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David Lodge: Travelling Professors

Diplomová práce
(bakalářská)

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Anotace:

Bakalářská práce se zabývá rozбором dvou děl Davida Lodge *Changing Places* a *Small World* a následným porovnáním „quest“ aspektu, neboli aspektu „putování“ v těchto dílech s díly jiných autorů, používajících tento aspekt v jejich knihách.

Cílem je dokázat přítomnost a důležitost tohoto aspektu v obou knihách.

Klíčová slova: David Lodge, putování, quest, *Changing Places*, *Small World*, přítomnost, důležitost

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Annotation:

This thesis is focusing on the analysis of two works from the author David Lodge, namely *Changing Places* and *Small World* and subsequently the comparison of the aspect of “quest” in these stories with the pieces from different authors, in which is the aspect present

The objective of the thesis is to prove the presence and importance of the “quest” motif in the selected books from David Lodge.

Key words: David Lodge, quest, *Changing Places*, *Small World*, presence, importance

Prohlašuji, že jsem diplomovou práci zpracoval samostatně pod vedením
Pavliny Flajšarové Ph. D., uvedl všechny literární i odborné zdroje a dodržoval zásady
vědecké etiky.

V Olomouci dne 18. 6. 2014

.....

podpis

Touto cestou bych chtěl poděkovat doktorce Pavlíně Flajšarové Ph. D. za spolupráci a poskytnutí informací, které mi práci pomohly realizovat a také za cenné rady a odborné vedení.

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1. Introduction

The topic of my bachelor thesis is the motif of travelling professors in the books of British author David Lodge. This motif appears multiple times in his narratives and in some of them it is the predominant motif.

The goal of this thesis is to relate this phenomenon with the popular phenomenon of the quest motif by using the comparative method.

Firstly, I summarize the life and work of David Lodge, starting with a brief biography of the author, followed by the list of his major works of fiction. Next I briefly summarize the plots of the two books I choose to work with: *Changing Places* and *Small World*. I chose these narratives because I find them, alongside with *Nice Work*, to be his most famous works, belonging to *The Campus Trilogy*.

Secondly, I discuss a selected number of stories throughout the history that deals with the motif of quest, ranging from *Beowulf* to *The Narrative of Frederick Douglass, an American Slave*. After the summary of the plots of these books I focus on the quest aspect in those stories, using the comparison with the definitions of 'quest' from dictionaries.

The next part is the key part of the thesis in which I analyze the quest aspect in *Small World* and *Changing Places*, starting with the quest in *Small World*, which is much more quest-based than the latter one. The focus of this analysis is to prove that the motif of quest is present in the narration, point out what it is about and whether it is accomplished or not.

This topic is very wide with many possible variables and it was surely done before this work, however, I found the topic to be very interesting, with many further possibilities of how to approach it.

2. David Lodge

2.1 Introduction

David Lodge, a world-renowned critic and writer, is best known for intelligent, witty novels, including *Changing Places* (1975), *Small World* (1984) and *Nice Work* (1988). In these pieces of fiction, Lodge usually utilizes academic characters with some hints towards Roman Catholicism, which are not relevant for this paper; nevertheless, they are a prominent factor that affects the characters, so it is worth mentioning. His texts typically feature a lot of puns, clever metaphors and allusions. But he is not only a writer; he is also a distinguished scholar. Lodge has also produced a significant amount of works of literary theory and criticism, for example *Language of Fiction* (1966) and *Working with Structuralism* (1981).

2.2 Biography

Born in South London, David Lodge (1935-) was the only child of William Frederick Lodge, a dance band musician (portrayed in his later work *Deaf Sentence*), and Rosalie Marie Murphy Lodge, an Irish-Belgian Roman Catholic. Lodge managed to avoid the horrors of the World War II, living with his mother on the countryside; however, he was in London with his parents during the 1940's Nazi blitz. At the age ten, he was sent in St. Joseph's Academy, a Catholic grammar school in Blackheath, where he got his intense interest in the Catholicism, which would later become a great part of his fiction, for in every piece of fiction, there is at least one character, who is a catholic and the faith is major behavior trait of given character. As a part of the first generation of English children to receive free secondary education in England, David Lodge graduated from St. Joseph's in 1952 and later on signed up at University College, also in London, where, in 1955, he earned a B.A. in English. Then, he

enrolled in the national service for two years, afterwards he returned to University College to do his masters degree in English literature, with focus on above mentioned Catholic fiction, enveloping the years since the Oxford movement. Lodge completed his degree in 1957 and married his schoolmate Mary Jacob. In 1959, he published his first book, called *The Picturegoers*. In 1960, Lodge was hired as a teacher of literature at the University of Birmingham, but only for one year; and the next year he was appointed as an assistant lecturer. He climbed his way through the academic ranks, all culminating in 1976, when he became the Professor of Modern English Literature. In the same year he was accepted as a Fellow of Royal Society of Literature. Important “interruption” came in 1969, when he accepted professorship at the Berkeley University of California. He retired from Birmingham in 1987 in order to focus on his writing. Since then, he produced a lot of works, and not only the literature. Lodge has adapted his *Nice Work* into the television drama in 1988, earning him the Royal Television’s Society award and, in 1990, the award at the International Television Festival in Monte Carlo

When at Birmingham, Lodge wrote a number of reviews for a local repertory company, but he were also making a big success with his critical work, *Language of Fiction*, which later became one of the most widely read pieces about the novels. His essays, *Graham Greene* (1966) and *Evelyn Waugh* (1971) were published in the Columbia Essays on Modern Writers series. Thanks to his friend at the academy, Lodge decided to write comic novels, and in this genre he found his true nature, starting with *The British Museum Is Falling Down* (1965). He has received numerous honors for his fiction, such as the *Yorkshire Post* Fiction Prize for *Changing Places*, the Whitbread Book of the Year award for *How Far Can You Go?* (1980), and the Sunday Express Book of the Year award for *Nice Work*. *Small World* and *Nice Work* were even listed for the Man-Booker Prize.

2.3 Bibliography

David Lodge's second novel, *Ginger, You're Barmy* (1962), which expressed his extreme dissatisfaction with military life, revealed the influence of writer Graham Greene on his work. *Out of the Shelter* (1970), a semi-autobiographic novel, was inspired by Lodge's childhood experiences during World War II and the bad economic condition which followed in the years after the end of the war. While Lodge's first couple of novels was of serious, realistic tone, his next work, *The British Museum Is Falling Down*, is a comedy which, as I have mentioned, established his next direction. Strongly influenced by James Joyce, In the *British Museum*, he describes a day in the life of a young man trying to manage his money while still in graduate school. The daydreams of the protagonist mock the style of the novelists he has read during his English literature study.

