

**Filozofická fakulta Univerzity Palackého**

**The Comparison of British and American  
Culture Based on the Character Analysis in  
Selected Campus Novels.**

**(Bakalářská práce)**

**2012**

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**Katedra anglistiky a amerikanistiky**

**The Comparison of British and American Culture Based on the Character  
Analysis in Selected Campus Novels.**

**(Diplomová práce)**

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Počet stran (podle čísel): 58

Počet znaků: 106 268

Olomouc 2012

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V Olomouci dne 14.5.2012

**Karolína Stránská**

I would like to say thank you to Mgr. Pavlína Flajšarová, Ph.D., who has been patient with me and has been of a great support and help while supervising my thesis.

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## **Introduction**

As a topic for my thesis I have chosen the comparison of two cultures, British and American, that is based on particular and distinct characters from campus novels. The thesis aims to present the most common ideas about British and American character via the comparison of the features of their nature and the characters from campus novels. The primary literature parts are derived from David Lodge's trilogy, mainly two sections of *Changing Places* and *Small World*. This piece of literature provides a material for supporting this thesis' goal and together with a convenient secondary literature creates an overview of the contrast between British and American cultural life and work habits.

The first part of the thesis concentrates on the definition of the literary term "campus novel" and its historical development and origins. Brief cross section through the literary history is made to understand the circumstances of the development of this genre and reasons why the campus novel gained so much popularity. The introductory part contains information about the existence of campus novel precursors and then it moves into the 1950's when campus novel experiences its literary boom. The initial chapter also contains the comparison of the interpretations of the term "campus novel" by various authors of the secondary literature.

As the thesis continues the description and analysis are being narrowed to the examination of individual protagonists within selected novels, their behaviour and social acquaintances. After introducing both the plots and the protagonists, their nature and careers the focus moves on the main goal of this thesis and that is the application of the analysis of the protagonists' character on the public consciousness of American and British culture by means of the various statements from the secondary sources. The following chapters deal with the culture and nature of the two nations itself. Based on the secondary literature some of the most prominent attributes are introduced and therefore prepare the springboard for subsequent chapters that examine the application of those attributes to the protagonists within selected novels. Further on the thesis focuses closely on the

relation between the data obtained from the novels and the general assumption and knowledge about each culture that is represented in those works of literature and how those national habits and characteristics are reflected in the novel. In conclusion the thesis claims that the protagonists in the *Changing Places* and *Small World* represent precisely British and American cultural habits and qualities and it can therefore be said that David Lodge manages to combine the satirical elements and the cultural and nature diversity of the main protagonists and their daily issues and behaviour.

## **1. Introduction to the genre of academic novel in the historical context and its characteristics.**

### **1.1. Definition and historical development.**

An academic novel, also known as a campus novel, is a literary genre that draws heavily on the university and campus setting, its students and professors, relationships between those mentioned, cultural and generational conflicts, all of this frequently, almost compulsorily, produced through the cynical and humorous point of view. As to the chronological development, there are nineteenth-century precursors of campus novel. The genre of English university fiction finds its satiric basis in various reforms of education that happened in the mid-nineteenth century. Since the nineteenth century the academic novel has always depicted circumstances within Cambridge and Oxford universities more accurately than any other literary genre or movement. Those universities have been continually described as specific intellectual communities and this conception provoked authors like Chaucer into devoting at least part of their work to the university life. The main reason for the appearance of campus novel in nineteenth century is that

during this era, Oxford and Cambridge witnessed a significant decline in the hegemony of their influence upon English society and culture. Their fictional portrayals, once predicated upon more lofty elements of esteem and erudition, now languished in narratives about "university lecturers who did not lecture, and undergraduates who freely enjoyed all the pleasures of depravity".<sup>1</sup>

The focus on the Oxford and Cambridge does not shift, campus novels in Britain and the United States, however, did not experience an immense growth until the 1950s. This British campus "boom" is directly connected with the sudden increase of provincial "redbrick" universities which tried to undermine the evolving influence of Oxford and Cambridge, aimed to broaden the public's access to

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<sup>1</sup> Brian W. Shaffer, *A Companion to the British and Irish Novel 1945-2000* (Oxford: Blackwell Publishing, 2007), 326.

higher education in England while absorbing the veterans who were returning from the war. Post-war world in the first half of the twentieth century gave up the idealism of the academy and when the society demanded answers to some of the elaborate questions including the disasters of the First and Second World War or Great Depression, the academy experienced a shortage of practical answers. Therefore, "for the first time, academic novels – trough their explicit use of satire – seemed to offer solutions for the problems that confront modern readers far beyond the hallowed walls of the university."<sup>2</sup> The existence of the academic novel was dependent upon the growing importance of universities as the English literature became the principal post-war humanity field of study and also upon the fact that more and more English and American writers started to work as literature and creative writing professors at various universities either in England or in USA.

As to the characteristics of post-war academic novel, it was largely influenced by the Education Act of 1944 which after many previous attempts in nineteenth century tried to undermine the public opinion that university education is a privilege for the upper class. This Act required students to achieve their secondary education to the age of 15 while creating a system of "free secondary education consisting of distinct kinds of school, largely 'grammar' and 'secondary modern' schools."<sup>3</sup>

Nevertheless, despite the intention of this Act to include a large working class into English universities, it produced a large number of disoriented young man who were not longer working but who also did not feel accepted by the academic society where they were pushed. This alienation concluded with appearance of the manifestation called "Angry Young Man" which represented the cultural angst and scorn that is depicted in the novels like *Lucky Jim* (1954) or *Look Back in Anger* (1956). Nonetheless, graduate education in America has made itself an important part of the career preparation of many young Americans. Since 1940, the number of master's degrees given every year has grown by more than six times and the

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2 Shaffer, 329

3 Shaffer, 331



number of doctorates conferred has grown at even faster rate.<sup>4</sup>

Throughout the 20<sup>th</sup> century the academic novel evolves and this genre can be therefore subcategorized into six periods according to the decades. Each period bears its unique characteristics as to the academic novel as a genre, outlook on the current situation, and others. To specify, for instance,

not until the 1970s, when many writers were looking back on the previous decade with some bitterness and even rage at its excesses, did the academic novel begin to explore the political turmoil of the '60s. Even so, the impact of the women's movement is still muted. Feminism enters the university, but in indirect, unhappy, and hesitant ways. The university is no longer a sanctuary or a refuge; it is fully caught up in the churning community and the changing society; but it is a fragile institution rather than a fortress.<sup>5</sup>

With universities becoming more independent, the communities and individual society of academic environment are created to produce an ideal setting for educating young scholars.

## **1.2. Characteristics and the most prominent features.**

Firstly, I would like to mention the definition and description of the campus novel of the 19<sup>th</sup> century as depicted in Proctor's *The English University Novel*:

"The English university novels which appeared in such numbers in the nineteenth century offer a problem not common to better known Victorian fiction. Inasmuch as they deal with Oxford and Cambridge they are concerned with the peculiarities of life within two exclusive and inbred communities, and they constitute a

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4 David W. Swift, *American Education: A Sociological View* (Houghton Mifflin Company, 1976), 188-9.

5 Elaine Showalter, *Faculty Towers: the academic novel and its discontents* (Oxford:Oxford University Press, 2005), 60.

narrowly specialized body of literature built around codes of behaviour and thought which at times appear artificial to the outside world."<sup>6</sup>

Based on this statement made by Mortimer Proctor it can be surely stated that the features of the academic novel have not changed much as its characterization is stable. To proceed with characterization of this literary genre, it must be said that every novel of this kind follows special pattern regarding especially the setting, occupations of the main characters, plot, scandals and conflicts. The storyline is usually set in a small provincial town at a small university often specifically in the English Department. That is why, to paraphrase Martin Hilský, sometimes it might be more suitable to talk about "faculty novel" more than "campus novel". One of the characteristics that appears frequently in various campus novels is the intertextuality and also a wide variety of literary forms. What is more, one of the traditional ways of narrating a faculty prose is the account of a daily routine in the life of a professor, that is usually published in the campus newspaper, designed to impress parents, and legislators with the seriousness, devotion to students, and love of learning.

The last paragraph mentions another crucial attribute of the academic novel and that is the account of a typical day. That brings the reader to the question of time and specifically the flow of time in campus novel. "Novels about professors are set in academic time, which is organized and compartmentalized according to various grids and calendars, vacations and rituals. Some of the characters have names that allude to that system, such as Annie Callendar in *The History Man*."<sup>7</sup> As to this issue it can be said, based on the data collected by Showalter and others, that academic time is an important characteristic of the academic novel. In general, time is divided into seconds, minutes, hours, days, weeks, months, years, etc. The year is divided into terms, which can be of different length, depending on the setting of that particular novel. Therefore, due to the regularity of time inside

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6 Mortimer R. Proctor, *The English University Novel* (Los Angeles:University of California Press, 1957), 11.

