



Academic Abuse & Power Struggles: A Study of Malcolm Bradbury's Academic Trilogy

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ABSTRACT

In this paper—"Academic Abuse & Power Struggles: A Study of Malcolm Bradbury's Academic Trilogy"—the issues facing academics and students are mostly discussed along with how they affect their surroundings, their careers, and their behavior; it gives an analytical examination of the Bradbury University trilogy by throwing light on a number of problems, such as: abuse of students, societal and political issues of new academics, how the environment is violated with reference to the symbolism of location and how it differs from 19th century Oxford and Cambridge, and the function of parties, conferences, and how this led to the nakedness and dishonesty of university. This study is both theoretical and practical. It concludes that the future of the British academia is darker due to the government's cuts and the violation/deconstruction of academic criteria; it also recommends that academics should be highly paid and censored; this in turn helps to develop and reform the educational process, and to help academics devote themselves to scientific research.

Keywords: Abuse of Students, Academics, Problems of Settings (Buildings), sociopolitical Problems, Violation of Environment.

1.1. Introduction

This paper is mainly concerned with the problems encountered by academics and students and how this is reflected on their environment, future careers, and moralities; it has two parts; the first of which deals with the autobiography of Malcolm Bradbury who is not well-known by the majority of Arab readers; it is also interested in shedding light on his most important critical works; it also monitors the general problems of the English society in the fifties, sixties and seventies, and how they are reflected in this trilogy. The second part comes to present an analytical study of Bradbury university trilogy, by shedding light on a number of problems/issues including: abuse of students, societal and political problems of new academics, how environment is violated with reference to the symbolism of place and how it differs from 19th century Oxford and Cambridge, and the role of parties, conferences, and how this leads to the nakedness and falsity of university life and the stupidity of both the

academics/students themselves.

1.2. Malcolm Bradbury

Bradbury was born on (September 7, 1932) in the city of Sheffield; he was a multi-talented writer because he wrote novels, criticism, and television series; his life intersected with Kingsley Amis for they are of the poor classes; Bradbury lived in the boroughs of London, and his father worked as a railroad employee; he began writing at an early age, even before he entered university, writing short stories for local magazines and some comedy sketches for the British radio; he studied English—like his friend Amis—at the University of Leicester and obtained a master's degree from the University of London.

He began writing his university novel (*Eating people is Wrong*), published in 1959 before he finished his BA; in the same year, he married Elizabeth Salt and obtained his first academic job at the University of Hull; there he met a lifelong friend, lecturer and writer, David Lodge, and we often find comparisons between them because they were professors of English literature and American studies; both were critics and occupied prestigious positions in the literary and academic world; he went to the University of East Anglia in Norwich in 1965 and established the first course of (Creative Writing) in British universities, as a result of the success of the American model; then he left his academic job and devoted himself to writing since 1980.

Bradbury spent fifty years in academia, so most of his novels took place in this environment, but he objected to their classification as university novels believing that they were works that monitor the self-awareness of a group of intellectuals possessing the faculty of cynicism and skepticism and being interested in issues of change, liberation and human problems. The liberal human values were the main theme in his novels which dealt with the changes in liberal tendencies in the English society in the second half of the twentieth century: he always saw the liberal crisis as the heart and nerve of his fiction.

Similar to his first novel, his second novel (*Stepping Westward*) was a realistic liberal-comedy novel, and he was inspired by its subject through his teaching of a creative writing course at Indiana University in the United States. His latest university novel (*History Man*) was shrouded in a tone of sadness and sorrow although it came in the form of a university comic; the novel won the (Royal Society for Heinemann Prize) Literary Award, and his next novel entitled (*Rates of Change*) also won the (Booker Prize); in his collection of short stories (*Who Do You Think You Are?*), he parodied (in stinging irony) all the methods used by contemporary Anglo-American writers.

He wrote several academic works addressing these themes: (*The Modern American Fiction*) and (*From Puritanism to Postmodernism: A History of American Literature*); he discussed American literature from a British perspective and the relationships between literary genres in Britain were illuminated by *The Atlas of Literature*. Additionally, he authored research papers on Foster and Waugh whose impacts on his works were fairly

apparent.

Since the middle of the 1970s, Bradbury continued to deliver lectures, took part in conferences, wrote criticism, novels and television series, and finally was a visiting academic to many conferences around the world on a regular basis; as a television screenwriter, he turned some of his works and the work of his colleagues also into dramas such as the Amis's (*The Green Man*), and his novel (*History Man*); he presented popular episodes (*Inspector Morse*) and other satirical political episodes such as: (*The Train of Wealth*) and (*The Train of Wealth Heads East*). Bradbury was awarded his knighthood in (2000); despite having a congenital cardiac condition, he survived for 68 years and died on (November 27, 2000 AD) in Norwich.

1.3 Symbolism of Setting

The settings of *Eating People Is Wrong*, *Stepping Westward*, and *The History Man* were provincial and marginal, where students were nervous and called students, not undergraduates. Both the settings and the students of these universities were of little value: the setting of *Eating People Is Wrong*, for instance, was an ex-asylum and a workhouse. The students paid no attention to education and tutorial lessons, because they needed only jobs; in addition, they were involved in politics, (wild) parties, and drugs and LSD. These settings symbolized the dark destiny of education, academics, and students.

The setting of *Stepping Westward* lacked water, trees, art (unfinished look); it was a marginal sort of town: "unlikely to win any contests or orbit its own satellite or be features in *life* magazine" (*Stepping Westward*, 1); it was famous for only its university and Rodeo; Benedict Arnold University was the name of the university, which was controlled by both the state and the private sectors, so the staff members and visiting professors had to swear the Loyalty Oath for patriotic reasons; the city where the university lied was called Party: "It lacks landscape [...] Émigré colony [...] savagery" (*Stepping Westward*, 1965, p. 16-172); the university heavily depended upon benefactors, so its decisions and educational system were badly affected by the society: "The citizens tried to drive the college way from the city and the students tried to drive the town away from the college" (*Stepping Westward*, 1965, p. 3); therefore, the students were neither convincingly intellectual nor philistine; they mixed the materialist and the aesthetic approaches; they were coarse where they might be sensitive, and sensitive where they might be coarse (*Stepping Westward*, 1965, p. 268). It was ironical that the university was named after Benedict Arnold, an American general who defected to the British side in the American revolutionary war (*Stepping Westward*, 1965, p. 11).