In all of Lodge's "campus novels," he gently mocks his own world of academia, poking fun at professors who cloak themselves in theories of the outside world while never actually experiencing it. *How Far Can You Go?* follows ten young characters for twenty five years, beginning with their life at the university. The story depicts dramatic changes in the church, from worship and pastoral practice to relations with other faiths. These are witnessed and studied through the lives and experiences of these characters, as they attempt to satisfy their sexual needs without damaging their religious beliefs. *Nice Work*, a combination of campus novel and modern version of the mid-nineteenth-century industrial novel, comments on the condition of both academic and industrial England during the Thatcher years. The work is Lodge's comic interpretation of conflicts between the academy and the town, placing a mutual understanding of the two opposite worlds on their representatives: a left-wing,

feminist academic from Rummidge (Lodge's fictional town); and a local, barely educated industrial chief.

Paradise News (1991) focuses on conflict of religion and sexual desires, this time among a group of tourists in Hawaii. All the characters, including Bernard Walsh, a priest through whom the Catholic history is personified, are looking for an Eden, which they somehow cannot define, but still they search for it in various, comic ways.

Therapy (1995) is a look at Laurence Passmore, a successful television sitcom scriptwriter with a pain in his knee that an army of therapists, including aroma therapist, cognitive behavior therapist, acupuncturist, cannot seem to heal. A self-educated man, Passmore discovers the works of philosopher Soren Kierkegaard and travels to his home. Passmore's search for a love makes for high comedy as well as a comment on the questions about meaning and identity of life, a search that is undertaken in one way or another by nearly all of Lodge's fictional creations.

One of his most recent novels, *Deaf Sentence* (2008), is dealing with such issues as aging, death and deafness, mixed with the description of tragedies of human lives. The protagonist, Desmond Bates, a professor at the Department of English, is, after his early retirement, reduced to a chauffeur of his late-blooming wife Winifred. His situation is only worsen by the encounter with a young woman, who wants him to be her supervisor, and by his gradual loss of hearing.

3 The description of plots of *Changing Places* and *Small World*

3.1 *Changing Places*

Changing Places, the first of the series of campus novels, puts a charismatic, successful and arrogant American academic Morris Zapp against his almost opposite English counterpart, Philip Swallow. Zapp is a distinguished professor at Euphoric State University, modeled after Lodge's experience of Berkeley; while Swallow is a junior lecturer at the University of Rummidge, Lodge's imaginary Birmingham. The whole story deals with Zapp's and Swallow's exchange of academic duties, their homes, and even wives, which results in surprising renewal for both of them. Lodge stated in his interview with R. H. Thompson that: "...it was the idea of an exchange. I'd been groping about for some way of bringing together my own experience of going from one university system to another, and the idea of the academic exchange came to me as a way of handling that."¹ The chapters are not named in the typical 'Chapter I' and so on, they are named by the prevailing aspect in the chapter. They are named: "Flying", "Settling", "Corresponding", "Reading", "Changing" and "Ending".

In the first chapter, we are introduced to our protagonists. Philip Swallow is the English lecturer, who goes to Euphoria, America. He's described as perfectionist with low self-esteem and without ambition. Father of three children he's disciplined and loyal. He takes the offer to go to America, mainly because of the liberating influence of the country; he was able to finish his MA thesis there.

The other main character in the story is the American professor Morris Zapp. He is described by his own students as being sarcastic and a mean grader, but also very

¹ Thompson, Raymond H., "Interview with David Lodge". 1989, The Camelot Project, 1999. accessed

August 9th 2014. <http://d.lib.rochester.edu/camelot/text/interview-with-david-lodge>

brilliant. Zapp was married twice, having daughter Melanie from the first marriage, and over his second divorce is father of twins. In America, Zapp sense a burn-out complex, feeling that he has already achieved everything he could and his reputation just cannot get any higher. He agrees on flying to England in attempt to put off his marriage, being threatened by divorce. The option his wife Désirée gives him a half year time, but only on the condition that he do not stay in the house. Zapp is not worried about his relation with her, having no interest in saving the marriage, but he feeling for her, but he does not want to lose the custody over his children, Elizabeth and Darcy (reference to Jane Austen's *Pride and Prejudice*), like he did with Melanie.

In the next section, we are presented with the description of differences between the respective men settling in their new environment. Even though he finds himself in the world, which seems to be a stark opposite to his English home, Phillip discovers he is surprisingly comfortable in this new environment. Through series of event he starts an affair, despite being married, with Melanie, Zapp's daughter. This happens to reawaken his sexual life and can be perceived as a starting point of his change.

As I mentioned earlier there is always at least one character that is somehow influenced by Catholicism. In *Changing Places*, it is represented by Mary Makepeace, a woman Zapp meets in the plane on an abortion trip. Initially, he is disappointed and lonely; nobody pays any attention to him and his fellow members of staff are not very friendly with him. Zapp's change comes firstly when he offers Doctor O'Shea, man whose house Zapp finds lodgings in, a ride to his patient; secondly when he decides not to seduce O'Shea's niece Bernadette.

The story continues in the next section, in which we read a number of letters exchanged between the pairs: Phillip with his wife and Morris with his. In this chapter, Hillary learns that Phillip has an affair, thanks to a letter from an anonymous writer, and Désirée writes about her opinion on Phillip.

The next section “consists of various articles published by the local newspapers in Euphoria and Rummidge. It is introduced by several advertisements and an article showing the effects of sexual revolution and the Women's Liberation Movement in America. The following articles describe the revolutionary events at the universities of Euphoria and Rummidge.”²

The novel's second to last and last chapter deals with the pairs confessing their affairs and agreeing to meet in New York in order to solve their dilemma about who returns to whom, but the story itself is unfinished.

In this novel Lodge “shows his skill as a structuralist literary critic. From opening pages, when Philip Swallow's west-bound airliner passes Morris Zapp's east bound plane, this tale of difference between British redbrick and American state university mores is controlled by structural balance between the two protagonists”³ The book deals with all the topical issues of the 1960's and 70's, such as smoking pot, sex, the Hippie movement, women's liberation, or the Vietnam's war and by the eyes of the two main characters shows the common opinions these topics caused on people in both countries.

3.2 *Small World*

² Gregorová, Markéta. *Lodge, David. Changing Places: A Tale of Two Campuses. 2010.* Accessed May 7th 2014, <http://anglistika.webnode.cz/products/lodge-david-changing-places-a-tale-of-two-campuses/>

³ Carter, Ian. *Ancient Cultures of Conceit: British University Fiction in the Post-war Years.* 1990. London: Routledge, 1990, p. 16.