7 Showalter, 9.

each university, the university, the faculty and daily life remain the same. The time inside the universities flows steadily, things that change are lectures, professors, timetables, etc., but despite these repetitions, life does not bore the protagonists and there are always new issues and problems coming up to solve. What Showalter has to say about the general characteristics and pattern of the campus novel is that

the best academic novels experiment and play with the genre of fiction itself, comment on contemporary issues, satirize professorial stereotypes and educational trends, and convey the pain of intellectuals called upon to measure themselves against each other and against their internalized expectations of brilliance.<sup>8</sup>

There is one of the most essential features of this type of novel mentioned above and that is competition. As a daily routine the scholars have to deal with much competition and tension which is presented via an emotional dilemma: on the one hand, campus atmosphere offers them the opportunity to become involved into the intellectual discourses, on the other, however, they need to confront their colleagues in a competition of the quality of their intellectual capabilities to guarantee the professional security. They also frequently compete with each other for the position of power and academic novel takes this issue as part of the novel's basic plot. This frequent competing leads to difficult situations that the protagonists find themselves in. Nevertheless, it also leads to very humorous situations and demonstrate that one of the main features of the campus novel is its satiric style. The plots are extremely funny and the purpose of the satire as a literary genre is a critique of human stupidity and the inability of humankind to deal with any kind of problems or dilemmas. As Showalter mentions in the characterization dealing with the campus novel "the academic novel is by now a small but recognizable subgenre of contemporary fiction and has a small body of

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<sup>8</sup> Showalter, 5.

criticism devoted to it. Most critics hold that it is basically satirical."<sup>9</sup> It is important to mention, that academic novels do not provide solutions to these problems; they address difficulties without giving advice how to solve them. The main protagonist works usually, almost exclusively as a professor of humanities and usually, almost exclusively causes a scandal, be it an embarrassing speech or a conflict with his superiors. These conflicts are mainly caused by an unsuccessful struggle for power or at least some respect which is being made difficult due to the certain hierarchy that is established inside the university. It is this feature that can have a major influence on the protagonist's behaviour and the plot of the novel, too. These hierarchies can lead to above mentioned struggles for power. According to Rossen:

Like their counterparts in any other profession, academics delight in reinforcing this view of themselves as comprising circles which are closed to the uninitiated. They tend to compete with each other within that realm for positions of power. Academic fiction almost always takes this competitiveness as part of its basis, showing its character's ambitions to gain more stature within the profession and often dramatizing this in terms of professional rivalry.<sup>10</sup>

In terms of professional rivalry that is often the cause of above stated conflicts and troubles. Rossen therefore only supports the previous observation and adds the important fact that "academics delight in reinforcing this view of themselves as comprising circles which are closed to the uninitiated."<sup>11</sup>

To finish with characterization of this literary genre another significant quality of the campus novel should be pointed out and that is the comparison and contrast of the world inside the university and the world outside it as those two aspects are continually compared and they create two completely unlike universes. In every

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9 Showalter, 2.

10 Janice Rossen, *The University in Modern Fiction: When Power is Academic* (London: The Macmillan Press LTD, 1993), 4.

11 Rossen, 4.

campus novel that has been written so far, the world outside (the university walls) is compared with the world inside. The world of campus is usually a place of refuge not only for students but also professors who can escape from their problems in the real world. As it has been said in the historical introduction the campus becomes a place that is separated from the danger situations outside not only by walls, but also by the fact that it is a world on its own. One of the facts that Rossen indicates is that the academic who wants to achieve something out in the world has to confront the dilemma of having to reject a basic aspect of his or her profession to do this.<sup>12</sup> By enrolling at the university one, be it a student or a professor, officially gets access to a secure micro universe within the real world. This unreal, university world prepares the student for life after university, but there is no defined border between university and real life; the borders are smooth because one world cannot exist without the other and because they are in close contact.

### **1.2.1 *Changing Places* by David Lodge: Overview of the plot and protagonists.**

This more specific subsection which deals with basic overview of the plots of the selected campus novels by David Lodge functions as a springboard for further analysis of the individual protagonists and their characteristics considering the cultural studies of each of the nationalities. To begin with a brief summary of the plot, there is a statement in Showalter's book that introduces the book rather accurately: "Lodge himself is an experienced novelist, a critic, and literary theorist of distinction, and *Changing Places* reflects his fascination with narrative theory and its binaries."<sup>13</sup> The binaries can be seen throughout the whole book but this thesis is going to deal with those later on.

*Changing Places* (1975) is the story divided into six chapters with suitable titles as for example "Flying" (the introductory chapter presenting both of the professors heading to their new destination) or "Reading" (a chapter consisting

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<sup>12</sup> Rossen, 5.

<sup>13</sup> Showalter, 77.

only of the newspaper articles). As to the plot, this humorous novel explores lives of two professors of English Literature who change their lectureship for one semester. Philip Swallow, from the University of Rummidge in England, goes to the State University of Euphoria in America and professor Morris J. Zapp from Euphoric State goes to the University of Rummidge. The novel describes mainly the cultural and habitual differences and controversies between the English and the American educational system and life in England and America in general. The story starts on January, 1st 1969 with the depicting of the journey of those two professors to their host countries. It can be clearly seen that the two protagonists are typical stereotypes of their home countries and, most importantly, that they are completely different from each other. There are various reasons why both of them accepted this exchange: Philip Swallow does not only need a change from his everyday life in Rummidge, but also needs the money offered by the exchange programme and therefore leaves his wife Hilary and the children in England. Morris Zapp on the other hand uses his trip to think over his life and the marriage with his wife Désirée who wants to get a divorce. Further description can be found in Showalter who depicts morris this way:

morris Zapp, the American, is one of the academic fiction's most hilarious and revolutionary characters, an academic who approaches the university as if it were a corporation, aims for financial and sexual success, loves power, and is not despised or punished for being crass, sexist, competitive, hedonistic and horny.

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The description that is provided by Showalter can basically be understood as the very nature of morris Zapp.

When the two professors arrive in England and America they recognise that life back at home is completely different from their new homes. Nevertheless, they get

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14 Showalter, 78.

used to the daily lives in host countries quite fast and they get involved in university life. On parties they get to know each others wives and families and after some time Morris Zapp moves into Philip Swallow's house, together with Swallow's wife Hilary and Swallow moves into Zapp's house together with Zapp's wife Désirée and also have affairs with each other's wives.<sup>15</sup> The whole storyline is enriched with small subchapters and hints about relationships with other professors, students and friends they know from their home universities. As the plot proceeds the protagonists get to know about their affairs and, despite the open ending, the novel ends with the situation when the professors and their wives sit in a hotel room, discussing the future and the consequences of what has happened. Whole novel is a stinging satire on the university life both in England and in America accompanied by many paradoxical daily situations of both protagonists.

### **1.2.2 *Small World* by David Lodge: Overview of the plot and protagonists.**

*Small World* (1984) is a sequel to the novel *Changing Places* written by David Lodge. It was published five years later as a part forming a loose trilogy. The fact that it is a sequel indicates that the protagonists remain about the same and the setting as well. The truth is, however, that both professors are still present, but in this piece of literature they obtain less of a significance because other characters enter the story and start modifying it.

The book begins in April 1979 at a small academic conference at the University of Rummidge. There at the conference appears Persse McGarrigle, a young Irishman who has written his master's thesis on T.S.Eliot. Persse is a teacher at the fictional University College in Limerick, after having been invited to an interview by mistake because the administration sent the invitation to him instead another person that has the same last name. Several important characters are introduced right from the beginning at the conference: professor Philip Swallow from

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<sup>15</sup> Markus Felsberger, *The campus novel: An intercultural comparison* (M.A. Major Thesis) (Wien, 2008), 44.

Rummidge, American professor Morris Zapp, professor Sybil Maiden from Cambridge, and Angelica Pabst, a beautiful young lady with whom McGarrigle finds very attractive and appealing and falls in love with her immediately. The rest of the book represents for Persse a quest to conquer the heart of Angelica. What is more, Angelica tells Persse that she was found, abandoned, in the washroom of an airplane in flight.

Later on, Philip Swallow tells Morris about an incident a few years before, when after almost dying in a plane crash he spent the night at a British Council official's home and slept with the official's wife, Joy. Morris Zapp and Philip Swallow, who are talking to each other for the first time in ten years after the meeting and affairs in *Changing Places*, have a long talk. Many things have changed since the previous novel, Swallow has become a professor and head of the English Department. Zapp has discovered the movement, direction called deconstructionism and reinvented himself academically.

Second part of the book begins by going around the world, time zone to time zone, exploring what different people are doing at the same time: Morris Zapp travelling, Zapp's ex-wife Désirée trying to write a novel, Australian Rodney Wainright trying to write a conference paper, Siegfried von Turpitz talking to Arthur Kingfisher about the literary criticism, Turkish Akbil Borak reading William Hazlitt to prepare for a visit by Swallow, Akira Sakazaki translating English writer Ronald Frobisher into Japanese, Ronald Frobisher's breakfast, Italian Fulvia Morgana meeting Morris Zapp on a plane and so on.

As the novel proceeds, Cheryl Summerbee is also introduced. She is a check-in clerk and plays a small but very important role in helping, or hindering, other characters as they travel around the world.

In the third part of the novel, people keep moving from conference to conference all around the world and this is one of the key features of the novel. Perpetual movement, travelling, being on some kind of quest looking for something to be found. One of the quest going on is Persse's continual effort to pursue Angelica.



At a meeting in Amsterdam, Persse sees someone who looks like Angelica, and starts to think that she might have appeared in pornographic movies and worked as a stripper. On the other side of the world, in Turkey, Philip Swallow meets Joy, the woman considered dead. They begin an affair, and Swallow plans to leave his wife.

To continue, the following section of the novel is packed with various references to the knights of grail and their incapability to say the right thing at the right place. Moreover, Zapp is kidnapped by an underground movement, but is later released. Persse has won an award and got a credit card and now has much money therefore he keeps on chasing Angelica, although he never manages to catch up with her. She leaves him a hint that mentions The Faerie Queene and he is to find out that Angelica has an identical twin, Lily. The one, who made the pornographic movies.

Final part takes place again at the conference, this time in New York at the end of 1979. All of the characters that previously appeared in the book are there. Arthur Kingfisher attends a panel discussion about criticism in which Swallow, Zapp and others present their views and opinions on literary criticism. Zapp's kidnapping experience prevents him from his interest in deconstructionism. As the discussion continues, Persse asks: "What follows if everyone agrees with you?" This question is the opposite of the statement that the knights never ask the right questions when they should. Kingfisher is impressed by this question, and his impotence, physical and mental, is gone.