The History Man's Watermouth University made students nervous; they never knew quite what to expect; there were lessons where students had to eat something, touch one another, count their dreams from the night before, or strip upon arrival in order to create the odd community that Watermouth believed to be the core of a good class and an engaging class. There were others where students had to sit and listen to tutors in self-therapy, talking about their problems or their wives or their need to relate. There were other classes where almost

the reverse happened, and students became objects of therapy, problem hearers. Howard Kirk's classes were especially famous for being punitive. There were so many roles for students to perform. There were classes where the teacher, not wanting to direct the movement of mind unduly, remained silent throughout the class, awaiting spontaneous explosions of intelligence from his students; there were classes, indeed, where the silence never got broken. There were classes where the teacher never appeared in person at all, but materialized suddenly into existence on a screen in the corner of the room (*The History Man*, 1975, p. 139).

Treece, the liberal humanist, accepted the concept of the original sin (*Eating People Is Wrong*, 1959, p. 11); he taught at a provincial university—it was a fictional setting—where students were not called ‘undergraduates’ like the ones of Oxford and Cambridge. In other words, this university was inferior to Oxbridge; most of the staff members and the students were from low middle working-classes: students were like ‘barge horses’ (*Eating People Is Wrong*, 1959, p. 10). This means that they were not interested in education; they lacked erudition and great academic knowledge; they studied to get only a job: “My friend, universities are not better than life. They are just life. It is not you and I who make them what they are. It is the students, and the administration, and the computer, and the alumni, and the football team. Universities are places where people go to get acquainted with one another” (*Stepping Westward*, 1965, p. 45). The teachers were also defeated by the pressures of a heavy routine, so they had no desire to mould or to influence their students: Birds of a feather flock together:

He was saying nothing interesting and no one was saying anything very interesting back. He had become disabused with his own sparks of passion. It was difficult to engage, in the issues he felt to be interesting, students who didn't even buy books, who didn't read the books they were invited to read, who had a scanty grasp of the contemporary or any other scene, who were unacquainted with the principles of logic and straight thinking. (*Eating People Is Wrong*, 1959, p. 11)

The provincial city where Treece's university was located was just of little value: “bric-a-brac” (*Eating People Is Wrong*, 1959, p. 19); it was very simple and plain; it gave itself to all comers during the industrial revolution; Treece amused himself over the few years he lived there by trying to unravel the threads of Puritanism for his London mind, provincialism and Puritanism were the same thing. Even when he was appointed to his chair, this university was still a college; it was designed after St. Pancras and was still mistaken for a train station (*Eating People Is Wrong*, 1959, p. 20). As a result of a riot of Victorian self, a university was wanted; the town lunatic proved too small to accommodate those unable to stand up to the rigors of the new world, and a large building was planned; it was not big enough for an asylum, but it was big enough for a university college: “So, as Treece frankly admitted, it becomes an asylum of another kind; great wits are thus to madness near allied” (*Eating People Is Wrong* 20). According to him, only sophisticated people could like that city: “The hall, which smelled noxiously of floor polish, was filled ‘freshers’, trying to find out how to register” (*Eating People Is Wrong*, 1959, p. 21). Most of the students are fat little girls, fresh

from school and public looking (*Eating People Is Wrong*, 1959, p. 11). Finally, Carfax thought that provincial universities meant death and forgiveness (*Eating People Is Wrong*, 1959, p. 98).

1.4 New Academics

The new academics of Bradbury's trilogy were very different from the 19th century ones, because they were: very ambitious, believing in free/modern marriages (pimp), of middle-class origin, radical, involved in politics (socialist), and plots because they are worried about their future due to their provinciality, and finally, unsociable due to their comic behaviour, oddness, passivity, clumsiness, naivety, and self-contradiction. In brief, they lacked discipline, patience, integrity, creativity, attention to detail, intelligence/problem-solving skill, and charisma. These characteristics, however, cannot be applied to all modern academics.

The academics of *Eating People is Wrong*, *The History Man* and *Stepping Westward* had some common grounds; they worked at provincial universities; they were radical, (very) ambitious, aggressive, greedy, interested in politics, hypocrite; their wives were superior to them and their marriages were free and modern. However, both Treece (*Eating People is Wrong*) and Walker (*Stepping Westward*) were neither (heavily/radically) involved in politics nor aggressive: the former was failed by his socialist party. Some academics were sometimes clumsy, accident-prone, rather unqualified for their jobs; they sought students' alliance and some other unethical means to further their ends: they were living in a forest. Finally, some of them were fired or left the university. In some Arab countries, some academics were fired or imprisoned for their liberal, religious and political attitudes.

