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SOCIAL HISTORY OF ENGLAND IN DAVID LODGE'S NOVELS
Bakalářská práce

Vedoucí práce: Mgr. Petr Anténe

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Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a použila jen uvedených pramenů a literatury.

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vlastnoruční podpis

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Abstract of Bachelor's Thesis

Social History of England in David Lodge's Novels

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This thesis focuses on an explanation and interpretation of social history of England in the author's novels. In particular, this study aims at analysing the world of academics in Lodge's campus novels. In conclusion, the thesis shows the author's depiction of the emerging globalization as well as multinational cultures and their mentalities.

Introduction

The world of literature has always been very intriguing and reflective of the map of the real world. British society underwent many changes in the 20th century, which logically influenced the formation of a number of literary works that responded to them or directly used them for the construction of their stories. In the first half of the 20th century, revolutionary inventions in the field of science and technology influenced the modernization efforts in all areas of art. Probably the most significant innovation in both English and world literature was brought by the technique of “stream of consciousness,” as the authors abandoned traditional narrative and replaced it by a stream of subjective ideas and emotions. The greatest usage of this technique was represented by the literary experimentation of Virginia Woolf, who is referred to as the first creator of the lyrical novel, or James Joyce, who, besides traditional narratives and descriptions, also recorded internal monologues and free streams of consciousness, representing dreams, erotic excitement, intoxication and hallucinations. Although the novels of these authors lack logic and deny grammatical or ethical standards, they have provided the foundation of modern prose.¹

Literature of the late 20th century is influenced by numerous circumstances. Typical is the relationship between fiction and reality and also the eye-catching factor of tension among tradition, innovation and artistic experimentation. Artistically valuable novels are varied, as their authors come from different parts of the British Commonwealth. Aspiring young writers in the 1950s responded to relatively large changes among the English intelligence. Literature at that time was no longer a matter of higher social class, since after World War II there was a significant democratization of culture and estate privileges were weakened. The Butler Act of 1944² significantly contributed to this state, as it allowed people from the lower classes to get a college education, thus giving them the opportunity to improve their role in society and providing them with the possibility of social advancement.³

One of the hallmarks of social and literary events in anglophone literature in the 50s and 60s was the feeling of rebellion, revolt, and anger. In American literature, this feeling manifested itself in the writings of *the beat generation*, while the common term used for a similar development in British literature is the *angry young men*. The word “men” is not accurate in this term, because some English women writers such as Doris Lessing and Iris Murdoch can also be

¹ SOLDÁN, Ladislav. *Přehledné dějiny literatury III*. Praha: SPN, 1997

² The Butler Act of 1944 provided free secondary education for all pupils. Most LEAs aimed to establish the three main 'streams' or categories of school – grammar, secondary modern and technical. Children would be allocated on the basis of an examination at the age of 11, known as the '11 plus'. This was intended to provide equal opportunities for children of all backgrounds. The school leaving age was raised to 15. <http://www.parliament.uk/about/living-heritage/transformingsociety/livinglearning/school/overview/educationact1944/>

³ SOLDÁN, Ladislav. *Přehledné dějiny literatury III*. Praha: SPN, 1997

included into this very loose grouping. The authors did not create any manifesto or a program of their own, as they received this designation from journalists, who were mostly trying to identify a new literary phenomenon.

Literature has always responded to changes in society. The 1950s are often evaluated very positively, due to a number of laws adopted after World War 2. These years brought prosperity and well-being, which is reflected not only in financial results, but also in culture. On the other hand, young intellectuals did not want to accept the position that the society wanted to impose on them. Those writers who entered the literature in this period, expressed their disagreement with the English society of wealth, consumerism and traditional order of the country; their anger was directed against the conservative customs and morals.⁴ Various environments and areas of England became the settings of several works of fiction, but the masterpiece of the angry young men movement is considered to be the play *Look Back in Anger* (1956) by John Osborne. The main characters of these works mostly come from lower social classes, they get higher education and they progress up the social ladder through marriage with a rich heiress. They are compromising and consistent in their social attitude, but because of their snobbery and their ability to dissemble they give the impression of radicalism. We can conclude that a new model of literary works developed. These works, because of their main characters, differ significantly from the characters of the American beat generation.⁵

A decisive year for politics and intellectual atmosphere was undoubtedly the year of 1956 because of the Suez War, which was highly problematic for the British society. Also, in the same year, the Hungarian uprising was suppressed. That year shaped the so-called angry young men. This term was first used in an editorial in the Times on 26th May, 1956, and the author used the designation for Jim Dixon from *Lucky Jim* (1954) by Kingsley Amis and Jimmy Porter from *Look Back in Anger* by John Osborne. A consolidation of authors contributed to a book called *Declaration*, edited by Tom Maschler, which included contributions from Colin Wilson, John Osborne, John Wain, Bill Hopkins, Doris Lessing, Kenneth Tynan, Linsaye Anderson and Stuart Holroyd.⁶ English literature has also created a specific genre to express non-conformist attitudes, which took up the term university novel or campus novel. The emergence of this genre certainly related to the development of university life in England and the West. At the time, new universities were established in small towns, students became more interested in the humanities, mainly in literary theory, psychology, sociology and history. Literary theory has become, to some extent, the subject of contemporary prose, which has been proved by the novels of Malcolm Bradbury, John Fowles and David Lodge. It can be said that the university novel occurs

⁴ SOLDÁN, Ladislav. *Přehledné dějiny literatury III*. Praha: SPN, 1997.

⁵ HILSKÝ, Martin. *Současný britský román*. Praha: H&H, 1992.

⁶ HILSKÝ, Martin. *Současný britský román*. Praha: H&H, 1992.

in a specialized community and it turns to a specialized audience that is able to appreciate an amount of literary parody.⁷

The main characters of the campus novel are mostly university professors and scholars in the humanities who almost always commit a stressful form of embarrassment or scandal. For instance, they publicly say what they really think, they come into conflict with some of their superiors, or they politically or ideologically disagree with their students. Usually, some erotic adventures of the main characters form an integral part of the story. Another integral part of the stories are department meetings, sometimes very stormy. Quite popular topics are various teacher exchanges and travels of visiting professors of creative writing and participants in literary conferences. The exchange of professors (English ones at American universities and conversely) and meetings of male and female researchers at conferences provides the authors of campus novels with enough room for conflicts among different theoretical and interpretive concepts and attitudes. Here, the source of humor and irony is a grotesque comparison of the traditional English empiricism with the more fashionable structuralism and psychoanalysis. Thus, we might call university novels interpretive novels, respectively novels about literary interpretation.⁸

⁷ HILSKÝ, Martin. *Současný britský román*. Praha: H&H, 1992.

⁸ HOFFMAN, Bohuslav. *Literatura IV*. Praha: Scientia, 2000.

1. The life and work of David Lodge

David Lodge was born on 28 January 1935 in a Catholic working-class family. His father William Frederick Lodge worked as a saxophonist and clarinetist in various dance bands, his mother's name was Rosalie Murphy Lodge. The family lived on the outskirts of London, where Lodge as a child experienced German bombing in 1940. Like many other London school children he was evacuated to the countryside, where he spent the rest of the war years. After the war, Lodge experienced economic hardship. At the age of ten he was admitted to St. James Catholic high school. In 1952 he entered the University College in Birmingham, where he met Mary Frances Jacob, his future wife. In 1955, he earned a bachelor's degree in English literature, and four years later, in 1959, he earned a master's degree and got married. With Mary, they had three children, a daughter and two sons, the younger of which was born in 1966, diagnosed with Down syndrome.⁹

After studying Lodge served two years in the army in the Royal Armoured Corps, then returned to university to continue his post-graduate studies and earned his Ph.D. In 1960 he got a job as a free professor of English literature at the University of Birmingham, where he met the writer Malcolm Bradbury, who became his closest friend. In August 1964 Lodge and his family went to the United States because he got a scholarship from Harkness Commonwealth Fellowship. A part of this scholarship was the duty to travel the USA for at least three months in a car provided by the Foundation. First the family lived in Providence, Rhode Island, where David Lodge attended an American literature course held at Brown University. In that period, he was not obliged to teach and so he had plenty of time to complete his third novel *British Museum Is Falling Down* (1965). In March 1965 the family went to San Francisco.

