they sing in the house, which represents the attitude of Charlie, is added in that stage by the writer:

*The joys of life continue strong
Throughout old age, however long:
If only we can cheerful stay
And brightly welcome everyday
Not what we’ve been, not what we’ll be
What matters most is that we’re free:
The joys of life continue strong
Throughout old age, however long.*

*The most important thing to do
Is stay alive and see it through:
No matter the future’s dim,
Just keep straight on and trust in Him:
For He knows best, and brings good cheer,
Oh, lucky us, that we are here!
The most important thing to do
Is stay alive and see it through!*

(Johnson 1970: 33)

3) Ivy Nicholls: is relatively healthy mentally with ten right answers they gave to COQ count questions but has poor aural ability with %55 rate of hearing. Ivy stands out with

her help to Ron with doing the handcraft activity. Throughout her territory of 21 pages in the book, mostly she remembers past good days which she spends giving and attending cocktails and parties with her dead husband, Ted. It is understood that she and her husband had a happy and sociable life surrounded by friends who prevented them from regretting not having a child. But unfortunately; as she lost her husband and her friends one by one in time, she longs for her old days.

4) Ron Lamson: is quite unhealthy with his 30% sight, 45% hearing capacity, 55% of touch, %40 of ability of taste and smell, only 45% of movement ability and his 8 answers he gave to 10 classical questions. He has many illnesses.

He suffers from extreme pain when he has to move. Nevertheless; he tries to keep quite. His pain may be understood easily when these his uttering is read

“I can think nothing but the pain of my arse.

Say nothing

Keep Quiet

Bear the pain without

Saying

Soon have to move again

aaaaaa!” (Johnson 1970: 75, 76)

At the beginning of his chapter, the reader can understand why he wants to keep quite and not to irritate others. Because he believes that if he creates trouble, like eating too much or making noise he will be thrown to the street and left there.

“Must eat something, though, to show them, told them I was not a big eater, don’t want to be thrown out, not on streets again, couldn’t take it, the ramp, those dirty...” (Johnson 1970: 74)

Generally, he feels desperate about his pain and he is worried about being thrown to streets where he came from as far as it is understood from his chapter.

5) Gloria Ridge: seems relatively unhealthy with 45% sight, 55% of hearing capacity, 30% of touch, 20% of taste, 45% of ability to move and her six correct answers she gave to ten classical questions.

Gloria’s chapter is a bit difficult to understand because of her mental confusion. Her memories and her emotions are told in a fragmented way with mostly incomplete

broken sentences. The events are not related. His confusion may be seen in her sentences which are usually far from being rational and coherent.

*“My true love went once round fingering, **blue hair** he had with his black eyes, **four foot in his bloomers, I remember him clearly**, it was with my mates at the time, he was with his. **Yellow jumper and pale skirt.**” (Johnson 1970: 98)*

In another place in the chapter; she claims that his true love has red hair.

There is a detail which we understand from her uttering. House Mother, the forty year old woman who looks after them, sometimes hits them:

“She is trouble this time, not me; House Mother’ll hit her, not me, this time”
(Johnson 1970: 98).

What is apparent from the chapter is that she longs for her lover whom she can not describe clearly and her friends.

“We were good in those days, in spite of that rationing. You had to get anything off of grocers and suchlike. They had a marvellous time of it, having it off in the back stores.

Where are they now, the martins and perhaps?

All dead. No Edie, Frank, Johnnie, Doug, Maeve, Dil, no, none of them”

(Johnson 1970: 112)

She also has a one sided competition with Ivy, who lives in the same house and has the second chapter.

6) Sioned Bowen: is relatively unhealthy with her 50% of sight, 40% of hearing, 30% of touch, 20% of movement, and 45% of smell. However her CQ count is eight, which is not very low.

It is understood from her chapter, she was a Welsh servant in the past in England, which made her both Welsh and servant. In that period of time it was two times worse than being Welsh or being a servant. She remembers the house where she served, how the factor and her masters behaved her. It is apparent that, when she compares with his servant girl position, she feels pleased with the situation here. Upon she wins the game for the second time, she says: “I’ve never won many things in my life, but I’m the champion here” (Johnson 1970: 134). The only thing that irritates her is the bossy attitude of Ivy.

“Yes, someone has to do the organizing.

And it always seems to be you (Ivy). If it's not House Mother it Ivy." (Johnson 1970: 124)

7) George Hedbury: has a very bad health status with his 10% of sight, 15% of ability to hear, 25% of touch, 20% touch, 10% of smell, 15% of movement and two correct answers that he gave to the ten control questions.

In the chapter there are no understandable statements but only words unrelated with each other.

"Lame

source

unfr

they'll

for

why?

Oughter" (Johnson 1970: 140,141)

8) Rosetta Stanton: seems really unhealthy, like George Hedbury. She has 5% of sight, 10% of hearing, 5% of touch, 15% of taste, 20% of smell and only 5% of ability to move that a normal person has. She can not answer any of the ten classical questions. Indeed; she can not communicate with the other people but can only utter some unrelated Welsh words:

"noddwr

Teg

enwog

Geirwir

arabus” (Johnson 1970:163)

These words are apparently have no connection most of which have positive religious meanings in Welsh, but there are some pieces that gives her inner voice from which it is understood that she is very unhappy and upset about the situation she is in.

“Now I can every word you say I am a prisoner in myself. It is terrible. The movement agonizes me” (Johnson 1970: 175.) She converts to English as she is addressing to Ivy, an English woman.

She also wants help but can’t tell it to others orally.

“Let me out, or shall I die” (Johnson 1970: 176)

9) House Mother: is the woman who takes care of them. But she does not seem very caring towards these old people, who she called her “friends”. Although her duty is to look after them, she has certain prejudices towards them. She claims that, for instance, it is enough to give them a healthy diet and treat them like a child, as she believes they are on their second period of childhood. She says some of them can not differentiate bread and meat. Moreover, she likes being in control of them. Also; she does not have any moral values or respect for the old around him. She even does not feel ashamed having a sexual activity with the dog in front of the old inmates in the house.

Besides, House Mother compares her self with other nurses in other geriatric places. She adds she is qualified and experienced. She claims these people are forgotten and

left. Nobody visits or cares about them. But it seems to her that she gives them a full occupation her via activities or the help they give her with the household.

On the 22nd page of her chapter longer than the other characters' House mother stands out to tell it is all fiction.

"Thus you see I too am the puppet or concoction of a writer. (you always knew there was a writer behind I all? Ah, there is no fooling you readers!) a writer who has me at present standing in the post- orgasmic nude but who still expects me to be his without embarrassment or personal comfort" (Johnson 1971: 204).

With those words of his character, the writer, Johnson, wants to confess that all he writes is fiction in this novel. It seems that, by this way, he tries to prove that he is not lying as he did not in his previous novels, because he clarifies everything that he fictionized at the end of the novel. In that way, he intends to prove that he does not deviate from his truth based tendencies about novel form and fiction completely and he is not deceptive.

CHAPTER VII
THREE NOVELS & THREE CONCEPTS

(Isolation, Frustration and Struggle in Johnson’s Three Novels)

Chart 1

	ISOLATION	FRUSTRATION	STRUGGLE
ALBERT ANGELO	<p><i>Albert feels isolated from</i></p> <ul style="list-style-type: none"> <i>*the people around him</i> <i>*his family</i> <i>*his students</i> <i>*his teaching job and colleagues</i> <i>*(physically) his previous girlfriend whom he still loves.</i> 	<p><i>Albert feels frustrated about three points:</i></p> <ul style="list-style-type: none"> <i>*doing his vocation that he considers as his real job.</i> <i>*teaching his students effectively.</i> <i>*having a deep romantic relation.</i> <i>*having economic welfare.</i> 	<p><i>Albert Angelo struggles in order to:</i></p> <ul style="list-style-type: none"> <i>*make a living.</i> <i>*save time in order to do his “real job”.</i> <i>*educate and manage the classes he teaches.</i> <i>*make his parents and friends understand his views about his career.</i>
	<p><i>The protagonist is isolated from:</i></p>	<p><i>The protagonist is frustrated from:</i></p> <ul style="list-style-type: none"> <i>*having a</i> 	<p><i>The protagonist struggles in order</i></p>

TRAWL	<p><i>*land</i></p> <p><i>*the crew on the ship.</i></p> <p><i>*his parents during the war.</i></p> <p><i>*his previous girl friend, Joan and his new, girlfriend, Gwen, who is on the land.</i></p>	<p><i>happy/normal childhood by the war and financial situation of his family.</i></p> <p><i>*sexual and romantic release because of Joan's departure.</i></p>	<p><i>to:</i></p> <p><i>*get over the sea sick.</i></p> <p><i>*clean the cellars of his mind.</i></p> <p><i>*make up his mind in order to be a responsible man.</i></p> <p><i>*cope with the struggle between the classes.</i></p>
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As summarized in the chart all three concepts have a place in three novels. Now it would be better to handle each subject separately in each separate novel.

A) Three Concepts in Albert Angelo:

1) Isolation In Albert Angelo:

“ I would make exits, and entrances and imagine a vast audience watching every movement I made. This behaving as though an audience were watching has become a part of me, is my character, is me, and on one level I am always thinking and acting in a film for such a film audience” (Johnson 1964: 22) says Albert in the second chapter. He is always isolated in his behaviours and the life from the people around him just like the actors isolated from the audience. He is too controlled to set deep and intimate relations. For that reason, the concept of isolation is one of the most outstanding concepts in Albert Angelo. His separations are mostly emotional and sometimes; physical. Moreover, his emotional isolating is a part of Albert: His emotional isolations generally seem to be Albert's own prefer, while the physical ones are usually obligatory.

Albert appears within a conversation with his neighbour, Joseph and his neighbour's friend, Luke at the kitchen in the first part of the first chapter. He seems a

sociable person who makes jokes and discusses about his own job. Yet, afterwards, the writer starts to give clues about whether or not his relation between Albert and his neighbours is intimate. Firstly; writer gives the information that Joseph and Albert share the one kitchen, lavatory and toilette. Thus this meeting in the kitchen seems an obligatory one. While Johnson is describing this occasion he uses statements that reflect indifference:

“Albert had a bathroom, a lavatory and a kitchen in common with Joseph. Luke was a friend to Joseph, who happened to be visiting him at that the conversation already related, took place. Joseph had oh many other friends, but on this particular occasion in happened to be Luke who happened to be visiting Joseph on the first evening of Albert’ s tenure of the room in Percy Circus.” (Johnson 1964: 14)

Afterwards, it is understood why Johnson tries to emphasize that this conversation was an incident for Albert:

“ Someone lived upstairs, above Albert. Albert did not know who lived upstairs, above him. This was enough for Albert, to know that someone lived upstairs but not to know who it was who lived upstairs. For many it would not have been enough. They would have been out at many times, on many occasions, contriving coincidences in the hall and in the passageways and other common places, in their first week at Percy Circus. But not Albert.” (Johnson 1964: 14,15)

As it may be induced from this excerpt; he is isolated from his neighbours. He does not prefer to make friends among them. Instead he chooses to be separated from them and concentrate on his real job architecture. He tells Joseph and Luke he does not make a lot of noise, and adds: “I like quite. I spend a lot of time working at a drawing board” (Johnson 1964: 12). It may be understood from his expressions that he is slightly warning them about not to interrupt him often. Thus he may keep his isolated territory safe far from the aliens. He hears the toings and the comings and the froings, but does not worry himself with identities. In the novel it is clearly stated that: “It was enough for Albert to know that someone lived upstairs” (Johnson 1964: 15).

The concept of isolation in his life is not limited to his isolation from his neighbours. He is also isolated from his parents to an extent, which Albert’s visit to his parents’ house shows to the readers. This isolation seems to root in his preference about his job, because his parents can not understand why their son does not try to find a permanent job. Whenever this subject is discussed, the communication breaks down. Thus Albert declares that he does not expect his parents to understand him anymore

which resulted in a break down of their communication. He explains his feelings clearly in the first chapter upon his mother's question why he does not find a permanent job. His mother adds: "You are twenty eight, now, you know" (Johnson 1964: 23). Albert's inner voice shows his isolation and indifference:

"I know that very well, today, though there are days when I know it far less well. In answer her question as I have answered it many times before: I am an architect, not a teacher, and I will not tie myself to term's notice even though it does mean the insecurity and constant changing of schools involved in supply work. She (his mother) does not understand. She did not understand before. She has never understood. I do not mind that she does not understand, now, now I do not care that she does not understand. There was a time when I was concerned that she should understand" (Johnson 1964: 23).

Thus although he visits his parents every Saturday and sometimes on Sundays, it seems impossible to mention a good and understanding communication or relation between Albert and his parents if his sensitivity about his "real job" or his vocation is taken into consideration. According to him, these visits were habitual, and while he is introducing his parents; he does not use a very sensitive vocabulary:

"I think that they are my parents, at least yes" (Johnson 1964: 19).

"I shall call them my parents, in any event, it seems right to call them my parents, my mother and my father. My parents, to give them a name with which to be going on" (Johnson 1964: 20).

Moreover, according to Albert Angelo, his parents were not affectionate to him. They are fulfilling their duties but did not do more according to him. Albert emphasizes that via these statements: "In this house, in my Parents' house, my parents' home, all affection is channelled through the dog. No one is affectionate to anyone else except through the dog. I make a fuss of the dog. Fortunately he is a sensible and lovable dog" (Johnson 1964: 22).

However, it may be said that he is a bit closer to his father, as they are in the same gender. They go to football matches together, support their team and swear against the opponent team. So this activities make them closer towards each other to an extent as men. Albert says in the novel that when he first heard his father swear, at a football match, how, somehow, it made them closer, as though against women, the two of them, closer. But this intimacy can not mend their communication about Albert's preference in his career, which effects all their relation as a result of Albert's sensitivity and narrow-mindedness

As well as he seems isolated from his family and his parents, there is also a burden between Albert and his students. This sense of isolation increased during the period when he goes to teach in tougher schools. This isolation is represented by the typographical method in the second chapter. This chapter is divided into two columns, one of which includes dialogues that take place in the left column, and the other includes Albert's inner voice that reveals his thoughts and imaginations which are apparently far from the here and now reference in his class. It may be exemplified:

- **Shush!**

- **Albie'll'ear you!**

- **Not 'im-'smiles away.**

- **'E's got that dozy look.**

We would dry ourselves, and seeing needing, once more, and making love again, this time on that just-yielding bed of grass, this time laughing where the other was serious, this time lingering and drawn where the first was swift and, compulsive, this time so conscious, civilised, where the first was natural, uncontrolled, this time so lastingly satisfying where the first was immediately fulfilling. Ah, Jenny, oh, god god! My love, that's it, my love, you can never go back, that high, yet how I miss it! The love! Singular, only, only one, the love, the love. Not so much her, Jenny, but the love, for there were- bad things- weren't there- about her I don't miss But do I, were they part of the love? They musy

-**Dreamy Alby.**

-**Ma famly? You bin sayin' fings about ma famly?**

-**I'll get you, just you wait.**

-Watch it, cocker, or you'll be 'avin' a visit from Corps. *have been, yes, all parts of love, part of the pain and the pleasure and the joy, the joyous in the rain. And suffering....*

-I'm terrified.