Eating People Is Wrong, however, was rather different from *The History Man* and *Stepping Westward* concerning seeking power and blackmailing students. Bradbury as well as the 19th century academic novels was still not acquainted with the true realities of academics, taboo relationships, and student-teacher relationships; it was written while Bradbury was still a student: "The book is original, surely, in the history of the university novel, for being the only such written by a student from a staff perspective. Bradbury's becoming himself a professor, he [...] is a typical "life follows art situation!" (Shaw, 1981, p. 62). However, it also emphasized various abuses and how Treece was worried about the status of a professor in the English society:

Of all the problems that nibbled at Treece's mind and brought him to anxiety, there were none sharper than his worries over status. The catechism began simply: what in this day and age, was the status of professor in English society, and what rewards and what esteem may he expect? [...] Secondly, [...] what was the status of a professor *in the humanities*, in England, in this day and age? Third, what, then, was the status of a professor in the humanities at *a small university in the provinces*, in England, in the present age?" (*Eating People Is Wrong*, 1959, p. 45)

Both The Kirks of *The History Man* and the Froelichs of *Stepping Westward* were radical and aggressive, but Walker was passive and defeatist. Dr Kirk lectured at Watermouth University, a new provincial university; he was "a well-known activist, a thorn in the flesh of the council, a terror to the selfish bourgeoisie, a pressing agent in the Claimants' Union, a focus of responsibility and concern" (*The History Man*, 1975, p. 3). He was a radical sociologist that encouraged both his colleagues and students to rebel against repression and social injustice (*The History Man* 95); Kirk as well as Walker had published miscellaneous books and articles: the latter published three promising novels (*Stepping Westward*, 1965, p. 22). On the contrary, Froelich's novel was rejected by four publishers, so he had to serialize it in the faculty periodical as shown in the summary above.

The Kirks and Froelichs were active and radically ambitious; they were open to trying new things and were wary of change, liberation and history; they were individualistic where they sometimes lived apart for a spell; infidelity was not included in their dictionary; they were very attractive, buoyant, aggressive, cultured and good company (*The History Man*, 1975, p. 8); they also populated chaos, order disorder, sense strain and change. On the other hand, Treece of *Eating People Is Wrong* was altruistic, with no enemies; however, his life came to a tragic end; he was knowledgeable and knowledgeable, intelligent and quick-witted, but his preponderant mind and benign intentions were often misunderstood and misinterpreted by humans; this identity spoiled his current situation: he symbolized Bradbury himself.

Froelich was also ambitious with no ethical basis, squirrel, liar, and Jewish; he as well as Kirk was pimp where he offered Walker (the English visiting lecturer) his home and his work in order to get the chairmanship; he was Bohemian and playboy who dated female students and classified people into allies and enemies (*Stepping Westward*, 1965, p. 295-310). His wife Patrice thought that her husband would destroy the whole university only for fulfilling his selfish and devil purposes: "We all know who got him into it," said Patrice (*Stepping Westward* 249); she had a literary sense and appreciates literature well; she thought Walker's novels were: "confused, disoriented, uncommitted, unrealistic, no much affection, feeling." (*Stepping Westward*, 1965, p. 236-7); she told Walker that her husband "who got you out here (*Stepping Westward*, 1965, p. 237) and got the students' alliances in order to cause trouble and disturbance to Harris Bourbon for replacing him as head of the department (*Stepping Westward*, 1965, p. 241); finally, he, unlike Kirk and Treece, defeated all his enemies (Dr Wink, Leonov, Henry Leibtraub, and Harris Bourbon) and became the chairman (*Stepping Westward*, 1965, p. 388).

Kirk's wife (Barbara) was also radical in her way though she was constrained by her responsibilities as a wife and mother; she was an excellent cook, an authority on children's literature, and a steadfast advocate for new causes (Women for Peace, The Children's Crusade for Abortion, No More passion for Repression). Moreover, she as well as Patrice (in *Stepping Westward*) was a familiar figure; they possessed a strong nature, sharp intelligence, and greater emotional capacity than their husbands had; they also had the subtle arts of attack that could be used on them well; there were times when their husbands wondered whether they

could survive them. In *Eating People Is Wrong*, Treece was not married not because it was a matter of principle, but he lacked the qualities that women found attractive in a man: a car and a television set. He was also not interested in children because both children and old people were culturally disconnected, and they were not moral creatures. He wished that he did not have to stare all the time at pretty women: “Why, women are much more interesting than *anything*, and I don’t even know why” (*Eating People Is Wrong*, 1959, p. 39).

In *Stepping Westward*, the relationship between Walker and Elaine was terribly different. Elaine had a sick mother to whom she dutifully fed Brand’s Essence, so she would not leave her. Unlike Barbara and Patrice, intellectual temptations were not the stuff of her world; she was not a lecher; she did not love fornication in order to know people; she was not modern and liberal for being a dominating character, who always gave orders and pieces of advice to her husband due to his inability to take decisions, being a hopeless case, and feeling out of place; she treated him like a little boy (*Stepping Westward*, 1965, p. 229): he reminded us of the character of Dr Noaman in the Egyptian TV Series entitled “*Hind & Dr Noaman*” (1984). Elaine loved him, but he was not sure of his feelings: “I’m committed to things she doesn’t share” (*Stepping Westward*, 1965, p. 278). However, her husband did not use her to achieve his aims.

Unlike Kirk and Froelich, he travelled to America to feel free, so the first thing he did on reaching there was to divorce his wife, who disregarded his divorce telegram altogether: “ARRIVED SAFELY STOP WILL YOU GIVE DIVORCE QUERY MARRIAGE UNSUCCESS STOP LOVE JAMES” (*Stepping Westward*, 1965, p. 203): he went to America for the chance to be uncommitted, not being limited (*Stepping Westward*, 1965, p. 289). He had neither academic teaching nor PhD; he had no idea about C.P. Snow and Lawrence Durrell; he looked phlegmatic and calm though he was described in the press as an ‘angry young man’ (*Stepping Westward*, 1965, p. 172). In brief, Walker was naive, disappointed, clumsy, with no self-confidence, withdrawing from conversations, and a doll easily manipulated by Froelich who was not only an academic, but a politician as well (*Stepping Westward*, 1965, p. 13): he was also good at using different situations in order to get advantage for himself.