From 1967 to 1987 Lodge continued his academic career at the University of Birmingham, spending a part of the year 1969 as a visiting professor at the University of California at Berkeley. In the years 1971-1973 he worked as an assistant at the British Council in London, and from 1973 to 1976 he focused on scholarly work at the University. In 1976 he became a professor of modern English literature at Birmingham and gained membership of the Royal Society of Literature.

David Lodge has gained recognition not only as an author of novels and short stories, but also as a literary theorist and a respected literary critic.¹⁰ He is the author of numerous academic books: he has written about Henry Green, Jane Austen, or Henry James. The most important literary-theoretical and critical books by David Lodge include *The Language of Fiction* (1966),

⁹ PROCHÁZKA, Martin; STRÍBRNÝ, Zdeněk. *Slovník spisovatelů*. Praha: Libri, 1996.

¹⁰ HILSKÝ, Martin. *Rozbité zrcadlo*. Praha: Albatros, 2009.

The Novelist at the Crossroads (1971), *The Modes of Modern Writing* (1977) and *Working with Structuralism* (1981).

His novels are characterized by unusually rich vocabulary, word puns, irony and parody. David Lodge's works are well-known to the Czech reader through Antonín Přidal's translations.

2. University novel in the context of the work of David Lodge

Along with Kingsley Amis and Malcolm Bradbury, David Lodge is considered the founder of the genre of the university novel (*campus novel*).¹¹ Lodge entered the world of literature in the early sixties, following Amis's iconic *Lucky Jim* (1954).

While Kingsley Amis attacked the snobbish environment at provincial English universities, David Lodge shows the environment of provincial universities all around the world. The university community in his books is international, as the reader can meet the English, the Americans, the French, the Germans, but also Italians and Slavs. As academic staff, both men and women, are engaged in different branches of literary theory and represent different schools of interpretation, the reader encounters English empiricism, poststructural Marxism, deconstruction and computerization, among many other scientific procedures. Due to the collisions of different scholarly practices at universities in different parts of the world, the texts have a significant cognitive value and offer many humorous and entertaining situations. Whereas Amis's novel could be called provincial, Lodge's novels are undoubtedly cosmopolitan.¹² While the university world of the 1950s was indeed a small world, David Lodge in his novel *Small World* tried to send up this fact in a different way from Amis. Thus, Lodge's ironic view of the big world, which is represented by a number of world capitals, clearly suggests that the world is shrinking for several reasons.

First and foremost, Lodge depicts the university world as one big department of English Literature and because of using air transport, the university professors of literature are portrayed as creatures who constantly travel by air.¹³ Also, the world is small because the situation at all universities and all departments is the same. There is a lot of animosity, jealousy, and envy among academics, as they strive for world reputation, and solve meaningless literary-theoretical arguments, disputes and skirmishes, that are far removed from the real big world.¹⁴

While at the time Amis's *Lucky Jim* was created, students read traditional English writers like Henry Fielding or Jane Austen, in Lodge's novels, they seek scientific and theoretical works such as *The Archaeology of Knowledge* (1969) and *The History of Sexuality* (1976-84) by the French philosopher and historian Michel Foucault, or the essay *The Pleasure of the Text* (1973) by another French theoretician Roland Barthes. British writers adopt a compromise position on this issue. While literary theory itself is arguably not amusing, David Lodge in particular manages to write about it in an amusing way. He certainly needs to know and understand the

¹¹ STŘÍBRNÝ, Zdeněk. *Dějiny anglické literatury*. Praha: Academia, 1987.

¹² HILSKÝ, Martin. *Současný britský román*. Praha: H&H, 1992.

¹³ HILSKÝ, Martin. *Současný britský román*. Praha: H&H, 1992.

¹⁴ HILSKÝ, Martin. *Současný britský román*. Praha: H&H, 1992.

literary theoretical issues in order to write about them. At the same time, his novels do not lack wit, suspense or the erotic.¹⁵

David Lodge's work proves that his satire is not motivated by some primitive aversion to more complicated thinking about literature. Unlike a number of British authors who apriori reject any deeper thinking about literature, David Lodge is critically looking for a middle ground which makes his work pioneering. While his academic background gave him extensive erudition, his experience as a writer has provided him with insight into the specifics of a work of art. He also has the ability to convey this insight to common readers in an understandable way.¹⁶

David Lodge's novels are written in a predominantly realistic way and he likes to declare that he writes novels of which Roland Barthes argued that they are not possible to be written anymore.¹⁷ However, besides the major English realists of the 19th century such as Charles Dickens, William Makepeace Thackeray and George Eliot, Lodge has also been strongly influenced by authors who have a long way to realism – such as James Joyce, Franz Kafka and Virginia Woolf, not only by their literary works, but also by their critical thinking.¹⁸

¹⁵ HILSKÝ, Martin. *Rozbité zrcadlo*. Praha: Albatros, 2009.

¹⁶ HILSKÝ, Martin. *Současný britský román*. Praha: H&H, 1992.

¹⁷ HILSKÝ, Martin. *Současný britský román*. Praha: H&H, 1992.

¹⁸ HILSKÝ, Martin. *Rozbité zrcadlo*. Praha: Albatros, 2009.

3. Analysis of selected novels

3.1. The British Museum Is Falling Down

The third novel by David Lodge was practically written on two continents. He created the first chapter in the UK in 1964, but shortly after that he started his annual vacation of a lecturer of English literature at the University of Birmingham and sailed with his family to the United States as a fellow of Harkness Commonwealth Fellowship. Within three months he was able to finish the novel and the text was immediately accepted by the publisher.

In the novel, Lodge proved to be a great imitator of various authors, which is certainly related to his profession. Not only can he analyze the writing style of the individual authors but he is also able to perfectly imitate it. He uses parody not only for an amusing imitation of other writers' styles, but also as a basic building principle of his prose.¹⁹

A fitting characteristics of the novel was provided by Bernard Bergonzi: "For many readers it is enough that *The British Museum is Falling Down* is a dazzling comedy. Some will also have an interest in its Catholic aspects. And others, especially those professionally concerned with literature, will respond to its exploration of intertextuality."²⁰

The British Museum Is Falling Down responds to current issues – sexual revolution, the emergence of the civil rights movement and the effort to reform universities. The novel was first published in 1965, roughly three years before the encyclical *Humanae Vitae* (About Human Life) of Pope Paul VI., which still insists on the traditional ban on artificial contraception.²¹

The atmosphere is hyperbolized in the part where padre Francesco Francescini, a humble member of the papal household who has witnessed revolutionary events, writes the following text in his diary: "Not merely the election of a new Pope – but an English Pope, the first for eight centuries – and not merely an English Pope, but an English Pope who has been married! Little did the Fathers of the Council suspect, I wager, when they approved by so narrow a margin the admission of married men to Holy Orders, that they would soon be acclaiming a Supreme Pontiff with four *bambini*. Most mirific! Astonishing are the ways of God."²²

The main character of the novel is Adam Appleby, a poor Catholic graduate student of English literature, who is married and has problems with contraception. Adam is terrified that his wife Barbara may become pregnant for the fourth time (or that she may already be pregnant), which would mean a devastating financial burden for them. Almost all the adventures that the main character experiences take place in the study of the British Museum. Changes of narrative

¹⁹ HILSKÝ, Martin. *Současný britský román*. Praha: H&H, 1992.

²⁰ BERGONZI, Bernard. *David Lodge*. Plymouth: Northcote House Publishers Ltd, 1995, p. 7.

²¹ HILSKÝ, Martin. *Současný britský román*. Praha: H&H, 1992.

²² LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 71.

techniques are logically related to the fact that as Adam tries to solve the problem of his doctoral thesis, he fears that his work will not be authentically his own, because it has already been written by others. In addition, there is a pervasive anxiety about his family situation. Narrative changes are also related to the fact that Adam is prone to daydreaming, fantasies and hallucinations. His perception of reality changes according to the texts, which he studies at the moment. Adam's mood can be aptly demonstrated by the very first sentences of the first chapter: "It was Adam Appleby's misfortune that at the moment of awakening from sleep his consciousness was immediately flooded with everything he least wanted to think about. Other men, he gathered, met each new dawn with a refreshed mind and heart, full of optimism and resolution. [...] But, crouched like harpies round his bed, unpleasant thoughts waited to pounce the moment Adam's eyelids flickered apart. At that moment he was forced, like a drowning man, to review his entire life instantaneously, divided between regrets for the past and fears for the future."²³

Each chapter of the novel uses a parody of or an allusion to some of the well-known modern writers and is formally characterized by the epigraph "Life imitates art," written by Oscar Wilde. However, Adam refuses to accept this fact. When his colleague and friend Camel says that Adam is no longer able to distinguish between life and literature, Adam retorts that "literature is mostly about having sex and not much about having children. Life is the other way round."²⁴

Ten satirical passages imitate modern prose writers, such as Graham Greene, Ernest Hemingway, James Joyce, Franz Kafka, D. H. Lawrence or Virginia Woolf. Adam, in accordance with the epigraph from Wilde's work, cannot get rid of the feeling that his life is just a variation on the situations of the books written by those authors. A lucky coincidence in search of inspiration led the author to the top parody of one of the most distinguished modern novels. "Like *Ulysses* by James Joyce, *The British Museum Is Falling Down* is confined to the events of a single day."²⁵ In the last chapter, Barbara offers her bitterly ironic, factual, woman's view of her husband and their relationship, like Molly, Leopold Bloom's wife, in *Ulysses*. Lodge himself has explained that

"Molly Bloom's famous, unpunctuated interior monologue lent itself to my purposes with uncanny appropriateness: my novel could end like Joyce's, with the hero returned to his home, reunited with his spouse, asleep in the marital bed, while the more wakeful wife drowsily pondered the foibles of men, the paradoxes of sexuality and the history of their courtship and marriage. For Molly's keyword, 'yes', I would substitute a more tentative word, as more appropriate to Barbara's character and the mingled notes of optimism and

²³ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p.7.

²⁴ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p.168.

²⁵ BERGONZI, Bernard. *David Lodge*. Plymouth: Northcote House Publishers Ltd, 1995, p. 6.

resignation on which I wanted to end the novel. I had always intended that Barbara's immediate anxiety should be relieved in the last chapter."²⁶

In another impressive scene, Adam unsuccessfully tries to extend his library card. This passage is a parody of Franz Kafka's *The Trial*:

*"Adam, or A as he would now have identified himself, had been all through this before, but could not be sure whether he had dreamed it or actually experienced it. He was trapped. Behind him was a locked, guarded door, in front of him a long corridor terminating in a room. He could not go back. He could not stay where he was – the men in the room at the end of the corridor, warned by the bell, were expecting him. He went reluctantly forward, down the long corridor, between the smooth polished wooden cabinets, locked and inscrutable, which formed the walls, stretching high out of reach."*²⁷

In the passage parodying the symbolism typical of D. H. Lawrence's work, Adam for a change, finds himself in a huge Reading Room. "Across the floor, dispersed along the radiating desks, scholars curled, foetus-like, over their books, little buds of intellectual life thrown off by some gigantic act of generation performed upon that nest of knowledge, those inexhaustible ovaries of learning, the concentric inner rings of the catalogue shelves."²⁸

Similarly, Lodge parodies Graham Greene's writing in a remarkable way, using the concept of sin and innocence in an unexpected context.

*"He was in the stacks – he knew that – but it was difficult to connect this cramped and gloomy warren with the civilized spaciousness of the Reading Room. It was as if he had dropped suddenly from the even pavement of a quiet residential street into the city's sewers. [...] A few steps had brought him here, but it was a long way back. Never again would he be able to take his place beside the scholars in the Reading Room with a conscience as untroubled as theirs. But what did they know of this dark underworld, heavy with the odour of decaying paper, in which that knowledge was stored? Show me the happy scholar, he thought, and I will show you the bliss of ignorance."*²⁹

Adam also gets outside the museum during the day. At a party, which is held at the University, he registers the presence of three young men who allegedly write novels of academic life, and search for inspiration for their work: "From time to time they detached themselves from the main group of guests and retired to a corner to jot down observation and witty remarks in little notebooks. Adam noticed one of them looking over the shoulders of the other two, and copying."³⁰ At the party, Adam himself is trying to get a well-paid job at the university, as his friend Camel advised him. Gradually, a plot reminiscent of the comedy of errors develops in this scene. In the conversation between Adam's colleague, Briggs, and the head of the department, Howells, misunderstandings concerning the identity of Appleby and Camel occur:

"This is Mr Appleby, Prof."

"No, Briggs. This is Camel."

²⁶ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 171.

²⁷ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 36

²⁸ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 44.

²⁹ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 90.

³⁰ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 125.

“I assure you -”

“It’s Appleby I want, Briggs. The one who’s working on sewage in the nineteenth century or some such thing. Bright man - Bane told me about him. You’ve got them mixed up.”

“Tell Appleby I want to see him,” he threw over his shoulder.”

“I’ll tell him,” said Adam, speaking for the first time.³¹

On the basis of this misunderstanding Camel gets the job, but later complains that it is a “fiendish plot to make [him] finish [his] thesis.”³²

In addition, Adam gets outside the study of the British Museum when he visits Mrs Rottingdean, a niece of the English Catholic author Egbert Marrymarsh. When Mrs Rottingdean offers Adam unpublished manuscripts that her uncle allegedly gave her before his death, Adam believes that he could move his career forward faster if he could write an introductory study to the first edition of these texts, thus publishing his first scientific work. He had not started work on his dissertation yet as its theme had been changed by the Board of Education.

In the house where Mrs Rottingdean lives, Adam first encounters three men who inhabit the basement of the house. They are enthusiastic supporters of bullfighting, and two of them speak Spanish. In their interview, a very limited vocabulary is used, as this episode parodies Hemingway’s writing style: “Who is he?” one of the men at the table said. The thumb was missing from his left hand. “He’s from the café,” the third man said. This man’s left hand was in a sling. “There must be some mistake,” Adam said. “I’ll say there is,” the man with the sling said. “We just called the café.” “I haven’t come from any café,” Adam said. “I’ve come from the British Museum.”³³

Adam realizes that the manuscript, which is called *Lay Sermons and Private Prayers*, is completely worthless – which the hostess unwittingly proves to Adam when she brings letters from the publishers who had refused it.

Adam then gets another document from Virginia, Mrs. Rottingdean’s seventeen year old daughter who unsuccessfully tries to seduce Adam so that she is not the last virgin in her class. When Adam is trying to explain to Virginia the ‘rhythm method’ or ‘safe period’, Mrs. Rottingdean disturbs them. Adam finally gets the document, but later on it will be destroyed by fire. Eventually, *The Lay Sermons and Private Prayers* bring success to Adam, when an American called Georgie buys the text from him. Thus, in Lodge’s parody, the friendly millionaire Georgie presents a marginal image of America as an economic superpower.

David Lodge was fully aware that too much parody is risky. However, while some reader may not understand the parody, which might discourage him or her from reading on, a more

³¹ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 127.

³² LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 147.

³³ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 99.

experienced reader will be entertained by recognizing the skits. The last chapter is Adam's wife's monologue when she is putting on make up. Some parts of the novel appear here in a new context, and there is no shortage of wit: "What was it he said, a novel where life kept taking the shape of literature, did you ever hear anything so cracked, life is life and books are books, and if he was a woman he wouldn't need to be told that."³⁴ David Lodge is hereby committed to the legacy of James Joyce, as already mentioned at the beginning of the chapter.

According to the author of the novel, *The British Museum Is Falling Down* does not deviate from the range of traditional comedy in the sense that "it is essentially conservative in its final import, the conflicts and misunderstandings it deals with being resolved without disturbing the system which provoked them."³⁵

Lodge has also commented on the title of the novel, explaining that its working title from an early stage of composition had been *The British Museum Had Lost Its Charm*, a line from a song by George and Ira Gershwin. However, Lodge changed the title when he realized he had not obtained permission to use the lyrics of the Gershwin song in it.³⁶

It is sufficient for many readers that the novel *The British Museum Is Falling Down* is a great comedy with vivid characters and a keen and witty language. Other readers will be impressed with its catholic aspects. Finally, the readers who are professionally engaged in literature can appreciate the use of intertextuality in the novel.

3.2. Changing Places

The prose *Changing Places*, published in 1975, is the author's fifth novel. The first book of the loose professorial trilogy is in various publications characterized by a number of superlatives such as the following: "*Changing Places* attracts and entertains the reader by grotesquely comic situations, inventive alternating narrative techniques and sharpened satirical characters. The whole work is pervaded with doubleness and binary oppositions."³⁷

It is because of *Changing Places* that David Lodge ranks among the creators of university novel. In the English original, the book is subtitled *A Tale of Two Campuses*, but this subtitle is missing in the Czech translation.

