

Reframing Transgression as a form of Resistance in Martin Amis's Selected Novels

Assistant Lecture
Sanaa mohammed khudair
Ministry of Education
General Directorate of Education in Al-Najaf Al-Ashraf
sanaamoha72@gmail.com



Reframing Transgression as a form of Resistance in Martin Amis's Selected Novels

استمرار الانتهاكات كشكل من اشكال المقاومة في روايات مارتن لويس أميس

Assistant Lecture
Sanaa mohammed khudair
Ministry of Education
General Directorate of Education in Al-Najaf Al-Ashraf
sanaamoha72@gmail.com

المدرس المساعد
سناء محمد خضير
وزارة التربية - المديرية العامة لتربية النجف الاشرف

Abstract

Transgression is a complex construction which varies in definitions, meanings and techniques. It is a social and cultural expression, usually related to violation and deviation, presented nearly in all genres of ancient and present literature. Although the study of transgression is now vast and emerging, literature of transgression remains a blind spot and only a little concern is given to its dimensions of identity formation and resistance. Moreover, Martin Amis, as a postmodern English writer, is widely recognized as transgressive in his writings. His works are widely labeled with 'sexuality' and 'pornography' in past researches. The study is significant in the sense that it introduces a new perspective of reading

social transgression in Amis' selected novels in an attempt to extend the definition and function of transgression in these novels. The contribution of this study lies in examining the non-traditional aspects of transgression which are essential in resisting common discourses and reconstituting subjectivity. Moreover, the study provides valuable insight into how transgressive characters of the selected novels constitute themselves as resistant subjects out of the deeply- established norms of society. Such trial may bridge the gap of the resistant dimension of transgression to provide a new perspective to transgressive literature in general and the selected novels in particular. The study

conducted a detailed textual analysis of Amis' novels; *Money* (1984), *London Fields* (1989). It concludes that social transgression in Amis' novels is not a simple violation of rules but rather an intended strategy of resisting the common

discourses for the sake of circulating new ones of identity reconstitution.

Keywords : *Transgression ,Pornography ,Postmodern ,Prostitutes ,Identity reconstitution , Resistance, Sexuality.*

الملخص:

مقاومة الخطابات الشائعة وإعادة بناء الذات. علاوة على ذلك ، تقدم الدراسة نظرة ثاقبة حول كيف أن الشخصيات الانتهاكية في الروايات المختارة تشكل بنفسها كموضوعات مقاومة ، للخروج من اعراف المجتمعية الراسخة.

قد تسد هذه الدراسة فجوة البعد المقاوم للانتهاك لتقديم منظور جديد للأدب المناهض بشكل عام وخاصة بعض روايات مارتن اميس.

قام الباحث في هذه الدراسة بتحليل نصي مفصل لروايتين للكاتب مارتن اميس، هما: رواية "المال" التي أبدعها أميس عام ١٩٨٤ ورواية "حقول لندن" التي كتبها عام ١٩٨٩. وتشير نتائج هذه الدراسة الى ان الانتهاكات الاجتماعية في روايات اميس ليست مجرد انتهاكات للانظمة بل هي استراتيجية مقصودة لمقاومة الخطابات السائدة من أجل تعميم خطابات جديدة لإعادة تشكيل الهوية.

ان مصطلح الانتهاك مصطلح معقد يختلف في معناه وتعريفه واساليبه، كما إنه تعبيراً اجتماعياً وثقافياً يرتبط عادة بالعنف وهو موجود في الادب القديم والحديث ،فعلى رغم التوسع والتطور في دراسة الانتهاكات، الا ان الدراسات الادبية لم تسلط الضوء عليها ولم تعطيها حقها في اهمية تشكيل الهوية والمقاومة. اضافة الى ذلك ، فان مارتن لويس روائي بريطاني استوحى كتاباته مما رأى حوله من العبثية المستشرية في مرحلة ما بعد الحداثة والفظائع التي يعاني منها المجتمع الغربي الرأسمالي فاشتهرت اعماله بالجنسية والاباحية في الابحاث الاخيرة.