Those academics here were socially and morally distorted; they did not have the abilities to socialize themselves or even make decisions; they were haunted by doubt, uncertainties, hesitation and seeking power: they were the contemporary Hamlet. In other words, the term “parasite” was terribly appropriate for them, so they had to be decentred, marginalized and sidelined due to their freaky and extraordinary behaviour: “We are parasites on the big world; we can’t exist without its approval; we happen to be luxuries they can afford, and if things get hard they’ll push us overboard” (*Eating People Is Wrong*, 1959, p. 99). Stuart Treece struggled in daily life; he poorly drove a motorcycle and awkwardly confessed his love to a colleague; he was brilliant, quick, and well-educated but his fair-mindedness and his best intentions in fact often mismanaged people and blundered the situation. The vice-chancellor was a stout, well meaning man, full of bonhomie; he was by

training a business man; he always claimed that academics were woolly minded and had no business methods; he was tall as well as fat: "Doors, for him, were a challenge" (*Eating People Is Wrong*, 1959, p. 25); he admitted to everyone that it was possible to open the locked doors of the university with a paper-clip.

1.5. Parties

There were different types of formal and informal parties at Bradbury's trilogy: welcoming parties for new visiting professors/lecturers/chairmen, student parties, political parties, young faculty parties (they were at odds with the older ones), and parties given by vague (socially unlocated swingers who were in town for a while and then disappeared). These parties in addition to personal invitations were very indicative for stressing the following points: new moves/changes at some academics' lives, acquaintance with the clumsiness and strange habits of academics, passionate perversions, abuse of students and the society, and how the plots of the trilogy, especially *Stepping Westward*, were structured. Finally, these wild parties were reactions to the barrenness/infertility of the settings of universities which heartily lack (earthly) pleasures. In addition, they were true reflections of the ideologies of the age.

Both the Kirks of *The History Man* and the Froelichs of *Stepping westward* were very fresh, (rarely) spontaneous, and very well-known couple; they put great attention and diligence into all of their endeavours; they were actual citizens of the present; they took their cues from the atmosphere and responded to it honestly and out of a sense of obligation; they had a lot of causes and issues, meetings and conspiracies, affairs and affiliations to attend to, and they were highly busy and unpredictable people; they could not stand the summer; it was the phase of social neglect: the plots of these novel were based on giving solemn parties, so dialogues/conversations were used for discussing and exchanging ideas: "Party follows party, the plot is shaped by Kirk parties, and a fearful symmetry concludes this amoral fable" (Margaret Drabble, p. vii).

The emphasis of Kirk's concentration could shift now that he earned his doctorate and became Dr Kirk after spending years working on his thesis; he was at work about cultural and passionate change; there was a total restructuring of passionate mores in Britain: "We need new names for these genitally distinct types of persons" (*The History Man*, 1975, p. 35). After the publication of Kirk's book (*The Coming of the New Passion*), he received an offer at Watermouth University, an imaginary British city: he, like Froelich, was ready to use anything even his private life in order to get more power and prestige. In other words, he blackmailed everything for his personal sakes.

After the Kirks had moved into Watermouth with a reputation ahead of him, they found themselves with a little money to spare; it was obvious that life there was more expensive than Leeds; Kirk won, but Barbara lost, so it was an inauthentic change:

They had known how to live in Leeds, since it was a society amended the one they had grown up in, but Watermouth, from the start, made them wonder what to become, how to build a nature; Watermouth was bourgeois [interested in possessions and social status and supporting traditional values/supporting capitalism], built on tourism, property, retirement pensions, French chefs." (*The History Man*, 1975, p. 41)

At Watermouth, Howard did not know how to place or house himself.

Howard's relationships traced power and domination; he was a crook and a harm to his friends. Henry Beamish and his wife Myra were close friends to the Kirks. Beamish was a social psychologist and a man of accidents because he lacked coordination, was ungainly and reckless, and had a disaster-prevention instinct: "A football had come over the fence from the playing field [...] and hit him in the middle of the back" (*The History Man*, 1975, p. 122): later it turned out that a boy threw it off at Henry told and knocked him down (*The History Man*, 1975, p. 195). Moreover, at Kirk's party they had to give him blood since he was operated on; it was, in Flora's opinion, a suicide attempt, an act motivated by rage and hopelessness, and a complaint (*The History Man*, 1975, p. 213). Finally, his arm was broken, because he had defended the Jewish Mangel: in brief, he was clumsy, jinx and ominous. Treece was also clumsy; he did not have much success in his life, because he could neither express his love nor ride his motorcycle.

Myra, Beamish's wife, was socially superior to him because she aspired to all bourgeois ideals. Flora believed that Beamish had assimilated into Howard's character, allowing him to employ and dispense with him as needed. He established in a book that children were socialized by television considerably more successfully than by their parents. His taste became rural and bourgeois; he had the spirit of capitalists; he destroyed himself and sought to inculcate Kirk with him. As a Marxist, Kirk thought that 'property is theft' (*The History Man*, 1975, p. 42). However, he thought that he tried to give his life a little dignity without robbing anyone else of theirs. He tried to define an intelligent, livable, unharmed culture (*The History Man*, 1975, p. 43). The Kirks could not beat the Beamish's evasive quietism; they would die first. Therefore, Kirk decided to visit the Social Security department at Watermouth, because:

he needed to set his spirit right, to reassured himself that the place in which he was planting his destiny really did have a sociology—had social tensions, twilight areas, race issues, class struggle, battles between council and community, alienated sectors, the stuff, in short, of true living. (*The History Man*, 1975, p. 44)

There the Kirks met Ella, one of his female students who knew his radical temper; she was an adult girl who hunted out the areas of deprivation hidden between and behind the old private hotels, the new holiday flatlets; she probed the unexpected social mixes tucked behind the funfair and the holiday façade of the town; she showed them the acres of urban blight, the concrete of urban renewal (*The History Man*, 1975, p. 44). In short, though it was a problem town, it was full of radicals: hippies and dropouts; she brought them into the slum

clearance area where methamphetamine drinkers, drunks, addicts and runaway came to spend the night (*The History Man*, 1975, p. 45).

The Kirks began to enjoy their new city; they found shops where Yogurt and freshly baked bread were available; because they had not made any other acquaintances yet, they developed a close, amiable tone with one another, and the neighbours thought they were a cute couple. He also got a large loyalty cheque for his book, so the house in the slums was now in good shape for the second baby to come back to: the house, however, was a fantastic gathering place (*The History Man*, 1975, p. 48).