Persse finally finds Angelica who at the moment reads an essay about romances. This paper directly expresses the structure of a novel *Small World* itself:

No sooner is one crisis in the fortunes of the hero averted than a new one presents itself; no sooner has one mystery been solved than another is raised; no sooner has one adventure been concluded than another begins. The greatest and most characteristic romances

are often unfinished - they end only with the author's exhaustion, as a woman's capacity for orgasm is limited only by her physical stamina. Romance is a multiple orgasm.<sup>16</sup>

After having heard that speech, Persse runs through the hotel and sees a woman who he thinks is Angelica, kisses her and declares his love. She takes him up to her hotel room where Persse has his first sexual experience. However, after this incident, she confesses that she is not Angelica, but the twin sister, Lily. Persse has mixed feelings but Lily convinces him that he was "in love with a dream". All of the quests and the whole knight pursuit of the novel ends up totally differently for Persse: he realizes that Cheryl Summerbee is the one for him, not Angelica, and he flies to Heathrow to meet her. He arrives at the airport on New Year's Eve, but finds out that Cheryl no longer works there, that she has been fired the day before Persse arrives. The new employee tells Persse that Cheryl wanted to travel anyway and nobody knows where she has gone. The novel ends with Persse reflecting his situation with words "where in all the small, narrow world he should begin to look for her."<sup>17</sup>

## **2. Analysis of the main protagonists of the selected novels.**

Having examined the essential characteristics of a campus novel and introducing both of the novels this chapter is going to focus on the main protagonists of the novels, especially *Changing Places*. The main characters of the campus trilogy by David Lodge (*Changing Places*, *Small World*, *Nice Work*) are two professors; this fact confirms Lodge's declaration about his tendency, even obsession to have binary structure in his novels. Those two professors and their families are present in all three novels, although in the last novel of the trilogy, *Nice Work*, they figure only for a few moments. Despite that, they are the elements in the novels that connect people around them with emphasis on the university setting, which is also important in the trilogy. It can be said without any doubt that a binary relationship

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<sup>16</sup> David Lodge, *Trilogy: Changing Places, Small World, Nice Work* (London: Penguin Books, 1993), 561.

<sup>17</sup> *Small World*, 578.

between those two characters forms a basic structure of the novel *Changing Places* because David Lodge counts on the humorous and satirical effect which comes out of characters' daily habits, routines and customs transmitted to completely different environment and as Showalter fittingly mentions in her book:

No less a moralist than Bradbury with whom he shared the experience of postwar education and a serious committed Catholic to boot, Lodge saw the heady optimism, sexual charge and educational energy of the '60s and reveled in their capacities to break down barriers and engender boisterous laughter.<sup>18</sup>

This part of the thesis therefore discusses the analysis of Philip Swallow and Morris Zapp by means of contrasting their physical appearance, career, family background, sexual experience and behaviour of each one of them in quite similar situations and the way they deal with them. The first being discussed is going to be Philip Swallow, British professor accepting an exchange offer at the Euphoric State University, USA. Further on in following subchapter Morris Zapp, American professor visiting Rummidge is going to be analyzed regarding his nature, attitude and mostly his evident qualities.

## **2.1 The analysis of Philip Swallow.**

### **2.1.1 Introduction to the character.**

Philip Swallow is a British university teacher, aged 40. He is a kind of comic figure; he is six feet tall, very skinny, not particularly self-confident, his hair is receding at his temples and he smokes pipe quite often. He is to serve as a stereotype of conservative British middle-aged man.<sup>19</sup>

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<sup>18</sup> Showalter, 76.

<sup>19</sup> Zuzana Bartoňová, "Characters in Campus Novels by David Lodge" (B.A. Major Thesis, Brno: MUNI, 2006), 18.

He is very shy and lacks that necessary self-confidence both in his private life and in the professional sphere. Usually there is something wrong about his personality or appearance. He is never satisfied with how he looks and what he does. This can be specifically observed in initial chapter of *Changing Places* when in a plane. First doubts arrive when hearing all those suspicious noises around the engine, wondering about the size of the plane considering the number of passengers and last but not least when eating served meal and being nervous about the weightlessness as travelling without his family. This feeling of being unsatisfied with his life continues throughout the first half of the story, after his arrival to Euphoria he feels that he is too old. He starts to envy young people their age, clothes, life style, freedom, casualness and the way they behave. "He envied them the world of thrilling possibility in which they moved, a world of exposed limbs, sex manuals, erotic music and frontal nudity on stage and screen".<sup>20</sup> As Eva Lambertsson Björk specifies: "He is only nostalgically longing for something he can observe but in which he cannot fully participate"<sup>21</sup> However, it is not only the students that he envies and observes sentimentally, but the teachers at the Euphoric State as well. This is caused by the fact that the professors act and look as if they were as young and sociable as their students, and actually they frequently are. All of these factors influence not only Philip's mentality but also his physical appearance. As a reaction to the flawless youth surrounding him, Philip changes his everyday clothing and his behavior to try to come closer to the young students. Because he currently lives in Euphoria it does not make him look as ridiculous as it would back in Rummidge. First of all, there is his weak chin that he cannot stand and therefore he camouflages it by growing a beard which turns out to really suit him. One of the other positive changes that happen to his appearance is when he together with Désirée, Morris' wife, gives up smoking. Giving up that habit causes he gains a few pounds and is not as slim any more. To proceed with general description of Philip Swallow, it should be mentioned

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<sup>20</sup> *Changing Places*, 22.

<sup>21</sup> Eva Björk Lambertsson, *Campus Clowns and the Canon. David Lodge's Campus Fiction* (Stockholm: Almqvist & Wiksell Int., 1993), 100.

that he has a family, wife Hilary and three children – Amanda, Robert, and Matthew. His family can be considered as a traditional type; he, the head of a family, is the breadwinner and Hilary is the housewife. Philip believes and claims his marriage is successful and happy although it is obvious that their relationship is rather stereotypical without any affairs or breakdowns. This particular phenomena can be observed in chapter "Corresponding" in *Changing Places* when Hilary informs Philip about ordinary and daily matters like washing machine and is also very surprised when she received flowers without any special occasion:

Dearest, a man from Johnson's came around this morning with a huge bunch of red roses which he said you had sent by Interflora. I said there must be some mistake because it wasn't my birthday or anything. (...) Philip, is anything the matter? (...) PS. The noise from the washing-machine is getting worse.<sup>22</sup>

It is not until his exchange at the university in America, when he finds out the unsuccessful and unsatisfactory sides of his relationship with Hilary. And this concerns especially the sexual aspect and experiments of their marriage. It can be observed when Swallow reflects his past experience with Hilary that they have not really tried to spice up their sexual life-style and that it has not played a major role in their lives. Hilary as a proper wife never refused him, kindly and slightly worried, but neither did she invite him into any kind of adventure or challenge. Then the sexual revolution outbroke and Philip got a little anxious about all the panties and freedom. As a lector he saw more disadvantages than advantages in this revolution because "it tired them out, distracted them from their work; they got pregnant and missed their examinations, or they went on the Pill and suffered side-effects."<sup>23</sup> This abstract clearly demonstrates one of the qualities of Philip Swallow and that would be his complex and binary, so typical for Lodge, personality. At least in the novel *Changing Places* he continuously struggles

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<sup>22</sup> *Changing Places*, 104-5.

<sup>23</sup> *Changing Places*, 22.

against the lust and envy of the youth while clinging to his tutor side disapproving the revolution, freedom and sexual adventures always favouring the education and proper education rather than enjoying the endless possibilities of the world outside. That is one of the options how to look at this struggle of him. Another and slightly more probable way how to understand it is that he does not have any other choice. In his forties he consider himself to be past his zenith and therefore not allowed to taste any adventures that the present offers. "In short, if Philip Swallow felt sensually underprivileged, it was in a strictly elegaic spirit. It never occurred to him that there was still time to rush into the Dionysian horde."<sup>24</sup>

Nevertheless, while getting used to America, after initial resistance and shyness he does not hesitate to join that horde.

### **2.1.2 Philip Swallow's job and career**

Philip Swallow does not represent entirely the prototype of a British professor. Although he is the conservative type his field of research is not specified; his character seems to be that kind of person who reads every book, needs to know about every topic and generally tries to handle more than he can. This fact leads to the result that he does not do anything properly. One of the discussion in *Changing Places* provides a statement that Philip is a typical output of the British educational system, which Lodge frequently tends to criticize in his work. Lodge can afford this kind of attitude as he speaks from his own experience. He knows the problem from the inside because he underwent the process himself as a student of a British university.<sup>25</sup> Swallow is very intelligent but he lacks any ambitions; as a result he has never published a book and does not have a PhD. Philip has reached his peak at the Bachelor's degree. Until that moment he had to experience and pass so many examinations and tests that to manage to achieve the Bachelor's Degree is just about enough one person can handle. What is more, being a postgraduate student in Britain is not very popular trend. In this section of the

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<sup>24</sup> *Changing Places*, 23.

<sup>25</sup> Bartoňová

book, Lodge does not focus his critique on the qualities that the characters possess, but on the ones they do not possess. In this case we are talking about Philip's degree. He tries to make his readers conscious that the British society does not value education as high as PhD. and British educational system does nothing to change it. This way Lodge introduces Swallow in his youth as a prototype of a British student who does not want to obtain a PhD. The position of the postgraduate studies in Great Britain I am going to discuss later in the thesis. One of the many paradoxes and complex situations surrounding Philip Swallow is the fact that he is asked to go to the USA only because the head of the English Department in Rummidge, Gordon Masters, wants to promote another professor, Robin Dempsey. Only one of the professors can get the promotion. It should be clear that Robin Dempsey deserves the promotion more for publishing several books. Philip is a more senior member of the staff, though. Gordon sort this struggle out when he asks Philip to accept the offer for the exchange. He assumes that moving Swallow to America will alleviate promoting Robin for him. Very paradoxically, in the end, Gordon Masters is forced to early retirement due to mental disorder and the new Head of the Department, Rupert Sutcliffe, decides, after the reference, recommendation and a little bit of pressure of Morris Zapp, to give the promotion to Philip. The promotion causes that Philip's life starts to go in the right direction. In the beginning it might seem that nothing very exceptional happens, only after few years he is offered a position of the Head of the English Department. As to his publishing progress, he writes only one book on literature and William Hazlitt. The book is a big disappointment for Philip right after publishing and it hurts Philip very much. What he does not know is that it is not because the book is of poor quality, but because of the publisher's mistake the book was never distributed. This mistake is of course a secret and Philip never learns about it. On the contrary the above mentioned book becomes very successful some time later and Philip is grateful to Morris as he was the one who previously read the book to tell if it is any good. Another paradox appears with the fact that the book is rather conservative and Morris actually despises it. If the

book and Philip Swallow should be compared, the book would represent the whole personality of Philip and according to Martin Hilský the book and Philip Swallow together become examples of the traditional English literary criticism. This traditional English school is an opposite to the modern thinking about poststructuralist theories. Those modern theories are the fields of Morris Zapp and those professors with their thinking are once again set to be opponents.<sup>26</sup> Most of the characteristics mentioned up to now are based on the novel *Changing Places*. The reason is simple: the storyline focuses only on the two protagonists and their concerns. That way a reader gets to know everything about them so that in *Small World* he is able to make his own opinions on various subjects. All the traveling is the main plot of the novel *Small World* which talks about the changing universities. Hilský considers *Small World* very similar to the genre of Arthurian legend in his work *Současný britský román*.<sup>27</sup> Nevertheless, a reader has to take into consideration the intended parody that is planted within the novel by David Lodge. With this on mind the professors at conferences can be and are compared to the knights and the quest for Grail is represented as their quest for knowledge and wisdom. There is another quest, though; the one that young Perseu undergoes when searching for his lady. By means of this continuous movement from conference to conference Philip Swallow, as one of the knights, attending the conferences, searching for the Grail, discussing the work of Hazlitt, becomes more and more popular in a world of academics.