-Read it out to 'er. *Bloody noise!*

-No, shush, Albert'll see it.

-I don't care. 'E wouldn't get it off me anyway.

-The Corps... *Up, get it. Up, certainly, got a stand on, no bloody wonder...*

-Go on read it, ent it funny...What the hell d'you mean by making so much noise! Silence! You, there what's on that piece of paper that you find so irresistibility?

(Johnson 1964: 84)

His isolation from his students results in the collapse of his relation with his students. The excerpt above represents that he loses control of the class very often. Thus; this situation may generally lead him to use violence in order to get the control of the class. When his death by the hands of his own students is taken into consideration, this isolation may be thought as the beginning of Albert's end.

In fact, his isolation from the students seems to, partly, result from his sense of isolation from his supply teaching job and his colleagues. He rejects the fact that his job teaching. He always sees teaching as a temporary period that he has to cope with in order to make a living, just like the author's views about his supply teacher position which he has during the period when he used to think his real job is poetry. Thus Albert puts a long distance between his job and himself. As well as his hesitations about teaching, the prejudices that the school managers and permanent teachers had towards supply teachers in sixties in Britain were great. This attitude reflects on the attitude of

the school managers' in the novel. Albert tells his first meeting with the manager of his new school:

"The headmaster is formal, apart, preoccupied. He introduces you to his Deputy Head, Mr. Coulter. Mr. Coulter does not like you. He does not like any supply teacher. Supply teachers mean inconvenience to him. They upset his timetable as they are often untrained and incompetent.

As he takes you along square stonefloored tunnels to your classroom he expresses his dislike, oh so politely, by finding out why you are not in a permanent teaching post when he hears that you are trained and qualified" (Johnson 1964: 29).

And he comments on another meeting with the other colleagues:

"You face the other staff, an outsider. No one talks to you, except Mr. Coulter, briefly, and an old woman about thirty, at length.....The women are shy, the other unmarried and married ones are aggressive and make loud remarks about the Headmaster's laziness and criminal unfitness" (Johnson 1964: 37).

As seen in these excerpts taken from the novel, the relation between the staff and Albert includes a sense of isolation. This situation results from partly the staff and partly nature of supply teaching. When the fact that Albert changes several schools during the novel is taken into consideration, it is not difficult to understand why he can not make close friends in the schools where he works. In fact, this temporary and unstable career was his own choice he made for the sake of saving time for his designs. Thus it can be said that his part-time position in the school is his own preference. In that way, he does not have to be bound to the official terms and timetables.

Beside these emotional isolations in Albert's life, there is an obligatory physical isolation which hurts him most. We learn from the novel that he was departed by his girlfriend, Jenny, who chose her previous boyfriend whom Albert names as a cripple, because she thought he needed her more. Although Albert considers this as a betrayal; he can not forget her and he is almost obsessively attached to her memory. He even can not concentrate on his daily routine in the school as he can not help thinking about her so much that there are three pages which tell about the day when they first saw each other and their first meeting without any interruption, which is a very rare situation in Albert Angelo. While Jenny's departure contributes to his sense of isolation and hurts him very much; this situation leads to an intimate partnership between Albert and his friend, Terry, who was left by his wife Janine. During the narrative, the two friends are seen wandering from one pub to another bar in the multi-ethnic setting of London and chatting about their previous lovers' betrayal. Albert tells about their friendship:

“Mostly we talk about women: and mostly about this cow Janine who’s done Terry done, as Jenny did me down. This is the chief bond between us: as we have this need to talk and equally as we have this need to listen.” (Johnson, 1964: 52) Perhaps, this friendship and their nights out let him talk about her and her reality instead of thinking about and exaggerating Jenny.

The sense of isolation which is very outstanding in Albert’s each relation gives the novel a sorrowful mood, despite the humorous language used. It is a feeling that directs him to be lonelier and lonelier every day. His thinking of Jenny hurts him so much, but he does not give up that. Perhaps, it may be said that he is very imaginative or he is a day dreamer, but it may be said that isolation is one of the most nourishing senses for the novel.

2) Frustration in Albert Angelo:

--“*It’s about frustration.*”(Johnson 1964: 169)

Another sense that directs the stream of emotions and events in Johnson’s second novel, Albert Angelo is the feeling of frustration. Frustration results in collapse of these dreams again and again in this novel. Thus it also leads to anger and hopelessness. Ironically; in the novel of Johnson, who believed in nothing but truth, the protagonist, Albert Angelo is constantly escaping from the truth of his own life into a new world imagined in his mind in an isolated way , because the truth of his life is frustration.

The most outstanding frustration in his Albert’ s life is his supply teaching job, as it takes much time that he desires to spend on his architectural designs. He can not find a job suitable for his vocational qualifications. Nevertheless, he has to earn money and pay his bills. So he has to work in a temporary teacher position that he sometimes hates. He even ignores his job and he says he is an architect when he introduces himself to other people. Then he adds he works as a teacher temporarily. He says his real job is architecture. Whenever he has time he spends it in front of his drawing board. Also, he focuses on architectural structures of the buildings around and they are described in detail. The description of Percy Circus, where he lives is described, too:

“ Percy Circus can be dated early Victorian by the windows, which have stucco surrounds as wide as the reveals are deep, with a scroll-bracket non either side at the top. The proportions are quite good, though the move away from

Georgian is obvious except in the top and head flashed dormers. There is stucco channelled jointing up to the bottom of the first-floor windows, which have little cast-iron balconies swelling anciently. Each house is subtly different in its detail from each of its neighbours. The paintwork is everywhere brown and old and peelin.” (Johnson 1964:14).

Or while he is lecturing his lesson he suddenly starts to think about the development of Gothic Style and gives encyclopaedic information about him in the left column which includes Albert’s inner voice:

“The development of the Gothic style seen as an immanent process. The involvement of Romanesque groin-vaults came about us as a result of a rational consideration of the geometric construction of the arches and surfaces of the cells; the building technique employed, that is, cantering; their statics, both during and after construction; and also least he economic problems which they presented. But all these considerations always went hand in hand with the aim of producing an aesthetically satisfying result. ...” (Johnson 1964: 66)

He is, also, frustrated from teaching his classes effectively because of his classes difficult to manage and his own day dreams. Albert has more and more involuntary classes during the plot of the novel. His classes are generally multi ethnic, and thus; not all students are good at speaking, writing and understanding English. Some of them even can not understand basic classroom English.

“You two, stop talking! You were told to read. What’re your names? And stand up!”

“You must always start harder than you intend to go on: never the other way round.”

“Please, sir, they don’t know what you say to them.”

“They’re Cypriots, sir.”

“Oh, thank you.”

“Dark hair, olive faces, rounded, a little simian, beautifully- shaped heads, remarkably alike.”

“How many of the others do not understand English?”

“Four” (Johnson 1964: 33).

This situation irritates him as he has to divide into groups and prepare more than one activity. His attitude towards them may be seen his inner voice.

“Navin Georgiou.”

She knows one word of English, at least.

“Yes”

(Johnson 1964: 34)

Apart from the language problem; most of the students do not seem eager to learn and focus on lesson. One student says he can read the racing page, and it is enough for him. Albert reports an anecdote about another class which does something extremely threatening in order to irritate him. Albert reports this event:

“...when I began to call the register one of the girls brought out a clipping put it on my desk without a word. “Teaching at Tough School Contributes to Teacher’s Suicide”, it said, and it was only a report of my predecessor’s suicide over Whitsun, Burroughs, Bunny they called him. I just took no notice- after all , I did not know him., did I, and if they thought they could break me, then they’d misjudged me. Gas, it was, just turned on the gasring in his digs and sat in the armchair. I just went on calling the register, but later the Head sent for me, and asked me if I’d stay until the end of the term. Don’t worry about Burroughs, he said to me, he had many reasons for suicide outside school. Yes, I thought, he had forty-three inside school, as well, and they’re kicking up hell in my classroom at this moment...” (Johnson 1964:127)

As well as the disrespectful behaviour and involuntariness of his students; Albert is aware of the real problem; education system. Albert says to Terry in a conversation:

“If we go on half-educating these kids any more....then the violence will out. I’m sure they know they’re being cheated, that they’re being treated as subhuman beings. And the school is a microcosm of society as a whole.”
(Johnson 1964: 133)

As well as these frustrations Albert experiences in his career; he is frustrated from having a deep relationship with a woman because of his obsession with Jenny, his previous girl friend. He always focuses on the memories of their relationship. Thus; he can not start a real relationship. Instead, also, his day dreams about Jenny, frustrate him from attending the real life activities. We can not see Albert’s any attempts to meet a woman although he goes from one pub to another bar at nights with Terry. They, as two single young men in London, are seen speaking on their previous lovers’ departure, which they call betrayal and, sometimes, problems in the schools instead of trying to meet new women. When he does, he is exposed to a kind of rejection as he only gives importance to the sexual side of the relation, rather than the romantic side. He says:

“I hate women who want bits of me. I offer her the enormous totality of me, and she says yes, I’ll have the conversation bit, and the company bit, but not the bed bit.....I hate the partial livers.....

That’s the thing with me, my thing with them, my way with women; I can always remove myself from them, absent myself, and stay away. Very good at it. When they won’t be to me what I want them to be, then I am nothing to them. It’s the one weapon I’m proud to have, almost the only one I do have, the ability to absent myself, and to stay absented: the ultimate weapon...”(Johnson 1964: 105)

He does not want any future investment about a women, thus he leaves women alone if they do not satisfy him sexually and does not struggle for them, perhaps, as he loves Jenny. He claims that he knows the way to have is the way of ignoring. But he adds he wants nothing about that deceit by the way of waiting and allowing and showing. Albert explains his situation directly; “*I want nothing of these mortgages on the future*” (Johnson 1964: 106). As it could be understood, after Jenny’s *betrayal* he, maybe, can not trust and do not want to invest his emotions and time on a woman. For that reason, he can not involve into a romantic relation.

Another frustrating point in Albert’s life is money. He earns little money and his job is unstable. He can not earn money from his building designs as none of them has not been built yet. He says to Luke and Joseph at the beginning of the novel he does it for its own sake and adds: “You have to do something for its own sake” (Johnson 1964:13). It is apparent that he wants to work as an architect, but the result of his stubbornness is his economic problems.

He lives on a base floor flat and shares his lavatory, kitchen and bathroom with Joseph in a modest neighbourhood in Angel region of London. Nevertheless, his biggest frustration is not the problem of having little money but the problem that he has to work in a position that he hates in order to earn this little amount of money. Moreover, it may be said that this economic circumstance does not irritate him as much as his separation from Jenny. Otherwise, he would find a permanent job which would attach him to the terms of an institution.

As said before, frustration is the truth of Albert’s life and it directs him into an isolated imaginary inner world which is decorated with memories of the past and architecture. However, he sometimes wakes up and tries to struggle against these frustrations in different ways.

3) Struggles in Albert Angelo:

One of the area in which Albert Angelo struggles is to make a living. For the sake of earning enough money; he has to work as a supply teacher as his vocation does not support him financially. He spends his all day waiting for a telephone or sitting in the office in case he is wanted by a school. Unfortunately, as a result of the nature of supply work; the schools are generally tough ones or the period that lasts until the students get used to their new teacher is quite demanding. The only reason why he bears all these troubles although he does not like teaching is to support himself in a way that saves time for practicing architecture.

Another main struggle of Albert Angelo is to manage the classes that he teaches. Thus he has problems about his teaching process, too. He sometimes feels that even he is hated by the students in the class. The essays which his students wrote about him and his teaching style shows the atmosphere in the class and the students' feelings clearly and directly:

“ Mr Albert

I think you are a man who like hitting children and kicking there behinds. You call us ‘peasants I say you are a big fat peasant and a fatty lamb chop, You goe in public housesnerly every night. You ought to hang yourself or Commit suicide in the River Thames you’re a bloody nuisance a big head. It’s a wonder your still alive or otherwise you would be dead and buried, like many of us wish you to be. You look like mussllinea and goldy laks. You’re a big fat kick donkey; you talk of us you haven’t look yourself properly. Your hair is all over the placeand like a poddle who hasn’t had hes hair clipped. Your like a Ape or a fully grown chimpanzee like in the book, when he gave him a bottle of beer to drink he got drunk and it took ages to Sober him up, I should think it takes more than a few hours to sober you up after finishing with the pubs.”

(Johnson 1964:162)

“What I think of mr Albert

I think mr Albert is a good teacher sometimes what I like about him is he givesa lot of homework sometimes he gets to big for his boots he jumps on kids for nothing. Someday good old mr albert will come a cross someone his own size who will splatter him to bits and pices he gives us good lessons sometimes I feel like swearing at him but still he’s agood English teacher. There is one thing wrong with him he needs a haircut. And one thing more he reckons his self to muchhe gose round the class punching us for nothing and on Friday night I am going to break his Stick. And next term he better not go round the class hiting us for nothing like he dos’e NOW for his sake. I admit me, Chas, Mick, Norm are trouble makers but at least we Don’t do it for troble we do it for fun as a lot

of other kids do I be glad when we break up for summer holidays to get away from all the teachers.” (Johnson 1964: 162,163)

“What I think of Mr. Albert

I think Mr albert is a peasant. For I believe it takes a peasant to know another peasant. Mr albertn is a great big muscle-bound bully. I put him in the same catogary as Hitler and Mussilinea. Mr Albert looks posatly stupid having his hair land and bushy and having it over his eyes. So that every so often he has to push his hair out of his eyes. This is very distracting when reading a look. But his choice of books are terrible, borring, unexciting and when Mr. Albert reads noise, is borring and at least five times while Mr. Albert was reading I nearly fell asleep.