Moreover, they as well as Dean French in *Stepping Westward* (pp. 333-346) started to give miscellaneous parties; there were also formal parties, especially for Marvin, the head department and the founding father of Watermouth University: he was an anthropologist and lived in the countryside.

In *Stepping Westward*, in spite of being genuinely interested in wild parties, Froelich did not invite the members of his department due to two reasons: the narrow mindedness, intolerance and bigotry of male academics and the women's unattractiveness; he was a graduate of London, so he was fond of the British:

The English seemed to him a settled race, a race that had taken the things of the mind for granted and lived easily with them, a race that had acquired forms for living and had assumed that concert halls and bookshops and libraries and writers were permanent and eternal—a race that hadn't faced the future. (*Stepping Westward*, 1965, p. 294)

Moreover, Coolidge, the president of BAU, believed that Benedict Arnold University had been a great success: "It was more scholarly than Harvard, better built than Yale, more socially attractive than Princeton, and with better parking facilities than all of them [...] he saw from his window as young America, the best of all possible young Americans" (*Stepping Westward*, 1965, p. 5). Dean French was interested only in parties, not academia:

'You know, this place may not be anything very much academically, but it really does have its pleasures,' said Dean French.

'Yes, when it snows like, it makes me wish I could spend my life here.'

'I'm very glad to hear you say that,' said Dean French. 'Makes me glad we're not going to fire you.' (*Stepping Westward*, 1965, p. 346-7)

Treece's house was very old where he slept on straw (*Eating People Is Wrong*, 1959, p. 67). During Treece's party, he said that everyone seemed terrified of Bates and he was afraid he was going to get up and start cutting his own hair (*Eating People Is Wrong*, 1959, p. 68); he was interested in hand-bell ringing (*Eating People Is Wrong*, 1959, p. 71); his process inhibited action; he was clumsy and always overturned the teapot, either at the party or at the

café into Emma's lap; he had to buy her another dress: "sometimes I wish I could just go away and start again in another town" (*Eating People Is Wrong*, 1959, p. 83- 4). At parties, he had a habit of reading in a corner, with his back to the assembled company; at a faculty party he also got through *A Farewell to Arms* (*Eating People Is Wrong*, 1959, p. 90); he always fussed so much (98).

Bates was austere, donnish and poor in social performance. At Mirabelle's party, he insisted that people played 'Sardines' and when unwillingly did he locked himself in the lavatory so thoroughly with an hysterical girl from the S. C. M. that the door had to be taken off at the hinges (*Eating People Is Wrong*, 1959, p. 117-8); he wanted to invite both himself and Emma to her bottle party, so he cared to be normal in order to appear publically in the role of Emma's escort. Both Carfax and Viola accused Bates of being psychotic, egocentric, and irrepressible; he was a personal problem, devoting himself ceaselessly to win attention and sympathy, so he had to be sent into a mental hospital, or he had to stay untutored:

I [Carfax] don't want other people's humanity tied round my neck. We all have our own troubles, you [Treece] know—we have our pains and separations and our own last breaths. We can't carry everyone else. Our lives are too little [...] she [Viola] didn't think she could take another tutorial with Louis, because he made her self-conscious about her legs. (*Eating People Is Wrong*, 1959, p. 95-7)

Though Treece always warned people against Bates, he defended him saying: "Madness, genius, originality—it's all the same thing" (*Eating People Is Wrong*, 1959, p. 93); he needed being looked after.

1.6. Abuse of Students' Alliances and Academics' Naivety

Students, under the influence of manipulative academics, staged some miscellaneous sits-in in Bradbury's campus fiction; there were protests against: (1) capitalism, (2) academics (Mangel in *The History Man*/ Walker in *Stepping Westward*) and (3) students themselves (George Carmody in *The History Man*). Students were sometimes divided, so their revolts were not fruitful especially concerning sits-in against staff members and political issues. In *Eating People Is Wrong*, students blackmailed their teachers: Louis Bates was a good example.

The Kirks were involved in social work; they were trusted because they were on the side of the new even though they did not trust each other. They arranged sit-ins, helped a Claimant's Union, led consume protests, wrote in radical journals, and discussed struggles with people. Kirk published his second book, *The Death of Bourgeoisie*. After 1968s the Kirks remained:

stand somehow still on the fulcrum between end and beginning, in a history where an old reality is going and a new on coming, living in a mixture of radiance and radical indignation, burning with sudden fondness, raging with sudden hates, waiting for a

plot, the plot of historical inevitability, [...] They were busy people. (*The History Man*, 1975, p. 54)

The Kirks were busy in 1968s; the Maoist and Marxist groups found a mass of activist support against capitalism on campus; there was a sit-in in the administration building; the students were angered by the passive reaction of the Vice-Chancellor, and they wrote "Burn it down" and "Revolution now" [...] a small hut was set on fire, and seventeen rakes totally destroyed" (*The History Man*, 1975, p. 53). Kirk participated in the sit-in; his terrace residence served as a gathering place for all the (radical) students, academics, town dropouts, and fervent working communists; "Take the system down," "There isn't yet a reality" and "People's initiative/power" are among the slogans displayed on posters in the windows. Kirk believes that he can use this situation to his advantage" (*The History Man*, 1975, p. 53).