## **2.2 The analysis of Morris Zapp.**

### **2.2.1 Introduction to the character.**

Morris also works at the university and except for his age that he shares with Philip he presents a totally opposite personality to Swallow. His main qualities are shown in situations like the one in a plane when he discovers that the young girl next to him is heading for an abortion or when he is kidnapped. In those moments especially when he almost insults the young girl the statement “Morris Zapp never

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<sup>26</sup> Bartoňová, 20.

<sup>27</sup> Martin Hilský, *Současný britský román* (H&H, 1992), 119.



apologized”<sup>28</sup> becomes justified instead of any apologizes or regrets he reacts by giving a “famous Zapp Stare, guaranteed to stop any human creature”.<sup>29</sup> He is not scared of planes and air transport in general, but he has never flown across the ocean and he can not swim, therefore he feels a little uncomfortable on the plane. He starts looking for a life jacket on the plane and nearly freaks out when he cannot reach to touch it under his seat. In this moment another quality of Morris is revealed and that is the necessity to stay dignified on every occasion and "only his reluctance to strike an undignified pose before a blonde with outsize spectacles in the next seat had dissuaded him from getting down on hands and knees to make a thorough check."<sup>30</sup> In this particular point consists the main difference between Zapp and Swallow. It is a question self-confidence and ability to deal with uncomfortable and maybe even degrading situations. Morris Zapp always tries to be casual first although he might feel embarrassed, on the other hand Philip Swallow gets nervous very easily and overthinks situation. Morris is very distinguished, and Swallow is not. Zapp is the man who publishes articles while still in graduate school and who stucked out for twice the going salary, and got it. Not that Philip Swallow is lacking in intelligence or ability; but he does not have that will and ambition, the professional killer instinct which Zapp luckily possessed.<sup>31</sup> After a while on the plane Morris decides to introduce himself to his neighbor, the girl named Mary Makepeace, and later as the story proceeds he helps her out many troubles and therefore proves not to be as cruel and insensitive to women as his wife thinks he is.

Having mentioned his wife, Morris also has a family. A daughter from his first marriage who uses the name of her mother, Melanie Byrd, she does not want to be associated with Morris Zapp as she studies at the same university that he works. He has been married to Désirée for a long time. A woman who has a very bitter and open mind, ideas and tongue too. Nevertheless, she has recently decided to divorce him because of his continuous affairs with girls from university and

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28 *Changing Places*, 9.

29 *Changing Places*, 9.

30 *Changing Places*, 9.

31 *Changing Places*, 12.

another reason is her decision to take part in the Women Liberation Movement. Morris is not happy about an upcoming divorce so he tries to persuade her to wait for him six months and then decide about the situation. In the end she accepts the six month's delay but claims that she will divorce him anyway no matter how long she is going to wait. Together they raise two children, twins – Elizabeth and Darcy. Their names are of course affected by Morris's scholarly interests; he is a Jane Austen man. This fact introduces following subchapter describing Morris Zapp's job and career.

### **2.2.2 Morris Zapp's career**

First thing to say is that Morris Zapp is highly respected personality in his field although he decides to change his specialization throughout the two novels. He starts as a Jane Austen expert but gets to know and examine a new direction, movement called deconstruction and becomes expert in it. Lodge himself claims, same way he claimed about Philip Swallow, that Morris is a perfect prototype of an American scholar as it can be seen in following extract from *Changing Places*:

In this respect both men were characteristic of the educational systems they had passed through. In America it is not too difficult to obtain a bachelor's degree. The student is left very much to his own devices, he accumulates the necessary credits at his leisure, cheating is easy, and there is not much suspense or anxiety about the eventual outcome.<sup>32</sup>

It was difficult for neither of them to obtain the bachelor's degree and therefore the students, scholars are left to enjoy things other than school. They are free to give attention to the usual interests of late adolescence – sport, entertainment and the opposite sex. The fact that by now he spent so much time and money in the educational process causes that any career other than an academic one has

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<sup>32</sup> *Changing Places*, 12.

become unthinkable.<sup>33</sup> Morris experienced the whole educational process in America. He published his first articles very soon when still at the graduate school and has also written five books on Jane Austen and he claims that from his point of view no more books could be introduced on this topic. The fact that he was offered his first job right at the university of Euphoria, one of the most prominent American Universities, only supports his exceptionality and high personal status. The biggest dream of his has always been to become the best paid tutor in the world. However the possibility of obtaining the UNESCO Chair appears and he starts to think much more bigger. Although he could be regarded as one of the professors with the biggest salary already, when he finds out that he could now realize his bigger dream he does not hesitate and becomes interested in the chair but all of this is happening without any major effort or moving anywhere. Without any doubts, Morris Zapp is one of the prototypes of scholar. In his *Současný britský román* Martin Hilský argues that professors are all very emulative, envious and their only aim is a quest for reputation and the knowledge of the latest literary criticism.<sup>34</sup>

To proceed to *Small World*, David Lodge moves his focus from the literary critics and novel reading to the linguistic field, theory of deconstruction and leaves literature behind. David Lodge is not the only one who moves to the linguistic sphere. Morris Zapp also becomes attracted by all the codes and theories and by this a reader can observe the obvious contrast of Zapp and Swallow which is once again presented. This time Morris Zapp follows the direction of the period and the fashion and therefore abandons his previous life-time interests. The theme of Jane Austen is not hot topic anymore and Morris even gives up his dream of writing everything about Jane Austen from every point of view possible as the linguistic topics are more attractive in academic society. As opposite, Philip Swallow never enters the discussion on the linguistic issues and structuralism. He keeps reading literary works because he enjoys their meaning and has no interest in decoding all the meanings. According to *Současný britský román* the fact is

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33 *Changing Places*, 12.

34 Hilský, 117.

that it is very interesting that an author is able to make such a good parody throughout the novels of something of what he is part of.<sup>35</sup>

### **3. The comparison of British and American culture with special focus on the academic world.**

This chapter aims to stress the contrast between the British and the Americans when comparing the sector of education, structure and university life. First of all the analysis of the British nature and education is going to be provided followed by the same spheres within the American civilization. The chapter about British character opens with general ideas using some of the mottos from Pont's *The British Character*. The following section is dealing with a depiction of British educational system in context of the books like *British Universities* by Ernest Barker or *British Life and Institutions* by Jean Ruppeldt. This data is going to serve for further comparison of the scholar environment of the novels and the scholar environment in reality.

To continue with this chapter the focus will shift on the American side where the thesis will deal especially with the post-war change of American mind by means of the book *The American Mind* by Henry Steele Commager that covers the interpretation of American thinking and life-style since the 19<sup>th</sup> century. Moving on the question of the American educational system is also going to be covered and having described the British education, the comparison will be made. The basic source for obtaining the data about American education is the book *American Education: A Sociological View* by David W. Swift. This introduction should be sufficient to introduce a new chapter and therefore we can proceed to the following subchapter dealing with the British.

#### **3.1. The British character.**

"To think is no part of their character. Instead of thoughts, the English have

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35 Hilský, 118.

traditions. The traditions of the Home, for instance."<sup>36</sup> With this phrase Pont introduces his book of caricatures and mottos *The British Character*. Even though the obvious sarcasm and criticism is present the essential information one can get from this statement is a strong sense of tradition rooted in British history.

Inhabitants of Great Britain, England mainly being a monarchy, tend to take a pride in Queen and their country and as Great Britain has historically been rather influenced by the notion and concept of social class this idea has been continuously affecting British society even in the early-21st century. With tradition comes the general politeness that is widely known when mentioning the British. In general the British have a reputation for being very polite and traditional. Of course, as in any society there are some people who choose not to be respectful, but in general Brits are fairly polite.

To move on, another motto that appears in Pont's satire and that should be discussed and developed is "Adaptability to foreign conditions."<sup>37</sup> This ability or inherited quality was noticeable mainly during the mass immigration since 1920's when about half the population increase on scale of ten years was due to foreign born immigration. Although the British handle the incoming nationalities rather calmly there are a few regulations dealing with the immigrants as for example "managed migration" that is able to respond flexibly to changing economic and labour market needs.

Having mentioned the ability to adapt to foreign influences and the politeness there is one more aspect left regarding the British character to finish the springboard for the analysis of British Education and further comparison with the novels. Pont discusses this feature in his introduction through following words:

It has been well said that every Englishman is an average Englishman: it's a national characteristic. What is more, no true Englishman would wish it to be otherwise. He prefers his

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36 Pont, *The British Character* (The Albatros, 1939), 8.

37 Pont, 41.

neighbour to be an average Englishman-he prefers to be one himself.<sup>38</sup>

The truth of this matter is the fact that this is closely connected with the sense of tradition and custom. Another way to look at it is the lack of ambition reflected so faithfully and accurately in Philip Swallow's character. It does not mean there are no ambitions whatsoever, however, those ambitions are not as visible as might be the American ones.

### **3.1.1 The character of the British academic environment.**

The issue of the British education, its development and campus boom has been discussed thoroughly in one of the initial chapters of this thesis and it became clear that one of the most important events in the history of British university world was introducing the Education Act of 1944 which after many previous attempts in nineteenth century tried to undermine the public opinion that university education is a privilege for the upper class. Nevertheless, this chapter is not going to deal with neither the origins, structure nor the development of the scholar environment. Aim of this chapter is to attempt to give a depiction of the character of the British, mainly English, universities of our time. One of the specificities that English university bear is the fact that

the tendency in the new universities is towards the breakdown of the extreme specialisation and departmentalisation typical of the older universities, the establishment of schools of studies cutting across the subject divisions, the rejection even of the faculty organisation which has been traditional since medieval times.<sup>39</sup>

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38 Pont, 7.