9 lessons out of ten he gives writing.

I think he is a fat, porky selfish drip.

AND HOW!!!!!!!

(Johnson 1964: 161,162)

As seen in the paragraphs, the students were not keen on Albert Angelo. The hatred and anger they direct towards their teacher is apparent. These emotions result mostly from the violence that he chooses to use when he loses control of his class. He himself admits that he hits the children, too.

” I shall belt that bastard as hard as I can round the ear. Enjoyably”

(Johnson 1964 : 93).

However, from the language used in the paragraphs the students wrote, it may easily understood that Albert’s students are not lovable and supportive ones who are interested in their lessons. Another reason of their hatred may be that they consider him the ruler or the representative of the imperial power of Britain, since most of the students are from minorities in London.

“like a Ape or a fully grown chimpanzee” (Johnson 1964: 162)

“You ought to hang yourself or Commit suicide in the River Thames You’re a bloody nuisance a big head” (Johnson 1964: 162).

“...his choice of books are terrible, boring, unexciting and when Mr. Albert reads noise, is borring and at least five times while Mr. Albert was reading I nearly fell asleep” (Johnson 1964: 162).

Albert appears especially in second and third chapters, to be trying to cope with these harsh classes. He, generally, tries to be patient and ignore the misbehavior:

Another place you can see granite in all sorts of different colors is in cemeteries, where, because it is...

Irrelevant.

- Ooh!
- Eerh!
- You bin wanderin' round any cemeteries lately?
- My dad just
- 'ad wood.
- 'E's right orf it.

... because granite is such a hard stone...

Ignore. Louder.

(Johnson 1964: 82)

Beside his struggle for getting over the problems in the class that burdens effective teaching and classroom management, he gets warnings from parents, too. One day he receives a card written in capital letters from one of the students' parents who tells him how he should behave in certain situations (!):

229 SHEPERDESS WALK
LONDON N.1.
"ATTENTION! MR. ALBERT!
I UNDERSTAND FROM MY DAUGHTER ROBERTA THAT SHE ASKED PERMISSION TO LEAVE CLASSROOM TO GO TO TOILET AND WAS REFUSED.
PLEASE SEE THAT THIS DOES NOT OCCUR AGAIN-
I DONT APPRECIATE THIS ATTITUDE- WAITING FIVE MINUTES CAN CAUSE UNPLEASENTNESS THAT EVEN YOU SHOULD UNDERSTAND.
YOURS FAUTHFULLY
J. PROBBIT (MRS)"

(Johnson 1964: 100)

All these struggles he has to pursue in the school are so great that he expresses his pleasure to the reader when the day ends in the second chapter:

“You are very glad and very tired when the end of the day comes and you leave Wormwood” (Johnson 1964: 46).

Another struggle that Albert Angelo is really embedded in includes his effort he made in order to persuade the people around him about his perspective of career. As said before, Albert considers his vocation, architecture, as his job. Nevertheless, it seems impossible to understand such a viewpoint for the people around him. In a conversation between Albert and his father, his father tells him it is, in fact, his mother who worries about him not having a job. Upon this comment Albert answers directly: *“I have a job: I am an architect.”* (Johnson 1964: 27) In another conversation which Albert has with his mother, his mother asks why he doesn't find a permanent job, and then she reminds him that he is twenty eight years old now. We understand that he has been trying to explain his perspective about his career for a long time from these expressions that belong to Albert:

“I know that very well, today, though there are days when I know it far less well. I answer it far less well. I answer her question as I have answered it many times before: I am an architect, not a teacher; I will not tie myself to a term's notice even though it does mean the insecurity and constant changing of schools involved in supply work. She does not understand. She did not understand before. She has never understood. I do not mind that she does not understand. There was a time when I was concerned that she should understand.”
(Johnson 1964: 23)

Thus it may be said that he has been making effort in order to make his parents understand himself for such a long time, which leaves him hopeless and that he fed up with explaining the same thing again and again. This situation sometimes even results in a break down in the communication between his parents and Albert. From his conversation with Joseph and Luke, it is understood that he is also bewildered about how to state his position:

“...I am an architect- that is, I'm a teacher really, but I want to be an architect. No, that's the wrong way round, I'm an architect but I have to earn money.” (Johnson 1964:12)

Nevertheless, it is obvious that he never gives up his struggle about proving that he is an architect, not a teacher and he has a real job even if it does not provide him with money to support himself safely or social security.

Consequently, the concepts of isolation, frustration and struggle are outstanding in Albert Angelo. They are usually the motives behind the emotional status and the behaviour of the protagonist, Albert Angelo. These concepts give the novel a sorrowful and desperate mood despite the humorous and sometimes vulgar language used in the novel. Thus; it may be claimed that they are overwhelming concepts in the novel.

B) Three Concepts in Trawl:

In Trawl, since the writer reports his own experiences, it is a very important work that shows us the writer's childhood and early youth. Thus the isolation, frustration and struggle constitute the tripod that carries not only the novel but also, Johnson' life. Therefore, these three concepts will be investigated separately by indicating the corresponding points.

1) Isolation in Trawl:

Isolation is apparently an important element in Trawl. First of all, the protagonist is far from the land. This isolation is serving the protagonist's aim on this voyage. It is a method of concentrating and going into his memories. He limits himself within the burdens of the ship as for reaching the limits of his mind and digs it for cleaning and transforming his decision making processes. He defines his purpose with the metaphor of *cleaning the cellars of his mind*. This isolation may be said to be purifying. It purifies the protagonist's life by cleaning it from the current stimuli. This physical isolation results in an emotional isolation from the outer world. It also contributes to his isolation from the crew on the ship, too. The writer in the voice of the protagonist, directly, explains the reason of his isolation that he decided to have deliberately to the readers:

“ They (the crew) did not seem curious as to why I was going to sea: which fortunately saved me inventing reasons: I could not just say, I want to give substantial yet symbolic form to an isolation I have felt most of my life by isolating myself in fact, by enacting the isolation in an extreme form, by cutting myself off as far as possible from everything I had ever known before.”(Johnson 1964: 105)

As well as being isolated from his social surrounding on the land, he also seems to have left his identity on the main land. There is a piece of poetry at the beginning of the novel revealing this perspective:

“My name is...

What does it matter?

My county is...
And what does that matter either?
I am of noble birth...
What if you came from the
working class?
When I died my reputation was high...
What if it had been low?
And now I lie here.
Who are you and to whom are you
telling this?"

Sepulchral Epigram

Attributed to Paulus Silentarius

(Johnson 1966: 5)

Thus it may be said that he tries to isolate himself from the titles, belongings, names and possessions that are attached to each person who is alive or even dead without his own control. So he would be free to make any comments about his past even when it is to disadvantage of his self being on the land.

Besides his isolation from land, there is a different level of isolation on the ship. As his aim is much different from the crew on the ship, he is isolated from the other people on the trawler. While the protagonist is trying to dig in his mind and tidy his life, the others are trying to hunt as many fish as possible and make a living. His self centered and isolated perspective may be induced from the excerpt below:

*" I.. always with I .. one starts from ..
one and I share the same character ... are one ...
... on always starts with I .. one...
alone sole
..... single.....
.. I "*

(Johnson 1966 : 7)

As well as the current isolations, it is stated in the novel that the protagonist experienced some kinds of isolations in the past. The first of these isolations is his separation from his parents during the evacuation period in the Second World War. His expression below establishes his point of view about his evocation experience:

“My first real experience of the isolation of command, the only time since those early attempts to lead in the landscape of my evacuated childhood” (Johnson 1966: 117)

We learn from the novel that he was evacuated first with his mother unofficially and then, officially on his own. On his first evacuation period, as his father had to work and then attended to the army, he could not attend them, and on his second period of evacuation he was completely alone as his mother and his friends were back too. Because she left him there alone with a foster mother, as little child, the protagonist was a bit bewildered and blamed his mother: “I find it strange that she should imagine any foster mother would care for me as well as she could.” (Johnson 1966: 57) says the protagonist and reports the questions which he used to ask when he was a little child during his second session of evacuation:

“...why did I not return with my school to London?” (Johnson 1966: 56)

“Why am I parted from my mother and sent away with strangers?” (Johnson 1966: 56) and now; he reveals the worst possible answer he could find when he was away from his mother:

“.....The worst would be that my mother had had enough of me and was glad I was off her hands did not see me back again so soon after sending me away. It is more likely that she was not aware of the position. Perhaps thought that... Certainly I would not really impute malice to her. I am quite sure she thought she was doing the best thing for me keeping me down at High Wycombe, or in not allowing me return to London: whichever it was...” (Johnson 1966: 56)

His separation from his family and friends was so difficult that it results in much more negative effects than the violence of war.. Its effect is expressed explicitly by the writer via the voice of the protagonist: “... *I shall sleep well tonight or sleep and think about the war, yes, and being evacuated: if any one event or section of my life can be said to be more responsible than another form my isolation, the word is not too strong, then it must be that one...*”(Johnson 1966: 43)

The isolation between the socio-economic classes, which the protagonist became aware of in early ages, is another overwhelming concept in the novel. This isolation is also represented by another isolation in the novel, the separation between the crew and

the protagonist. The writer notes that the class distinction is the real result of his general sense of isolation. He says:

“ All that helped me to understand just one thing in my research to trace the causes of my isolation: I now realize the point at which I became aware of class distinction, of differences between people which were nothing to do with age or size, aware in fact of the class war, which is not an outdated concept, as those of the upper classes who are not completely dim would cone everyone else into believing it is..... I was born on my side, and I can not desert: I became an enlisted man consciously but not voluntarily at the age of about seven”

(Johnson 1966: 53)

The tragic combination of class distinction and his separation from his parents seems to have resulted in a devastating situation which is too difficult to cope with for a little child. As well as facing with social concepts which would be learnt in much later periods of life under normal circumstances, he, also, had to try to understand why he was sent away by his parents. This change of mood is described in the novel, through two photos, one of which was taken at the beginning of his evacuation and the other one was taken through the evacuation period.

His two photos which were taken in schools are described as a representation of a boy from being a happy child into a boy who is aware of the realities of isolation in class war: The photos are described as: “school photographs of the kind for which children marched out in forms and lined up in fives against a neutral background.” But the same child looks much different in these two photos, according to the main character. He describes the same boy in two different human situations: “The first was taken at the school at Chobham, and shows a bright, chubby, roughly fairhaired boy, his eyes burnished with interest. The other photograph is of barely recognizably the same boy two years later: anxious, narrowed, the eyes now look though they have seen most disappointments, and expect the rest shortly, the hair darker, combed, and haircreamed back, parted, the mouth hard, compressed: in all, the face of a human being all too aware of the worst human situation” (Johnson 1966: 54). Thus it may also be said that the protagonist’s childhood was divided into two isolated parts as well as his letter childhood would increase his sense of isolation.

The awareness of class distinction, as well as being depressive, leads the protagonist to desire to be better than others in some areas. He becomes the second of the whole class in the exam and proves that he is superior to others in this area, even if not in

others: "... I was in some way better than others, that though I was working class and embarrassed by my clothes, I was yet better than some others at some things" (Johnson 1966: 85). That was, apparently, very important for him in order to cope with this war between classes.

As well as class distinction and being separated from parents, he happened to be the only boy from the working class in his school class. Although his isolation from his classmates seems depressive, from some aspects; the protagonist feels that it was partly his own choice as a result of his good relation with the other boys in Mrs. Davies' s house where he stays during the second part of his evacuation period. Upon this feeling he asks several questions to himself and answers: " ...Dis I find any friends at this school? Was I isolated there? Is this point it begins, where can I find the cause? Think harder!... It seems I was satisfied with the friendship of the boys who lived at Mrs. Davies' s: Perhaps we were a close group, as if a family..." (Johnson 1966: 86) As one can understand from these words, the dense isolation fog that surrounds him was lessened in this close cycle. However, unfortunately, it did not last long and boys go home one by one through the end of the war and leaves him alone. According to the protagonist " this should seem important" and says: " that is as obvious as a cause_ no, as clear an example, of my isolation, as I have dredged up" (Johnson 1966 : 86). Indeed, isolation was party his own choice or a part of his character, as it can be understood from his own words he says about a friend he had after the departure of the other boys at Mrs Davies's house, : " ... But I did become friendly enough with Batesy, did with him whatever it was I had to do that involved a second, though I always kept the main part of myself within me" (Johnson 1966: 86). It is also explicitly expressed in the novel either: " I preferred to be a lone wolf. That was my actual chicle, I remember using it, remember the definite sense of foreboding, thrill, of the term, of the romantic loneliness I was choosing for myself" (Johnson 1966: 86).

Finally, his isolation from Joan, his previous girlfriend, and Gwen, another girl he had a more intimate relationship, seems to have an important role within the cellars of his mind. Joan seems to have been a source of sexual release to him, but Gwen appears different. When he was betrayed and left by Joan, the thing which he missed most was sexual release. Upon telling about Joan's departure and betrayal he says that: "*It was the*

betrayal at first, I call it a betrayal, dignify it by such a name, but it was that which hurt me in the beginning, only that, but later all that hurt was missing the sexual release..." (Johnson 1966: 20) Thus it may be easily induced that this is not a temporary separation and it is only being apart from a woman but also being isolated from sexual satisfaction. On the other hand, Gwen seems one of the reasons of his mental cleaning, because Gwen seems to symbolize B. S. Johnson's previous girl friend before his wife, Virginia. The protagonist says when he thinks about Gwen: "*I should not think of Gwen generally, of the happiness, for there was happiness, of the love, for there was love, I did love, no, but of the significant, of the meaningful, of that which has since formed me, influenced me, twisted me into a solitary, if it has, that force which has set in train the constant movement of this voyage, and my mind, my self*" (Johnson 1966:117). Although Gwen is the most romantic figure of the protagonist's memories in the novel, this girl is not the one who is waiting on the port but, Gennie, a mysterious girl who is not mentioned in the other parts of the novel, because Gwen left him. Her departure seems to have left him alone in terms of sexual and romantic activity. The protagonist describes his feelings after Gwen with a metaphor: He says he celebrated the death inside of him after her departure.