Both Kirk and Froelich prepared Mangel and Walker's visits to Watermouth University and Benedict Arnold University in order to get rid of Marvel and Bourbon (respectively): in brief, they were not innocuous due to seeking chaos, schemes and riots; they were the true puppeteers of the whole marionette: "You [Kirk] want Mangel. You want a fight,' says Flora (*The History Man*, 1975, p. 173). Kirk told Moira Millikin that Mangel, a Jewish geneticist, was coming to speak at Watermouth University; she thought this visit was an insult and an indignity, and according to Kirk it was an outrage. He pretended that he had no idea about who invited Mangel to give a lecture:

'That's because we never did agree to invite him,' said Howard, 'someone must have acted over the summer, while we were all safely out of sight. 'You mean Marvin?' asks Moira [...] 'I'll fight. You can count on me.' 'Great,' says Howard, 'That's marvellous.' (*The History Man*, 1975, p. 63-4)

Beck Pott called Mangel a fascist coming to perform a fascist action (*The History Man*, 1975, p. 73-157); Peter Madden also wondered why they repressed them; this emphasized that different political ideas were the main reason for causing fights within the campus. In *Stepping Westward*, Bradbury said that all faculties were divided between conservatives and radicals, so they came to the boil at least once a year in a spate of petitions, accusations, and vicious calumny (pp. 4).

Kirk knew Mangel who was not a racist (*The History Man*, 1975, p. 158); he worked with him in social anthropology at the Tavvy at one time; he was fat, ugly man, serious, and liberal; he smelled of borscht. Roger Fundy believed that the department had to stop him. Flora Beniform wondered which item on the agenda Mangel came under: 'Item 17,' says Moira, 'visiting speakers (*The History Man*, 1975, p. 161). Peter Madden announced that this lecture was forbidden by radical opinion: "Forbidden, forbidden," and "Fascist, fascist," (*The History Man*, 1975, p. 236). They thought that Marvin could have asked him to give lecture at Watermouth, but he turned out to be Kirk who addressed the issue: "Professor Mangel is to my knowledge neither a racist nor a dogmatic, but a very well-qualified geneticist" (*The History Man*, 1975, p. 169).

On the other hand, Moira was not against Mangel; he was a serious scientist; he never overstated his conclusions. Henry Beamish was of Moira, so he was accused of being provocative, because he told off students that they were the fascists: this was regarded as a violation of the right to free speech. Finally, the faculty agreed to ask Mangel to lecture in order to have different opinions and ideologies. Professor Mangel indicated in advance that his topic would be 'Do Rats Have "Families"?', but this was found a typical liberal evasion and indignation runs the higher; all the doorways to the chamber were blocked by numerous bodies sprawling out while inside vast and hostile forces gathered roaring and displaying placards to make the radical message (*The History Man*, 1975, p. 235). However, Mangel did not come because he had died of a heart attack in his London apartment the night previous to the lecture.

George Carmody disgusted Kirk, because the latter was not radical. Kirk, however, exploited him for his sake. Carmody had the reputation of being appalling, so he was required to provide a presentation on the theories of Mill, Marx, and Weber that related to how social development operated. His behavior could easily strain his classmates though his character encountered some changes. In other words, he continued to be unusual: "He has changed most, and changed by not changing at all" (*The History Man*, 1975, p. 140). He receives very positive reviews from his English and History tutors. (*The History Man*, 1975, p. 153). He was a disgusting character for Kirk: "Howard looks at the intolerable figure" (*The History Man*, 1975, p. 141). He had a linear mind, a mental condition: "Do I have to agree with you, Dr Kirk, do I have to vote the way you do, and march down the street with you, and sign your petitions, and hit policemen on your demos, before I can pass your course?" (*The History Man*, 1975, p.144).

He was accused of not having a conflict model of society, all of sociology and all of humanity as well; he was also an imperialist fascist. Carmody failed Kirk's course three times; he could not get his degree without passing it; he accused Kirk of not being fair in his evaluation: "I have to ask you to look at these marks again, and see if you think they're fair [...] There's no disinterested marking" (*The History Man*, 1975, p. 147-216). He believed in individualism, not collectivism; he hated Marxist view of man as a unit in the chain of production. Therefore, he was persecuted by Kirk: "I'm your victim in this class [...] and you turned everyone against me [...] You can tear me to pieces in public, and mark my essays down in private" (*The History Man*, 1975, p. 148). Carmody wanted to have someone else's judgment; he stated that Kirk's teaching philosophy was to recruit the radical students, invite them to his parties, fill them up, enlist them in demonstrations and sits-ins, and finally assign them subpar grades (*The History Man*, 1975, p. 149).

However, Carmody was accused of blackmailing his teacher, being a juvenile fascist and being both incapable and dishonest. Kirk wanted him to be banned from the Sociology department and not to be moved to someone else. Moreover, he accused Marvin of sinking into his liberal mess (*The History Man*, 1975, p. 155), because he had agreed to read Carmody's essays. Marvin thought that though his essays were bad and problematic, they had

intelligence, shrewdness, and cultural insight (*The History Man*, 1975, p. 2003). Marvin had to refer the matter to six examiners. Felicity thought that that Marvin and his liberal reactionaries were ganging up against Kirk (*The History Man*, 1975, p. 216). Professor Marvin also asked Phee to find her a new supervisor (*The History Man*, 1975, p. 246). Hence, Kirk had to make use of students to knock Carmody and Marvin down: his plan successfully got its fruits.

In *Stepping Westward*, Walker got an invitation to be an instructor and a writer-in-residence at Benedict Arnold University, so it was a good experience to start a new life. Jochum told him the main reasons for recruiting him: there were a lot of rich people at Party and the universities were the proper things to have (*Stepping Westward*, 1965, p. 102). According to Coolidge, Walker was going to teach a Creative Writing Course, Composition lessons for Chemistry students, give a public lecture about a topic chosen by the faculty, and finally write a novel about the university in order to attract a lot of students and instructors/staff members in the future. However, Froelich suggested the name of Walker in order to be an ally and admirer, destroy his enemies, and further his ends “he isn’t real, he’s a toy [...] he wanted to be a central one in Walker’s life” (*Stepping Westward*, 1965, p. 60-160-1). Walker had to sign the loyalty Oath; it was one of the university’s fake traditions, but he refused signature for being: a liberal, for not setting strict restrictions on his freedom, and for not being a foreign national.