39 Jean Ruppeltd, *British Life and Institutions* (Bratislava: Slovenské pedagogické nakladateľstvo, 1972), 202.

Therefore there is one of the matters and aspects of the new scholar environment and that is that the new universities tend to break and abandon traditions settled since medieval society and it is quite curious fact that England, a traditional and old country, the meeting point of the Universities should be so up to date, recent and modern. The new universities might break some of the established structures, but nevertheless there is at least one crucial feature that stays well preserved and that is the specific detail in British universities-not only the English, but also the Scottish, the Welsh, the Irish-which is so important that it should be said now at once. They are none of them State institutions. They are all of them voluntary organizations-same as the *universitates* of the Middle Ages from which they originally derived.<sup>40</sup> As one could assume very easily this represents an essential point regarding the character of British universities. It becomes clear that there must exist a distinct difference between the universities fully controlled by state and the voluntary ones with their own government, finances and right of the selection of employees, be it the tutors' attitude or the learning methods. On the other hand, arrangement like this might seem paradoxical when examining it closely. The illogicality lies in the assumption that the universities wish to act without any interfering of State, nevertheless they do expect the State to help financially. although it is illogical, this system works.

Having mentioned some of the characteristics of the new universities and also some of the paradoxes the following section reviews some of the learning methods, processes, nature of students and the attitude towards obtaining the degree. For sure it can be claimed that the learning methods do not differ from the rest of the world, nevertheless having indicated that the voluntary system of Universities bring a slightly different view on the education the truth is that the attitude of the tutors and generally the methods tend to be more personal than within the other universities.

The method of teaching in British Universities is very largely the

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<sup>40</sup> Ernest Barker, *British Universities* (London: Longmans Green, 1948), 8.

traditional method of lecturing. But Oxford and Cambridge, with their system of residential colleges, and with a tolerably large number of fellows residing in the colleges as tutors, have long practised a method of tutorial instruction which supplements and invigorates the method of the lecture. Week by week the undergraduate student, mainly on the Arts side, brings his tutor an essay on some prescribed subject in his course, and discusses it with his tutor for the space of an hour or so in his room.<sup>41</sup>

This phenomena can be observed without problems on the novel *Changing Places* where Philip Swallow himself repeatedly invites his students to wonder about and meditate on various literary works, try to write it down and later consult with Swallow. The purpose of practising this is an attempt to develop the students' character and there is an obvious value in such personal contact. The tutor afterwards becomes more of a pastor or a guide who leads his student and challenges his mind and intellect. Even the post-graduate students are attached to one personal supervisor with whom they discuss potential problems and complications. The personal contact and approach can influence not only studies but also future development and career that is why it tends to be so appreciated. Another of the features surrounding the university environment is the lack of interest in the PhD. degree, one of the matters expressed precisely in *Changing Places* and having its origins in 20<sup>th</sup> century. In Great Britain one could not find any advantages of having the degree at the time because for many people it was just too much effort and trouble and too much time spend on working on some nonsense research. A PhD. student in Great Britain is not thought of as a brilliant person. He is more despised than praised.

Last but not least, I would like to introduce one more characteristic and quality of the British universities and that is their cultural and ethnic diversity. This aspect can be well observed in every campus novel; the spectrum of race, sex, origin,

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41 Barker, 16.



interests and others is very broad and as Barker implores in his work it may safely be stated that British students create some sort of pattern of a usual University life. Nevertheless, it is clearly easier for a pattern to be created under the residential conditions provided by the colleges of the Universities of Oxford and Cambridge. Residence in a college then gathers people of all types together—the poor and the rich; the native and the foreigner; the scholar and the athlete.<sup>42</sup> As it is being explained such a diversity is easier to be produced under the residential conditions where the students have a chance to mingle and make acquaintances. With this statement I would like to proceed to the characterization of American nature, national character and educational environment and try not only to depict and point out the most prominent attributes but also compare with the already mentioned British features.

### **3.2 The American character.**

Before anything else is expressed it should be remarked that the Americans are one of the nations that experienced the most massive change in rather short period of time. In this case we are talking about sixty years which means that only in sixty-year-period America changed from rural to urban and the Americans from the farmers to the experimenters. The sudden occurrence of the emancipation of women, birth control, prosperity should have made the society better and healthier. However after the American experimenting with mass educating and with a population of their colleges as large as that of the rest of the western world it was not so sure that they were better formed or more intelligent than their precursors. One of the negative sides of the modernization, urbanization and emancipation that forms major part of American history is that

working men lost much of their craftsmanship, and the nation which lived by cars and radios could not produce mechanics sufficiently skilled or sufficiently honest to repair either. The average woman no longer baked bread or indulged in what had

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<sup>42</sup> Barker, 31.

once been called fancywork; men ceased making furniture and boys lost the knack of whittling or of improvising their own games.<sup>43</sup>

The last part of the quotation is more metaphorical; it can be understood, however, that the position of woman and man, their duties and obligations, changed drastically. What is more it was not even certain that the American mind was more mature in the mid-twentieth century than in the mid-nineteenth. The only thing clear was that the mind became more complex than it used to be. Whether it was the material change or the intellectual challenge that caused the transformation of the American character is not easy to determine. Throughout the decades there is, however, one opinion repeated by many critics and that is the fact that quantitative and material values matter more in America than qualitative and moral.

To embrace slightly different side of the creation of the American character I would like to point out that apart from the fact that the American society was becoming more and more material, two world wars did not wake in Americans either a sense of offense or sin or the state of awareness. The only thing that it provoked was the assurance of Americans of power and success. Power and success resulted in a fierce competition and from then

American society, as popular advertisements portrayed it, was a nightmare of fear and jealousy, gossip and slander, envy and ambition, greed and lust, where almost any means were justified to attain private and selfish ends, where sentiment was meretricious, ideals tarnished, and virtue debauched. The typical American as they pictured him, lived in a torment of anxiety and cupidity and regulated his conduct entirely by ulterior considerations.<sup>44</sup>

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43 Henry Steele Commager, *The American Mind* (London: Yale University Press, 1967), 420.

44 Commager, 416.

All of those aspects quoted above caused radical changes in the habits, morals as well as in the ideas. To start with, the abundance of leisure became a severe problem resulting not only in wasting the individual's powers but also boredom and consequent break-ups and divorces. The leisure abundance was mainly provoked by the fact that the work week declined from sixty to forty hours, vacation being stretched from one week to a month or more. Nevertheless, to return to the original thought of changed morals and ideas, the most alarming and probably the most visible change in settled morals was in the term of family and sex relationships. Marriage got to be more tentative, virtue more relative, and parental control less strict than a generation earlier, and the Seventh Commandment, the most rigorously respected, came to be considered almost as vaguely as the Third and Fourth.<sup>45</sup> By means of humorous and ironic depiction Commager proposes that if the most prominent word characterizing the British is humility, the word working for American character would be looseness. Setting aside the sex matter, the parental responsibility was becoming weaker and weaker and the sexual boom and freedom bursted all around the States. Although sex was still regarded by many people as a sin and the sexual vocabulary and looseness supported that notion, both the old taboos and the old integrities were slowly pushed to the background. "Vulgarization proclaimed itself most blatantly in the passing of reticence. Almost every newspaper published advice to the lovelorn, and one omniscient mother-confessor answered three thousand letters a week."<sup>46</sup> At the same time as a vulgarization and sexual freedom the clash of women and men occurred. After some time the single standard was established which practically meant that women were not asked and expected to be more moral than men and the men were not expected to be as moral as women either. Sexual education was supposed to be a duty of the parents and in few years it made its way even to some progressive schools, books and romance. The changes hit also the view of a family and a wider knowledge of contraceptives, the women's emancipation and aging population contributed to the change in both the family

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45 Commager, 428.

46 Commager, 417.

relationships and the size of the average family.

Last of the factors I would like to mention that influenced and shaped the American character is a development or rather a change in American humor. The nineteenth-century humor when compared to his descendant from the twentieth century comes over as rural, familiar, exaggerated and its purpose is to simply entertain. That of the twentieth century is the exact opposite. It is urban, sophisticated, malicious and produced to wound rather than to entertain, to divide rather than to unite. "Yet American humor between the wars was on the whole barbed and malicious. More, it was often sensational, fantastic, and sadistic."<sup>47</sup> All of those consequences originate from the basic nature of the American nation which is ambition and competition.

### **3.2.1 The character of the American academic environment.**

This subchapter briefly analyzes the American scholar world and its basic features. To initiate the examination I would like to start with a quality, or a fact, that both the British and the Americans share which is a trend of rejecting the higher degrees to avoid the overeducation and the lack of skills. People obtaining PhD. are according to Swift "overeducated. They have invested time and energy in acquiring a graduate education which is inapplicable to the work they are doing."<sup>48</sup> Overeducation carries with itself certain specific skills as test-taking and exam-passing that become absolutely useless when it comes to practical life and experience. On the other side with rejecting the PhD. degree occurs a problem of a different type and that is the fact that while the bachelor's degree is becoming more and more common its value is more and more devaluated and therefore it is going to be harder to find and get a fine job.

To complete the issue of sexual revolution and freedom of previous subchapter it must be said that this phenomena is reflected in education as well because of the distance from home town, little supervision of student life there exists a natural attraction of the young students for one another. Of course, that leads to various

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47 Commager, 418.

48 Swift, 197.

stages of intimacy and as it always was the opposition to college restrictions is not a new thing. "There are several explanations for the greater sexuality among college youths. First, it simply reflects the growing openness and tolerance of sex in contemporary American society. The present trend toward looser sex codes dates from the beginning of the twentieth century."<sup>49</sup> One of the probable conditions causing a sexual boom among the youth is the acceptance and usage of birth control which came after decades as a radical revolution. "In addition to the acceptance and availability of birth control, there is the breakdown of primary controls in general, with the special impact of urbanization."<sup>50</sup>

On the other hand, even though many people see college as a place where conflict and revolution are born to destroy the social stability, relatively few colleges have experienced any serious affairs or disturbances. Usually the college students tend to be brighter, smarter, more creative and energetic than the generation they come from, therefore they are more open to new ideas than not college people. Their intellectual liberation is then expressed through various protests and manifestations. Despite the liberation college students keeps questioning the purpose of high education throughout all generations in every period of time.