Between 1975 and 1988, two sequels to the novel were released, *Small World* and *Nice Work*. Despite the continuity of places and some of the characters, these three books were never

³⁴ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 157.

³⁵ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 166.

³⁶ LODGE, David. *The British Museum is Falling Down*. London: Secker and Warburg, 1981, p. 171.

³⁷ BERGONZI, Bernard. *David Lodge*. Plymouth: Northcote House Publishers Ltd, 1995, p. 15.

planned as a trilogy. It was only when Lodge began work on *Small World* that he decided to make it a kind of sequel to *Changing Places*.³⁸

The plot of *Changing Places* depicts the situation in America and England in the late sixties, the period which was characterized by issues such as the sexual revolution, midlife crisis and the emergence of the feminist movement.

The story focuses on a half-year exchange of two university professors from the American State University of Euphoria (colloquially known as Euphoric State) and the British University of Rummidge. This agreement was more advantageous for the English side, not only because the Americans paid to the English visiting professors

*“a salary beyond their wildest dreams, but also because Euphoria, that small but populous state on the Western sea board of America, situated between Northern and Southern California, with its mountains, lakes and rivers, its blond beaches and its incomparable Bay, across which the State University at Plotinus faces the glittering, glamorous city of Esseph – Euphoria is considered by many cosmopolitan experts to be one of the most agreeable environments in the world.”*³⁹

On the contrary, the narrator mentions that “not even its City Fathers would claim as much for Rummidge, a large, graceless industrial city sprawled over the English Midlands at the intersection of three motorways, twenty-six railways lines and half-a-dozen stagnant canals.”⁴⁰

Similarly, the universities are real counterparts of one another. The University of Euphoria in Plotinus represents the prestigious American university at Berkeley near San Francisco, where the author briefly worked in the late sixties, and the University of Rummidge represents the University of Birmingham, where he was employed as a professor of English literature.

Lodge’s omniscient narrator also explains what kind of professors usually participated in the programme:

*“The most qualified and most deserving members of the university staff were always chosen for the exchange. The exchange of Philip Swallow and Morris Zapp, however, constituted a reverse of the usual pattern. Zapp was distinguished, and Swallow was not. Zapp was the man who had published articles in PMLA while still in graduate school; [...] published five fiendishly clever books (four of them on Jane Austen) by the time he was thirty and achieved the rank of full professor at the same precocious age. Swallow was a man scarcely known outside his own Department, who had published nothing except a handful of essays and reviews. [...] His salary was very low and he only had vague prospects of promotion. He was smart and capable enough, but lacked ambition, which Zapp had to spare. In this respect both men were characteristic of the educational systems they had passed through.”*⁴¹

³⁸ BERGONZI, Bernard. *David Lodge*. Plymouth: Northcote House Publishers Ltd, 1995, p. 15.

³⁹ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 13.

⁴⁰ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 13.

⁴¹ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 15.

At his Department, Swallow is considered an insurmountable specialist in testing, because he has all the necessary qualities – he is meticulous, conscientious, strict and fair.

The reasons why both professors accept the offer to participate in the exchange also differ considerably. Morris Zapp wants to save his second marriage by accepting the offer. Philip Swallow gets the offer to host at the University of Plotinus so that another member of his department could be promoted instead of him. The main characters are connected by their age – both are forty years old, and profession, as they are both professors of English literature.

The novel is divided into six chapters. In the first two chapters, the reader gets acquainted with the thoughts, opinions and experiences of both characters through the omniscient narrator. In the first chapter, titled “Flying“, the protagonists travel by plane to their place of work. From relatively rapid alternating shots of the two protagonists, the reader learns that “Philip Swallow flies so seldom, and at such long intervals, that on each occasion he suffers the same trauma, an alternating current of fear and reassurance that charges and relaxes his system in a persistent and exhausting rhythm.”⁴² He is unsure of himself, he likes to ingratiate others and he believes everything in the world. Philip has a wife, Hilary, and three children, but he is traveling to America alone and thus experiencing a special feeling of well-being that will not last only one day, but even half a year.

His American colleague, Morris Zapp, is a seasoned veteran of the domestic airways, but “this is his first flight over water [...] and he cannot swim.”⁴³ As a true American, he occasionally tends to have apocalyptic visions. He soon realizes that there is “something funny about this plane, [...] something he hasn’t figured out yet.”⁴⁴

Swallow is looking forward to America, because he spent there a long honeymoon with Hilary and “discovered unsuspected, long repressed appetite for sensual pleasure which he assuaged, not only in the double bed with Hilary, but also with simple amenities of the American way of life.” He loved to drive fast with the radio playing very loud, visiting places where the beatniks organized poetry readings and jazz concerts, and even wrote the dissertation, his last major work, that he has ever finished. Back in America “he was relaxed, confident and happy.”⁴⁵

After returning to England the Swallows had three children in a quick succession, “moved to a large, damp and draughty Victorian villa,”⁴⁶ had little money and Phillip's life was full of hardships.

“Though he has followed the recent history of the United States in the newspapers, though he is well aware, cognitively, that it has become more than ever a violent and melodramatic

⁴² LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 9.

⁴³ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 11.

⁴⁴ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 12.

⁴⁵ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 20.

⁴⁶ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 20.

land, riven by deep divisions of race and ideology, traumatized by political assassinations, the campuses in revolt, the cities seizing up, the countryside poisoned and devastated – emotionally it is still for him a kind of Paradise.”⁴⁷

The only thing that disturbed Philip was “a sudden eruption of the Sexual Revolution in the mid-sixties. Newspapers, television and movies were suddenly full of intimate parts of the female body and “his girl tutees suddenly began to dress like prostitutes, with skirts so short that he was able to distinguish them, when their names escaped him, by the colour of their knickers. [...] And though he would never admit it, somewhere very deep, deep down, there is, at the root of his present jubilation, the anticipation of sexual adventure.”⁴⁸

The narrator also notes that “meanwhile, in the other Boeing, Morris Zapp has just discovered what it is that’s bugging him about his flight. Every passenger on the plane except himself is a woman.”⁴⁹ He learns from a traveller named Mary Makepeace that he is the only strange person on that plane because all the women are traveling from the United States to England, only to undergo abortion, because in England the law allowing abortion is much more liberal (Morris bought a ticket from one of his students for half the price). Morris claims that he is “the Nominal Atheist”⁵⁰, but in the case of abortion he has “Judaeo-Christian fear-of-the-Lord”⁵¹, and therefore he tries to convince Mary Makepeace, who is expecting a child with a Catholic priest, not to undergo abortion. On the board, Morris encounters the movement for women's liberation for the first time in his life. As the narrator adds, few people have heard of it on this first day of 1969.

In the meantime, on the board of the second plane Philip Swallow starts a conversation and because he is talking to his former student Charles Boon, who is studying at the University of Euphoria, he becomes acquainted with the local life there. Boon has his own session on the radio, publishes illegal newspapers, may even have his own T.V. program in the future, and therefore has an overview of all the problems of the city, country and the world. During the trip he discusses the current political situation, disputes, conflicts, Third World, hippies, Black Panthers, drugs, sexual freedom, environmental protection, housing problem, Vietnam, collective protests, collective lovemaking [...] and “meanwhile, Philip Swallow is wondering more desperately than ever when this flight is going to end.”⁵²

As the narrator explains, Morris Zapp is a rarity among American Humanities Professors, a totally unalienated man. He likes America, particularly Euphoria. In his life, virtually nothing he desires is missing; he has enough money to pay the comfortable house, he has more than

⁴⁷ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 21.

⁴⁸ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 26 – 28.

⁴⁹ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 29.

⁵⁰ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 31.

⁵¹ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 31.

⁵² LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 48.

enough to smoke and drink, and keeps two cars. He is satisfied with his life and one of his slogans is that traveling narrows the horizon.