Small World, which can be classified as a “celebration and satire of academic life, and especially of conference going, that was instrumental in establishing Lodge’s North American popularity in the 1980’s.”⁴ The novel resembles a chivalric romance, with the typical features such as a quest: an appointment to the UNESCO Chair of Literary Criticism, a post that includes a large salary without any academic responsibilities. This work, in which the Zapp and Swallow characters of *Changing Places* reappear, is full of with irony, especially in the unheroic, unchivalric behavior among the herd of academics that travel around the globe attending all sorts of literary conferences on topics only the people in “their world” would understand. The book itself is composed of a prologue followed by sections named simply “Part I, Part II, Part III etc.” Thus, I will summarize the story in this fashion. The Prologue section is focused on the theme of the book by making the reader aware of the notion of a medieval quest. The author compares this cliché with what he thinks is a modern form of this phenomena: academic conferences.

Part I starts of at a small academic conference in April 1979 at the University of Rummidge. We are introduced to the protagonist, Persse McGarrigle, an innocent young Irishman who recently completed his master's thesis on T. S. Eliot. The conference is the first on he has ever attended, representing a scholar from the fictional University in Limerick. Several important characters are introduced in this part: Rummidge professor Philip Swallow, his friend professor Morris Zapp, retired Cambridge professor Sybil Maiden, and, most importantly, the beautiful Angelica Pabst, who immediately becomes McGarrigle’s love interest. Angelica tells Persse that she was adopted by an executive at KLM after her parents abandoned her in the

⁴ Perkin, J. Russell. *Christianity & Literature*. Spring 2008, Vol. 57 Issue 3, p419-442. accessed May 6th 2014, web.b.ebscohost.com/ehost/

bathroom of an airplane during one of their flights. Their potential relationship is the main focus of the narrative, for in this part Persse expresses his feeling to her, and even asks her to marry him. His proposal is declined and the pursuit of Angelica begins until the final part of the book.

Morris Zapp and Philip Swallow, who meet each other after the events of *Changing Places*, some ten years later, have a long conversation about their careers. Swallow has become a professor and head of the English Department at Rummidge. Zapp started to interest himself in, what is called, deconstructionism. The last part of Part I is a story Phillip tells to Morris about an incident taking place a few years earlier, when he together with one other passenger noticed, that one of the starboard engine were on fire and was forced to spent the night in Genoa at a house of an acquainted British Council official, J. K. Simpson, and slept with the his wife, Joy. Soon after this escapade, Swallow read in the newspaper that the official's family had died in a plane crash in India.

Part II of the book is composed of incoherent narrations; it jumps from person to person, so the summary might seem rather chaotic. We begin with Morris Zapp waking up, but suddenly we switch to a different place, where an Australian Rodney Wainright tries to write paper for Zapp's conference about the Future of Criticism, held in Jerusalem. Then, again, we switch to Zapp going through his daily routine. The first half of this Part consists of constant switching between Zapp's activities and the activities of various people around the world. The next shift is to Zapp's ex-wife Désirée, who is struggling with her book, entitled *Men*. Back to Zapp and from him to a woman named Fulvia Morgana reading on an airplane to London during the night, being unable to sleep. From her we see Howard Ringbaum trying to convince his wife Thelma Ringbaum to have a sexual intercourse with on board the airplane for the sole reason of being able to join the Mile High Club, which he read about in a magazine.

Then, we follow Zapp's departure from Swallow's home, where he spent the night before, when we switch to Arthur Kingfisher receiving a phone call from Berlin while being massaged by his secretary. After a brief section about Zapp's continuing travel, we are witnesses to an unfulfilling sex of Phillip Swallow, thinking about Joy, and his wife Hillary, thinking about Zapp. We return to Kingfisher's phone call with Siegfried von Turpitz, professor from Berlin and a longtime friend of Arthur; they talk about the new UNESCO chair of literary criticism. After getting a little bit of Siegfried's backstory, we again return to Morris traveling to the airport. Next, we follow the morning of a French professor of narratology, Michel Tardieu, being called by accident by von Turpitz. The next paragraphs introduces us to Rudyard Parkinson, the Regius Professor of Belles-Lettres in Oxford, his past life and his morning routine, ending with the continuation of reviewing Zapp's new book *Beyond Criticism*. Later, we see a Turkish scholar Akbil Borak having his breakfast with his family, during which he reads *The Collected Works of William Hazlitt* in order to prepare for a visit by Swallow; the next stop is back with Zapp, as he goes through the airport security. From Zapp we switch to Japan, where we follow a teacher of English at the University of Tokyo, Akira Sakazaki, having some difficulties translating a novel of English author Ronald Frobisher into Japanese. After a brief visit of Zapp's take off from Heathrow, we switch to Frobisher having breakfast with his wife Irma, during which he reads a letter from Akira asking about, for him, problematic passage of Robert's book. From this point on, the passages about each of the characters are getting shorter and, in my opinion, I would just copy the book, instead of summarizing it. The only important part in this last chain of descriptions is that we learn that Joy Simpson, the British Council official's wife, presumably dead is actually alive.

In the next section of the Part II, we are introduced to a check-in clerk at Heathrow, Cheryl Summerbee. She loves reading romance novels by "Bills and Moon" (a reference to Mills & Boon). She serves as a metaphorical guide to the characters of the book, helping or hindering their progress. We again follow Persse spending some time with Cheryl and trying to get through the annoyances of the Heathrow airport. We then switch to Morris Zapp discussing with Fulvia Morgana the new UNESCO chair, later on we follow their erotic escapade involving Fulvia, Morris and her husband. The Part ends with Persse falling asleep on haystack thinking about Angelica and his pursuit of her affection.

Part III continues in the same manner as Part II, with people moving around the world, basically from conference to conference. During one of the meetings in Amsterdam, Persse hears von Turpitz speaking about ideas that Persse thought of in his unpublished book, and accuses Siegfried of copying his work, with Zapp defending Persse from von Turpitz. Later, Persse notices someone who looks like Angelica and remembers that he saw her in a pornographic movie. He then figures out, that Angelica works as a stripper in a scummy club. During one meeting in Turkey, Swallow meets Joy Simpson; the British Council official's woman, whom he thought was dead. She explains that only her husband boarded the airplane, which then crashed in India. After a period of time, they begin an affair, leaving Swallow wondering, whether to end the relationship with his wife, or not.

Events and characters move along in Part IV. Zapp is kidnapped by a left-wing movement, but later he is released from the imprisonment after the persuasion of Fulvia Morgana. Persse, after winning a credit card, receives enough money to chase Angelica, but is still unable to catch up with her. She leaves him some clues, through which he learns that Angelica has an identical twin, Lily, who is actually the one starring in the pornographic movies.