With those words I am going to terminate this chapter and proceed to the last chapter that deals with the application of those characteristics mentioned above to the protagonists in the selected campus novels by David Lodge.

#### **4. The comparison of the British and American characteristics of the protagonists in selected campus novels and the reality.**

It becomes clear since the first page of *Changing Places* that David Lodge puts in front of his reader a work surrounded by binary theme, duality and contrast and that he is always contrasting, sometimes not intentionally, two major cultures and nations and puts them into various social situations and positions to observe their reaction. It even says so in the initial chapter:

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49 Swift, 159.

50 Swift, 159.

"Duplex", as well as having the general meaning of 'two-fold', applies in the jargon of electrical telegraphy to 'systems in which messages are sent simultaneously in opposite directions' (OED). Imagine, if you will, that each of these two professors of English Literature (both, as it happens, aged forty) is connected to his native land, place of employment and domestic heart by an infinitely elastic umbilical cord of emotions, attitudes and values (...)<sup>51</sup>

With this paragraph Lodge implies that there will be certain similarities between those two men but he does not forget to mention that each of them has his own "package" of traditions and habits that he is flying with.

In this chapter I am going to focus first on Philip Swallow, his acquaintances and issues in the book and try to assign his reactions or attitudes to certain quality of the British nation that were analyzed in previous chapters. The aim of this assigning is to prove that Philip Swallow represents ideally the prototype of a British man, British tutor. After finishing the analyzation of Philip Swallow, morris Zapp will be discussed in the following subchapter the same way as it was dealt with Swallow. The outcome of this chapter should be the clear contrast between those two protagonists and therefore those two nations, the British and the Americans.

#### **4.1. Philip Swallow**

The first thing the reader comes across is Philip's politeness and the quality of being humble. This particular quality is reflected right from the beginning when both professors are on the board of the plane, but their behaviour, however, could not differ more. Because of the anxiety that Philip experiences during the flight he is afterwards able to appreciate even a glass of orange juice. It is also highly possible that if it were not for an anxiety, Swallow would be still polite as it is in his nature.

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<sup>51</sup> *Changing Places*, 5.

One of these differences we can take in at a glance from our privileged narrative attitude (higher than that of any jet). It is obvious, from his stiff upright posture, and fulsome gratitude to the stewardess serving him a glass of orange juice, that Philip Swallow, flying westward, is unaccustomed to air travel.<sup>52</sup>

As the storyline continues there is more revealed of Philip's nature. The board of the plane is abandoned for a moment and follows a passage of wondering about Philip's experience with English educational system. As it was said before he is a man with a great passion for literature in all forms and examinations as well. Nevertheless, he via narrator confesses that he has been made and unmade by such system because he liked examinations and always passed them successfully; can remember any answer he ever put on the paper and he often dreams about retaking the examinations. After certain time, however, he realized that there was no sense of purpose, no great possibility to use his knowledge against anything and so it started to "leak away as fast as he acquired it."<sup>53</sup> This particular factor of realizing that one has been overeducated occurred when describing and analyzing the American educational system but in this case the overeducation issue can be considered as a general truth applying to every society with special intensity in those traditional societies. What is more, the chapter on British education indicates that in Great Britain one could not find any advantages of having the degree at the time because for many people it was just too much effort and trouble and too much time spend on working on some nonsense research. A PhD. student in Great Britain is not thought of as a brilliant person. He is more despised than praised, therefore Philip Swallow find his educational abundance even repellent and does not continue for PhD.

The flashbacks continue and a reader gets to learn about Philip's trip to America with Hilary. There he abandons for a while his conservative part of nature and

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<sup>52</sup> *Changing Places*, 6.

<sup>53</sup> *Changing Places*, 13.

indulge himself in sexual adventures with his wife. Those wild moments do not last for long because right after the arrival home Philip starts to feel uncomfortable; he cannot be spontaneous again when at home.

It had never been quite the same (had anything?) after their extended American honeymoon. In America, for instance, Hilary had tended to emit a high-pitched cry at the moment of climax which Philip found deeply exciting; but on their first night in Rummidge, as they were making up their bed in the flat they had rented in a clumsily converted old house, some unknown person had coughed lightly but very audibly in the adjoining room, and from that time onwards, though they moved in due course to better-insulated accommodation, Hilary's orgasms (if such they were) were marked by nothing more dramatic than a hissing sigh, rather like the sound of air escaping from a Lilo.<sup>54</sup>

This disappointment is not the only occasion when Philip returns to being a conservative British man rather than casual spontaneous man. I will get back on that later. But first there is one of the properties of Philip Swallow that comes to surface after Morris Zapp receives the welcome letter. The chapter discussing the British universities dealt also with the fact that British universities tend to practice and offer a rather personal approach when it comes to students, discussing their works with them individually, trying to be of any help and so on. When Morris is reading the letter he is both amused and confused, but the letter only proves Philip's evolved empathy when it comes to his students, personal approach, sometimes maybe too personal, and state of being perfectly informed about everything in his seminars:

The second-year groups are rather hard going, especially the Joint

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<sup>54</sup> *Changing Places*, 21.



Honours, but the first-year group is quite lively, and I think you'll find the two final-year groups very interesting. There are a few points you might like to bear in mind. Brenda Archer suffers badly from pre-menstrual tension so don't be surprised if she bursts into tears every now and again. The other third-year group is tricky because Robin Kenworth used to be Alice Murphy's boyfriend but lately he's been going around with Miranda Watkins, and as they're all in the same group you may find the atmosphere rather tense .<sup>55</sup>

The reader can without doubts imagine that the letter continues in the exact same tone and one might wonder if it is normal to have the professor who does not only know everything about his students in seminars and about their relationships, but who does even care enough to inform the incoming professor about those complications. It might be the highly evolved sense of family of Philip's that pushes him to subconsciously take care of the students as if they were his own children. This tendency of his only supports the theory about the traditions and values of the British.

Shortly after discovering the letter the novel offers another proof of Philip's humility combined with a nervous anxiety and this time it comes up while having a debate with potential American student of his about a class that Philip should give.

"What is it you want to see me about, Mr Smith?"

"You're teaching English 305 next quarter, right?"

"I really don't know what I'm teaching yet. What is English 305?"

"Novel-writing."

Philip laughed. "Well, it's certainly not me, then. I couldn't write a novel to save my life."

Wily Smith frowned and, plunging his hand inside his combat

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<sup>55</sup> *Changing Places*, 53.

jacket, produced what Philip feared might be a bomb but which turned out to be a catalogue of courses. "English 305," he read out, "an advanced course in the writing of extended narrative. Selective enrolment. Winter Quarter: Professor Philip Swallow."  
Philip took the catalogue from his hands and read for himself.  
"Good Lord," he said weakly. "I must stop this at once."<sup>56</sup>

This particular abstract shows nicely the fear of Philip Swallow of having to teach something he is not good at and the possible disappointment of the students. The fact that he tends to be very humble contributes a little but as the fact is that Philip does not publish books it might be as well the only proper reaction.

In the second half of *Changing Places* Philip Swallow starts his change of life style, broadening his horizons and generally it might be claimed that he abandons his everyday politeness and conservatism in favor of adventure, be it attending protests with students or simply enjoying life.

As to the development of the character of Philip Swallow in *Small World*, it does not change rapidly, even though Swallow is not the professor completely lacking ambitions, shy and polite, as he was in the first novel. The key characteristics of his, sense of tradition, passion for literature and adaptability to foreign conditions, are, however, preserved which can be proved by the fact that he uses every opportunity to visit conferences all around the world which then makes him travel all the time throughout the storyline of *Small World*. Some of his colleagues start to think that he might be travelling too much, spending money that could go elsewhere and that basically the process of the application and reservation and other necessities preceding travelling was too much effort for one professor. In certain moment of *Small World* as if Philip started to think that and agree with it too for a moment when he is wondering about the reason for him to be in Turkey.

It was a feeling that defined itself as a simple insistent question:

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<sup>56</sup> *Changing Places*, 55-56.

*Why am I here?* Why was he in Ankara, Turkey, instead of in Rummidge, England? It was a question that posed itself less sharply at parties than when he sat beside a lecture at the front of some dusty classroom facing rows of curious swarthy young men and dark-eyed young women and listened to some Turkish professor introducing him at laborious length (...) Secretaries had typed letters, telex machines had chattered, telephone wires hummed, files thickened in offices in Ankara, Istanbul, London. Precious fossil fuel had been burned away in the stratosphere to propel him like an arrow from Heathrow to Esenboga.<sup>57</sup>

Those are the thoughts that would probably accompany the "previous" Philip Swallow all the time, the Philip who always took into consideration the meaning of the others and who with his lack of ambition would probably never travel so much. As his character develops, so does his capability to absorb the negative aspects and doubts and get above them to move along. That way he keeps travelling although he has a hint that sometimes it might get useless and purposeless.

Even though in comparison to *Changing Places* the sequel *Small world* lacks the profound description and analysis of Philip Swallow, him being only one of the elements connecting the stories together along with Morris Zapp, it can be clearly observed that Philip in his nature does not change. In comparison to Morris who rather easily abandons his special field, Jane Austen, to be substituted by the new movement and theory of deconstruction and linguistics in general for the beneficial reasons Philip Swallow remains a faithful literature lover. That is one of the characteristics that never changes, he is not attracted by the idea of discussing linguistic topics only because it is a hit, he does not change his preferences, study field and interests so easily and hastily. He prefers to read more and more of a literature, to enjoy its meaning and not to deconstruct the book to get more

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<sup>57</sup> *Small World*, 442.

meanings. That is the sign of the sense of tradition and the lacking urge to go forward, to seek progress and development all the time as the Americans do.