Désirée, Zapp's wife, is not willing to put up with his infidelities anymore; she also wants to fulfill herself, which she could succeed in only if she divorces him. Zapp does not want to undergo divorce proceedings, and therefore he chooses the six-month stay in Europe. Also, Zapp does not value his colleagues much; he sees them as puny, feeble and infirm creatures. His dream is to write a commentary on Jane Austen's work, but such that would say everything that could possibly be said about it:

*"The idea was to be utterly exhaustive, to examine the novels from every conceivable angle, historical, biographical, rhetorical, mythical, Freudian, Jungian, existentialist, Marxist, structuralist, Christian-allegorical, you name it, so that when each commentary was written there would be simply nothing further to say about the novel in question."*⁵³

The second chapter, titled "Settling," depicts how the two main characters try to get used to their new environment. Philip Swallow is staying in a house with a low rent and a beautiful view, on the ground floor of which three girls live with him, and one of them, Melanie Byrd, becomes his guide. Morris Zapp is less satisfied with his view. He is staying in the attic at Dr. O'Shea's house, but only because there is central heating. In fact, as soon as he arrived in Rummidge, he had moved to a hotel, but "he had woken to find steam coming out of his mouth. It had never happened to him indoors before and his first thought was that he was on fire."⁵⁴ After moving to Dr. O'Shea's house "he filled the micro-refrigerator with TV dinners, locked his door, turned up all the fires and spent a couple of days thawing out."⁵⁵

Both protagonists are also getting acquainted with the situation at the universities. Philip Swallow is excited because he is able to get used to the American way of life very quickly. At the university, the faculty have no idea what course he could teach, because he has no specialization and does not publish. Eventually, he gets English 305, a course in novel-writing. The first day he is slightly perturbed, because a bomb exploded in the male toilet on the fourth floor, but the secretary of the Department assures him that it happened for the first time. Then Philip takes Zapp's office, where he is excited from a variety of publications, which are gifts from different publishers, as "a free book was a rare treat in England."⁵⁶ He also learns from one of the students that teachers are evaluated very critically by students in the Bulletin, and also that his colleague "Zapp is described as vain, sarcastic and a mean grader, but brilliant and

⁵³ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 44.

⁵⁴ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 58.

⁵⁵ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 58.

⁵⁶ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 66.

stimulating. He makes Austen swing.”⁵⁷ However, after a very short time, embarrassed, Philip finds that he is socially interesting in Euphoria mainly because he knows Charles Boon.

In England Morris Zapp experiences shock, as not only is he almost ignored by his new colleagues, but also they did not prepare any schedule according to which he should teach. In his colleague’s office, he finds a detailed letter, where Swallow has written some information on individual courses and pays particular attention to the students in them. Thus, Morris wonders what kind of person Swallow is that he knows so much about his students’ personal lives.

Under different circumstances, both protagonists meet their visiting counterpart’s wife. Philip meets Zapp’s wife Désirée at one of the many parties. Morris meets Swallow’s wife in the office, where Hilary comes to pick up the book *Let’s Write a Novel* for her husband. When Morris finds the text, he is surprised that it was released in 1927 and as the first sentence “every novel must tell a story,”⁵⁸ intrigues him, he keeps reading to learn that “there are three types of story, the story that ends happily, the story that ends unhappily, and the story that ends neither happily nor unhappily, or, in other words, doesn’t really end at all.”⁵⁹ Ironically, Morris thinks that such advice will benefit “students in English 305, because most of them are lazy, pretentious bastards who think they could write the Great American Novel.”⁶⁰

In the euphoric enthusiasm for America and its freedom, Philip Swallow sleeps with Melanie after a party. The girl then leaves the house in the morning to help her friend. Philip goes to look for her and when he finds her, he discovers that she is looking for accommodation for her friend, so he offers that her friend can stay with him for a few days. This friend is none other than Charles Boon. Unlike Philip, Morris Zapp is bored in England, so he seeks distraction in a London strip club. He is very surprised that the girl who has to undress for him is Mary Makepeace. As he finds out Mary did not undergo abortion and decided to give birth to her child in England, because there is free delivery, but first she has to make money for a living.

In the third chapter, “Corresponding,” the story unfolds through letters exchanged between the two couples. Désirée slowly begins to prepare her husband for the divorce, which is clear from the first letter that she writes to him:

*“Dear Morris, [...] it is very quiet and pleasant here without you, Morris. I have turned the TV to the wall, and spend a lot of time reading and listening to classical music on the hi-fi – Tchaikovsky and Rimsky-Korsakov and Sibelius, all that Slav romanticism you made me feel ashamed of liking when we first met. The twins are fine. They send you their love. It would be hypocritical of me to do the same. Désirée.”*⁶¹

⁵⁷ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 68.

⁵⁸ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 87.

⁵⁹ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 87.

⁶⁰ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 88.

⁶¹ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 121.

Philip informs Hilary about the Zapps in his letters: “The Zapps live in a luxurious house, in some disarray when I called. There are two young Zapps, twins, called rather preposterously Elizabeth and Darcy.”⁶² He also writes to his wife about the situation in America and in the city where he lives: “The divorce rate is fantastically high here. It’s rather disturbing when one is used to a more stable social environment. So is the way everybody, including Mrs Zapp, uses four letter words all the time, even in front of their own children.”⁶³ Zapp, on the contrary, complains to his wife that he is actually bored:

*“Believe 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. I knew he was mad the first time I saw him, or half mad, because it only shows in one eye and he is cunning enough to keep it closed most of the time, while he hypnotizes the faculty with the other one. They don’t seem to mind. The tolerance of people here is enough to turn your stomach.”*⁶⁴

Zapp is so disgusted by England, that as time goes by he begins to lose the appetite for sex without strings and writes to his wife in a hopeful tone: “Désirée, your concern that I should have a full sex-life while I am over here is touching. [...] I continue to hope that our marital problem is not terminal. [...] They have winter here, you see Désirée – the old seasonal bit, and the sap is sunk low at the moment.”⁶⁵

In other letters, the couples ask for various favours and exchange information about places where they live and the people they have just met. For example, Hilary writes to Philip that she has invited Morris to dinner when he had brought the book that Philip wanted and at the same time she asks him: “Do you still want me to send on *Let’s Write a Novel?* What a funny little book it is. There’s a whole chapter on how to write an epistolary novel, but surely nobody’s done that since the eighteenth century?”⁶⁶

Swallow talks to his wife about the events he is invited to, he describes his meeting with Désirée and informs Hilary about the student strikes at the university. He describes the strikes in a completely disinterested way, as if they do not concern him: “The bomb, yes, I didn’t think there was any point in worrying you by mentioning it. There’s been no repetition of the incident. Yesterday the police made a sweep through the campus and students were running in all directions. I was sitting at my desk reading *Lycidas*.”⁶⁷

Morris Zapp comes to ask Hilary whether she would accommodate the pregnant Mary Makepeace. Hilary hesitates and writes this in a letter to her husband, but she eventually lets the girl stay in their house.

⁶² LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 122.

⁶³ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 123.

⁶⁴ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 125.

⁶⁵ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 127.

⁶⁶ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 130.

⁶⁷ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 132.

Mrs Swallow receives an anonymous letter informing her that her husband was unfaithful to her with Morris Zapp's daughter. Morris also receives the same letter and he is so angry that he asks his wife: "Désirée, move your ass over to 1037 Pythagoras Drive and find out [...] [if] at that address Philip Swallow lives with Melanie. You may laugh, but just check it out for me, will you?"⁶⁸ Philip writes a telegram to Hilary to refute the suspicion of infidelity: "ZAPP'S DAUGHTER ONLY NINE YEARS OLD STOP LETTER FOLLOWS LOVE PHILIP."⁶⁹ In a later letter, Swallow admits to the affair with Melanie about whom he learns she is Zapp's daughter from his first marriage: "I did sleep with her once. Just once. [...] I have only just discovered that Zapp is Melanie's father and it's been as much of a shock to me as it will have been for you."⁷⁰

Desirée writes about her visit to 1037 Pythagoras Drive where Swallow and Melanie live. She believes that the anonymous letter was really absurd, because Melanie is close friends with Charles Boon. Thus, she suggests that "if Swallow's having sex with Melanie presently, it must be something very kinky because Charles Boon is right there too, for sure."⁷¹

The following are letters in which Zapp recounts his remorse and tries to convince Desirée not to divorce him. Desirée mocks his efforts, but also believes that the child, who Mary is expecting, is not Morris's. Philip invites Hilary to America to solve their problems. "We need to see each other, talk, kiss and make up."⁷² Hilary refuses to reciprocate infidelity by infidelity. Instead, she writes to her husband:

"I decided not to wait any longer for the central heating. I am slaving away, running the house and family single-handed for the sake of my husband's career and my children's education, and I'm not even warm while doing it. If he can't wait for sex till he gets home, why should I wait for central heating? I suppose a more sensual woman would have taken a lover in revenge."⁷³

Thus, she sacrifices the whole family account for that and asks Philip to send some money as soon as possible. At the end of the chapter, both wives write to their husbands about how they familiarized themselves with the movement for women's liberation, and both are excited about it.