ان اهمية الدراسة تكمن في انها تقدم منظورا جديدا لقراءة الانتهاك الاجتماعي في روايات مارتن لويس أميس المختارة في محاولة لتوسيع التعريف ووظيفة الانتهاك في هذه الروايات ،حيث تكمن مساهمة الدراسة في فحص جوانب غيرتقليدية للانتهاك والتي تعتبر أساسية في

Introduction

The definition of Transgression is somehow culturally problematic in the sense that it is closely related to some complicated strategies of cultural productions especially those in touch with identity and society. Transgression, etymologically, is characterized as the procedure of 'crossing over' that moves from a rational condition of order into an irrational condition of disorder. In such doing, the act of transgression is that kind of action that passes over or goes beyond the law whether it is civilian or moral. The idea of transgression is omnipresent at all times and in all societies and cultures. What is notable about this idea is not only it is omnipresent but also it is a flourishing one. In such a sense of flourishing, one could refer to the literary scene in which D.H. Lawrence's novel *Lady Chatterley's Lover* (1928), Edward Bond's play *Saved* (1964), and Howard Breton's play *The Romans in Britain* (1980), for examples, were put under the imposed censorship for many years. Such censorship may give a brief account of taboos imposed on literature as a transgressive phenomenon of expression. Besides, the idea of flourishing transgression is indicated in all terms and aspects of life. In the political fields, for example, the argumentative debate of themes such as the Holocaust is enough reference to the refreshing and flourishing nature of transgression. This idea of transgression is still persuasive to indicate the cultural and social struggle of transgression.

According to Thody (1997), the idea of transgression is defined as "the oldest unwritten code" (312). Thody assures that the idea "given by most anthropologists is

the incest taboo" and that taboo and transgression are much more essential indications of our humankind than "the development of language, the use of tools, or the obligation we feel to care for the old and the infirm" (312).

Furthermore, most of the contemporary opinions about transgression show that there is such an essential transformation in the way of framing and understanding the meaning of the concept. Such a shift in meaning is done to serve certain modern purposes of modern man by fabricating new ways and techniques of defining self. The new ways of producing and marketing such a concept are completely different from the old ones. The philosophy of transgression becomes a cultural production used to open new arenas of new forms of rejection and opposition. So, the contemporary view of this genre is changed to indicate a new frame of making, reading and understanding the philosophy of transgression. This transformational shift in meaning and production can easily be caught via the questions and solutions suggested by the cultural studies dealing with the genre of transgressive literature and the field of transgression. The contemporary vision of this genre implies that transgression is no longer a pure expression of crossing over or violation. However; it is a social and cultural production that expresses identity and existence.

In consulting the existing references and dictionaries on this concept of transgression, one is going to be struck by the simplicity scholars have encountered in framing the real meaning of transgression. Merriam Webster (1983) defines transgression as: "(a): infringement or

violation of a law, command, or duty, (b): the spread of the sea over land areas and the consequent unconformable deposit of sediments on older rocks" (830). Oxford Dictionary (2006) gives the definition of "an act that goes beyond the limits of what is morally or legally acceptable" (1886). In examining these definitions one can recognize that transgression is only related to the idea of infringement, penetration, violation, and going against law and duty. Besides, these definitions do not present anything more like that of the mode or sense of resistance that the concept of transgression may imply as a cause or effect of that violation.