#### **4.2. Morris Zapp**

There are two most visible similarities, apart from the academic ones, when it comes to the comparison of the analysis of American character and the depiction of Morris Zapp. One of them would be the indestructible self-confidence and lack of awareness that is directly connected to it. The second similarity, then, would be the American sense of humour. If the first thing that reader observes when mentioning Swallow is politeness, with Morris Zapp it should be self-confidence and dignity that first comes to his mind. Even though he might seem insecure in the beginning when boarding on the plane he proves a moment later that he is not to be humiliated or weakened. One of the situations when he appears to resist an urgent need to act against his dignity is a moment when he should reach under the seat on plane to check the vest and only his resistance to get himself into an undignified pose before a young girl in the next seat prevents him from getting on his knees and making a thorough check. After a while he starts to observe he other passengers and he realizes that he is the only man on board; what might seem as an initial nervousness or anxiety turns really fast into a self-importance and wondering "what kind of chance is he going to stand if there's an emergency, women and children first, himself a hundred and fifty-sixth in the line for the lifeboats?"<sup>58</sup> Later on when he discovers the serious issue of the girl next to him he decides to speak to her and give her a piece of advice as he considers himself to be wise and obligated to do it.

Morris Zapp experiences a rush of missionary zeal to the head. He will do a good deed, instruct this innocent in the difference between good and evil, talk her out of her wicked intent. One brand plucked from the burning should be enough to assure him of a happy

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58 *Changing Places*, 24.

landing.<sup>59</sup>

His good deed is, however, only a hope for his own good and he does not consider it as a helping the young girl, but as providing himself with an insurance against the plane crash. This kind of attitude keeps repeating throughout whole novel, especially after Morris' arrival to Rummidge. The first hints of the massive difference between American and British culture, apart from the plane events, can be observed in the arrival part. Swallow's British patience and preparedness leads him to the long and instructive letter which is the exact opposite of what Morris prepares for his colleague. As he declares: any idiot with a degree should be able to teach the course. As it have been mentioned in the chapter on the American scholar world, overeducation carries with itself specific abilities as test-taking that become absolutely useless when it comes to practical life and experience. On the other side with rejecting the PhD. degree comes a problem of a different type and that is the fact that while the bachelor's degree is becoming more and more common its value is more and more devaluated and therefore it is logically be harder to find and get a fine job. Therefore it can be expected that Morris is quite surprised that Swallow does not have a PhD. and he expresses his surprise rather selfishly.

When entering the cabinet he is, again, surprised, this time in a positive way; he does not, however, stay away from the criticism and confidently claims that the standard of living in Rummidge is far below the Euphoric one. Nevertheless, the true self-confident side of Morris Zapp does not arise until his first classes.

He didn't expect to be so busy at Rummidge, at least not initially; but he had vaguely supposed the faculty would introduce themselves, show him around, offer the usual hospitality and advice. In all modesty Morris imagined he must be the biggest fish

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<sup>59</sup> *Changing Places*, 27.

ever to swim into this academic backwater, and he was prepared for a reception of almost exaggerated interest and excitement. When nobody showed, he didn't know what to do.<sup>60</sup>

After this kind of disappointment when there is nobody to show him around or to admire his talent he tries to survive his stay in Rummidge. The problem with understanding the British mentality, their lack of ambition and calmness remains and it is only a few weeks later when Morris' self-interest and confidence announces itself again when Morris decides to spend some time in Hilton as a reward for making it so far. Even though Hilton is very expensive hotel Morris reckons that he deserves it and he decides to enjoy it as much as he can. He showers himself twice and walks, naked of course, on the carpet, get back to bed and watches TV and as usually with bitter tone he describes the food from Room Service as "all simple everyday amenities of the American way of life-but what rare pleasures they seemed in exile."<sup>61</sup> By exile he means England and it is one of the Lodge's brilliant application of satire. One of the key features appears there and that is the tendency to bring American way of life to England, to upgrade its life style, to decorate London to be bearable.

With this overview of Morris' self-interest and self-confidence another attribute of his should be described and that is the American sense of humour that, as it has been stated before, is urban, sophisticated, malicious and produced to wound rather than to entertain, to divide rather than to unite. Morris has the tendency to present his jokes in tense, uncomfortable, even serious moments. This can be observed first on the plane with a young pregnant girl when talking about a play when Morris hesitates for a while but finally he snaps back right away with a situation humour when proposing going to the Shakespeare's play *All's Well That Ends Well* in a context of abortion. Not even the presence of Mrs Swallow prevents Morris from making remarks and fun of people surrounding him

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60 *Changing Places*, 58.

61 *Changing Places*, 94.

including Swallow, for him the big unknown. When Morris and Mrs Swallow are looking for a book called *Let's Write a Novel*, Morris mentions that Swallow's class should be aware and God help them if Swallow ever attempts to write a novel himself. As to the serious moments of Morris Zapp: just when the reader might start to think that Morris is going to change due to the British atmosphere and become kinder and less bitter he slaps back again with his humour like he is used to. This fact is presented well when Morris lends his car to Dr O'Shea and subsequently starts wondering if he is not about to turn into a good nice man.

But it was good of him, uncharacteristically good of Morris Zapp. The truth of the sentiment struck him more and more forcibly as he sat in the cold and cheerless parlour of the Reilly house waiting for O'Shea to finish his ministrations, and as he drove him back through the shadowy streets, listening with half an ear to lurid descriptions of Mrs Reilly's symptoms. He cast his mind back over the day (...) and wondered what had come over him. Some creeping English disease of being nice, was it? He would have to watch himself.<sup>62</sup>

If Philip Swallow did not change much in *Small World*, Morris did not change a bit. The best depiction of morris' character is present in *Changing Places* and as Zapp with Swallow become connecting elements in *Small World*, the character of Morris is pushed into background a little bit. Nevertheless, in the initial chapters the novel truly captures the non-development of Morris Zapp. The only thing that changes is his proceeding to different field of interest and that is deconstructionism. It only proves that Morris is not capable of stable state, relationship or interest and that he wanders from field to field. The chaos is, however, not a feature that Morris would show to his audience. As mentioned in the chapter dealing with the American character despite the fact that sex in times of *Small World* was still regarded by many people as a sin and the sexual

<sup>62</sup> *Changing Places*, 79.

vocabulary and looseness supported that notion, both the old taboos and the old integrities were slowly pushed to the background. That is probably why Morris dares to arrive to the conference with a paper on deconstructionism that is based on a metaphor of striptease. This is an obvious representation of the sexual freedom and looseness as it can be clearly said that none of the members of the Rummidge University would think of or dare to speak on such topic and attempt to combine linguistic topic with an act of striptease.

To terminate the observation of Morris Zapp in context of the American character, the following extract, a part of a letter from Morris to hi wife, is shown because that extract contains the accurate, indirect depiction of Morris and his most prominent characteristics as self-confidence, bitter sense of humour that are frequently connected with the Americans all of that accompanied by the satire and sarcasm of David Lodge.

Believe it or not, I'm feeling quite homesick for Euphoric State politics. What this place needs is a few bomb outrages. They could begin by blowing up the Chairman of the English Department, one Gordon Masters, whose main interest is murdering wildlife and hanging the corpses on the walls of his office. He was captured at Dunkirk and spent the war in POW camp. He runs the Department very much in the spirit of Dunkirk, as a strategic withdrawal against overwhelming odds, the odds being students, administrators, the Government, long hair on boys, short skirts on girls, (...), just about the whole modern world, in short. (...) The tolerance of people here is enough to turn your stomach.<sup>63</sup>

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63 *Changing Places*, 108.



## 5. Conclusion

The thesis "The Comparison of British and American Culture Based on the Character Analysis in Selected Campus Novels" aimed to provide a depiction of the most prominent characteristics of both the American and the British character and apply them to the protagonists of selected campus novels and observe if David Lodge in his novels managed to represent both the nationalities by means of the protagonists. The initial part of thesis takes into consideration the historical development of the literary genre "campus novel", its boom and main features as, for example, the fact that every campus novel follows rather same pattern and that on the one hand, campus atmosphere offers scholars the opportunity to become involved into the intellectual discourses, on the other hand, however, they need to confront their colleagues in a competition of the quality of their intellectual capabilities to guarantee the professional security. After the commentary of this literary style and its characteristics the thesis introduces more specific subsection which deals with basic overview of the plots of the selected campus novels by David Lodge and also it is a springboard for further analysis of the individual protagonists and their characteristics considering the cultural studies of each of the nationalities. The essential characteristics of a campus novel being examined and both of the novels being introduced the following chapter focuses on the main protagonists of the novels, especially *Changing Places*. Novel *Changing Places* provides a variety of descriptions and situations through which the reader can understand both characters and see how they react when dealing with different issues. This part of the thesis therefore discusses the characters of Philip Swallow and Morris Zapp when contrasting their physical appearance, family background, sex life and behaviour in quite similar situations. The first being discussed is Philip Swallow, British professor accepting an exchange offer at the Euphoric State University, USA. Further on, in the following subchapter Morris Zapp, American professor visiting Rummidge, is described the same way as Swallow. Phillip Swallow comes out as more patient, calm and not as self-confident as his American colleague with a vanishing sense of adventure and excitement which is

the opposite of Morris Zapp who is ambitious American professor always willing to push harder to get further. After the introduction of both the plots and the protagonists, their careers and characters the focus moves on the main goal of this thesis and that is the application of the analysis of the protagonists' character on the usual ideas of American and British culture by means of the various statements from the secondary sources. To be able to apply the features of British and American culture to the protagonists, the thesis first provides an overview of those features considering the educational system and society. This analysis is developed using information from selected secondary literature that analyzes British and American culture. The chapter on British character leads to the conclusion that there are three most visible features: tradition and custom, calmness and lack of ambition reflected so faithfully and accurately in Philip Swallow's character. Nevertheless, it does not mean there are no ambitions whatsoever they are just not as visible as might be at the Americans. The American character on the other hand, after long-time changes of society and its mind, got to be more material, sexually liberal and ambitious. Further on the thesis focuses closely on the similarities and contrasts between the data obtained from the novels and the general ideas and knowledge about both cultures that are represented in those works and how those national customs and characteristics are reflected in selected novels. It becomes obvious since the first page of *Changing Places* that David Lodge offers his reader a novel based on a binary theme and that he is always contrasting two major nations to put them into different positions while observing their reactions. David Lodge therefore implies that there will be certain similarities between those two men but he also mentions that each of them has his own set of traditions and habits that he brings with him. This thesis aimed to prove that those sets of traditions are so prominent that they clearly distinguish the American professor from the British one and what is more-that the protagonists are realistic representations of individual nations' characteristic and that they become prototypes. Based on the comparison of actual data and the description in the novels, mainly in *Changing Places*, it can surely be stated that

both professors represent the most apparent attributes of the British and the Americans with all their stereotypes and assumptions. Philip Swallow with the politeness, shyness and lack of high ambitions, always cautious and acting with hesitation as a contrast to the ambitious, self-confident, bitter and ironic Morris Zapp; both of them entering completely different environment and academic worlds to be confronted with contrasting and dissimilar culture.