When Persse meets Cheryl again, she is now reading romances, such as *Orlando Furioso*. She mentions Angelica passing through her line, which makes Persse very happy. However, Cheryl is saddened to see Persse infatuated with Angelica, because she has feelings for him. Persse continues to chase Angelica to conferences in Hawaii, Tokyo, and Hong Kong, and Jerusalem, but he always barely misses her. At the Jerusalem conference, Philip Swallow, who is already in a “relationship” with Joy, sees his son, and subsequently becomes ill, which some people interpret as a Legionnaires’ disease. This stops the conference, and later on leads to the end of the affair between Joy and Phillip.

Part V takes place in 1979 at the Modern Language Association conference in New York. All of the characters are present: Arthur Kingfisher oversees the panel discussion, where Swallow, Zapp and others present their opinions on literary criticism. Zapp's kidnapping has “cured” him from his interest in deconstructionism. Kingfisher, after hearing a comment from Persse, recovers from his mental and physical impotence, which was established in Part II.

Persse finally tracks Angelica down and hears her read a paper, which is similar to the structure of *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."⁵ After that, Persse runs through the hotel in order to catch up with her. He manages to find her, kisses her and confesses his affection toward her. She leads him to her hotel room where they have

⁵ Lodge, David. *Small World: An Academic Romance*. 1984. London: Secker and Warburg, 1984.

sex. However, she reveals that she is not Angelica, but Lily (after the coitus, of course). Persse feels ashamed and embarrassed, even though Lily tries to comfort him. Later that evening, Kingfisher announces that he decided to promote himself as a candidate for the UNESCO chair. As an answer, Sybil Maiden steps forward and confesses that she is Angelica and Lily's mother and Kingfisher is their father. Angelica introduces Persse to her new fiancé, named Peter McGarrigle, the person who Persse was mistaken for during a job interview back in Ireland. Surprisingly, Peter is not angry, because he had the opportunity to go to America and as a consequence met Angelica. Swallow returns to his wife, Hillary, saying that he failed as a “romantic hero”. Everything wraps up but for one, for our purposes key aspect: Persse’s love life. He realizes that it is Cheryl Summerbee, not Angelica, whom he loves and flies to Heathrow to see her. He arrives at the airport only to discover that Cheryl no longer works there, having been fired the day before he arrives. No one knows where she has gone. “Závěrečná věta Lodgeova románu naznačuje, že v tomto malém světě se setkáváme se svými známými na těch nejméně pravděpodobných a nejdlejších místech, ale zároveň v něm nemůžeme najít ty, které opravdu hledáme.”⁶

⁶ Hilský, Martin. *Současný britský román*. Praha: H&H, 1992, p. 117

4 Quest

4.1 Introduction

Firstly, we must clarify, what ‘quest’ means. Longman English Dictionary Online says that a quest is: “a long search for something that is difficult to find”. In the American Heritage Dictionary of the English Language, we can find a second meaning: “an expedition undertaken in medieval romance by a knight in order to perform a prescribed feat”. Both of these explanations are needed to fully understand the problem at hand. Now the major difference between those two is the words “search” and “perform a prescribed feat”. I do not want to put anymore descriptions in here, but, simply put, search should be something that you would do out of your own volition; however, if there is a thing or “a feat” that is “prescribed” it means that the affair is known to be given to the “performer” from the outside, not the inside. Both of these phenomena are visible in both of Lodge’s work and we can draw similes between his works and works of authors from the past.

4.2 *Beowulf*

We must pay homage to the past first, so I will, ironically, start with the latter definition, focusing on the historical portion, especially the medieval time. We are now in the field of British Literature, so let us start with the first story about some sort of “quest”, which is the *Beowulf* poem. The whole epic poem, written supposedly between the 8th and the 11th century, consists of three stories, but only the first two are important to this topic. In the first story, the hero from the tribe of Geats, nowadays Sweden, Beowulf, sets out on the journey to help the king of Danes, Hroðgar, with a monster Grendel. This huge ogre, a supposed descendant of Cain, the brother of Abel from the Bible, threatens and terrorizes the halls of Heorot, where the king of Danes

with his thanes, or warriors, resides. Beowulf, who was once protected by Hroðgar in the time of turmoil, wants to repay his debt plus bring some treasures for the king of Geats, Hygelac. In this story, Beowulf is described as a great hero, both strong and brave. Initially, he is mocked by one of Hroðgar's thanes for losing in a swimming battle, but instead of attacking the thane, Beowulf simply explains, that he had to kill several sea monsters during the contest, being separated from his rival by a huge storm. He explains that "...so it came that I killed with my sword – nine of the nicors." By telling this story, he re-establishes his position and reputation among the tribe of Danes and after night of drinking and feasting, they go to sleep, with the Geats residing in Heorot, expecting Grendel to show up. He does, angered by the joy of the men, he attacks and kills one of the Geats and then reaches out for Beowulf. He, with tremendous strength, grabs Grendel's arm, not letting go. The battle is described as being very fierce, almost destroying the great mead hall. In the end, Beowulf ends up victorious, having ripped Grendel's arm from the shoulder socket. The poem gives us the notion of not only Beowulf's might, but of his sense of "fair-play" as well. He decided to fight Grendel with his bare hands: "Of force in fight no feebler I count me, in grim war-deeds, than Grendel deems him. Not with the sword, then, to sleep of death his life will I give, though it lie in my power." The story then continues with revenge of Grendel's mother, Beowulf's hunt for her, his fight with her and there is also the story about Beowulf fighting a dragon, during which he is mortally wounded and later on dies.

The later parts of the poem are not of any interest to this work, so let us focus on the theme of quest in the first part. There is an understandable question, whether this story can be classified as a story about any sort of quest. I am aware, that the notion of quest is tightly connected with Servantes' story about the adventures of Don Quixote, being the parody of Holy Grail's quests, but the definition itself states the motifs in

Beowulf. Firstly, there is the hero. Beowulf gets the proper back-story, with the events of turmoil in his homeland, forcing him to take a shelter provided by the king of Danes, so the motivation for his journey to Heorot is obvious. In this, there is the first deviation from the given definition, for the story should be told during the travel portion of any tale. We all know the format, a person A goes to place α , meets with person B, they decide to travel together to reach the goal, during their travel they have to fight with persons C – F and then they reach α , achieving some kind of epiphany at the end. But the real goal of Beowulf is not to kill the troll, Grendel. His goal is “to return the favor (to the Hroðgar) while enhancing his own reputation and gaining treasures for his king, Hygelac.” So the place α for him is his homeland with repaired reputation and pockets filled with gold. Therefore, if we were to force the formula on the poem: a person, Beowulf, goes firstly to place β , meets persons B – E, fights monster F, wins and (later on in the poem) arrives at place α (his homeland) having achieved his goals. As we can see, the formula works, with some, in my opinion, minor differences. But on the other hand, there are no obstacles, potentially threatening the hero, until the very end. There is also no companion in the first part of the poem, but that is possibly due to the fact that the story’s hero must be shown as strong and virtually unbeatable, for example when he fights the monster with his bare hands. Other than that, I believe that *Beowulf* is considered a ‘quest story’.