Nietzsche shows that the idea of transgression emerges from the major Greek idea of human existence. The myth of contradiction of Greek gods Apollo and Dionysus is central in the philosophy of transgression. For Nietzsche, it might be said that transgression stems from the struggle between the realm of rationality and limits (Apollo) and the realm of flux and chaos (Dionysus). Such a conflict of Apollo/Dionysus which is also represented by the dichotomy between Nature/Culture opposition is the real important record of Western art in which transgression is characterized. According to Nietzsche, in all previous history, this fundamental debate and the various reactions to it constitutes the raw material of Western art. He argues that everyone personifies "a compound of nature and culture, chaos and order, instinct and reason... symbolized by Dionysus and Apollo" (Foucault, 1977, 45). Leaning on this idea of Apollo/Dionysus conflict, Foucault plays his own argument to expose his philosophy of transgression. Besides, the idea is taken to be a central issue to Foucault to explore his notes and arguments on Enlightenment of the 19th Century. In this respect,

Foucault's arguments refer to the imperfection of Enlightenment because of its appreciation of the Apollonian reason on the expense of the Dionysian chaotic flux which is delimited. According to Foucault, such disparity affects the individual in the terms of subjectivity and identity constructions (1977).

Martin Amis as a Postmodern English Writer

The British novelist Martin Louis Amis, the son of the English writer Kingsley Amis, was born on 25 August 1949. He graduated from Exeter College, Oxford, with Honors of the first class in English. Amis' voice in the English novel's performs a distinctive landmark in contemporary literature as it starts earlier in the 1970 s to present a major writer of our time and one of the most colorful figures in modern English literary life. In 2008, Amis has been chosen by *The Times*, to be one of the best 50 British authors since 1945. His main resource and plain material are his observations of the absurdity and ridiculousness of the modern status and condition of Western society with its grotesque and transgressive caricatures. Accordingly, he has been depicted as the unmatched master of what *The New York Times* nominated as "the new unpleasantness" (1990). He is widely affected by Vladimir Nabokov, James Joyce, Saul Bellow ,and, his father Sir Kingsley Amis. A generation of writers has been inspired by his unmistakable way of writing, including Zadie Smith and Will Self. His critics, according to *The Guardian*, have recognized what his father remarked as a "terrible compulsive vividness in his style...that constant demonstrating of his command of English" and that the "Amis-ness of Amis will be

recognizable in any piece before he reaches his first full stop" (qtd in Keulks, 2003, 37).

Amis was highly recognized with his unusual outbursts in his writings, especially in his selection of the subjects of his novels. Transgression, as one of these subjects, occupies a great deal of space in his writings, especially in subjects related to modern life and its attendant problems. Amis assumed that the transgressive indication in his novels might help us rethink our social, moral and political responsibilities; therefore, most if not all of his novels got such an indication of transgression. For example, in his *Einstein's Monster* (1987), Amis refers to the threat of nuclear war as a transgressive power. *London Fields* (1989) deals with the nuclear catastrophes threatening the world in a transgressive way. *Times Arrow* (1991) refers to the theme of Holocaust as a prominent transgression of power and history. *House of Meetings* (2006) is about the severe conditions and situations in a Soviet gulag amid the most recent decade of Stalin's ruling as a severe transgression of human life. Furthermore, the transgression goes further to include not only the topics of his novels but also his protagonists who weren't ordinary characters but rather challenging figures that went beyond their social borders to circulate their own definitions of the world away from the limits imposed. Transgression for these characters portrays not only a style of life but also an approach of thought. The transgressive technique and approach in which these characters were formed created a distinct reality for Amis as a great transgressive writer. However, the world of the novel created by Amis does not fall outside the aesthetic experience of what has become known as the new genre of transgressive novel,

which represents a unique source of fictions that differ from the traditional vision, artistic construction, language, and culture of the contemporary writer. In such doing, Amis forms his novelistic worlds in especial way that serves to coherent characters that are acquired by the writer, the reader and the characters of the text at the same time, to circulate in the episodes of time, place and event and create their own world.

Amis' first novel *The Rachel Papers* (1973) was published while working as an editorial assistant at the *Times Literary Supplement*. The novel won a Somerset Maugham Award in 1974, and was followed by the *Dead Babies* in (1975). Amis was a Literary Editor of the *New Statesman* between 1977 and 1979, when he published his third novel, *Success* in 1978. Considering his innovative and influential writings in postmodern British novel, many critics regard him as one of the brilliant writers of the contemporary British fiction.