## **Závěr**

Tato bakalářská práce si klade za cíl analýzu nejvýznačnějších vlastností britské a americké povahy ve snaze aplikovat tyto vlastnosti na samotné postavy z vybraných univerzitních románů Davida Lodge a to *Hostující profesori* a *Svět je malý*. Dalším z cílů této práce je dokázat, zda se autorovi románů podařilo ve svých postavách vystihnout oba národy, jak britský tak americký, a jejich charakter. Úvodní část práce představuje čtenáři historický vývoj a počátky univerzitního románu jakožto literárního žánru, jeho rozmach a hlavní charakteristiky. Čtenář se tedy dozví, že univerzitní román je literárním žánrem relativně mladým zažívající svůj nejvýznamnější boom v padesátých letech dvacátého století, kdy se po druhé světové válce v anglofonních zemích stala vůdčím oborem anglická literatura, a vzhledem k rostoucímu počtu univerzit se zvyšoval i počet profesorů tohoto oboru. Nejdříve v americkém, později i v britském prostředí se také začaly objevovat univerzitní kurzy tvůrčího psaní, které byly vedeny samotnými spisovateli. Pro moderní univerzitní román je charakteristický humorný aspekt, který velmi často přechází až v satiru. Jednou z těchto charakteristik je například fakt, že všechny univerzitní romány, britské i americké, se řídí jednou šablonou, jedním dějovým postupem. Je třeba zdůraznit přítomnost motivu univerzity, respektive postavy studenta nebo akademika. Univerzitní prostředí poskytuje akademikům na jednu stranu možnost účastnění se intelektuálních rozprav. Na druhou stranu je, ovšem, je ovšem vystavuje nemilosrdné konkurenci kolegů, kteří taktéž usilují o profesní zázemí a zabezpečení prostřednictvím svých intelektuálních dovedností. Charakteristickým znakem univerzitních románů jsou také časté formální experimenty. V *Hostujících profesorech* David Lodge uvádí celou jednu rozsáhlou kapitolu formou dopisů a další kapitolu představuje čtenáři prostřednictvím novinových článků.

Po úvodu k pojmu univerzitní román a jeho charakteristikám následuje kapitola věnující se stručnému shrnutí zápletek vybraných univerzitních románů Davida Lodge *Hostující profesori* a *Svět je malý*. Hlavními postavami románu *Hostující profesori* jsou dva profesori: Philip Swallow a Morris Zapp. Každý z jiného

světadílu, Philip z Anglie a Morris z Ameriky. Jde o půlroční výměnu těchto profesorů, kterou každoročně pořádají jejich univerzity. Narozdíl od románu *Svět je malý*, jehož děj je časově umístěn o deset let později. Ze Zappa se stává muž, který cestuje po světě, kde na vědeckých konferencích o anglické literatuře přednáší stále jednu a tu samou esej. Naopak introvert Swallow se stane předsedou katedry, ba dokonce profesorem, sbírá úspěchy u žen a stane se dokonce otcem nemanželského dítěte. Podobně jako Morris objíždí světové konference se svou milenkou, protože se nechce vracet domů ke své manželce. Stručný přehled zápletek románu slouží v této práci zároveň jako odrazový můstek pro pozdější podrobnější charakteristiku jednotlivých hlavních postav a jejich povah vzhledem k typologii a analýze britského a amerického národa. Nejvýznačnější rysy univerzitního románu a děje obou románů, se kterými tato práce pracuje, jsou uvedeny a popsány a následující kapitola se tudíž specifikuje na hlavní postavy obou románů a to především románu *Hostující profesori*. Tento román poskytuje širokou škálu popisných pasáží a situací, skrz které si čtenář může utvořit představu o obou protagonistech a pozorovat, jak se chovají v různých situacích a také jak se vypořádávají s problémy. Tato část bakalářské práce se tedy soustředí především na popis postav Philipa Swallowa a Morrise Zappa, který je proveden prostřednictvím srovnání jejich vzhledu, rodinného zázemí, sexuálního života a postoji k němu a vypořádávání se s obtížnými situacemi, které v románech vyvstávají. První zkoumanou postavou je Philip Swallow, britský profesor, který přijímá nabídku na výměnný pobyt na univerzitě Euforia ve Spojených státech amerických. V následující podkapitole je předložen popis Morrise Zappa, amerického profesora hostujícího na univerzitě Papridge a tento popis je strukturován stejně jako popis výše zmíněného Swallowa. Philip Swallow z této analýzy vychází jako postava klidnější, trpělivější a postrádající takovou dávku sebevědomí, jaká je blízká jeho americkému kolegovi. Anglický profesor s vytrácejícím se smyslem pro dobrodružství a vzrušení, který je přesným opakem Morrise Zappa, ambiciózního amerického profesora, který je vždy připraven posunout své možnosti a dostat se o něco dál. Po zpracování jak dějů tak hlavních

postav, jejich kariér a charakteristických rysů se analýza začíná soustředit na hlavní cíl této práce a tím je aplikování popisu charakteru hlavních postav na všeobecné povědomí a smýšlení o britské a americké kultuře. Tento postup je proveden prostřednictvím různých sekundárních zdrojů a použitím informací z nich vzatých. K tomu, aby bylo možné aplikovat rysy britské a americké povahy na hlavní postavy románů, je zapotřebí poskytnout přehled těchto rysů se speciálním zaměřením na britskou systém a společnost. Tento přehled je rozvíjen za použití informací ze sekundárních zdrojů, které se zabývají právě britskou a americkou povahou. Z kapitoly věnované britské povaze je posléze vyvozen závěr ohledně britského charakteru a to ten, že mu dominují tři nejviditelnější povahové rysy: smysl pro tradici a zvyky, klidná povaha a nedostatek sebevědomí. Všechny tyto rysy jsou dokonale zdokumentovány a odraženy v postavě Philipa Swallowa. Nicméně tento fakt neznamená, že britský národ zcela postrádá sebevědomí; pouze ho nestaví na odiv tolik jako například Američané. Co se britského vzdělávacího systému týče, pozoruhodný je fakt, že nové univerzity v Anglii mají tendenci zahazovat a nedodržovat zcela tradice, které přetrvávali již od středověku; od anglických univerzit by se neočekávalo, že budou natolik moderní a pokrokové.

Americký charakter, na druhou stranu, se po dlouhodobých změnách společnosti a myšlení stal materiálním, sexuálně svolným a ambiciózním. Později se práce podrobněji zabývá podobnostmi a odlišnostmi mezi informacemi obdrženy z románů a všeobecným povědomím a smýšlením o obou národech, které jsou reprezentovány v těchto literárních pracích. Od první stránky *Hostujících profesorů* je čtenáři zřejmé, že mu David Lodge nabízí román založený na dvojakém námětu a vždy staví do kontrastu dva velké národy, zatímco je uvádí do různých situací a pozoruje jejich reakce. David Lodge tímto tedy naznačuje fakt, že v románu se bude jednat o jisté podobnosti mezi těmito dvěma muži, ale že, samozřejmě, každý z nich si s sebou přiváží jisté zavazadlo v podobě tradic a zvyků svého vlastního národa.

Cílem této práce bylo dokázat, že tyto tradice a zvyky jsou tak zřejmé, že jasně

odlišují amerického profesora od toho britského a hlavní postavy jsou navíc realistickým a věrným zobrazením a zpodobněním jednotlivých národních charakteristik a tyto hlavní postavy se tudíž stávají prototypy. Tato práce měla také za cíl dokázat, že se autorovi románů podařilo zachytit atmosféru akademického prostředí, britského i amerického, věrně prostřednictvím humoristického a satirického pojetí. Na základě srovnání skutečných dat a informací ze sekundárních zdrojů a popisných pasáží v románech, především v *Hostujících profesorech*, je možné potvrdit, že oba profesori představují nejzjevnější přídomky Britů a Američanů se všemi svými stereotypy a předsudky. Philip Swallow se svou slušností, stydlivostí a nedostatkem vysokého sebevědomí, vždy opatrný a váhavý je přesným opakem Morrise Zappa, ambiciózního, sebevědomého, trpkého a ironického Američana. Obě tyto postavy jsou v románu vsazeny do zcela odlišného prostředí, než na které byli zvyklí, a jsou nuceny čelit akademickému světu jiného národa s lišící se kulturou a povahou.

## **Abstract**

The thesis "The Comparison of British and American Culture Based on the Character Analysis in Selected Campus Novels" focuses on a depiction of the most prominent attributes of both the American and the British character and their application to the protagonists of selected campus novels *Changing Places* and *Small World* and observe if David Lodge in his novels succeeded in representing both the nationalities by means of the protagonists. Based on the comparison of actual data and the description in the novels, mainly in *Changing Places*, it can later be implied that both professors represent the most apparent features of the British and the Americans with all their stereotypes and characteristics.

## **Anotace**

Tato bakalářská práce je soustředěna na popis nejvýznačnějších znaků britské a americké povahy ve snaze aplikovat tyto znaky na samotné postavy z vybraných univerzitních románů Davida Lodge a to *Hostující profesori* a *Svět je malý*. Dalším z cílů této práce je dokázat, zda se autorovi románů podařilo ve svých postavách vystihnout oba národy, jak britský tak americký, a jejich charakter. V závěru práce je možné na základě srovnání skutečných dat a informací ze sekundárních zdrojů a popisných pasáží v románech, především v *Hostujících profesorech*, potvrdit, že oba profesori reprezentují nejviditelnější charakteristiky Britů a Američanů se všemi svými stereotypy a rysy.



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