"Reading" is the fourth chapter of the novel. The chapter is created by various excerpts from newspaper texts, advertisement, parts of articles, reports, commentaries, letters, and leaflets. At first glance they look like a disjointed material, but they do move the plot forward. The reader learns that student riots still take place at the two universities. University of Plotinus

⁶⁸ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 142.

⁶⁹ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 142.

⁷⁰ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 145.

⁷¹ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 145.

⁷² LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 147.

⁷³ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 150.

gets a garden as a gift and student riots are moving there as well. Coincidentally, after he is seen in the garden, Swallow becomes a hero and a popular professor. Also, he has to move out because the house on Pythagoras Street 1037 became unsuitable for living due to a landslide.

University teachers in Rummidge are appalled by a student strike and suggest that they select a mediator to negotiate with the students. Morris Zapp is selected for this task as he knows how to proceed because of his own experience at his university. Professor Masters, the Head of the Department of English Literature, resigns from his post and leaves the university. As will be revealed later, he ends up in a psychiatric hospital. Because of his successful negotiations, Zapp becomes very popular and is respected not only by the students but also by his colleagues and superiors.

The public, however, criticizes students: "They smoke drugs and have injections to make themselves happy and they talk about love and peace when they are unhappy."⁷⁴

The fifth part of the book is called "Changing." Due to the unexpected events, the two protagonists find themselves homeless for a while. In result, Philip Swallow lives with Désirée and Morris Zapp sleeps in Hilary's house for a few days because he had to move out of Dr. O'Shea's house. Due to their acquired self-confidence and a sense of freedom, Désirée and Philip become lovers. Philip is happy in his new American family and at the university. He is considering whether to tell Hilary and thinks about how to formulate the letter: "Dearest Hilary, You were very perceptive when you said I seemed more relaxed and cheerful in my last few letters. Not to put too fine a point on it, I have been getting laid by Désirée Zapp three or four times a week lately, and it's done me the world of good."⁷⁵ Philip is even considering whether he should stay in the States. He does not feel like an Englishman, at least not completely, but he does not feel like an American either: "He felt himself reverting to a more comfortable, loose-fitting version of his life in England."⁷⁶

It would not have been David Lodge, if he had not put in an unexpected twist to the story. When Philip is invited to a talk show on the radio to speak about the student unrest, Hilary calls into the talk show and the conversation gets a completely different dimension.

"You can't speak to me now." "It's now or never, Philip. You've got to come home at once, Philip, if you want to save our marriage." Philip laughed, briefly and hysterically. "Why do you laugh?" "I was writing to tell you more or less the same thing." [...] "By the way, have you any idea how many people are listening to this conversation?" "I don't know what you're talking about." "Exactly, so will you kindly get off the bloody phone." "If that's the way you feel about it. I just hope you understand that I'm very probably going to have an affair." "I'm having one already!" he cried. "But I don't want to tell the whole world about it."⁷⁷

⁷⁴ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 164.

⁷⁵ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 177.

⁷⁶ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 179.

⁷⁷ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 200.

Morris Zapp is not so successful in the role of a seducer. Hilary rejects him, as she does not want to be unfaithful, because she considers it immoral. On the other hand, Zapp is a real star at the University. All the employees come to him for advice, including the rector, who has even offered him the vacant post of the head of the department. Zapp has already got used to England and he even thinks about staying there. He even helps Swallow to get the post of an assistant professor at the university in order to improve Hilary's financial situation.

Eventually, Zapp ends up in bed with Hilary and for both of them it is a new experience. This experience ends with a phonecall, in which Désirée tells Hilary that she is living with Philip and Hilary says that she has just slept with Morris.

The final chapter titled "Ending" promises to reveal how the protagonists' relationships will end, but does not do so. Rather, it provides a satirical surprise. However, as Bergonzi has noted, "the author was enough of an old-fashioned realist to show us what will happen to the main characters in *Small World*."⁷⁸

This chapter, written in the form of a film script, takes place in a New York hotel, where both couples arrive on an agreed date. In the hotel the two couples must resolve their coexistence.

While the meeting does not make clear how everything will turn out, the conversation also turns on the current situation among young people in Philip's speech:

*"Private things. We're private people, aren't we, our generation? We make a clear distinction between private and public life, and the important things, the things that make us happy or unhappy are private. There is a generation gap, and I think it revolves around this public/private thing. Our generation – we subscribe to the old liberal doctrine of the inviolate self. It's the great tradition of realistic fiction, it's what novels are all about. The private life in the foreground, history a distant rumble of gunfire, somewhere offstage. In Jane Austen not even a rumble. Well, the novel is dying, and us with it. No wonder I could never get anything out of my novel-writing class at Euphoric State. It is an unnatural medium for their experience. Those kids are living a film, not a novel."*⁷⁹

The couples exchange insults as well as various information. In the end, Philip again becomes the centerpiece of action, as he says:

*"I mean, mentally you brace yourself for the ending of the novel. As you're reading, you're aware of the fact that there's only a page or two left in the book. But with a film there's no way of telling, especially nowadays, when films are much more loosely structured, much more ambivalent, than they used to be. The film is going along, just as life goes along, people are behaving, doing things, drinking, talking, and we are watching them, and at any point the director chooses, without warning, without anything being resolved, or explained, or wound up, it can just ... end. Philip shrugs. The camera stops, freezing him in mid-gesture."*⁸⁰

⁷⁸ BERGONZI, Bernard. *David Lodge*. Plymouth: Northcote House Publishers Ltd, 1995, p. 18.

⁷⁹ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 250.

⁸⁰ LODGE, David. *Changing Places*. London: Secker and Warburg, 1975, p. 251.

It is up to the readers how they will perceive the ending of the book, and the whole story. The point is that this book reflects the historical events of its time. To simplify, we could say that it is a work about the definitive loss of youth and illusion. Along with the loss of youth, the main characters gradually lose enthusiasm to create something new and revelatory. The novel also shows the dynamic American society against the traditional British conservative one, the different approach of English and American students to education and learning and very different situations at the universities of the two countries. The student riots of the late sixties, sexual freedom, and the beginnings of the feminist movement are all reflected in the stories of the four main characters as well as the minor characters. The book also refers to contemporary events in other parts of the world, such as the Vietnam War.

3.3. Small World: An Academic Romance

The author's note at the beginning of *Small World* says that the text is a kind of sequel to *Changing Places* and the book

*“resembles what is sometimes called the real world, without corresponding exactly to it, and is peopled by figments of the imagination. Rummidge is not Birmingham, though it owes something to popular prejudice about this city. There really is an underground chapel at Heathrow, and a James Joyce Pub in Zurich, but no universities in Limerick or Darlington.”*⁸¹

As Bergonzi has observed “*Small World* continues the allusiveness of *Changing Places* and it takes it much further, into intertextuality.”⁸² Lodge also uses several Arthurian motifs. One of the main characters’ names, Persse, “is a variant of Percival, who is prominent in the Arthurian stories.”⁸³

The first part of the novel opens in 1979 at the University of Rummidge, which is holding a small conference, which is attended by only about fifty university teachers of English Language and Literature. A young Irish assistant professor Persse McGarrigle participates in this conference for the first time in his life. The main characters of *Changing Places*, Morris Zapp and Philip Swallow, meet at the conference for the first time in ten years, but this time they do not play the major role in the novel, as a number of new and important characters appear in the text. All those characters meet, get acquainted, and their fates are variously entangled and then again unraveled.

The prologue says:

“The modern conference resembles the pilgrimage of medieval Christendom, in that it allows participants to indulge themselves in all the pleasures and diversions of travel, while

⁸¹ LODGE, David. *Small World: An Academic Romance*. London: Secker and Warburg, 1984, Author’s Note.

⁸² BERGONZI, Bernard. *David Lodge*. Plymouth: Northcote House Publishers Ltd, 1995, p. 18.