4.3 *The Ingenious Gentleman Don Quixote of La Mancha*

The next example of a quest is the one which we all know and recognize as being literary “the one with the quest”. I am talking of course about Miguel de Cervantes Saavedra’s famous novel *The Ingenious Gentleman Don Quixote of La Mancha*. The story of a misled, maybe insane gentleman, who goes on a various quests in order to pursue his dream of being a knight of some sort, is known to almost everybody;

therefore, I will shorten the summary of the story. The narration opens up with the author explaining the origin of Don Quixote. He tells us that he is a particular gentleman of name, which is not clear: some say it is Quixada, others that it was Quesada, but the narrator gives this piece of information no importance whatsoever. The gentleman apparently has only one hobby and passion in life, which is to read great historical pieces about chivalric journeys and heroic quests; and, in fact, becomes so infatuated with those stories that he decides to set out on his own quest to perform heroic deeds. Firstly, he finds himself what a proper knight needs on a long and dangerous journey requires: a set of armor. He finds one that belonged to his great-grandfather and is in not so good shape, being “forgotten in a corner eaten with rust and covered with mildew.”⁷The set misses a helmet; there is only a morion left, which does not stop our hero, who promptly completes the helmet with the use of a pasteboard. The next thing he does is that he goes to his stable on the land he owns and finds his horse of, shall we say, questionable quality, and makes the horse his animal companion on his adventures, naming it Rocinante. But a hero of his caliber needs a great name to go down in the annals of heroic deeds, thus he renames himself Don Quixote, but after a quick mind-searching he recollects the valiant Amadis, who did not go only by that name, he called himself Amadis of Gaul. So, with this idea in Don Quixote’s mind, he took the name of Don Quixote of La Mancha, after the village he lived in. However, a grand knight requires a Lady, to which he could dedicate his life and heroic triumphs. There just happens to be a one good looking

⁷ Saavedra, Miguel de Cervantes. *The Ingenious Gentleman Don Quixote of La Mancha*. 1605. Castile: Juan de la Cuesta, 1605. New York: Modern Library, 2001. ed.Smolett, T. Modern Library pbk. 2001. accessed May 6th, 2014. <http://pd.sparknotes.com/lit/donquixote/section1.html>

girl, whom he once had a feeling for; which prompts Don Quixote to dedicate all his victories to her, renaming her Dulcinea del Toboso. And thus his long journey begins.

As you see, the set up alone gives us a pretty good look on what the rest of the narrative is going to be about, which is, in a nutshell, one failure, misunderstanding and embarrassment after another. Just to name a few examples: On his quest for glory, our hero realizes that he was not properly knighted, and there just happen to be an inn near, which our hero mistakes for a castle. The innkeeper is hesitant at first, but since our hero is one of the biggest catastrophes the inn has suffered, the innkeeper carries out the knighting just to get rid of the unwanted Don. The next example demonstrates Don's good-heartedness as well as his idiocy, when he stumbles upon a man beating his servant for not performing his duty. Don Quixote cannot just idly stand by, so he leaps into the action and, after proper investigation of the circumstances, orders the man to stop beating the boy. The man promises to stop, but after Don leaves, he continues with the beating. These are just a few of his many deeds he performs on his journey.

The quest in *The Ingenious Gentleman Don Quixote of La Mancha* is literary a quest itself. After Don Quixote basically brain washes himself into thinking that he is the one who must follow in the footsteps of great heroes, like above mentioned Beowulf, he is met with the world, which is in the stark opposite of what he read about. Nobody would mistake a couple of prostitutes standing in front of the inn as a couple of princesses. His insanity totally clouds his judgment and makes him a fool in the eyes of others, who ever crosses his path, with the exception of his 'squire' Sancho Panza. This character is introduced to the story not right after the beginning, but in the later chapters, after the episode with Quixote's friends, the barber and the priest, burning his collection of books and walling the entrance to his library. Sancho Panza stands as a complete opposite to Don Quixote: Don Quixote is tall, insane and enjoys the pursuit of his chivalric ideas; Sancho is what we call a regular citizen. He

follows Quixote around only because he promised him the position of governor of isle, but for the reader he serves as a tool, giving us the reactions of normal people to Quixote's actions. Panza constantly warn the hero that what he wants to do is not right, thus providing an unsuccessful moral compass to Quixote. Together they traverse the land in pursuit of memorable actions Quixote tries to accomplish, unsuccessfully. There is no doubt that the story has a quest, it is the focal point of the story, which is intended as satire of such pieces of literature like Beowulf by putting the same hero with the same moral compass to more modern era.

4.4 *The Narrative of Frederick Douglass*

If the first example seemed as a bit of a stretch, then the next example is going to be even more debatable. I am about to talk about the sort of quest, which is not about the travel of the body, but about the evolution and struggle of the mind and soul. The story, dealing with the very unpleasant topic of slavery, is called *Narrative of the Life of Frederick Douglass, an American Slave*. I will try to demonstrate that this particular type of quest does not fit the formula of the “Don Quixotian” quest, but the definition as we know it now.