His works have been greatly influenced by American fiction, especially the works of Saul Bellow, John Updike and Philip Roth. His trilogy about London begins with his famous novel *Money: A Suicide Note* (1984), a severe satire of greed, continues with *London Fields* (1989), and concludes with *The Information* (1995), a tale of literary rivalry. *Time's Arrow* (1991), was shortlisted for the Booker Prize of Fiction. Amis' other novels include *Night Train* (1997), an echo of American detective novel, an acclaimed volume of autobiography, *Experience* (2000) - winner of the James Tait Black Memorial Prize - and *Koba the Dread*, a non-fiction work about communism in the twentieth century (2002). *House of Meetings* (2006) is known as a novella. His other novels include the transgressive novel *The*

Pregnant Widow (2010), *Lionel Asbo: State of England* (2012), and *The Zone of Interest* (2014).

Money: A Suicide Note

Amis' publication of his suggestive novel *Money* (1984) performs a distinctive stage in his literary career as it exposed some prominent remarks about the text itself and its author. Amis' portrayal of the protagonist, who could be seen as an embodiment of the 1980s in the time of Reagan and Thatcher, is one of these most important remarks. Another important idea about *Money* lies in the author's appearance in the text. Amis appears as a distinctive voice and a clear-cut character in the text. Lastly, the seeking for money as a modern desire above everything in one's life is a prominent transgressive issue in Amis' novel *Money*. In this context, Eric Korn's review (2005), in the *Literary Supplement Times*, presented his critical insight reacting enthusiastically to the voice of the novel. The novel's exploration of corruption of money is highly highlighted to point out "how the quality of the narrator's speech, at times, exceeds the limits of John Self? (71).

However, Martin Amis' novel *Money* (1984) relates the story of John Self who has just arrived to New York City to make his own arrangements for his new film. Self is invited by Fielding Goodney to shoot him his new film which is entitled alternatively as 'Good Money' and 'Bad Money'. Misguided by his partner Fielding Goodney who planned to have all the film's expenses come out of his pocket, Self starts his adventure in New York City revealing to a large scale some transgressive touches of his life and character. As a typical portrayal of the modern man, Self is presented to be a hedonist or a pleasure-seeker who believes that the pursuit of pleasure is the most

important thing in life. Self spends most if not all of his time eating, drinking and, consuming prostitutes and pornography. The film occupies a large part of the novel and reveals much of its characters. Also, Self's meeting with Doris Arthur, a lesbian screenwriter, provokes a lot of things about the film's characters and plot. All the actors in the film had some sorts of disagreement about their roles in the film which have been developed into emotional clashes. They would like to go further beyond their limits to subvert what is usually expected of them in society. As examples: Lorne Guyland (matured and aged) must be physically attacked; the tough and tragic Christian Spunk Davis is requested to act as a drug pusher; Caduta Massi, which is uncertain of her feminine body, is requested to show up in a sexual scene with Lorne whom she despises. Characters' subversion and exceeding of what is usually expected of them in society is a kind of true transgression for the societal limits portrayed to them. Those characters try to go beyond what is socially expected from them to play different and new roles in subverting limits imposed on them. Such going beyond limits is a remarkable sort of transgression that they adopt to frame their characters. The social limitations imposed on those characters are broken to frame a new discourse of identity formation in which transgression is the main element of constitution. In this sense, Lorne Guylands and John Self are the main characters who did their best to go beyond roles imposed on them by society. Lorne Guyland, for example, is depicted as an aged and matured character but with a sense of transgressive nature and personality. He, as the name suggests (weak and sexual), plays a physical and sexual role in the film supposedly to make by Self. The aged man asks Self to obtain a heroic role which

is unsuitable for and unexpected man for his age to do.