⁸³ BERGONZI, Bernard. *David Lodge*. Plymouth: Northcote House Publishers Ltd, 1995, p. 20.

appearing to be austerely bent on self-improvement. To be sure, there are certain penitential exercises to be performed – the presentation of a paper, perhaps, and certainly listening to the papers of others. But with this excuse you journey to new and interesting places, meet new and interesting people, and form new and interesting relationships with them; exchange gossip and confidences (for your well-worn stories are fresh to them and vice versa); eat, drink and make merry in their company every evening; and yet, at the end of it all, return home with an enhanced reputation for seriousness of mind. Today's conferences have an additional advantage over the pilgrims of old in that their expenses are usually paid [...] by a university.”⁸⁴

The characters of Morris Zapp and Philip Swallow changed significantly during those ten years. Zapp constantly travels to the world conferences where he gives a lecture called “Textuality as Striptease.” Philip Swallow became the head of the Rummidge English department, although he was offered the position by accident, because of a confusion of names and people. Philip has considerable success with women; he even became the father of an illegitimate child. He travels the world with his mistress, and participates in various conferences, mainly because he does not want to be at home with his wife.

While not many academics participate in the Rummidge conference, the reader does meet all the important characters there. Persse McGarrigle is the notional protagonist of the novel. At the conference he meets the most beautiful woman he has ever seen. She is “tall and graceful, and she looks with eyes dark as peat pools.”⁸⁵ She attracts the attention of almost all the men in the room, including Persse: “‘Heavenly God,’ Persse breathed, quoting again, this time from Joyce's *A Portrait of the Artist as a Young Man*.”⁸⁶ Swallow begins courting her first, while other men rate the girl's qualities.

The girl introduces herself as Angelica, after Persse tries to read her name tag, which only says A. L. Pupp. She confides to him that she is adopted, and therefore does not know who her parents are. The naive Persse, who is a great romantic, writes poetry, and keeps his ideals, even if they contradict reality, falls in love with Angelica and is willing to undergo anything for her. Bergonzi has observed that at the time, “[Angelica] is working on a thesis on Romance. At this point the major intertextual elements of the novel become explicit. As Lodge explains in his discussion, it inspired the spirit and form of the book.”⁸⁷

Another distinctive character in the novel is Sibyl Maiden. Although she is no longer young, she consistently tries to defend the view that the basic guideline how to interpret a literary work is sex. It should be noted that her affirmation is successful at most conferences. The conference is also attended by the bachelor Rudyard Parkinson, who writes criticism of Zapp's work.

⁸⁴ LODGE, David. *Small World: An Academic Romance*. London: Secker and Warburg, 1984, Prologue.

⁸⁵ LODGE, David. *Small World: An Academic Romance*. London: Secker and Warburg, 1984, p. 8.

⁸⁶ LODGE, David. *Small World: An Academic Romance*. London: Secker and Warburg, 1984, p. 8.

⁸⁷ BERGONZI, Bernard. *David Lodge*. Plymouth: Northcote House Publishers Ltd, 1995, p. 20.

At each conference, an accompanying program is organized. In Rummidge, all candidates are looking forward to seeing the theatrical performance “*Puss in Boots*.” The performance has an unusual staging, and almost no one likes it, as it is a patchwork. Even more, it deepens the negative perception of the conference and its absurdity, as well as the gap between serious academics in the audience and popular entertainment on the stage.

Zapp wants to visit his old friends during the conference. When he goes to see Dr. O'Shea, Persse accompanies him. Eventually, Zapp learns that Persse is a distant relative of the doctor, which proves how small the world of the novel is. In America, Morris succumbed to the new-fashion of jogging, and therefore he even tries to run in Rummidge. He explains to Persse: “I only do this for my health condition. It makes me feel so terrible, I figure it must be doing me good. Also it's very fashionable these days in American academic circles. Success is not just a matter of how many articles you published last year, but how many miles you covered this morning.”⁸⁸

Zapp also visits the Swallows to chat with Hilary about how they have spent the past ten years since their last meeting. Morris confides to her:

*“I gave up screwing around a long time ago. I came to the conclusion that sex is sublimation of the work instinct. What we really lust for is power, which we achieve by work. When I look around at my colleagues these days, what do I see? They're all screwing their students, or each other, like crazy, marriages are breaking up faster than you can count and yet nobody seems to be happy. Obviously they would rather be working, but they are ashamed to admit it.”*⁸⁹

Hilary gradually confides to Zapp that Philip cheats on her with his female students and she finally admits that she does not feel happy.

In the dialogue between Philip and Morris, after the initial formalities the speech turns again to their sexual experiences. Philip talks about his experience, and Morris admits that he lives alone. “I jog, watch TV. I write my books. Sometimes I go to a massage parlour in Esseph. They have a very nice class of girls in those places. They are not hookers. College-educated. Clean, well-groomed, articulate.”⁹⁰

Zapp then leaves Rummidge for another conference. As already mentioned, the legend of King Arthur is referred to in numerous passages of the novel and the Holy Grail they are looking for is different for each of the characters. For example, for Zapp it is the professorship of literary criticism.

In the second part of the novel, individual characters again participate in various conferences. Philip Swallow goes to Turkey to lecture about William Hazlitt, which causes dread

⁸⁸ LODGE, David. *Small World: An Academic Romance*. London: Secker and Warburg, 1984, p. 42.

⁸⁹ LODGE, David. *Small World: An Academic Romance*. London: Secker and Warburg, 1984, p. 59.

⁹⁰ LODGE, David. *Small World: An Academic Romance*. London: Secker and Warburg, 1984, p. 77.

in Ankara, “since the only member of the teaching staff who knows anything about the Romantic essayists is absent on sabbatical leave in the United States, and nobody else in the Department had knowingly read a single word of Hazlitt’s writings.”⁹¹ In Ankara, Dr Akbil Borak takes care of Philip. He is a Bachelor of Arts and Doctor of Philosophy who studied in Ankara and in the English city of Hull.

In this section, numerous characters alternate in rapid sequences, performing various activities in different places, but all the subplots happen at the same time and have something to do with literature. For instance, Désirée has written a book about her living with Morris Zapp and thus has become quite popular. Meanwhile, Persse travels across Europe in his search for his beloved Angelica at various conferences.

On the plane, Morris Zapp meets Fulvia Morgana, a professor of English literature at the University of Padua. She represents the character of Morgan le Fay of the Arthurian legend. Together they discuss interesting books, and evaluate their authors. They conclude that “novelists are terrible liars. They chase things up. Black becomes white, white black. They are totally unethical beings.”⁹² When Fulvia persuades Morris to have sex, her husband arrives to visit her, disrupting Morris’s expectations.

In the third part and fourth part, all the characters participate in various conferences, but they are also shown at their home universities. Persse returns to the University of Limerick, but he still thinks about Angelica. He travels around Europe looking for her, but she keeps escaping him. He reunites with Morris Zapp, who takes him to a neighborhood in Amsterdam. Here, in one of the houses of prostitution, he finds Angelica, and becomes disgusted with life.

In other places other protagonists are experiencing their new adventures. The next conference will be held in Turkey. Morris Zapp is kidnapped by an underground movement of left-wing radicals. Members of the movement demand a ransom from Désirée, knowing that she received royalties for her book. Zapp is trying to convince them that he has been divorced for a long time, so they will not get anything from her. Désirée is having fun negotiating with the kidnappers and she is even dictating her terms. Finally, Morris is released because Fulvia Morgana intercedes for him.

Philip Swallow discovers that his lover Joy, who had reportedly died, still lives. They travel together to various conferences around the world. When he decides to get divorced in order to be with Joy, Hilary announces that she has found a job in marriage counseling. Thus, Swallow changes his mind about the divorce, as it would not be a good advertising for Hilary.

Philip experiences shock in Jerusalem, when he is at a conference in Israel. During the

⁹¹ LODGE, David. *Small World: An Academic Romance*. London: Secker and Warburg, 1984, p. 101.

⁹² LODGE, David. *Small World: An Academic Romance*. London: Secker and Warburg, 1984, p. 135.

city tour he is seen by his son Mathew just at the moment when he is hugging Joy. While Philip is very shy, Mathew stays absolutely calm. Thus, Joy realizes that the relationship is unpromising. Other conferences are held in Tokyo, or Hong Kong. As it turns out, almost none of the characters cares about literature or scientific work. Each of the academics has another specific reason why they participate in the conferences.