The story of Frederick Douglass, a slave trying to free himself from the shackles of his masters as well as his own ignorance and illiteracy, is one of the biggest and truest stories, published in 1845, still during the years of slavery. Frederick Douglass himself wrote in the Narrative that is will not specify his methods of escape to the Northern States for reasons I will mention later. The narration begins with Douglass as a child, being taken away from his mother in order to sever any potential mother – child bonds. His explanation of the method of the slave masters is very authentic, having his personal story mixed in with tales of other slaves' lives and the experiences

of their master's behavior. We follow Douglass' grow from childhood, where for the lack of physical strength he served in his master's household. There he witnessed the cruelty of slave-owners, having seen his own aunt whipped and almost killed. But the true start of his journey to freedom starts in Baltimore, where he is sent to help the relatives of his owner, Mr. and Mrs. Auld. Mrs. Sophia Auld, not having any previous experience with slaves, takes pity over little Douglass and starts to educate the boy. Later on she is scolded by her husband, Hugh Auld, for doing so. He states that the reason slaves are obedient and in their place is that they are uneducated. Douglass happens to eavesdrop on the conversation and, in the moment of the enlightenment, decides that that is the goal he must achieve in order to be truly free from his ill fate: "Whilst I was saddened by the thought of losing the aid of my kind mistress, I was gladdened by the invaluable instruction which, by the merest accident, I had gained from my master."⁸

With the help of local children he learns how to write letters at first, then whole words. When he learns how to read, he reaches out to one book called *The Columbian Orator*, a book about philosophical debate between slave and slave-owner, where the owner lays down a number of arguments for the right to own slaves, and the slave refutes one argument after another, culminating in the release of the slave from his servitude. With this knowledge, Douglass learns that Mr. Auld was right when he said that any sort of education 'harms' the slaves, being filled with the anger over the injustice being done on the slaves. It is there, in Baltimore, that he forms his idea of escaping further north, as being suggested by local sailors.

⁸ Douglass, Frederick. *The Narrative of Frederick Douglass, An American Slave*. 1845. Boston: The Anti-Slavery Office, No. 25 Cornhill. 1845. Accessed May 6th, 2014. <http://www.gutenberg.org/files/23/23-h/23-h.htm>

When he comes back to the plantation, he is rightfully defiant, having the hatred for the slave masters now firmly rooted within. For his 'ill behavior' he is sent to a slave breaker named Covey. During his time at Covey's plantation the poor treatment of slaves, including Frederick, and the inhuman methods of the slave breaker, such as having one female slave serve as a breeder for more slaves to serve under Covey (he basically lets man rape her for his own profit) at first weakens both Douglass' body and resolve, but during the climax he regains his determination once again. The climax of the narrative is a passage, where Covey corners Douglass in stables and tries to whip him, but Douglass 'snaps' and fights back. We see that this moment can be considered as ironic, for he had to use the much hated violence to break free, both literary and metaphorically. As we follow the narration, we can see that the church and the notion of faith is mentioned, interestingly enough, not as the savior of the slaves, providing mental haven as a form of escapism, but as one of the factor which worsens the problem of slavery. Both Covey and Thomas Auld, relative of the Aulds from Baltimore, become religious persons and use it as a shielding from their deeds. This point being made is much more striking with the figure of Thomas Auld, who claims that he must save these poor savages or else... It draws an interesting parallel with the works of David Lodge, who uses faith and religion as one of the personal traits for his characters.

In the next section of the narrative, we can see that it is only Douglass, who thinks about escape as an immediate solution. This is because of the illiteracy of the slaves of his next slave master, Mr. Freeland. During his stay he finds out that even a slave owner can be fair and not a hypocritical religious freak, nevertheless, he is determined to escape no matter what. He start to educate fellow slaves and we are once again show the power of education for the slaves, when he learns that he inspired many of his 'students'. Their attempt fails, due to one of the escape party betraying

the rest of them; and, in a series of events, Douglass is sent by Thomas Auld back to Baltimore to Hugh Auld.

In Baltimore, Hugh Auld sends Douglass to work at the local carpenter workshop. He is forced to hand his whole earning to Mr. Auld, which, understandably so, infuriates Douglass. However, after some time he is allowed to find his own job, after the agreement with Auld. This is considered as the 'step zero' in Frederick's quest for freedom. Even though still a slave, he can earn his own living and, by the extension, his place among the free citizens. He saves a part of his wage and, little by little, he has enough money to plan his trip up north. Douglass intentionally withholds the method of his escape, as he says, for two reasons. First on being that the slave-owners might at some point discover his narrative and use it as a guide about the escape route for slaves, catching them and returning them back to their masters for rewards. But the second reason is much more interesting and again proves Frederick's hatred for slavery: He thinks that the ignorance, through which the blacks were controlled, could be considered as a weapon, and by keeping his escape route in secrecy, he uses the same weapon against those, who had been using it to oppress him. The narrative does not end at that point, but I think this portion of the book is sufficient for our purposes.

The first definition of 'quest' I provided was that it is a *search* for something which is hard to achieve. It does not say anything about any sort of travel or any mention of any external source for the quest. We do a number of actions in order to gain something in return. But what is necessary criterion is that the action or actions must occur during a vast period of time, a criterion that was met by the story, for *Narrative of Frederick Douglass, an American Slave*, depicts almost half of Douglass' life. During his narrative about being enslaved, he came across the realization, that freedom is not something only white men may possess, but the blacks are entitled to

be free as well. His quest was undoubtedly difficult, because the threat of his masters whipping and/or killing him was always present; even when he was in Baltimore, he witnessed an “unfair” treatment of black people, both as a watcher and a participant. As he was working in the carpenter workshop, he was approached many times for stealing jobs for whites. He managed to survive and in the end he succeeded in his endeavor, enabling him to claim the prize, freedom. If I may use the semi-mathematical approach for this type of quest: Person A realizes that he/she must achieve something and on every step of the road, he/she sees the goal as a fuel that keeps him/her going through a series of events (the difficulty of the events are a variable, for some it is the number of tasks, for others it is the difficulty of the task itself) and in the end, usually with a help of persons B – D, the person A achieves the goal. I realize that these formulas may seem as being pointless, but I will use them to demonstrate that in both *Changing Places* and *Small Word*, the quest is one of the themes, in one of them even the most important one.

5 The Quests in *Small World* and *Changing Places*

5.1 Introduction

I will now make an attempt to find out, whether we can see the relationship between the definitions of a ‘quest’ and the plots of Lodge’s *Changing Places* and *Small World*. I will start with *Small World*, because the similarities between its storyline and the notion of quest is more obvious and it will help us see the nuances of Lodge’s approach to this theme, which are present in both books.

5.2 *Small World*

The ‘quest’ in *Small World* is not only of the protagonist, Persse McGarrigle, but of the other characters as well. Basically, we can say that everybody in the book have some sort of agenda, which they pursue, more or less successfully. First up, we have the quest for the newly open UNESCO chair of literary criticism. This quest is bound to several characters from the “promiscuous” Arthur Kingfisher to Siegfried Von Turpitz. What I did not mention in the previous section is how important the spoil of victory: “Where, in earlier writings, success was seen in social terms, here, the scope is often reduced to academic success...”⁹ in If one undertakes a journey filled with troubles and disappointment the goal at the end must be, understandably, worth the effort. If we draw the simile to the Holy Grail, we see that these two symbols are, not only in this regard, almost identical. The major difference is the reason, why anybody would want to obtain such an item. In the “Holy Grail mythos”, the kings and rulers would send their knights to distant lands to procure the mystical object. From a

⁹ Carter, Roland and McRae, John. *The Routledge History of Literature in English: Britain and Ireland*.