Self is threatened by "Frank the Phone" through some phone conversations for the purposes of finance and success that Self achieved. Self is not afraid of Frank, even when he was beaten by him while he was drinking in the pub. At the end of the novel Self organizes to encounter Frank, which is the turning point of the terrible shock of the novel. Returned to London, Self placed himself at his father's pub, the Shakespeare, making a bad loan to his best friend, Alec. Self went back to London before the beginning of the film to discover a lot of changes about his own original identity. His Father the landlord Barry is not his real father and Fat Vince is the real one. Another discovery regarding his girlfriend Selina's private affairs with Ossie Twain had been revealed while he was in London. This matter encouraged Self to go on in his sexual relationship with Twain's wife Martina and increased Self's moral downfall. On her part, Selina did her best to destroy this kind of relation between Self and Martina. Finally, Self discovered that all of his bank cards had been blocked and that the film was canceled. Self's confrontation with the film's angry stars revealed that he had been widely manipulated by Goodney's tricks and scams. Goodney's fabrication of the story of the film was also revealed to raid Self's money and that all the contracts signed were loans and debts. Goodney also was revealed to be Frank himself. Angry mob came to the hotel to get their money back from Self and the hotel's bellhop Felix managed to help him escape and go back to London.

Martin Amis' insertion of himself into the events of the novel as distinctive overseer predicted a lot about Self's final fall down. Although he was perceived as a tough

character, Self expressed his impressions about Martin Amis (the character) frankly. Things like that of his living like a student life and earning too much money were widely expressed by Self about Amis the writer. Although much of the end of the novel was widely expressed through its subtitle "A Suicide Note", Martin Amis portrays a lot of his prospects about the novel end. John Self did no longer exist as he was changed into Barry Self with his new real father Fat Vince. However, the subtitle clarified much about Self's existence that resulted metaphorically the self-death. At the same time, the subtitle referred to the money which Self the protagonist himself called as the 'Suicide Notes'.

Amis' novel *Money* has been widely addressed in most of its details in different fields of knowledge. Themes of woman's portrayal and her conditions occupy a great deal of these studies. Jackson Ayres in his study entitled *Confirming the New Orthodoxy: Martin Amis' Money and Thatcherism* (2014) addressed the position of woman in the novel. The study discussed the profound effect of the reign of Margaret Thatcher on the cultural life of English people. Ayres addressed Amis' novel as an anti-Thatcher critique by criticizing the main features of Thatcherism's political values in the light of Dennis Kavanagh's definitions of Thatcher's ideology. The study concluded that Amis' *Money* is written to be a severe satire of materialism and cultural vacuity in England of the Prime Minister Margaret Thatcher.

Moreover, the position of woman in *Money* in the reign of Thatcher was also addressed in an article conducted by J. Brooker entitled as *Sado-Monetarism: Thatcherite Subjects in Alasdair Gray and Martin Amis* (2012). The study reads the two novels of

Money (1984) written by Amis and *Janine* (1982) written by Alsdair Gray in terms of Stuart Hall's approach of analyzing Thatcherism as a paradoxical ideology. The article explored the two novels as problematic monologues of ideological space of conservatism. The study gives a good presentation about the subject of Thatcherism in Amis' novel and its portraying of woman. However, it does not discuss the social transgression in the novel as a prominent subject that we may get in the present study.

Further, the historical and political manipulation of the novel was also addressed through the protagonist John Self's character and the gender politics of the novel. Questions about his way of characterization were raised by C. Setz in his article *Money Men* (2012). The article, also, sought to answer questions like the purpose behind Amis' portrayal of character like John Self and his relation to the presentation of comedy. Based on the feminist point of view, Amis' novel was meant to be read as a feminist book in accordance to some strategy of gender politics. As a promising character, Self was taken to be a good representative of the modern man; however, the study does not deal with the transgression adopted in the novel.