As well as the protagonist's isolations, Joan is another character who suffers from isolation in the book. He is separated from his children. According to the Protagonist's memory, two of them were in the council home in Mill Hill in North London, and the other was in another place. The protagonist also mentions that he accompanied Joan, once, to the council home where her two children resided then and saw her daughter and son. There he receives a signal of their separation. He reports that when her children asked if they would see their new uncle again, she said simply "No". This visit is very vivid in his memory and described in detail: "*...It was painful, the kids in this great Edwardian building, an institution painted in institution colors, milk chocolate and pastel green, and all children dressed alike in well-washed, faded uniforms...*"(Johnson 1966: 13)

The isolations that he suffers from and he chooses construct a basis for the novel. His physical isolation from the land is a channel into his past and his sufferings from wrong decisions along with the incomplete relations in his past. Although it seems to

give a depressive mood to the novel; it is useful for the protagonist in order to understand himself and his past. Also his isolation from the land resembles a transformation period from being a young man who had short sexual based relations into being a mature person who is ready for deeper and more stable relations. However, again in the end of the novel; he emphasizes he accepts his isolation again despite the fact that Gennie made a lot of effort in order to break his isolation that overwhelms his life and expresses his feelings by these expressions:

“... she might have tried to break my isolation in the only way it could be broken. Ginnie! But is it she? My eyes narrow, strain to see through the early-morning light, the mist, the shadows on the quay, to the face of that figure in red. It must be of her own accord, to contain, to accept the knowledge, the certainty...I, always with I.....one always starts with I.....one always starts with..... And ends with I” (Johnson 1966: 183).

Thus the figure in red, that is Gennie, is almost ignored during the novel, and Gennie can, eventually, see that isolation that surrounds her lover can not be broken.

2) Frustrations in Trawl:

We can understand from the novel that he is frustrated from having a happy or, at least, a normal childhood because of the war and the evacuation period. When the war breaks out; he is evacuated firstly with his mother. He is, later, left alone by her mother, too. There, he has to take more responsibility than any other children in normal circumstances. He describes the sorrow and pain that he suffers from as a child when he was apart from his parents: *“The pain of being parted from my parents was far greater and more real from the danger from bombing, from dying. The given reason for my being evacuated- that I would be out of danger, with its corollary that therefore they were in danger- was unacceptable, or seems so now, for at the time I had no choice but acceptance. The thought of my mother or my father being killed, which I could conceive, was far worse than the thought of myself being killed, which I could not as meaningfully conceive. If any of us had die, I wanted it to be together” (Johnson 1966: 94).*

As well as being apart from his parents clearly prevents him from living in comfort and developing self- esteem; he feels worried about his parents' health. As one can induce, it is too hard for a little child to live with the senses of worry and rejection. Also, during his evacuation process he has to reside at a working class part of a graceless town where he experiences upset, which is another obstacle for having a

joyful, at least a peaceful childhood. This depressive situation was not the result of only the war or evacuation and but also the economic problems his family experiences. The protagonist describes this desperate period:

“...perhaps my complaints were too easily counted with promises that all would be different after the war, that all lacks were attributable to the war: and of course this was not so, and of course I was affected by the disappointment that nothing was ever after the war as good as it had been promised to be- as I have said, I repeat my self...” (Johnson 1966: 95)

Thus the protagonist tells the reader it is the combination of the war and their monetary problems that spoiled his childhood. Socioeconomic differences between classes or being on one of the lowest steps of the cast pyramid is an invisible but unendurable burden between the protagonist's childhood and sense of security, which every average child needs. Also, he experiences his first desperate love with a classmate to whom he writes a note which declares his love. The girl ends his love by giggling upon his romantic note with the other children.

The departure of Joan and Laura's going away with another man are other frustrating points in the protagonist's love life, as he feels the senses of rejection and being replaced with somebody else. As well, he admits that it's sexual release that he misses most, in fact, perhaps, because he was very young when he was left by Joan and experienced rejection in a romantic relation for the first time despite his effort to meet her children.

Another frustration in his romantic life is apparently resulted from his separation from Gwen, who is entitled to be the only romantic figure of his daydreams during the voyage. Her departure from his life also frustrated his love life. It is apparent in the novel his relation with Gwen is the closest one of his relations to being a serious and romantic one. Thus there are more signals of devastation in their breaking up than the others and he mentions Gwen much more.

Consequently, it may be said that his isolations which he has to put up with and the frustrations which he has had to cope with so far seem interwoven in terms of cause and result condition on many occasions. For instance, his isolation from the women of his past, like his mother, Gwen and Joan frustrates him from experiencing the usual flow of life which any average man would have under normal circumstances and results in solitude which he carries inside of him to anywhere as the “lone wolf” (Johnson 1966:

86), as he calls himself as a young boy, goes. His emotional isolation revealed by this nick name is, indeed, mainly caused by frustrations and upsets in his life.

3) *Struggle in Trawl:*

The protagonist's current and apparent struggle is his effort to get over seasick on the ship which frustrates him from sleeping and sometimes even thinking about his past, which is the primary purpose of the voyage. Nevertheless he gets hopefully about winning his struggle with the seasick as it may be seen in these words of the protagonist: "...Today has been a good day: I have felt less sick, the weather has been better than any time on the trip, perhaps I am nearer to understand standing something about myself: I shall sleep well tonight and think both: about the war and being evacuated" (Johnson 1966: 42, 43). If not hopeful he seems to be content with his seasick at last with a relaxing acceptance. During one of the stormy days he says: "Now sea begins to be choppy, I shall be sick again, I feel it, but not yet: the sea is breaking against the foot of the cliffs as far as distance will show, I shall be sick, in the inevitability of it, but I can accept it again, I have lived through it, again, now, before....." (Johnson 1966: 177)

However, his struggle with his previous regrets and questioning himself about the past seems not as easy as tolerating seasick. The main goal of his trip is to wander in the dark rooms of the cellar of his mind and clean or reorganize them. It is very important for him, because the protagonist wants to involve a woman to his life and transform himself into a mature man who can start a family and take a lot of responsibilities. So he makes effort to discover and understand the reasons of his isolation and eventually he says: "All that has helped me to understand" (Johnson 1966: 53). On many occasions, we see the protagonist blaming himself for not paying enough attention to Joan's real needs and for seeing her as only a sexual object. He asks to himself what he was looking for and answers: "Regular sex, for one thing, and probably the main thing"(Johnson 1966:21). When he investigates the way he behaved to Joan, he labels himself as selfish and he adds: "I did not know at that time about enlightened self-interest, that everyone gives in order to receive, that all actions are inevitably for selfish motives however self-delusion there may be about them: and that the enlightenment is all" (Johnson 1966: 21). His trawl which he sends to his past seems to have found the

thing he has to struggle against in order to be happy and be a part of a deep relation. Eventually, he admits: “I took from Joan and gave little in return. And I did not see at the time ...that obviously what she was looking for was security, economic and emotional security, and that I offered her nothing she wanted....That is clear. And that she went away with the first man who looked like providing security, even a possibility of a home for children to be with her” (Johnson 1966). While he is making effort to discover the reasons of their separation he identifies three bad characteristics of himself by analyzing systematically in his own words: “ONE I was too demanding? Yes, probably, but she liked and she wanted it, at least at first, apparently even needed it, as well... TWO I was too young? Yes I was too inexperienced about relationships, and also that she must have been twenty-eight or nine, or even more, while I was twenty-two just, then,,THREE I brought her no security.” (Johnson 1966: 21, 22) Moreover, after a while, he adds one unclear reason more: “Then the only other reason must be a character fault in me, which is unknown to me.” (Johnson 1966: 24, 25)

Thus it can be said that his struggle to understand the reason why he lost Joan was successful in the end. He does not think in that way, though and he says nothing can lessen his regrets and pains. So this struggle, itself, is painful for him even if he finds some ways to understand and maybe forgive himself. One can easily notice his upset at the end his struggle to find a good resolution for the pain which he feels for his regretful memories when he/she reads these lines which is situated on the page in a way that may reflect his own confusion and hopelessness about the situation:

*“So where has all that taken me?.....
..Nowhere.....Where I was be-
fore? ..Perhaps.Nowhere. .
..... Here.” (Johnson 1966 : 25)*

As for Gwen, even if he does not blame himself about their separation, he has to struggle to cope with that fact that he lost a real opportunity to have a real relationship. The romance which is felt in his memories about Gwen reveals how much he loves or, at least, loved Gwen. For that reason, his regret about her and his anger he felt upon her betrayal and departure seems bigger.

The protagonist's struggle against his isolations, in terms of both romantic relationships and the wound his childhood left in his character, which he describes as insecurity and confusion, construct the main motives of his journey towards inside of his mind.

It may be assumed that the isolation in the novel is both a depressing figure which spoils his childhood along with his love life and a useful tool in order to, somehow, meditate himself for a self-determination. The isolations which have made him upset seem to be the emotional ones, for instance his mother's leaving him behind in the evacuation house and Gwen's betrayal or Joan's departure. On the other hand; the physical isolation from the main land and being fully stuck in the middle of the sea with a group of strangers looks beneficial for deciding what to do, who to be and what to leave behind for choosing another one. Thus one can say that isolation is a concept whose results the protagonist has struggled against so far and a tool for understanding how to get rid of it for the rest of his life.

Despite all this pain and regrets, he, finally, declares his victory against his immaturity at the end of the novel. He simply says: " And I feel it will now be right with her, with Ginnie, that it must be right with her, that I have cleared my life of the dead weight of its past, can face her completely, honestly.

At the end, his struggle to clean the cellars of his mind turns into a victory as one can understand from the protagonist's own inner voice: "Full of pity for the boy I was, recalling the girls my women were. Yes, all those loves and wished- for loves, I need never worry about what you did or what I should have done: have distained you in mind as well as time: you will never enter my thoughts again in the same way, only by accident, by association with the impersonal: I am glad to be rid of you"

(Johnson 1966: 180).

On the other hand, he is left with the isolation to an extent he chooses and he repeats his words which he utters in the beginning again at the end of the novel: "... I, always with I ... one always starts with I And ends with I" (Johnson 1966 : 183).

When his words are taken into account, can one say victory is his at the end of his struggle with isolations and frustrations which is caused by isolation? To an extent, yes, because he is apparently ready to involve another person in his life, Gennie although

hers is not a very clear silhouette on the part and the reader can not get any information about her during the trip. At least, one may be sure about his psychological readiness for a close relationship without overshadowing of his past. Consequently, he accepts his isolations which he can not change, just like the one between social classes and learns not to hurt himself by deliberate flashbacks of his previous isolations or frustrations and beat the ones which are originated from his own character faults and prevents him from having a happy balanced romantic relationship. Thus it may be said that the protagonist manages to organize the cellars of his mind, even if he can not manages to clean them at all.

C) Three Concepts in House Mother Normal:

In House Mother Normal there are nine different characters whose minds are open to reader's access. First of all, House Mother announces the same social activity will be told by eight old residents of the house and, also, herself: "You may wish join our Social evening, friend. You shall see into my mind. You shall follow our social evening through nine different minds." (Johnson 1966: 5) The reader can see that each person has a different point of view about the same social activity and totally isolated inner worlds.

"This social event includes a tourney in which two wheelchair-bound inmates, pushed by two others who can still walk, joust with mops; a work period in which the inmates fill bottles for the House Mother's illicit business; a game of pass the parcel in which the package contains a turd from House Mother's Alsatian dog; and, an act of cunnilingus performed by the dog on the naked House Mother before her captive audience." (Tredell, Nicolas 2000: 112) As seen the social event seems a cruel one and unsuitable for old people.

The characters are ordered in a way from the mentally healthy ones to less healthy ones. For that reason, through the end of the novel, even readers can not enter their inner world or, at least, can not understand their inner voice, because what they say gets more and more fragmented, due to their mental situation. Thus, it may be said that there is a burden between some of the characters and the outer world, as a result even with the reader. It seems difficult to search for and narrate their isolations, frustrations and struggles as a result of their different health situations.

On the other hand, we can talk about the isolation between the nine characters although they are attending the same social activities. Their physical beings are in the same place doing the same thing but, they interpret the event in different ways and their thoughts often seem totally isolated from what they are doing. Most of them think about

their past while they are doing mechanically what they are expected to do. Also, some attempts of communication are broken down:

*“More glue
Mrs Bowen, can you pass me
Your glue, please? This one’s finished.
Thanks very much, Mrs Bowen.
Yes, all right now.
.....
She is all right,
That Ivy. They’re nice and tidy today, aren’t they, Ivy?

Try again. They’re better today, Ivy?
No proper answer.”*

(Johnson 1970: 84, 85)

Apart from these explicit isolations in the novel, there is an implied level of isolation in *House Mother Normal*, which may be called the isolation between the society and old people in the modern world. The viewpoint of the society about the old may be said to be reflected by the clinical notes which precedes each monologue or “nonologue” (Tredell, Nicolas 2000: 123) in the novel. They seem too rough, too distant, too simple and too objective to describe a person, just like the relation between the young and the old is currently. The *House Mother* describes the tragic isolation which the old have to endure in this way: “...people like these can be put away in mental wards when they are perfectly sane long. They are stripped of their spectacles, false teeth, everything personal to them. They are shut away, and visits are rare and discouraged anyway, no one cares; they are forgotten and wholly in the power of nurses who have been known to make them alter their wills...” (Johnson 1970: 197,198). Thus; it may be said that they are not only isolated from the society but also from their social self beings that have to leave in the public area. Also, *House Mother* epitomizes the worst nightmare of the average young man about his old age and how he will be treated in old age.

The flashbacks in their minds give readers a chance to learn about their previous life, which are generally full of separations, deaths and disappointments that come after a better life. Moreover, one can easily see that there are some competitions and struggles between these elder people as a natural result of their different characters which have been formed by their different backgrounds.

The most apparent frustration in the novel which reflects all the tone is that all the characters in the novel are frustrated from being with their beloved ones like their husbands or wives who passed away long ago or the children who rarely or never visit. Moreover, they are restricted from being a part of the community because they are obviously isolated in that house. Apart from being unable to see their beloved ones; another significant frustration in the novel is the one all the old people experience as the one who are made retired, stuck at home and thrown out of the producer- consumer cycle which frames the human being within the boundaries of a darker side of life which capitalism avoids defining for now.

Finally, it may be said that even if these old people live in their own private worlds with limited relation with others in the house, certain struggles are observed like the competition between Sioned Bowen and George Hedbury in a physical exercise.

*“George’s let his mop fall, get him right in the PUSS!
One to me, very pleased.
Off we
Go again. I shall win again, I know. George is hopeless....
Mrs. Bowen the Champion,
I’ve never won many things in my life, but I’m
The champion here.”* (Johnson 1970: 133, 134)

After talking about these three concepts in general, it seems to be a good idea to focus on each character just like the novel, itself, does, but unfortunately, only three of the characters’ monologues allow the readers to learn about their mini-biographies, as the others’ are confusing, semantically meaningless and fragmented, as a result of their mental and physical problems.