1997. London: Routledge, 1997, p. 513

today's perspective, it seems a little bit silly. It is not difficult to imagine a ruler of a huge empire and with the obsession of Holy Grail, an object of, literary, godly appearance. The stories tells that is is surrounded by other treasures that would pale in the presence of the real treasure. The ruler would send every man capable of fulfilling their, and by extension, his destiny. He hears that the knights reached the sacred place and... Either they say that there was nothing there, or they will bring back a dusty old cup and few sacks of spices which they bought in vain hope to make their trip a little bit useful. In any case, the ruler is in total despair and depression. But the point is that he is the potential receiver of the Holy Grail, but he would not do anything for it, this burden would fall onto the knights. But in modern society, where backstabbing is the preferred tactic, rather than stand-up fight, everybody asks about the UNESCO chair and secretly plot how to get the position. The chair of literary criticism comprises of, as Fulvia Morgana puts it: "\$100,000. Tax-free, of course, like all UNESCO salaries. Duties? Virtually non-existent. The chair was not to be connected with any particular institution, to avoid favouring any particular country. It was a purely conceptual chair (except for the stipend) to be occupied wherever the successful candidate wished to reside. He would have an office and secretarial staff at the Paris headquarters, but no obligation to use it. He would be encouraged to fly around the world at UNESCO's expense, attending conferences and meeting the international community of scholars, but entirely at his own discretion. He would have no students to teach, no papers to grade, no committees to chair. He would be paid simply to think—to think and, if the mood took him, to write. A roomful of secretaries at the Place Fontenoy would wait patiently beside their word-processors, ready to type, duplicate, collate, staple and distribute to every point of the compass his latest reflections on the ontology of the

literary text, the therapeutic value of poetry, the nature of metaphor, or the relationship between synchronic and diachronic literary studies.”¹⁰ Now I am not a professor and since I have not even gone through the teacher’s course, I do not know what are the exact advantages and disadvantages of being a teacher, but from what I have heard, it is not the best profession out there. One of my teachers at the University admitted that the salary the teacher takes on the University is lower than of one of the teacher’s friend, who works at a grammar school, so there is much to be desired as far as the teacher’s job is concerned. The desire to be granted the UNESCO chair of literary criticism is shared among the most of the *Small World*’s characters, even if their career is not looking bleak at all. In my opinion, it is the human nature, which Lodge captured accurately, that is to amass the most you can while you can.

Nevertheless, the main ‘quest’ of the book should be intertwined with the protagonist, Persse McGarrigle. His quest is less of the professional nature and more of the romantic one. This character sets on his journey to win over his love interest, Angelica, throughout the whole book until the epiphany at the end of the book, when he realizes he chased the wrong person. It was Cheryl Summerbee, who was the one he should go after, not Angelica. This type of quest is to a layman the one to pick up and understand, because we are almost oversaturated with these ‘quest’ from one particular popular media, called fairy tales. Before the time when midget rulers, sitting in their massive castles, were sending green ugly-yet-good-hearted monsters to rescue the princesses from their towers; we had fairy tales which taught us, that it was considered noble and, pardon me for using this term, ‘cool’ to go after the woman you met, saw, or heard about, even if the journey could cost you your life. The Persse character is a return to such times and tales. We follow him around the globe going

¹⁰ Lodge, David. *Small World: An Academic Romance*. 1984. London: Secker and Warburg, 1984.

from conference to conference for the reason to see his lady once again and to be able to basically, make her understand how much he loves; so much in fact, that his love alone would encompass their relation to the fullest. In the end they would live happily ever after and they would ride his white stallion into the sunset. As you could see, we can insert the fairy tale's cliché into the text and it would more or less coalesce. However, this is the modern society where such ideas are usually mocked and ridiculed. Talking from the male standpoint, if I were to bring a girl a single red rose, looked her in the eye and say the "I love you" phrase in front of her friend, they would either be polite enough not to make any snide comments right away, but they would wait for me to leave to burst into laugh, or they would laugh and point at me at right at the spot. In the later case, I would see the girl of my dream, in an attempt to keep her status in her group, would start laughing too, leaving me with nothing better to do than to leave the premises and think hard before doing something like this again.

Perse, however, seize his every opportunity to get in contact with her and in the beginning of the book, he expresses his feeling towards Angelica. She responds with the typical reaction, but he is not discouraged by his unsuccessful attempt to make her his 'princess'. That is the pivotal aspect of his quest, the resolution not to give up. He knows that he will meet her again and in his pursuit of her, she will see that he is to one who will sacrifice his time and money to be with her. We even witness the potential moment of his triumph, when he meets up with someone, who looks like Angelica, and is able to confess his love for her. And he even gets his "reward" in form of the consensual sex with his love interest. In the twist, which, in my opinion, dominates today's cultural media, such as movies; he discovers that he did not slept with Angelica, his one and only, but with her sister Lily, a star of pornographic movies. But the question is whether his quest was unsuccessful. As I have mentioned earlier, nowadays, the notion of the Holy Grail quest appears to us to be more

comedic than anything else. The seeking of something everyone would love to get, but the failure is ultimately inevitable. However, even above-mentioned the ruler do not stop, even if he guesses that third time will not be the charm. There is a reason for such behavior. It is because he is at the peak of his happiness not when the knights tell him they did not find anything of any value, but when he gets the message that they are coming back home. The excitement that he feels is too much to handle and he counts every minute until they return and when he sees them coming through the gates... This moment of “triumph” is the real reason why he or anyone would do it. For Persse, it is the same. When he finally catches up with ‘Angelica’, tells her he needs her, he wants her, and is met with agreement, he cannot be happier. They go to her room and prepare to have an intercourse; Lodge describes the climax of the scene, and of Persse’s quest: “She lay down on her back, with her knees slightly raised, and smiled at him with her dark, peat-pool eyes. He parted her thighs like the leaves of a book, and stared into the crack, the crevice, the deep romantic chasm that was the ultimate goal of his quest.”¹¹ Lodge hands us the end of Persse’s quest on silver plate. His goal was, to put it bluntly, to have sex with Angelica and, later on, as an aftermath, marry him. Do not be mistaken, they make love and thus his pursuit is over, just as ‘ruler’s’ quest for Holy Grail ends with his knight’s return. Persse’s disappointment, as the ruler’s, comes when he discovers, that the quest ended in failure. This moment of revelation is an interesting moment for him, having a great effect on him. This revelation is considered to be a point, which bring him back to reality, making him a real, relatable human being again; unlike Don Quixote, who, even though he has be told many times that his quest is a complete nonsense, he still continues with his quest in the name of his Lady, thus makng himself a mockery. All

¹¹ Lodge, David. *Small World: An Academic Romance*. 1984. London: Secker and Warburg, 1984.

that comes after the revelation of Persse's I considered to be irrelevant, for his goal is to express his love to Angelica, which he succeeds in, just not in the way he originally thought.