Besides, the character of John Self and its sexual orientations and attitudes were highly conducted in many studies. In this respect, Self's sexual presentation was mainly addressed in K. Mitchell's study titled *Self-abuse: The Pornography of Postmodern Life in Money* (2012). The extraordinary and divisive civil arguments about eroticism inside woman's rights constituted a critical setting for the comprehension of *Money*. Despite arranging the novel in such specific setting, this article considered how erotica rises in

Money as a predominant mode of comprehension and drawing in the 20th century. Erotica likewise served to contaminate the style of the novel. The article closed by perusing money in the present connection of discourses about the purification of society, improving that the novel seemed to expect if, not so much, to investigate and criticize. The study presented a good base for eroticism in Amis' literary works. However, it lacked the social depth behind such eroticism as a transgressive activity.

Studies about *Money* and its major character Self were expanded to include some fine details about this confusing character. In this sense, the metropolitan desire of the protagonist was examined in Helong Zhang's study under the title *Carnival Desire and Postmodern Cities in Martin Amis' Money: A Suicide Note* (2009). Zhang explored the carnival as metropolitan desire in the novel. The study asserted that the novel had an undeniable subject about money which had been decently considered. The researcher had well examined money as a metropolitan craving and an alternative critical topic in the novel. The paper explored well the novel in regarding it as a spatial poetics of Carnivalization. However, the researcher did not apply the social element of transgression in the novel.

London Fields

London Fields is a murder mystery and black comic fiction written and published by Martin Amis in (1989). It is one of the great novels that bring together Amis' suggestive themes into a compelling combination of transgression that can be taken as a kind of urban life in modern age. It is set in London (1999) to raise some

questions about some social, moral and environmental declinations by drawing attentions to the threats of the world crises and nuclear war. The narrative is opened with the storyteller Young Samson who expressed his gratitude for having found this full story and he would be making it happen and written. The novel tells the story of a murder that hasn't been occurred yet. The unreliable narrator, Samson Young (Sam), claimed that he knew the murderer, murderess, time, place, means and motive of the murder but he couldn't stop it because "you can't stop people, once they start. You can't stop people, once they start creating" (Amis, 1989, 1). Sam is an American failed writer who had some health problems because of some disease. He arrived to London recently and met Keith Talent a darts player at Heathrow Airport where Keith is working as a taxi driver. Giving Keith a special price to drive him to the town, the two interchange their talk about different subjects. Keith invited Sam to his favorite pub the Black Cross in Portobello Road. At this pub, Keith happened to meet with Guy Clich, a rich banker who is fed-up with his wife, Hope and daughter Marmaduke. After a while, Sam met Nicola Six a 34 year-old woman who came into the pub after her attending a funeral. On the same day, Sam recognized Nicola throwing her diary in a litter bin outside his house. Sam explained that the diary belongs to the successful English writer Mark Asprey. The diary showed Nicola's extraordinary ability of anticipating future. Fed-up with life and fearing from her aging process, Nicola's diary told Sam about her plot of putting an end for her life on her 35th birthday at the midnight of 5 November. Believing that he can produce a credible and lucrative novel out of this story, Sam was encouraged to write his fiction. Keith the bad guy was

assumed to be the expected murderer for that story. Accordingly, Sam started a new and strange relation with Nicola leaving his mind updated with the plot of this story. Thus, the novel continued its course of actions on such assumptions of Keith Talent as the known murderer who will put an end for Nicola's life with the help of the rich Guy as his instigator. The reader is completely confused at the end of the novel with Amis' false ending and unexpected twist in the story events. Sam as a narrator was revealed running the whole story in wrong direction and spreading wrong assumptions.

However, the questions raised by this novel in terms of its themes and plot structure have been the focus of researchers in many studies. Brian Finney, in his study *Narrative and Narrated Homicide in Martin Amis' Other People and London Fields* (1995) addressed the murderous nature and victimization in Amis' novel stating the shortcomings of the contemporary civilization as the main idea behind such a nature of murder. The study examined, also, the ambiguous relationship between the writer and his characters stating that the way the writer followed to insert his narrator into characters' affairs was like that of "a god-like relation". Finney concluded that gloomy facts of contemporary life were essential ideas behind the sense of black humor Amis tried to follow in his novels. This gloomy sense, portrayed with the death of the narrators of the two novels, was central for Amis to distance his readers from the narrative by making such "an extra narrative perspective, to share with the author his murderous act of closure" (Finney, 1995, 13). The study presented some non-traditional narrative techniques Amis' used. However, it did not involve

the social transgression the present study implies.