1) Sarah Lamson:

a) Sarah Lamson and isolation:

Isolation from the outer world and from her beloved ones seems to be one of the most outstanding concepts which effects the tone of the chapter which reflects Sarah Lamson’ s viewpoint, because she is a lonesome elder lady who is forgotten in this house by her son, Ronnie, after three marriages.

The first and the most significant isolation which Sarah feels is her separation from her only son, Ronnie. It is understood from the novel that the last time she saw him was fifteen years ago. While telling that night Sarah says: “It must be twenty years since I saw her (Ronnie’s wife), fifteen since I last saw Ronnie, too. He came into the pub we

had in Strutton Ground then,...”(Johnson 1970: 14) Sarah describes this event as an embarrassing one for Ronnie and as a surprising one for herself, as she hadn't been seeing her for a long while: “...I was so surprised to see him walk in, we had a Guinness and no more than a dozen words to say to me, a dozen words, and most of them he could hardly get out, he was that ashamed, I think, ashamed of not going to see his old Mum for all length of time, months it was, perhaps a year.” (Johnson 1970: 14) From these words it may be induced that there had been a level of emotional isolation before that event, too, which hurts her more than the physical isolation.

As well as their long separation, she even does not know for sure whether Ronnie knows she is there or not, which may show that he is not an affectionate son and there is an emotional barrier between them. It is apparent from her own inner voice that she feels extremely depressed about their separation and desperately misses him very much. She expresses her devastation by these words clearly: “I wonder if Ronnie knows I'm here? Not that he'd want to visit me, no one gets any visitors here, anyway, but I'd like to see him just the once more before I pass over, just the once. He wouldn't have to see me if he didn't want to, no, as long as I could see him, out of a window, perhaps, going along the road, the ones” (Johnson 1970: 15). It may, also, be concluded from these words that she feels that the isolation between them, both physical and emotional, establishes that she is not wanted.

Moreover, she has always been lack of an affectionate, close romantic relationship although she had three marriages and she says: “No one has ever treated me like a queen. You'd think every girl would be treated like a queen by someone at some time in her life wouldn't you? But not me. Perhaps I never deserved it, perhaps I never treated any man like a king” (Johnson 1970: 25). To sum up, it may be said that the cumulative isolation she feels in herself may turn into a feeling of regret, too.

Furthermore, the isolation between socioeconomic classes is apparent in her life. She feels this kind of isolation during the period when she was working in a luxurious hotel as a servant, after her first marriage, and this isolation and discrimination result in an attempt of sexual rape. She describes the event in these words: “..., I might even have enjoyed it, it was two years since Jim had gone, but he was so rough and arrogant with it, he seemed to think because I was a servant he could order me about in anything,

order me to do that like he could order me to do that like he could order me to clean his shoes” (Johnson 1970: 18).

Another level of isolation which Sarah experiences is the one between her and her current old housemates. As the first character in the book whose viewpoint is given first and whose health condition is relatively better, she has many communication breakdowns when she attempts to start even a simple conversation as the others are not as healthy in either physical or mental terms. This difficulty can be seen in this conversation clearly: “Off we go! *George, can you hear me?* Deaf as a post, deaf as a doughnut” (Johnson 1970: 21). As a result, lack of communication between Sarah and the others in the house results in another type of isolation.

b) Frustration and Sarah Lamson:

Frustration is another overwhelming concept in Sarah Lamson’s life.

First of all; she is frustrated from communication and being a member of a group or family. She is the healthiest person among her friends. Thus; she is more attentive and more enthusiastic about the activities. As a result of that; she is often seen trying to start a communication, but she can not receive any replies and she is frustrated from even a simple conversation.

Secondly, she is frustrated from seeing her only son, Ronnie as he never visits her. She also declares that no one in the house receives any visitors, too. Also; they are not allowed to get out of the place. Consequently, they have to sit back and wait for somebody to visit me.

Another obstacle she experiences results from the standards in this geriatric house. She is even frustrated from even choosing what to eat as seen in this speech and she feels negatively about it. “Last scrapings of this muck, muck they give us here, I’m hungry; there’s nothing else, nothing” (Johnson 1970: 10).

Consequently, her current life, is so limited that she is frustrated from making daily conversations and choosing what to eat or do. These frustrations combined with her receding energy as an old lady leaves her less and less space for her desires and hopes. Finally he finishes her monologue with this statement:

*“Listen to her!
No, doesn’t matter.”* (Johnson 1970: 27)

c) Struggle and Sarah Lamson:

Another concept which forms her life is struggle. Her struggle to support herself and her son along with her struggle with her daughter in law is significant factors in her life. First struggle which she experiences is a result of her one sided competition towards her son's wife, Doris. She seems to feel competitive against her son's wife as a widowed mother who devoted her life to her son. During the chapter; she blames her for not being caring towards Ronnie and compares herself with Doris, Ronnie's wife in almost everything and gives an example "...he used to get me to wash the team shirts each week in the winter, it was a trial getting them dry, it was, she wouldn't wash them, I doubt if she washed Ronnie's own things properly, alone the team's; she was that lazy,..." (Johnson 1971: 15, 16). As well as her being lazy, Sarah blames Doris for being a liar and not giving his son a child: "As long as she wasn't with him, the barren sow, she could never give him any kids, and I know he always wanted kids, my Ronnie, he was ever so good with them, look how he used to go and play football with them until he was quite a grown man, used to run a team as well,..." (Johnson 1971: 15). As for being a liar, Sarah says that: "Lie, she would lie her way black and blue out of anything, you could catch her out any number of times and she would deny it" (Johnson 1971: 14). At last Sarah loses the power struggle over her son, Ronnie, she had against Doris and admits: "I gave up in the end"(Johnson 1971: 14). At last; she loses her son forever.

Another struggle in her life is the one he had in order to make a living in her youth. She tells what problems she had when she had to work in a hotel in France after Ronnie's father died. She thinks "it was doing little Ronnie so much good, the sea air and three good meals a day". Thus she was determined to endure the trivial problems. At first; the only problem seems a troublesome little girl she has to look after. She clearly expresses her feelings about her, Clarissa: "...the life was easy apart from Clarissa, and she was my job, to let her parents have some free time, free of her, that is, for she was a little bastard to them as well as to me" (Johnson 1971: 17). Within the time, Clarissa's father shows sexual attention to Sarah. Thus she has to start another struggle against sexual abuse. He even attacks her. She describes how he survives from that attempt of rape in the words: "...he got rough and threw me on the bed and would

have had his way with me had I not yelled and screamed fit to make the whole hotel hear” (Johnson 1971: 18). Along with the other people with the hotel, her scream wakes her son up, which results in dramatic results and she adds:” he couldn’t look at me after that” (Johnson 1971: 19). This event also seems to be a reason of the emotional burden between Sarah and his son, Ronnie. After telling this tragic event, she changes her focus on what she is doing currently and says ironically; “Clear up now!” (Johnson 1971: 19)

2) Charlie Edwards:

a) Isolation and Charlie Edwards:

Charlie Edwards is an elderly man who tries to be optimistic about his situation in general. Nevertheless; the better one gets to know him, the more he/she learns about his loneliness.

First of all, it is known that she is separated from his wife. Thus he is said to be isolated from her wife. Another level of isolation results from their limited life in the house.

b) Charlie Edwards and Frustration:

Edwards, as said before, is not man who complains but a man who is “ more than ready to count his blessings” (Johnson 1971: 32) in his own words. Thus the frustrations he experienced does not bring a depressive tone into the novel. Instead he seems to induce a lesson from the obstacles in life. He even says: I can at least say that I was not a slow learner as regards life’s lessons” (Johnson 1971: 33).

First frustration which the reader faces with in his chapter is the one which is caused by his health problems as a result of his old age. It may be said that he feels so weak that he can not even do the job he knows best, playing the piano. It is understood from his memories that he was a pianist when he was a younger man. He says: “Fingers can do this easily enough. I still hear pieces in my head, but I couldn’t play them even if she had a piano here “ (Johnson 2000: 41).

Another frustration in his early life is the one he says he experienced while he was in the army. The army was so strict that the ones who violated the rules were shot during the war. Charlie even remembers an event very clearly. He tells how one of the soldiers was shot upon he answered an officer back and violated the discipline in the

army. Thus it may be induced from this event that he was extremely frustrated from declaring his own opinions when he was a young man for a long time during the war, let alone doing whatever he wanted. He seems to have been affected by this event so much that, he describes this memory along with his cousin's being killed clearly: "I saw officers urge their men on from the rear with revolvers in their hands. A man shot dead for answering back one of the officers. Two weeks before the Armistice my own cousin told me his officer had it in for him and would certainly see to it that he got sent up to the Front right to the last. He was blown up with his gun" (Johnson 2000: 44, 45). As it may be understood from this vivid memory of Charlie described with certain dates; Charlie was stuck in the middle of the typical dilemma between being killed and killing someone during the struggle between countries. Indeed, he did not have any choice as their wills were restricted by their officers and they were frustrated from making their own decisions as a result of the nature of the war, itself.

c) Struggle and Charlie Edwards:

Struggle is an outstanding figure in Charlie's monologue which covers both his life in the geriatric house and his life during and after the war.

The apparent struggle in the house is the one he pursues against the other opponents in the tourney. He emphasizes this competitive struggle that he thinks unfair to some extent, which he admits deliberately:

*"Sarah's got it. Not fair. Injustice again.
 What's in it? There, she didn't have time to win.
 Hold on in case it stops now. Have
 To pass it now. No fair.
 Pass it on!"*

(Johnson 1970: 42)

After a while, it gets apparent that Charlie seems unwilling to attend these activities. It is figured out that from his words they are forced by the House Mother, as it may be easily induced from these words:

*" Yes, I feel fine,. Just for a few minutes, eh? I'm sure she won't want to keep us
 at it too long tonight, eh, Mrs Bowen?"*
 (Johnson 1970: 43)

These words of Charlie are also important because they are one of the rare interactions which have a here and now reference among the inmates in the house.

Another outstanding struggle is the one for survival in the war. In his memories, some occasions in which he was nearly killed and survived by chance are so vivid that he tells these with great clarity in details. He asks himself why he was not killed in the war like most of his friends and answers: “ It’s a mystery.” (Johnson 1970: 44) He chooses one of the live or dead situations that he survived by chance: “I had the new shrapnel helmet on for the first time anything came near my head. Left me a little concussed, that’s all” (Johnson 1970: 44). He also describes some events in which the soldiers fought one to one with their hands: “I saw a Jerry using his spiked helmet as weapon. Hand-to-hand it was by then, in some attacks. When there were gas shells about you tried to get a Jerry’s gas mask off” (Johnson 1970: 44).

As well as the struggle of survival, after the war the struggle for making a living takes place. He looks for a job as a pianist. At first, he is rejected by the pub owners, because of his disability and old age. Eventually, he finds a job in a pub owned by Bill and Glory. At nights he stays at a shelter or hides out in the suburbs. This relatively better period which he describes with this sentence: “I was better of than I had been for a long time” (Johnson 1970: 46) does not last long and old Charlie comments on outcome of this better period:

“Nothing comes from nothing. I was taught.” (Johnson 1970: 46).

After this bright period in his career, young Charlie goes on a job tour with a friend, Betty, which did not satisfy him so much. After years, What Charlie says as an old man, about this travel happens to be that: “I did not care whether I lived or died. As it happened, I lived. I don’t know how, at first” (Johnson 1970: 47). More tragically, Betty leaves him, too after a while, which is very painful to Charlie, as a young man at the time when it occurs.

Within a recessing process, he reaches the bottom and buys a penny whistle and starts begging on the streets. It was also another struggle as he looks “ a young chap of thirty-three or four or five who looks do hale and hearty”(Johnson 1970: 48). Because of that, once he even has to show his disability to a man who reacts aggressively to him:

“A man went so far as to knock me down in the gutter, saying he hadn’t fought the war for beggars or something like that. So I showed him my disability,...”
(Johnson 1970: 48)

Consequently, as a result of the combination of struggles and frustrations in his life; old Charlie seems to be an optimistic man who is satisfied with what he has now. He says he is lucky with having a place to stay in now and even with the food he is offered which does not seem very delicious or inviting. He says even: “I do not miss lamb now. I do not miss anything now. There is no point” (Johnson 1970: 31). Finally, he says he is “more than ready to count my blessings” (Johnson 1970: 32). The space between “my” and “blessing”, perhaps, shows the wounds he has got in the war field of survivals so far.

3) Ivy Nicholls:

a) Isolation and Ivy Nicholls:

Ivy Nicholls seems to be a woman who has to endure an isolated life in this geriatric house after a good life shared with a beloved husband and a lot of friends.

The first and the most significant isolation in her life is her separation from her husband, Ted who died before her. This isolation affects her in two levels: Firstly, she is isolated from Ted with whom she shared her whole life. Although they could not have a child, it is clear that she was quite happy with him. Thus she feels sorry about being apart from Ted. The second level of this isolation results in her isolation from her feminine role and sexual position. It is apparent that she needs to be touched and cared by a man, even if not Ted himself. She chooses the doctor to satisfy her need in this isolated environment. She expresses her waiting for the doctor in these sentences:

*“Never mind, Ivy, Doctor’s coming tomorrow, how I love him touching me!
Let me try to work out a way so he has to touch me a lot when he comes.
Difficult.
I’ll think of something, come the morning”* (Johnson 1970: 53).

The second level of isolation is resulted from both their isolation in the house and the difference between feminine role and old lady image in the society. From her these words it may be induced that she prepared herself for the period after her husband’s death: “When my Ted went I knew what was coming, so I prepared myself for it. They say women live longer than men because they never retire. Men don’t prepare themselves for retirement, as a rule. It’s their own funeral” (Johnson 1970: 66). Nevertheless, it seems apparent that she is not satisfied with her current life and does not want to end up in such a place.

Another isolation she has to cope with is her isolation from her friends. For an average person, being separated from friends may be depressive, but for Ivy who has no children; friends seem to replace children. They were like their children who never created problems, like a child. Thus after a while; she realizes that she would rather her friends than children. She describes that situation in these words:

“ ... the friends made up for not being able to have children, and soon I began to prefer them, all the trouble that children can be, I saw, and at least the friends didn't have dirty nappies,...” (Johnson 1970: 52, 53)

Indeed, Ivy is not alone in the house, yet she can not replace her old friends with the new ones in the same way she compensated her lack of children with friends.

