

Lucky jim analysis

[Linguistics](#), [Language](#)



The conversation between Dixon and Bertrand is direct and to the point with the use of emotive and, at times, offensive language. For instance, Bertrand uses phrases like 'your so called mind' and 'you dirty little bar-fly, you nasty little jumped up turf'. In between the speech Amiss is a great observer of human movement and highlights the tension between the two men with the language he uses and the use of short sentences, for example 'Axon moved a pace nearer' and 'he clenched his fists' and 'the Impact had hurt them rather'.

Malls describes Bertrand breath as 'Whistling through his nose' which accurately depicts the image of someone beginning to get irate. Throughout the passage, out of the two men, Dixon is depicted as more in control and powerful than Bertrand even though being the lesser build of the two men. Bertrand says to Dixon 'you're simply not up to my weight. If you want a fight pick someone your own size, then you might stand a chance.' Dixon, by his response, is clearly not threatened by this at all.

It could be seen as an empty threat because Bertrand does not expect Dixon to retaliate, but rather simply just to back down considering their positions. Undeterred by the physical threats, Dixon moves 'a pace rarer' and unleashes an articulate and fast moving annihilation of Bertrand character; 'you're a twister and a snob and a bully and a fool'. Bertrand is shown to be clearly stunned by this as he makes 'no attempt to interrupt'. Dixon's confidence is clearly rallied by the fact that he is armed with the information that Bertrand has been having an affair with Carol Goldsmith.

Bertrand physical strength over Dixon is again highlighted by when it says that 'he came and stood over Dixon'. Amiss adds slight humor to the passage as Dixon attempts to further wind up Bertrand and SSH him over the edge by saying What are we going to do, dance? , still staying fairly calm himself. Bertrand however triggers the fight that he so desires by calling Dixon 'Sam'. Even then, Dixon is shown to be more in control as 'he took off his glasses and put them in his top jacket pocket'.

Malls again uses humor in his depiction of this rather ungainly scene as the two men 'faced each other on the floral rug'. Malls' description of the rug as floral creates a contrast with the aggression of the scene and introduces the idea to the reader described as 'elbows crooked in uncertain attitudes, as if about to begin some ritual of which neither had learnt the cues'. The way the passage is written emphasizes that both men are out of place as one would expect a vocal argument between an artist and a history teacher as opposed to a physical fight.

The explosion of the china figurine as it hits the hearth 'emphasizing the silence which fell' highlights the awkwardness of the scene. In contrast to Dixon controlled manner Bertram is made to look clumsy and a character of ridicule in the way he is shown to 'jab' at Dixon face, loses his balance and is hit hard by Dixon on the larger and more convoluted of his ears'. The reader is encouraged by the use of this description to feel any sympathy for Bertrand.

His language is not eloquent in the same way that Dixon is, but relies more on taunts and school boy retorts like you've got it coming' and 'I'll show you'.

This threatening and childlike language is very different from Dixon more controlled responses like 'I'm not the sort to do that' when Bertrand threatens him if he tells Christine about his indiscretions with Carol. Amiss uses repetition at the end of the passage when Dixon thinks about Bertrand as a 'bloody old dowsy-faced boot-faced totem pole' and then repeats this insult out loud.

The use of repetition is not only humorous but it emphasizes the point and leaves the reader in no doubt with regard to who the winner of this fight is, both on a physical and intellectual level. It is also quite a breakthrough for Dixon, almost more so than when he actually punches Bertrand, as it is the first point in the play when he actually says what he is thinking. The knocking on the door is even described as 'discreetly applauding this terminology'. Dixon is again shown to be a character of strength and control by the way he says 'Come in' with 'reflex promptness' and appears to be displeased by the fight.