Walker was invited to give a public lecture to folks from the university and outside it during the first semester; he was not troubled for a subject because they took the liberty of calling it “The Writer’s Dilemma,” so he could talk on anything (*Stepping Westward*, 1965, p. 225). Like Dixon in *Lucky Jim*, Walker, under the influence of Froelich, pronounced his denial of signing the loyalty Oath, so there were radical reactions, either within the campus or outside it. For example, the Party Bugle (a local newspaper) accused Walker of rebellion, chaos and confusion: “*British Author Lashes Loyalty Oath*, said the headline” (*Stepping Westward*, 1965, p. 299). The Mayor of Party was sweeping out, tugging at his dog. Coolidge thought it was probably a betrayal of hospitality and he had to sign or be fired (*Stepping Westward*, 1965, p. 297).

Students were divided into pros and cons: ‘one or two college kids called to say it was the best speech they’d ever heard’ [...] ‘Are you really a red [communist], Mr Walker?’ [...] Two of the students ask Walker to be fired on two grounds: because he is a fellow traveller, and because nobody can understand his accent’ (*Stepping Westward*, 1965, p. 303-323); According to academics, Hamish Wagner blamed him for subversive teaching, abuse of the students, and expression of an untenable opinion (*Stepping Westward* 326); Patrice thought he was primitive (*Stepping Westward*, 1965, p. 317); Julie Snowflake admired his lecture and decided to change her mind about him and visit him; Froelich told him he was a victim and a hero (*Stepping Westward*, 1965, p. 305). In spite Dean French told Froelich that the issue (to be fired, or not to be) went for Walker’s sake, he could enjoy victory celebrations at the end: (1) both Jochum and Bourbon resigned; (2) Walker flew to the west, then to Mexico and finally to England: “Let’s leave this town now.’ ‘Go west.’ asked Julie. ‘Yes,’ said Walker”

(*Stepping Westward*, 1965, p. 350). Unlike Kirk, his tricks and machinations achieved fruitful ends.

1.6. Academics' Final Destiny

Some academics were socially and morally distorted; they did not have the abilities to socialize themselves or even make decisions; they were haunted by doubt, uncertainties, hesitation and seeking power: they were the contemporary Hamlet. In other words, the term "parasite" was terribly appropriate for them, so they had to be decentred, marginalized and sidelined because they were freaky and extraordinary: "We are parasites on the big world; we can't exist without its approval; we happen to be luxuries they can afford, and if things get hard they'll push us overboard" (*Eating People Is Wrong*, 1959, p. 99).

Kirk was fired; Beamish and Flora thought of separation and divorce due to radical physical and behavioral changes; both Jochum and Bourbon resigned; Walker escaped to England; Treece was operated on; Louis Bates went to an asylum hospital; only the *Jewish* Froelich succeeded in achieving his goals: that victory might be symbolic.

There were of rumors about Kirk's fair dismissal. First, he was fired because he was radical; he replied that he could be sacked for very immoral behavior: "Only for gross turpitude" (*The History Man*, 1975, p. 214). Second, he treated students who read him their essays with extreme hostility. Third, he was a serious teacher: 'Most of it hardly true,' says Howard (*The History Man*, 1975, p. 214). Fourth, his marking was not disinterested; he ideologically favored some students.

In addition, Henry Beamish became fat; he talked in a loud and heavy voice; his increased laziness became apparent. In the department, in the common room, when intellectual matters were discussed, he developed the habit of turning the subject of conversation to issues related to manure, pasture, and the state of nature in general. When his colleagues involved him on sociological or political issues, he appeared to be in anguish (*The History Man*, 1975, p. 82). He accused Kirk of damaging his life.

Myra was also growing dimmer and stranger; she spoke frantically and drank substantially more at gatherings; she wanted to leave him, because he was so boring (*The History Man*, 1975, p. 183); Kirk advised her to let Myra go and find someone else; however, they were back together on her own terms: 'Anyway,' says Myra, 'Henry's got to accept mine [...] Henry had Flora Beniform. So I can do what I like' (*The History Man*, 1975, p. 243). She envied the Kirks being able to talk to each other after being split up in Leeds: "But you bounce back," says Myra. "Thanks a lot, love" (*The History Man*, 1975, p. 84). Myra's life was a fight: "We've had our disasters" (*The History Man*, 1975, p. 84). She thought that the Kirks' marriage was the only successful academic marriage she knew. She also envied the students of her husband; they were eighteen; they knew structuralism, Parsons and Dahrendorf; she blamed him for staying at home: Barbara advised her to work.

In *Stepping Westward*, having exploded his bombshell, Froelich felt pleased with himself and a little impressed at his handling of this situation; he was not also worried about publishing his book on Plight—it was refused and rejected by four publishers: “a fact unknown to his department” (*Stepping Westward*, 1965, p. 386)—because he convinced Coolidge to establish a literary magazine instead of inviting a writer for not coming across any future annoyances, irritations and complications; he told Serena May Sugar: “Now with a magazine one could place the chapters as articles, one could promote causes. Magazines did not, like Walkers, run away; magazines did not sleep with one’s wife; magazines did not fear for the things they had said and the consequences of their statements” (*Stepping Westward*, 1965, p. 386). In brief, he got rid of his enemies, published his book, and became the chairmanship.

In addition, Elvis Flea was imprisoned for his improper conduct; Walker could neither divorce Elaine nor protect his love for Snowflake; he went back to his tortured life in England: “He was striving for no future” (*Stepping Westward*, 1965, p. 295). Finally, the victory of Froelich led to the resignation of Jochum, and Bourbon had to give up the chairmanship of the English department.