To sum up, being separated from the outer world, being apart from her early social environment and her husband's death cumulatively contributes her sense of isolation. Also, the isolations which she experiences combined with her physical and mental frustrations seem to be contributing her hidden depression.

b) Struggle and Ivy Nicholls:

Ivy Nicholls's early life is not one which includes a lot of struggles. For example, she has never had to work or make a living. Once she decides to open a shop just to spend time, then she and her husband, Ted, change their mind and decides that they do not need such a thing. According to Ivy; they are “comfortably off”. (Johnson 1970: 63)

She does not have a child, instead has a lot of friends which compensates for their lack of children. Thus, she does not have to look after or take the responsibility of anybody. Only person whom she cares for is her husband, Ted. And she only tries hard to be a good wife to him. She describes her dutiful attitude towards her position as a wife in these words: “I tried to be a good wife to him, did special things for him to show that I loved him, special things. “ (Johnson 1970: 62) Thus, it may be said that the only main struggle in her youth was for keeping their relation romantic, which she does not seem to complain about.

Her later life becomes more and more challenging for her. First and the most important struggle she has to endure was trying to get used to her husband's death, which means not only losing a husband but also losing her sole duty in her life, being a wife, because she does not have a job or a child. The time which passed after her husband, Ted, may be described as a recessing period. She misses her husband, her

friends and her position in the society. She has to endure the boring life in this house, which makes her feel so useless that she struggles to find a way to prove that she is, somehow, still beneficial to the community. She seems so desperate about that struggle and tries so hard that even pushing a wheel-chair in the tourney seems to make her feel a bit more useful.

Unfortunately, she is aware of that her health and beauty have been decreasing day after day. As a result; she feels that she is on the rare end of life and could not be a dutiful, beneficial woman again even if she struggled against life and time hard. Finally, she asks herself: “What would Ted say if he saw me today?” (Johnson 1970: 70) At the end of her monologue, she seems to accept that he lost her struggle against time and flow of life and admits: “I could do it like that once. Used to, often.” (Johnson 1970: 71) Moreover; she claims that she does not miss it anymore and, ironically, she asks: “What is it? What is it to miss?” (Johnson 1970: 71) while directing her attention to what is happening now in the house.

c) Frustration and Ivy Nicholls:

The frustrations she has experienced so far are resulted from her physical situation and her frustrating life in the geriatric house. Her early and late frustrations are the outcomes of her infertility and her old age and the rules in the house.

First obstacle that she faces with in her life is her inability to have a baby. She tells her feelings explicitly about the operation which frustrates her from being a mother: “Only time I came down a bit in weight was when they cut my womb away, God knows what they didn’t cut away as well, saved my life, they said, but I’ve never felt the same again, I’ve heard others say that it made a new woman of them, but not the same, I can truthfully say I miss what they cut away, I’m not the same woman without it. Oh, I’m alive, that was successful, yes, they would call it a success” (Johnson 1970: 60).

As seen in these words of hers, Ivy feels extremely sorry about the loss of her womb and, as a result, her fertility, although she seems almost relieved about not being able to have children, due to having friends that may make up for children. When she says she misses her part which was cut of, she seems to imply that she longs for being a mother and being a complete woman. Perhaps, she regards motherly emotions and fertility as a

part of femininity, just like her womb is a part of her body. Thus; she admits she has never felt the same since the operation.

As well as her infertility, she starts to have more frustrations that are caused by her old age. Her old age seem to bring physical obstacles to her. For instance, she can not feel beautiful any more, or she expresses her physical pains in these words precisely: “He’s (Ted) well out of it, that’s certain, well out of it. And he didn’t have to bear much pain, either, except right at the very end” (Johnson 1970: 70).

Apart from her physical obstacles which frustrate her, the isolation in this house that frustrates her from outer world and the rules prevent her from even spending her time doing what she wants. In the novel, it is often seen that she is frustrated from reading her book by the activities she has to participate in, as this excerpt from her monologue illustrates: “And making rugs at home. I’d made that rug from a kit, they sent you all- Exercise? Like a prison, this is. Exercise time. I like a good walk, a tramp over the moors” (Johnson 1970: 65). In another example it may be seen that how her reading is frustrated: “...she can’t make me take part if I don’t want to, I’m going to read my book, here it- Ivy again, fetch and carry, get the mops. All right,” (Johnson 1970: 67)

Consequently, the cumulative total of the frustrations which result from her health, her age and the system in the house seem to create a depression in her early and late periods of her life, although she tries to look optimistic and relatively healthy.

4) Ron Lamson

a) Ron Lamson and Isolation:

Ron seems to be the first typical example which epitomizes the destructive effects of aging. He is isolated from the outer world because of his physical pains on his arse. He is segregated in many ways as a result of her physical recession.

As a result of the circumstances he is in, he is totally apart from the outer world. In fact, he is not only apart from the current world, but also he is isolated from his past. He seems to be almost stuck in that house and in that period of his lifespan, as he has problems with his memory. He expresses this situation in these words explicitly: “My memory is playing me up again” (Johnson, 1970: 88). Perhaps; for that reason includes the events in the house. The reader learns about only his son, Tom and her first sexual

experience, whose memories are, still, fragmented and not clear and given by referring from some time later when he told it. :

“ Yet I remember it was when I was seventeen, because that was what I said when questioned about it some time later. But who it was is difficult to remember.” (Johnson 1970: 88)

“Her face?

I can’ t remember her face.” (Johnson 1970: 89)

Thus it may be said that the isolation he experiences is originated from his physical and mental decrease which is caused by his age.

b) Struggle and Ron Lamson:

Ron Lamson seems to have two main struggles in the house, which are interwoven into each other: His struggle to be a good man who is not a trouble maker in order to stay in the house and his struggle to get over his unendurable pain.

Throughout his monologue, he is apparently struggling against his pain. He knows he is sentenced to feel this pain from the physical aspect, thus; his struggle against his aches is mainly based on mental level. He always tries to concentrate on other things so that he will not feel it. For instance, he tries to participate in the activities in the house. He makes a lot of effort in order to fulfil what he is expected to do. In short term, he sometimes he forgets about his pain for a while. For instance; he admits that he forgot his pain for a little while during the tourney. It is apparent from these words that he feels better for a few seconds: “That’s funny, forgot it during the tourney. Just goes to show, just goes to show.” (Johnson 1970: 90) Nevertheless, unfortunately, he fails in the long term at both beating his pain and completing his duties successfully as a result of his medical situation, and he reveals his suffering to others around. After the tourney he describes his situation in these words: “But it’s getting worse now, it’s paying me back, aaaaoooh!” (Johnson 1970: 90) Another way of getting rid of his pain seems to be thinking of his memories. However neither of the methods appears to be successful. He describes the pain as “*regular waves*”. (Johnson 1970: 92) Though the end of his chapter; he accepts his failure and says:

*“ Nothing comes
of it, nothing seems to
help, you’d think they would
be able to do something
for you, people have been
suffering from sore arse-*

holes since time began." (Johnson 1970: 92)

As it may be induced from these words, he is in a desperate hopelessness about his pain, which makes him a loser in this struggle against his pain, which he considers as a curse he got as a result of his tossing off a little boy in the navy.

Another important struggle which he secretly pursues is his effort to stay at home. In the beginning of his monologue, it may easily be understood that he is obsessed with being thrown away from the house. He says: " Must eat something, though, to show them, told them I was not a big eater, don't want to be thrown out, not on the streets again, couldn't take it, the ramp, those dirty..." (Johnson 1970: 74). As he experienced being homeless before, he struggles hard to prove that he is not a trouble maker in every means. He, even, remains silent when somebody else takes his meal, he tries to keep calm, even, despite his extreme pain. He even does not demand to see the doctor earlier or get an air cushion because he is afraid of the House Mother. Finally he decides that he can wait until Tuesday, when the doctor normally visits, as house mother "... 'll not like it, she hates anyone making a fuss" (Johnson 1970: 81).

It may be said that Ron Lamson is successful in one of his struggles which he had in order to stay in the house, but fails in his other efforts which he makes in order to feel better and forget about his pains on his arse in the long term. Although the former struggle may be an imaginary one which results from paranoid feelings of an old man the latter one is a real struggle which gives a dramatic and desperate tone to his monologue despite all his optimistic efforts.

c) Ron Lamson and Frustration:

The main source of frustration is his pain that prevents him from making the basic movements and thinking about other things. On one hand, his pain is so effective that he even can not concentrate on other issues. On the other hand, he seems satisfied about the house, which appears to mean a dependable shelter protecting him from the evils of the streets whereas the other inmates of the house seem to consider its isolation and rules as a different level of frustrations, besides their age and medical situation.

5) Gloria Ridge, Sioned Bowen, George Hedbury and Rosetta Stanton:

Ridge, Bowen, Hedbury and Stanton have so fragmented monologues that the readers can not interpret what they are talking about. Thus it would be more sensible to investigate their apparent isolations, frustrations and struggles all together.

Ridge's and Bowen's monologues are generally full of meaningless strings of words, instead of sentences. Moreover, Hedbury's and Stanton's monologues seem further from semantic quality, besides syntactic corruption. In Hedbury's chapter the words appear to be hung in the space of the pages. They are apart from each other. There are even three blank pages which ended in the standard final sentence of all chapters: "No, it doesn't matter." Only intelligible sentence appears on one of the pages is a simple question: "What's this?" (Johnson 1970: 155)

In Stanton's chapter the language got more complicated. The words are in a different language; Welsh. When the words are united in a sentence, they do not end in a meaning. However; it may be said that the words give a positive tone to the chapter as a result of their meaning: "eirian" (Johnson 1970: 169) "fair, beautiful, bright"; "grymus" (Johnson 1970: 165) "powerful, strong, mighty"; "eofn" (Johnson 1970: 165) "fearless, dauntless, brave; "graslawm" (Johnson 1970: 168) "gracious, kindly, merciful"; "gorwyh" (Johnson 1970: 167) "georgious, superb, magnificent"; and "ynni" (Johnson 1970: 173) "energy, vigour". The fragmented structure of these words seems to symbolize the isolation of these people from outer world, their past and each other. According to Tredell; "Loss of their language is the loss of themselves and their world" (Tredell 2000: 125). Thus, it may be said that these people are not only isolated from outer world and family, but also isolated from their previous characters, because they do not have any virtual memories anymore. Therefore, it may be induced that the isolation that these four people seem to be the greatest one.

As a result of syntactical and semantic ambiguity, concrete and individual isolations, frustrations and struggles appear impossible to be induced. Nevertheless, the language, itself, results in a high level of isolation: isolation from the outer world, isolation from sensible succession of memories, isolation from the outer inmates. This isolation is described by Stanton's only meaningful words:

I am

terrible, Ivy
Now I can every word you say I am a prisoner in my
Self. It is terrible. The movement agonizes me.
Let me out, or I shall die.” (Johnson 1970: 175, 176)

These lines, also, illustrates the enormous frustration they are experiencing. They seem to be able neither to move, nor to communicate. They, even, can not benefit from the restricted facilities in the house.

The same sentences summarize their failure in their struggle with their health problems which imprison themselves in deep isolation and among frustrations; and capture their potential which is necessary for struggle.

6) House Mother and Three Concepts:

House Mother epitomizes the worst demonic version of nurturing mother. Throughout her monologues she tries to find excuses in order to create a rationale for her cruel behavior and harsh, impatient attitude in the house. From what the other inmates say; it is understood that she uses violence to punish them when they do something irrelevant according to her opinion. For example, she defends herself by saying the old are like children and should be treated like a child.

She isolates herself from the other people in the house to be in a higher department and she is inevitably isolated from the rest of the society as a result of the closed structure of the house. She is also isolated from the other inmates by the writer by being labeled as “normal”. Indeed it is an irony, as one can see from what one may see from how she treats the old people in this geriatric house. She defends herself by describing the worse circumstances in the other geriatric yards where she worked. She tells about some terrible situation in other houses with few examples:

“There are worse conditions and worse places, friend. I have worked in geriatric wards where the stench of urine and masturbation was relived only by odd gangrenous limb or advances carcinoma where confused patients ate each other’s puke. Where I have seen a nurse spray a patient’s privates with aerosol lavatory deodorant. Even worse, people like these can be put away in mental wards and homes when they are perfectly sane, simply because they are old: they don’t stay perfectly sane long.” (Johnson 1970: 197, 198)

In this way, she tries to prove that she is more normal and more affectionate when compared to those who work in other geriatric wards. It is acceptable that she is average

if not normal. Indeed, maybe Johnson tries to show us how the community can become dishonest and unfair while producing concepts, like normal, healthy or even good, which could be replaced with average under more objective circumstances. The reader feels totally isolated from the evil of this monstrous woman at first- at least in ethical and moral terms- , but then he/ she finds himself or herself as a part of the society which labels her as –normal- and gives her the responsibility to take care of the ones whose ages they do consider over acceptable average. Therefore, it may be said that she succeeds to diminish the distance between her and the society to an extent for, at least, a little while. Indeed, it would be fair to express that the isolation between the community and this woman is an imaginary one which was made up by the reader in order to create enough space between himself/herself and this devilish woman to judge House Mother, who seems to be “ the demonic inversion of nurturing maternity, the Madonna turned whore- witch” (Tredell 2000: 157). To summarize, it is possible to say the ethical and moral isolation of house mother from the community is an illusionary one made up by the reader himself/herself in order to forgive himself/ herself. Furthermore, it may be the isolation which Johnson created in order to differentiate good women and the example of bad woman who “ fails to fulfill her exalted role” attributed by the society, itself (Tredell 2000: 157). Consequently, her physical isolation seems to be the sole one that separates her from the rest of the society, as a result of the isolating structure of this house.

Indeed, physical separation from the rest of the world looks like something House Mother is in the favor of, because it makes her the sole ruler of the house who is free from ethical and legal pressures. She admits her attitude in these statements: “ I am monarch of all I survey. This is my Empire. I do not exaggerate, friend. They are dependent on me and upon such minions as I have from time to time. Nothing is more sure than that I am in control of them” (Johnson 1970: 190). Surely, no monarch may let somebody to rush into his/ her empire and share his/ her people’s attention and obedience. For that reason it is apparent that she is in a power competition against the doctor who visits once a week, but she implies that the old inmates must prefer her mostly as she is always with them: “ On the weekly medical round their attention is divided between the good doctor and myself: they are undecided as to whether to play

for the once-a-week prestige of his attention, or for mine that it perhaps be available more than one a week, perhaps even daily” (Johnson 1970: 190). Indeed she admits she never cares of them at last: “ Oh, how comic that is! For I love only Ralphie (the dog), Ralphie is my darling” (Johnson 1970: 190). As a result; it may be said that isolation is a tool which she uses in order to take control of the old inmates of the house.