Going into this novel from a different perspective, Patrick Gill and Florian Kläger in their essay entitled *You didn't Set me up. Did you? Genre, Authorship and Absence in Martin Amis' London Fields and Night Train* (2013), analyzed two of Amis' novels *London Fields* (1989) and *Night Train* (1997). In light of their discussions of composition and methodology, the study argued that both novels used the shock disclosure of unsuspected writer's interference at the end of their accounts irritating customary ideas of driving to re-outline their past perusing background. It was contended that the foregrounding of this methodology highlighted the significance of the writer in creating the meaning of the novel. Based on Harshav's 'text continuum' and Patt's 'hyper protected cooperative principle' in literary discourse, the study explained that this process of reader's shock was very important to frame the meaning of the novel. This technique created such a common space between the author and the reader to achieve good understanding of the true meaning. Finally, the study evaluated some consequences of the poststructuralists explored in their conception of the 'death of the author' and how such concept may mislead the meaning. However, it did not include any discussion of transgression as a basic idea of author's creativity.

Studies on Amis' *London Fields* have varied to include most of the phases of the novel. Jiří Kopulety in his study under the title *Dystopia as a Theme and Narrative Device in the Late 1980s British Fiction* (2009) examined Amis' novel *London Fields* to explore the way by which the theme of dystopia is addressed in British literature in the 1980s. Amis' *London*

Fields was analyzed to show the use of the dystopian elements as a narrative device. The study went into two main parts of analysis theoretical in which the selected text is approached and a practical one through which an actual analysis of the text is conducted.

Further, Amis' novel *London Fields* has been widely recognized with its prominent influences and remarkable touches on the English literature in general and novel genre in particular. These effects were deliberately and specifically coincided with the emergence of the field of psychogeography as a distinctive approach in Western literature. Spatiality and setting have taken an important position in the analysis of fiction besides theme, character and plot. However, an important development was given to Amis' novel through the perspective of "psychogeography," by reading the physical environment and consciousness via senses in order to reveal the importance of spatiality as a significant base for characters and events developments. In this regard, *London Fields* was addressed through Kent Chapin Ross's study *Developing Method of Literary Psychogeography in Postmodern Fictions of Detection: Paul Auster's The New York Trilogy and Martin Amis's London Fields* (2013). A theoretical framework of psychogeographical literary criticism was developed to examine two selected novels of detection *The New York Trilogy* (1990) by Paul Auster, and *London Fields* (1989) by Martin Amis. The postmodern theory of ontology, knowledge and literature was conducted to examine the Literary Psychogeography in accordance to Michel de Certeau, Guy Debord, David Herman, Jacques Derrida, Mieke Bal, Julia Kristeva, Seymour Chatman, and Brian McHale.