Bates, according to Carfax, had to leave because he had already abandoned his obligations as a student (*Eating People Is Wrong*, 1959, p. 139); Carfax’s decision reminded Treece of Oxford’s to send Shelley out of its university: both of them were accused of madness:

Oxonian society was insipid to me [Shelley], uncongenial with my habits of thinking. I could not descend to common life; the sublime interest of poetry, lofty and exalted achievements, the proselytism of the world, the equalization of its inhabitants, were to be the soul of my soul.” (*Eating People Is Wrong*, 1959, p. 140)

Bates was just a bit successful (*Eating People Is Wrong*, 1959, p. 206), but he tried committing suicide by taking a lot of aspirins: “Why you take all these aspirins?” (*Eating People Is Wrong*, 1959, p. 246); later he was moved to a mental hospital, where he was before; he was to be trialed: “[...] suicide is considered as an aberration and one punishable by law” (*Eating People Is Wrong*, 1959, p. 247). Emma felt sorry for him: “It was all my fault [...] She looked at Treece again and hoped he would absolve her” (*Eating People Is Wrong*, 1959, p. 247-8).

Treece thought that to be a professor of the humanities at a provincial university in England in the nineteen-fifties was a fate whose rewards were all internal; like most academics, his social status suffers from a fiasco. Treece had no love and understanding of art and beautiful things; he did not seem to be excited and unusual; in brief, he was no aesthete, no exotic; his driving forces were self-discipline and moral scruple, or so he was disposed to think; He had no time for the pleasurable, only the necessary: “For instance, he spent most of his time at his office, having painful encounters with students [...] People always thought he had been to Oxford or Cambridge, that he was that sort of man” (*Eating People Is Wrong*, 1959, p. 46). However, he gained his wisdom at the University of London,

which was a very different thing; he had gone to the university not to make good contacts, or to train his palate, or refine his accent, but rather to get a good degree. He had to give up his favourite hobby, punting; it was especially popular in the British university towns of Oxford and Cambridge. In fact, during the war, he was a member of the London Fire Service, putting out fire with Stephen Spender (English poet and critic: 1909-95); people thought that his family was a sound one, his father an artist, or a bibliophile, his mother at home on a horse; he is never ashamed that his background is of this sort; but he is surprised by it.; he was not involved in political life; both Treece and Ian Merrick (M. A. Lecturer in Philology) failed to get the driving license: "Did you pass?" asked Emma. 'I didn't,' said Treece" (*Eating People Is Wrong*, 1959, p. 80); he feels worried at social occasions; he cannot socialize himself (*Eating People Is Wrong*, 1959, p. 51-55-60-61). The following quotation was his final destiny:

All his life Treece had been doing things that he didn't exactly want to do, journeying off on holidays he had no intention of taking, watching plays he didn't wish to see, playing sports he detested, simply because someone had gone to the trouble to persuade him [...] simply because he couldn't say no [...] had he been a woman; he would have been pregnant all the time... (*Eating People Is Wrong*, 1959, p. 129)

Finally, Treece suffered from oral haemorrhage and lost a great deal of blood (ulcer); the hospital made him uneasy; he told a young doctor that he had a pain like a kick in the groin; three doctors decided that he had to stop in because he had an operation (*Eating People Is Wrong*, 1959, p. 233); finally, he died of Ulcer.

Conclusion

This paper is mainly concerned with the problems which academics, students and clerks have to encounter at their universities: settings, cuts, miscellaneous abuses, blackmailing students, violation of academics criteria, and indecisive administrations.

The setting of some universities cause depression, sadness and pessimism; it may be a school for primary stage pupils, or an asylum; it is terribly different from the settings of the 19th centuries; for example, compare the architecture of Cairo University with that Port Said.

The English government during the régime of Margaret Thatcher made severe cuts which badly affected the process of education there; academics and teacher should lead an honorable life in order to produce well; if not, it would be impossible to have insightful and productive minds.

Contemporary campuses suffer a lot due to various abuses; students and academics blackmail each other for selfish purposes; the first seek only certificates to get a job while the other need money and women; on the other hand, very few of both embrace academia.

Deans were knights; they highly respect traditions, so they provided their societies with

dignified alumni. The contemporary ones are bad drivers though they are not malicious; they are fettered by a lot of restrictions; they are not free to take active decisions.

The rules of academia have been deconstructed; nothing invites us for optimism; the future is very dark; conferences are a good example where participants never seek knowledge, but fame, positions, and women.

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الإساءة الأكاديمية والنضال على السلطة:

دراسة في ثلاثية مالكولم برادبري الأكاديمية

مستخلص

تناقش هذه الورقة، بعنوان "الإساءة الأكاديمية والنضال على السلطة: دراسة في ثلاثية مالكولم برادبري الأكاديمية"، القضايا التي تواجه الأكاديميين والطلاب (في الغالب)، جنبًا إلى جنب مع كيفية تأثيرها على محيطهم وحياتهم التعليمية والمهنية والسلوكية؛ تقدم هذه الدراسة (أيضا) تحليلًا نقديًا لثلاثية جامعة برادبري، من خلال إلقاء الضوء على عدد من المشكلات مثل: إساءة معاملة الطلاب، والقضايا الاجتماعية والسياسية للأكاديميين الجدد، وكيف يتم انتهاك البيئة بالإشارة إلى رمزية المباني، وكيف تختلف عن القرن التاسع عشر، ممثلًا في جامعتي أكسفورد وكامبريدج، ووظيفة الحفلات والمؤتمرات، وكيف أدى ذلك إلى تعرية الجامعات البريطانية وعدم نزاهتها؛ هذه الدراسة نظرية وعملية؛ وتخلص إلى أن مستقبل الأوساط الأكاديمية البريطانية أكثر قتامة؛ بسبب التخفيضات الحكومية، وانتهاك وتفكيك المعايير الأكاديمية؛ كما توصي بضرورة أن يحصل الأكاديميون على رواتب عالية، وأن يخضعوا للرقابة الصارمة بكافة أشكالها؛ وهذا بدوره يساعد على تنمية وإصلاح العملية التعليمية، ومساعدة الأكاديميين على التفرغ للبحث العلمي.

الكلمات المفتاحية: الأكاديميون، حرم الجامعة، مشاكل اجتماعية سياسية، مشكلة المباني، سوء استخدام الطلاب

انتهاكات البيئة.