One of House Mother’s struggles is, again, derived from this one sided competition between House Mother and the doctor. House Mother feels, apparently, already victorious, as she is in charge of and in control of the old inmates. Another kind of struggle is her effort to prove that she is normal, at least average. According to House Mother, she beats these old people, because that are in their “ second childhood” and she does not try to heighten the standards, because there are other geriatric yards which have worse conditions and crueller staff. She even claims that “ this is a happy House,..., a holiday camp, compared” (Johnson 1970: 198), even though she only provides basic needs, and, in return, make them suffer so much.

As for frustration, she does not seem to be experiencing big ones. She is where she can rule and direct. She can do anything she desires, from hitting these old people, to make them work to make money, and she calls it as physical activity, even though they are too weak and having too much pain even to move properly.

Maybe, only frustration is that she has to work hard to look after the old people in the House. She is the only person who is responsible of this place. There is only one cook and when the cook is off, House Mother has to work. Nevertheless, what it is understood from her own words; she is determined even not to cook. Generally speaking; she feels free from any kind of ethical or professional restrictions. As a result, she avoids any kinds of frustrations and limitations.

CHAPTER VIII
ISOLATION, FRUSTRATION AND STRUGGLE IN JOHNSON'S THREE
NOVELS AND HIS LIFE

While writing his books, Johnson used to invert himself into the main character in the novel, except *House Mother Normal*. Even in it, he admits that he uses *House Mother* as a puppet of himself in order to establish the difference of ideal image of the society and the community, itself. Parallels drawn between characters and the author seem quite useful for understanding Johnson's own life and his works; as he uses his own life as subject material, generally.

A) Isolation:

Tredell describes Johnson's novels as mobile, tense and eccentric texts, which seem the right words for referring to his style. He is also beyond the horizons of his age. His typographical experiments and applications were fine finished with the emerge of virtual environment after his death. Authors seem to have more possibilities to present and share their novels in today's world. Moreover, a higher level of interaction appears possible between the reader and writer. Writers have more means to transmit their messages to their audience ranging from proposing different back ground colors among which the reader can choose online towards writing optional ends to their stories they present in their websites. Today, it does not seem abnormal even to exhibit the writing process of the novel step by step for an author who prefers to –publish- his/ her book in his blog. For that reason, even though the author's voice which is audible in *Albert Angelo* seems quite normal today, it was quite extraordinary and complicated during his life time. At least, for the sake of his wide horizon and experimental character, Jonson's life and works worth being investigated. Perhaps he was a man who had too big dreams but very few means to fulfill them.

Furthermore, although he was restricted by the armies of critics and publication commerce, he was always insisting, if not patient. Because; according to his friends he was quite aggressive and impatient towards criticism. According to one of the people who knew him, Diana Tyler: "...if he was really angry about something that anger came out, perhaps more than it would with someone else. He made his feelings known" (Coe 2006: 394). The same level of anger and impatience emerges when he was with

the critics, with whom he could, generally, not get along very well. According to his friend Gordon Williams; “If Bryan could make an enemy, he would” (Coe, 2006: 396). Gordon also says that if Johnson met critics or newspaper editors “ the first thing he would tell them was what shits they were; but then he’d expect them to smile and say, Bryan, you’ re a genius- it’s honour to be insulted by the Laurence Sterne of his time” (Coe 2006: 396). Thus it might be suitable to say that he did not have the ability to pursue professional acquaintances to encourage himself, which made him very isolated from the rest of the literary world at last. Like Albert Angelo, who is determined about keeping his distance from his students and his supply job, Johnson is determined about keeping isolated from the conditions surrounding him. According to Helen Lewis; what makes him a special writer is his isolation. She says: “...there is no one else quite like BS Johnson – and as the publishing industry becomes ever more obsessed with big, easy-to-market names and profit margins, perhaps there never will be”(Lewis 2006: 1). Although it may be true in literature, the sense of isolation is the concept which makes him lonely, creates economic problems and kills him at the end, like Angelo.

His life and novels are so interwoven that any failure in his writing career was felt as badly in his private life. His private problems, which were mostly related to money and insecurity in his character, when corresponded with external and sometimes even internal criticism against his novels made him depressed very often and might have led him to his tragic end. This depressive and aggressive mode was represented in Albert Angelo. The protagonist is, in the same way, aggressive towards the students and the conditions surrounding him. Throughout the novel, he tries to endure the harsh behavior of the troublesome students and the educational restrictions in the schools. Perhaps, it may be said that the difficult and distressing conditions symbolizes the restrictions and intolerance of the literary environment in Johnson’s age. Therefore, “the fictive conversion of Bryan Johnson into Albert Angelo”(Bond 2006: 1) might be considered “as a depersonalizing veil” (Bond 2006: 1). Albert Angelo, similarly to Johnson, gets aggressive about the unacceptable behaviors of the students and even hits them when he can not cope with the situation, just like Johnson lost his patience when he faces with a criticism which he can not control. Both Angelo and Johnson seem to feel frustrated by the situation they have to be in. Also Albert Angelo has to get a job as a supply teacher

in order to make a living which he hates. In the same way, Johnson did get different jobs to make a living, as he could not earn much from his experimental works, which were mostly far beyond the understanding of the potential audience and literary frame then. Indeed; it was a success on its own, to have been able to have his books published. As Angelo does not care about not earning money from architectural design, Johnson seemed to be relaxed about not being able to make money from writing.

Literature was a lonely area for Johnson as a result of his social roots. He was raised to upper-class by education, which seems to have made him rootless and lose the sense of belonging to a group or class rather than earning him a new belonging. Johnson was born into a working class family, had a lot of difficulties during the war, which made him class conscious in his own words, and after the war the conditions did not develop much. He could not graduate from Oxford or Cambridge, unlikely most of the writers of his age. The cumulative differences between him and the literary cycle made him a lonely man, lacking an acceptable background.

In order to investigate the evils of his past, he wrote "Trawl", a semi-biographical novel. Throughout the novel; the writer seems to be bombing his past just like the enemies bombed his city in the past, and show the pieces blowing up into the sky of present time to the reader. Thus the memories which are given as flashbacks of the protagonist are so fragmented that a simple chronological order is difficult to obtain. Nevertheless; the memories may be easily corresponded with his early life. The isolation from family during evacuation period and later from friends on the way back home is in accordance with Johnson's own evacuation experience. By using the protagonist he shares his depressive and insecure mood he was in when he was a little child.

As well as isolation from parents, the isolation between the social classes was something which seems to irritate him. He describes this situation in Trawl through the voice of the no name protagonist, who tells the story with the first- person, again: "I was born on my side, and I cannot will not desert. I became an enlisted man consciously but not voluntarily at the age of about seven" (Johnson 1968: 156) According to Nick Hubble, it was a success for Johnson's career, as it was the first time when he had given

the class distinction as a reason contributing his sense of isolation. According to Hubble:

“ the advance Johnson made in Trawl of identifying society rather than personal failure as the cause of his isolation and thereby correlating working class identity with plenitude of mother- child relationship rather than with a sense of loss....Now there was a possibility other than failure to be ‘acted’ out by the continued rewriting of his life experiences.”

(Tew&White 2007: 152)

During the long monologue in Trawl, Johnson faces with the betrayal of Gennie, along with a long list of betrayals and failures, some of which are sexual and the others are emotional. These betrayals also frustrate him from having a long lasting relationship. Nevertheless; through the end of the book, he gives the reader a possibility of a happy home and a long relationship with a beloved woman, who is represented with a silhouette waiting for the protagonist at the port. Most probably, the woman on the port epitomizes Virginia, who became Mrs. Johnson, because it is known that at the time when B.S. Johnson was writing Trawl, he was in a relationship with Virginia.

Besides Virginia, Johnson’s mother was another woman who affected her life and entitled with a good nurturing mother image in Albert Angelo. In a letter he wrote to Zulfikar Ghose, he expresses his suffering upon his mother’s death with these sentences:

“I.... saw her rot day by day, hour by hour some days. She was 63, and I always assumed my father would go first for some arbitrary reason. But neither of them before 70. It’s such a waste (again) for she had so much to give the kids as they grew up. What they did and tried to do to her at the hospital (them, not the kids) is indescribable, though...all one can try to do is to describe it. I had known she was seriously ill, probably had the same as Tony, since eighteen months ago, of course, but her death upset me more than I could have suspected: I wept at her bedside, at the funeral, tears I did not suspect I had.”

(Coe 2001: 322)

House Mother Normal was published a few months before his mother’s death. Thus it would not be wrong to claim that it was inspired by the period Johnson, his father and the whole family spent at the hospital or beside her bed when it is taken into account that he suddenly got into the world of old and sick people as result of his mother’s serious illness. Johnson had always been interested in his own experience by then. With House Mother Normal, he got out of the margins of his life span, towards an age which, unfortunately, would never be able to reach. The Geriatric Ward in House Mother

Normal was similar to hospital, which isolates Johnson's mother from the outer world, just like the house separates its old inmates from the society. The old inmates are seen corrupting day by day physically and mentally, just like Johnson's mother who was being rot step by step in front of his family. Thus Johnson wrote about the frustrations of old age he witnessed.

According to his old friend Thelma Fisher, "his mother was a world to him, then allowing yourself to be close to a woman and experiencing the loss would make you hang on, and that looks as if it was a theme" (Coe 2001: 414). Therefore, her death contributes Johnson's sense of isolation extremely. In the same letter, he tells Zulfikar Ghoze how lonesome he was from then on:

"They don't have to tell me what life's about, because I know already and it's about hardness. Hardness and being on my own, quite on my own. You understand that much right from the beginning, from the first time the pavement comes up and hits you, from the first time you look around for someone you expected to be there and they aren't. Oh, I know you can get close to people, but that's not the same. In the end you're just on your own."

(Coe 2001: 322)

At the end of Trawl; Johnson expresses the same feeling in other words:

"... I, always with I one always starts with I And ends with I."

(Johnson 1968: 183)

Consequently, it might be said that isolation is a significant motive, which inspires him for better works, puts him aside as a literary and socially outcast and makes him an insisting experimentalist although his insist turned him into a lonely family man who could not earn enough to meet the ends. Finally, just like Albert Angelo, who was thrown into a canal and killed, Johnson was thrown out of life and literary community and as an extremist, he preferred to die.

B) Struggle:

Johnson did not seem to be a flexible man, who could deviate from what he was tended to do and how to do it. He did not seem to be ready to be convinced about anything. His literary style was a dogma to him, and he was emotionally dependent in his private life. These two features in his personality appear to have pulled him into struggles during his life, some of which were represented in his novels.

Firstly, he was a man of his own frame, although he was out of the literary frame of his own age. He could not be considered as an open-minded man when facing with, even, constructive criticism, let alone the destructive ones. Also, he was quite insisting about his typographical applications, which costed more than the normal prints. He gives the signs of his struggle against the publishers, which generally he used to win, at last in these sentences:

“A page is an area on which I may place any signs I consider to communicate most nearly what I have to convey. Therefore I employ, within the pocket of my publisher and the patience of my printer, typographical techniques beyond the arbitrary and constricting limits of the conventional novel. To dismiss such techniques as gimmicks, or to refuse to take them seriously, is crassly to miss the point.”

(Lewis 2006: 2)

When the resistance of the literary business against what increases cost into account; in order to apply his new perspective, he must have tried hard to convince the publishers. He never gave up and, finally, won. According to Lewis; “Johnson resolved to forge a new path. He might have stumbled here and there, and wandered down a few blind alleys, but twentieth-century literature is richer because of his efforts.” (Lewis 2006: 4)

As a result of his extraordinary style, his books were not selling very well and was not comfortable economically.. Even he claimed that his audiences were people he already knew. He had to support Virginia and his children. Thus he was working as a freelance sports journalist, like Albert Angelo gets a teaching job to make a living. Nevertheless; as Johnson did not know how to manage his money and when he drank he used to lose his control. Consequently, his income was not sufficient for both of him and his family. According to Zulfikar Ghose, “the last three months have been full of work for next to no money” (Coe 2001: 327). Ghose also finds strange that he was “in a strange situation of being praised and neglected at the same time” (Coe 2001: 327). In other words, it may be possible to say that being a promising writer of postmodern horizons approaching was not well-paid. Finally, Virginia left him because of his drinking habit and roaring economic problems, which hit the fatal impact on Johnson as a depended person.

Apart from typographical experiments, he was quite determined about setting new standards of the content of novel. Novel should not be “telling lies” in his opinion. He was, apparently, against fiction. It was meaningless to invent a new character in an

imaginary situation, instead of what an author already had: his self being and his own experience. Thus he reflected his own isolation, struggle and frustrations in *Trawl* and *Albert Angelo*. *House Mother Normal* seems a bit different, when its characters are taken into consideration. The characters in *House Mother Normal* are in a period of their lifespan, which, unfortunately, B.S. Johnson could never reach, yet it still bears the experiences he observed when his mother was ill.

His determination about writing the truth caused some rhetoric battles between critics, publishers and Johnson. Because most members of the literary community thought that if the novel was to narrate only one's own experiences, it wouldn't be a novel anymore. It would be a biography, because according to modernist perspective; while reading a novel, "the reader is aware of composition as a separate act of reflection, whereas in the other case no distance is felt between narrated and narrating self." (Szegedy-Maszak 1986: 83) As a result, *Trawl* was to be labeled as an autobiography by the publisher, but Johnson did not accept that. After the emergence of autobiographical novel in postmodern literature, such a combat seems useless today, but at the time when it took place, it was something that may destroy the walls of literary law. Just like *Albert Angelo* who always claims that designing buildings which will, perhaps, never be built is still his job, not a hobby, for Johnson, writing his own experience was not writing an autobiography, but a novel or telling imagined and refined events, which means story telling, is not realistic for literature of his age anymore and story telling is falsification, not novel.