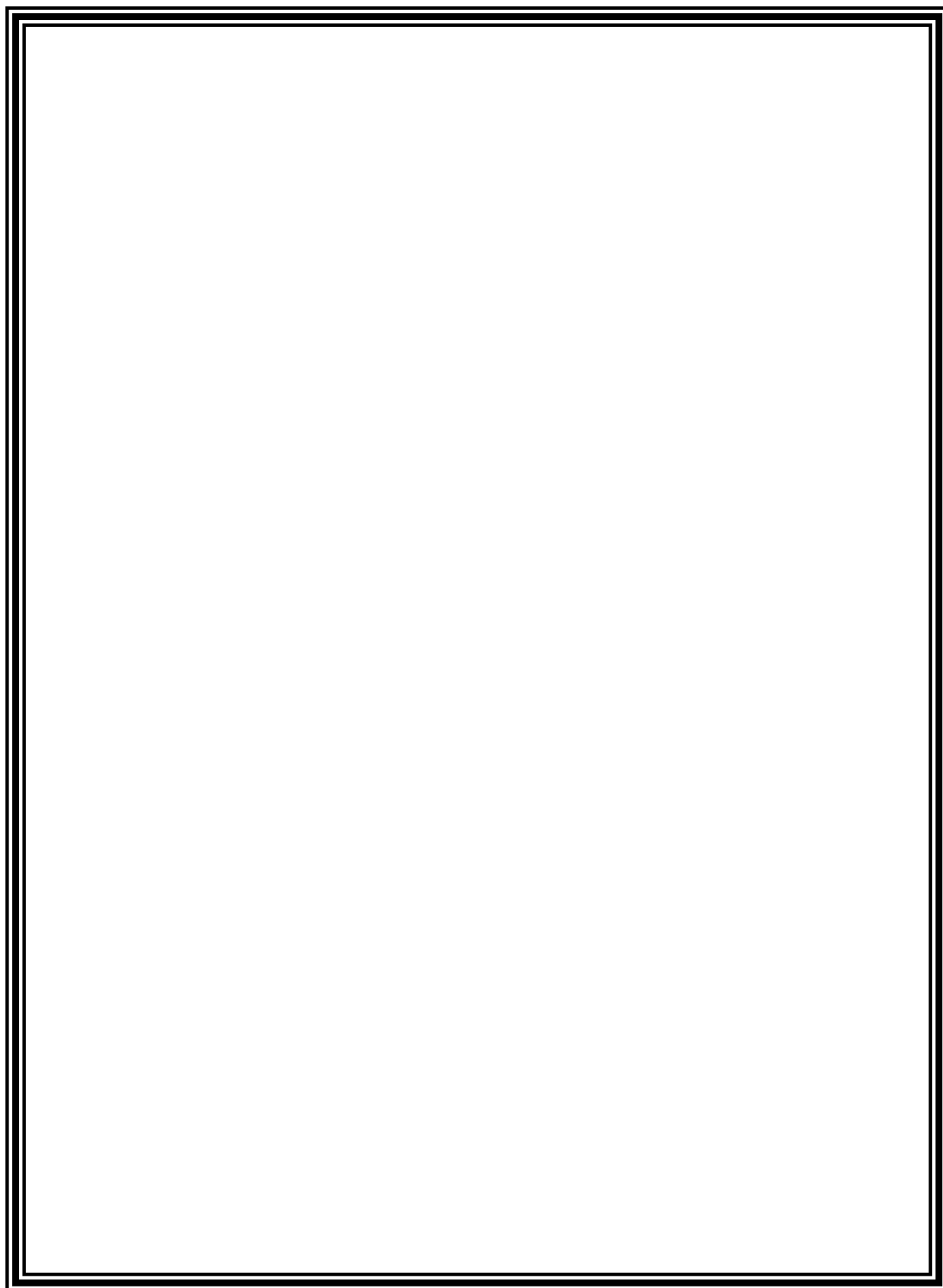
Conclusion

Transgression in Amis' novels is not a matter of a simple violation or crossing of boundaries. Rather, it is a matter of completion and resistance: it completes self to find its subjectivity and, simultaneously, resists discourses circulated. Dealing with infamies of the 20th century, Martin Amis creates his own thematic implications and issues in fictional contexts. Accordingly, the current study addresses differently the common theme of social transgression in Amis' novels stating its effects of framings on both identity formation and resistance

employment. In such doing, the current study deals differently with the common subject of transgression. C.J. Mickalites (2013), for example, celebrates the transgression of Amis' novels as an authorial brand but he neither addresses its role in constructing identity nor its effectiveness in creating the resistant discourse. The importance of transgression as a vital means in constructing identity and actualizing self is highly addressed in the current study. It examines the formation of subjectivity in Amis' selected novels to see how some of their characters constitute themselves as self-defined individuals.

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الدراسات باللغة الإنكليزية