In the final fifth part, the conference is held in New York. It is attended by almost all the characters of the novel and each of them presents their essay. Persse is surprised that he meets Angelica, who also presents her contribution. He listens to her text:

*“Roland Barthes has taught us the close connection between narrative and sexuality, between the pleasure of the body and the ‘pleasure of the text’, but in spite of his own sexual ambivalence, he developed this analogy in an overly masculine fashion. The pleasure of the classic text, in Barthes’ system, is all foreplay. It consists in the constant titillation and deferred satisfaction of the reader’s curiosity and desire – desire for the solution of enigma, the completion of an action, the reward of virtue and the punishment of vice. 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.”*⁹³

Persse listens to this speech with shame and horror. Nevertheless, after the speech, he looks for Angelica in the hotel, and when he finds her, they sleep together. Later on, he learns that he has mistaken Angelica for her twin – Lily, the girl he saw in the house of love in Amsterdam.

The conclusion of the novel is rather unexpected. Not only are most couples reconciled, as it should be in a good romance, but also Persse realizes that he does not love Angelica, but Cheryl Summerbee, whom he had met at the airport, as she works for British Airways. Unfortunately, he cannot find her at the airport anymore, because she has disappeared somewhere. Thus, he has to look for his love around the world again.

The biggest surprise revealed by the end of the text is that Angelica and Lily are Sibyl Maiden’s twin daughters, whom she gave birth to at a relatively late age and gave up for adoption immediately after their birth twenty-seven years ago. The twins’ father is the famous Professor Arthur Kingfisher, who appoints himself to a very well-paid position of UNESCO professor of literary criticism. This position represented the ‘holy grail’ sought by the most of the characters.

Bergonzi finds that all the unions of the main characters “recall the romance mode of Shakespearean comedy.”⁹⁴ This novel again responds to the events of the period, but not in such an obvious way as *Changing Places*. David Lodge tried to send up the world of academics who travel to various conferences, although the sense of scientific work is foreign to them. In the text,

⁹³ LODGE, David. *Small World: An Academic Romance*. London: Secker and Warburg, 1984, p. 322 - 323.

⁹⁴ BERGONZI, Bernard. *David Lodge*. Plymouth: Northcote House Publishers Ltd, 1995, p. 22.

the reader can discover a variety of references to the works and opinions of a number of classical and modern philosophers as well as authors of world literature. Again, it depends on the literary knowledge of the readers, how many hints and direct allusions they understand. Lodge tried to show both the potency and impotence of the scientists from different angles.

The novel is rich in adventure, coincidences and sudden reversals, search and discovery of loves, as well as thoroughly professional discussions. Each of the protagonists of the book has a “small world” and “they embody contrasting attitudes to the subject of literary theory”⁹⁵ and world problems. Also, they serve to entertain readers. As Bernard Bergonzi points out “despite Lodge’s adroit exploitation of the multiple elements of romance and myth, *Small World* stays in touch with the realities of institutionalized literary study.”⁹⁶

⁹⁵ BERGONZI, Bernard. *David Lodge*. Plymouth: Northcote House Publishers Ltd, 1995, p. 22.

⁹⁶ BERGONZI, Bernard. *David Lodge*. Plymouth: Northcote House Publishers Ltd, 1995, p. 22.

Conclusion

Initially, I considered analyzing the complete campus trilogy (*Changing Places*, *Small World: An Academic Romance* and *Nice Work*), but in the end I have chosen only two novels of this series, *Changing Places* and *Small World*, as the third novel for my analysis became *The British Museum Is Falling Down*. The selection of these novels was motivated by an effort to find in each of Lodge's texts as much information as I needed for my thesis.

The British Museum Is Falling Down, the author's second novel, is a satirical text, dealing with relatively serious topics and making an important use of intertextuality. An attentive reader notices not only the situations which the main character gets into, but also the description of the environment. It is this description that makes the novel different from the other two analyzed texts. In *The British Museum Is Falling Down*, the environment and situations are described calmly and serenely, from which the reader can understand that the social environment changed greatly by the time Lodge wrote the other novels. These later texts reflect the housing or technical achievements which affected the lives of people over the years.

The ten years that separate the publication of *The British Museum Is Falling Down* and *Changing Places* are reflected in the social context of the two novels. In *The British Museum Is Falling Down*, the young Catholic couple who, due to their religious beliefs, cannot use birth control, try to solve their problems associated with frequent pregnancies. In *Changing Places*, on the contrary, the relaxation of moral restraint is obvious and in *Small World*, the views on the issue are portrayed as completely liberal-minded. Finally, I chose these three novels because they have been positively received by readers and critics (which cannot be fully said about the novel *Nice Work*).

The novels that are discussed in this work were written in different times, which serves to explore the development of English society. In the novels, the reader can observe how the minds of young people changed in less than twenty years. One can also observe how the different generations changed their view of education, religion, politics, private property as well as sex, and what events occurred in the UK, in different parts of Europe, and by extension, in different parts of the world. All the presented works are satirical, using satire to highlight how opinions and relationships between people have changed.

David Lodge tends to emphasize the most important political, cultural or social phenomena of the period about which he writes. The plots of his novels are strongly influenced by the nature of the society and practices typical of the places where the stories take place.

In the background of *The British Museum Is Falling Down* is the question of Catholicism and faith, but in the context of incipient problems of the time, such as contraceptives. The text

also provides a description of the world of higher education in the UK. An attentive reader can compare how the relationships in the family and household equipment were changing. Although the story is set during a single day, the behavior of the characters is not hectic and cannot be described as stressful, which one cannot say about other Lodge's novels. An attentive reader can determine the time in which the story takes place from many historical and cultural phenomena referred to in the novel.

Changing Places reflects the historical events in Great Britain and America in the 1960s. Lodge creates stories that depict much of the actual events of the time. At the beginning of each story, the reader is informed that the resemblance to real events or real people is entirely coincidental, and can, without fear of litigation, parody the actual events and personalities. The text also provides some assessment of the work of teachers and students at universities in the US and the UK. Other noticeable phenomena are the events at both universities, as the opinions of the main protagonists as well as the minor characters are portrayed in the background of student riots at the time of the sexual revolution. In the households, there are colour televisions and the characters read *Playboy*. In *Changing Places*, David Lodge expresses his opinion on the emerging globalization.

Small World is critical of the process of globalization, even though the author does not express this view explicitly. When reading *Changing Places*, one tries to understand the clash of two cultures, national traditions and mentalities. *Small World*, then, depicts multinational cultures, mentalities and opinions. In this novel, scientists from different countries solve their typical problems, so the reader not only finds out what issues scientists from Britain and America have, but also learns how scientists from Italy or Turkey behave.

While David Lodge was able to adapt the historical events of Great Britain and the "rest of the world" into a readable form, it was not the main objective of his novels. Great historical events and events relatively minor in importance are used in his books just as a backdrop to the behavior of the characters. Thus, in his novels, the reader can compare the views of different generations, as well as various nations' approaches to life and society. While it may seem that building a story is easy for David Lodge, one cannot say that his novels are simple or superficial.

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Resumé

Závěrečná práce analyzuje a interpretuje humoristické univerzitní romány britského prozaika a satirika Davida Lodge. Byly rozebírány romány *Den zkázy v Britském muzeu*, *Hostující profesoři* a *Svět je malý*. Zejména tato díla slouží k analýze autorova pohledu na svět univerzitních profesorů, globalizaci a dějiny britské společnosti. Práce přibližuje i některé fragmenty autorových parodií klasiků moderní prózy. Závěrečná práce se v neposlední řadě zabývá také generačními a národnostními rozdíly s ohledem na každodenní život.

ANOTACE

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Název práce:	Dějiny anglické společnosti v románech Davida Lodge
Název v angličtině:	Social History of England in David Lodge's Novels
Anotace práce:	Bakalářská práce se zaměřuje na vysvětlení a interpretaci dějin anglické společnosti tak, jak je ztvárnil ve svých románech spisovatel David Lodge. Studie byla zaměřena na rozvoj světa akademických pracovníků v autorových univerzitních románech. Závěr práce přibližuje autorův názor na vznikající globalizaci a mentalitu různých kultur.
Klíčová slova:	Dějiny společnosti, svět akademických pracovníků, univerzitní romány, globalizace, multinárodní kultury
Anotace v angličtině:	This thesis focuses on an explanation and interpretation of social history of England in David Lodge's novels. This study was aimed at analyzing the world of academics in the author's campus novels. In conclusion, the thesis shows the author's opinion on the emerging globalization as well as various cultures and their mentalities.
Klíčová slova v angličtině:	Social history, the academic world, campus novels, globalization, multinational cultures
Rozsah práce:	32
Jazyk práce:	Angličtina