Consequently, Johnson was a writer, in classical saying, who could not be understood during his life time, as John Berger describes as "injustice". Berger expresses his previous and current feeling about the result of Johnson's literary Struggle in these sentences: "... although, first of all, one said to oneself. 'I didn' t do enough,' but after that I also felt that there was this injustice in relation to what he was trying to do and what he had achieved: I suppose at that moment- this would no longer be true but at that time, in the years before, it was certainly true-" (Coe 2001: 393). Johnson's struggles and efforts in literary field could be appreciated now, but 50s and 60s were quite early and was just bearing the birth aches of new perspectives. Johnson was

known to be an impatient man, who expected everybody to be convinced by him all of a sudden. Thus he could not wait until late 70s and 80s when he would be applauded.

Therefore, it may be said that he died with a sense of loss, even though his efforts were noted afterwards. Berger claims that if he might begin to prepare a little list of the people who the literary establishment had, in one way or another, assassinated, Johnson will be on that list.

Although he gained success after his death, personal failure and depression are not concepts which may be compensated, after one's death. His suicide at the end of his own "coda" is the symbol of his failure in his private struggles. At the end of *Trawl*, the protagonist seems hopeless about having a home and a wife, in spite of all his previous harsh struggles, isolations and frustrations, which is the resolution of his investigations deep into his past. However, in Johnson's life; after having a home and a wife; he lost both of them; he must have felt he had lost the combat. If there is no hope unlike *Trawl*; he might have been similar to Albert Angelo, who was killed young before fulfilling his dreams by his students. Finally, he got use of this last possibility. Death was perhaps not the worst resolution for Johnson, because, "Death may be seen as the price paid for what the body is.... Death indeed may often be a lot less painful than life" (Johnson 1970: 200) as "the puppet" (Johnson 1970: 204) of Johnson, House Mother says. If novel does not fit the truth, then , the experience fits the truth. Otherwise, it would be lying.

C) Frustration:

Frustration is a concept which is mainly related with disappointment, limited resources and anger, which are quite available in Johnson's life, as a result in his novels. In Johnson's life and novels, it is a good idea to investigation the concept of frustration as both a result and reason of isolation, because it appears mainly in relation with isolation in his three novels.

The first frustration which corresponds with *Trawl*, is the result of his separation from his parents; especially, his mother, while the enemy forces were bombing London. In *Trawl*, he admits that he sometimes got angry with his parents since they sent him away when he was a child. In his adulthood, he expressed that he could understand why they had left him alone in a distant place with strangers, though. He was frustrated from

being with his parents. During this time; his parents promised that the life would be much better, which did not come true in the post-war years, because of his socio-economic class.

His socioeconomic class and silent class distinction is another outstanding motive of his frustration. As a result of his class origins, he was not accepted by the literary world as an equal member. He is praised for his experiments today, yet somehow; he used to feel rootless, like the characters in *House Mother Normal*, who can not even remember their first love or their relationship with their children, properly. He had a background that was not valid in his new environment. Thus he was frustrated from even having a rival, let alone supporter.

As well as his class-related loneliness, he was feeling that he was frustrated from being respected as a writer. For that reason, he used to express his jealousy of the relation between the writers and the readers in Wales. Glyn Tegai Hughes, reports one of explicit expression of this feeling of Johnson's. To illustrate, after a speech of Welsh writer and poet Kate Roberts, Johnson took the word and said: " Here I am, I've been writing for ten years and I get practically no feedback, my readers don't know me. And here you are in a group which not only knows the background to your work, and the work itself but actually know you as well" (Tew&White 2007: 192,193). According to Nicholas Jones: " ...a different style of literary tradition potentially existed in Wales made him feel his own perceived isolation more keenly....Equally, he felt cut off from past English literature, again in contrast to Wales" (Tew&White 2007: 193). In *Albert Angelo*, Johnson illustrates his dissatisfaction as a writer in England through a dialogue between Luke and Albert about Albert's job:

Joseph said: What, you do drawings of buildings and things?

Albert said: Yes.

Luke said: What buildings have you done, then?

Albert said: Ones that have actually been built?

Luke said: Yes.

Albert said: None. I just design them.

Joseph said: Sounds a bit useless to me mate. What's the use of buildings if no one's going to build them?

Albert said: I do it for its sake. You have to do something for its own sake.(As Johnson used to write in a way for its own sake not for the sake of getting recognition.)

Luke said: Won't anyone ever build your buildings, then?

Albert said: Oh, yes one day they'll all be built, I know.

*Joseph said: Like poets, after they're dead.
Albert said: Like poets just."*

(Johnson 1964: 13)

Johnson was quite interested in Welsh literature in English language, which is called *Anglo-Welsh literature*.

In *Albert Angelo*, Johnson used the ethnic material, which he faced with while he was with the members of Welsh literary groups, from a different aspect in order to widen the difference between the students and the teacher, Albert. Many students are from different ethnic minorities, ranging from Welsh and Cypriots to Pakistanis and Indians, which reflect the ethnic variety of the imperial characteristic of Britain. Albert and the school administration seem to represent the central power of Britain, which may be a reason why the students are generally harsh towards Albert and why Albert is frustrated from lecturing his lesson properly by the students' misbehavior very often. Also in *Rosetta Stanton's monologue in House Mother Normal*, Johnson makes her utter separated words from Welsh language, but when Rosetta wants to communicate with Ivy, she is frustrated from using her own language and she has to speak English to fit in the environment. Similarly, Johnson was expected to fit in the literary environment, which he did not do. He kept writing in his way, but he was frustrated from appreciated and respected as a writer and regarded as a member of literary community. Like the old characters who try to attract the House Mother's attention, B. S. Johnson wanted the attention of literary establishment and audience.

Also, in *Trawl*, the protagonist is interrupted by his sea sick from thinking about his past and reflecting on it, just like Johnson was frustrated from spending time writing and developing himself by his failure at his first trial to enter a prestigious university.. He had even work as a clerk in his youth instead of learning about art and literature at the university. Similarly, during the university Johnson was frustrated from making deep friendships as he was already much older than the other students, like the main character is isolated from the rest of the crew on the trawler. However, his frustrations from having deep friendships resulted in his interest in theatre and his attendance to the theatre club, which contributed much to his literary character.

To sum up, it might be concluded that he was frustrated from being a normal child enjoying the facilities of childhood, from being a young man accepted by the new environment he got into due to education- as it is mentioned in *Trawl*- and being a writer getting enough recognition from the environment both from literary world and literary audience. Furthermore, as a result of Johnson's faith to truth, a lot of parallels may be drawn between the characters of his three novels and the author's life.

CHAPTER IX

CONCLUSION:

It would be suitable to write an “anti conclusion” as Tredell did for a text on a writer who believed truth included chaos, dilemmas, fluid events and loose ends. For a thesis on Bryan Stanley Johnson’s works, it would be more suitable. Nevertheless, because Johnson preferred to put a planned end to his own life, this text deserves a neat conclusion, too.

Johnson seemed to be the writer of dilemmas. For instance, he was employing innovative techniques to novel, but he did not want to be called as an experimentalist. He wanted to attract the attentions of literary community in his age, yet he did not hesitate to criticize it harshly. He wanted to be accepted and even praised by the critics, but he was not shy about insulting them upon any criticism. He was quite brave about writing novels beyond modernist point of view and redefining literature and literary tradition, but he was so insecure and depended emotionally that he committed suicide upon his mother’s death and his wife’s departure. These dilemmas had a role in shaping his style in novel form or reform.

Johnson was different and, thus, isolated from the rest of literary community of his age, because his socio economic and educational background. He was from a working class family and realized he was from lower class at a very early age during the evacuation period, whose reflections would be in *Trawl*. He did not graduate from Cambridge or Oxford, but from King’s Collage at a relatively late age. Thus he was isolated from the other students and frustrated. He was interested in theatre and television. Thus he was familiar with visual art as well as written. Thus he had a wide horizon about development of art in general and thought that novel was not in the race of development in art. In his opinion, it was conserved in its form which it had at almost Victorian age. In Victorian age, elegance in language along with content and stream of related events that finishes in a neat end was the base. Nevertheless, he used to believe that life is chaotic and insensible. Actions and ideas are often contrasting. Thus new form of novel had to fit the nature of life and be reformed. Otherwise, novel and literary tradition would be beaten by other media, which may narrate a story better to a wider

range of people, like cinema and television films. Thus, he tried to redefine novel form and employed various techniques to renew novel.

This reformist novelist, if not experimentalist!, are differentiated from rest of the literary community in four aspects: his will to truth, his background, his authoritarian approach about text- reader interaction and his typographical devices he employed to convey the message.

His most outstanding novels, which exemplify his style the best, were reprinted in an omnibus in 2004 after new studies conducted on Johnson: *Albert Angelo*, *Trawl* and *House Mother Normal*. Since Johnson was very obsessed with conveying the chaotic truth of life through his novels, it is also possible to track the prints of his life which is shaped mostly by his isolations, frustrations and struggles in these three novels. Thus it must be inevitable to sum up these three concepts that shaped Johnson's literary character in accordance with his novels.

Firstly, isolation is an outstanding figure when both his characters and Johnson, himself are considered. Johnson used to feel isolated from middle class and upper class when he had to be with during his evacuation period, which is directly reported in *Trawl*. Also, the same isolation between social classes appeared when he tried to get into the literary community of 60s. This isolation seems similar to the one which isolates the old characters in *House Mother Normal* who have totally different backgrounds and still live in their past. Another parallel may be drawn between the house which isolates the old inmates from the outer world in *House Mother Normal* and the socioeconomic classes which isolate their members as men enlisted in born from other compartments of the society.

Second isolation Johnson had to endure was his separation from his parents. This was a period which the readers can learn about directly from *Trawl*. In this novel; the protagonist expresses his anger and sorrow he felt when he was on his own during evacuation as he was sent away by his parents. He even says that it was even more painful than imagining being killed in a bombardment. This isolation may be said to be, also, similar to some old characters, who are completely away from their families in *House Mother Normal*.

When combined with later death of his mother and separation from his wife, Virginia, these isolation may said to have led to Johnson's tragic death, like Albert's isolation from his students results in his death.

Another significant concept, corresponding in his life and his three novels, is struggle. Johnson's main struggle seems to have forked into two ways, one of which is the result of the other. His first struggle was to prove that literature of 60s and early 70s needed to evolve, especially in terms of novel form. He used to harshly criticize his contemporary writers. In Johnson's opinion; they were still writing neo Dickensian novel. Thus he dutifully tried to redefine literature with his novels, just like he admitted, through Albert Angelo, that all he was trying to do is talk about literature, not architecture. Moreover, Johnson's effort to attract the attention and respect of literary community seems similar to the effort House Mother thinks the inmates make in order to attract his attention lasting all week, instead of having the doctor's attention lasting only one day in a week. Just like them, Johnson did not decide to write in a way the literary establishment appreciates. On the contrary, he struggled hard to make a long lasting effect going beyond his age.

Last significant concept in his life that reflected in his novels is frustration. Frustrations may be summarized into two categories: his childhood frustrations cumulatively prevented him from being a normal child, as it mentioned in *Trawl*. In *Trawl*, the writer claims that he did not have good memories about his evacuation period and after the war he got upset about the expected development in his life standards, as he was from a working class family. Like the old characters in *House Mother Normal*, his emotional needs were not met. Johnson faced with another kind of frustration in his adulthood. He was frustrated from being appreciated as a writer because of the gap between literary conceptualization of his age and his concept of literature. Just like the students who can neither understand nor respect Albert Angelo's knowledge and emotional depth, literary audience and community could not appreciate Johnson's efforts, in his view. At last, Johnson, who was left by Virginia, got frustrated from having an affectionate support, like the protagonist in *Trawl*, who has not been able to have a long and serious relationship so far.

However hard or sorrowful it may seem, the cumulative total of Johnson's isolations, frustrations and struggles formed Johnson, himself, and shaped his brave tone in literature. Although it may be said that isolation left him rootless, it, also, made him independent. Moreover, his struggles and frustrations, as a result of his will to truth, gave him his precious subject matter, and made him unique in terms of his innovative form and raw content.

With the parallels drawn between Johnson and his novels, it seems easier to access Johnson's own perspective more directly. His perspective proposes a new horizon in terms of content and technique. What makes him different was also his different life, which may be said to be shaped by isolations, frustrations and struggles. These three concepts make him an angry and eager man who was questioning the literary cycle which was rejecting him because of his class origins and altered conception of literary tradition. What makes him significant is that he believed that literature in general and especially novel must evolve in order not to keep up with the times and so that literary tradition of development would be reserved, instead of conserving status quo, which would kill novel when compared with television and cinema.

Although Johnson sometimes claimed that he had no ideas on novel or literature to generalize to all writers, it is apparent that he always tried to leave something concrete, in other words, an epitome of what the literature should look like in the near future. It is said that his novels might talk on behalf of him in his essay, "Aren't You Rather Young To Be Writing Your Memoir?" He, at least, wanted to remind the other writers that it was a race and the baton was lost, even if they do not happen to like his style.

He contributed to novel by borrowing from other media and from his own experiences, because he thought no fake or imagined event described in an isolated text may result in a real emotion, the writer planned to evoke in the readers. This view made him the enemy of T.S. Eliot's famous and overwhelming notion of "Objective Correlative" based on the idea that "a set of objects, a situation, a chain of events which shall be the formula of that particular emotion, such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked." (Faber&Faber 1951: 144,145). Despite this established idea, Johnson established a new level of realism, which included raw real life experiences. Moreover, he used any means

from using different letter characters to cutting off holes on pages to evoke real emotions similar to real life, in a random way, like real life.

After all those struggles, frustrations and isolations, may it be said that he is successful? If his tragic end is taken into consideration, it might be claimed that he was a loser. However; after years in late 80s and mostly in 2000s, he got the recognition he wanted. Books were written about him along with his works and some of his novels were reprinted. Today, his ideas do not seem to be neglected, even if they are not the code of literary establishment in literature.

Consequently, it may be said that Johnson's works shows us how an isolated writer struggled and succeeded to prove that literature should be developed and literary tradition must be redefined, despite all the frustrations he had in his life as a literary marginal, socially outsider and emotionally isolated man coming from a working class family. He does not seem lonely in his conception of literary tradition proposing restless development anymore in postmodern times, but still unique in terms of his form and content. But it would be true when one say that being unique is the literary establishment today. Then, a young writer may be said to have a guideline statement today:

“I.. always with I.. one starts from..
One and I share the same character.. are one..
.... One always starts with I .. one..
... alone..... Sole....
..... Single ..
.. I”

(Johnson 1966: 7)

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