5.3 *Changing Places*

The quest in *The Changing Places* is a little bit different from the *Small World*. As I have mentioned earlier in the summary section of the thesis, there is an apparent theme of change, not only of the 'places' but of personal traits and life lessons as well. The protagonists, Phillip Swallow and Morris Zapp, switch places; Swallow flies from UK to US and Zapp flies from US to UK. Both have different reasons to leave their respective countries: Swallow wants to experience the freedom of America, which he felt when he was there doing his MA thesis; Zapp's reason is to postpone the impending divorce with his wife Désirée. I must describe these characters, because there is a parallel to be drawn between these two in the beginning of the story and at the end of it. Firstly, we are introduced to Phillip Swallow, a lecturer at the University at Rummidge. Lodge describes him as: "... a mimetic man: unconfident, eager to please, infinitely suggestible."¹² He is the submissive type of person, the one who can be the unhappiest person in the room and still, he would smile and pretend that nothing bothers him only to cry himself to sleep. For him, the trip to America is the quest for freedom, for the once obtained happiness. He spent his honeymoon with his wife Hillary in America and thus has fond memories of the place. America in Phillip's mind is not an actual place, but a symbol, a Holy Grail. We can only

¹² Lodge, David. *Changing Places: A Tale of Two Campuses*. 1975. London: Secker and Warburg, 1975.

speculate if the things that happened to him in America would happen in England as well. For example, he gets himself involved in a hippie party thanks to Melanie, Zapp's daughter. We can see them doing a various activities including smoking pot and rubbing each other's backs. This begs the question, whether he would ever stumble across such a party in his hometown. The answer is: No, he would not. He would probably sit at home with his unsatisfied wife drinking tea and wondering why he was robbed of a position in the University. The trip and, by extension, his stay in America is a quest fulfilled. It is the aftermath, him living in Euphoria, the city in America, which is important in the narration; it is not, however, to us.

Morris Zapp's quest is more prominent as opposed to Phillip's. Lodge describes him by making the comparison between him and Swallow: "Zapp was distinguished, and Swallow was not. Zapp was the man who had published articles in PMLA while still in graduate school; who, enviably offered his first job by Euphoric State, had stuck out for twice the going salary, and got it; who had 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... not that Philip Swallow was lacking in intelligence or ability; but he lacked will and ambition, the professional killer instinct which Zapp abundantly possessed."¹³ From this description, it is clear what the differences between those two are. If Swallow is the invisible one who does not attract any attention, Zapp is the one who does. He is at the peak of his career life and does not want to reach any higher in this regard. This fact is then contradicted in *Small World*, where he is actually thinking about the UNESCO chair of literary criticism; however in this novel, he is content with his life, professionally-wise. His reason to leave the country is an attempt to salvage his broken marriage, not because

¹³ Lodge, David. *Changing Places: A Tale of Two Campuses*. 1975. London: Secker and Warburg, 1975.

of his feelings towards his wife. Zapp is not fond of the idea to go to Britain and the author gives us a detailed description of his bleak situation there. “In reality, Britain in 1969 was not quite so dismal in terms of academic excitement, commercial hustle, or popular culture as Lodge paints it.”¹⁴ He does not want to give up his children, twins Elizabeth and Darcy. He is, in a sense, haunted by his failure being a father for the daughter from his first marriage, Melanie. And in that sense, at the end of the book, he is successful. After going through the escapades like thinking about seducing the niece of poor doctor O’Shea, who provides accommodation for him, only to change his mind in the matter of seconds; trying to have an intercourse with Swallow’s wife and others; we find him in the last chapter switching places with Hillary, in order to patch his relationship with Désirée. At first, the reader thinks that everything will end up in a catastrophe, but in the morning they are: “...on the floor between the two twin beds, naked, tangled together in a heap of pillows and bedclothes.”¹⁵ At that moment we see that their relationship seems to be “back to the normal”, thus ending Morris’ quest.

¹⁴ Showalter, Elaine. ‘*Changing Places*’ in *Changed Times*. Chronicle of Higher Education. 2008. Vol. 55 Issue 3, pB4-B5. 2p. accessed May 6th 2014. <http://web.b.ebscohost.com/>

¹⁵ Lodge, David. *Changing Places: A Tale of Two Campuses*. 1975. London: Secker and Warburg, 1975.

6 Conclusion

The topic of my bachelor thesis was the motif of the travelling professors in the books of David Lodge, which appears in multitude of his works. I set up the goal for the thesis and attempted to firstly explain it and then to prove it. The goal was to prove the presence of the motif of quest in selected narratives of the author, namely *Changing Places* and *Small World*. In the opening passage, it provided a brief biography of the author, followed by the list of his works from the years 1959, when he published his first work *The Picturegoers*, to his recent work *Deaf Sentence*, published in 2008. After providing this brief bibliography of the major pieces of fiction, I described to plots of the two of his works, *Changing Places* and *Small World*. I introduced the books, their anomalies in the chapter division, which relegates with the storylines of the respective books, and I introduced their characters, the struggles of those characters and the general plots as well.

In the next segment, I provided a definition of the word ‘quest’ using various dictionaries, followed by the summaries of plots of selected works of fiction: *The Poem about Beowulf*, *The Ingenious Gentleman Don Quixote of La Mancha* and *The Narrative of Frederick Douglass, an American Slave*. After the description of the stories I focused on whether or not there is an element of quest present in these books and, after finding the element in each one of them, I focus on what the quest is about and how it falls into the definition of the word ‘quest’ which I provided in the beginning of this section.

In the main part of my thesis, I duplicated the process from the previous part. Since I have already summarized the plots of *Changing Places* and *Small World* in the previous section, I focus solely on the analysis of the quest element in these novels, using the same approach as with the historical pieces. I have found out that the motif

of quest is indeed present within the narratives, with the difference that this said motif is much more prominent in *Small World* than in *Changing Places*. In the *Small World* the motif is present in a number of intentions of the characters as well as in the actions of the protagonist, Persse McGarrigle. We can draw a parallel between the UNESCO chair of literary criticism, a job opportunity that almost everybody in the novel hungers for, and the legend of Holy Grail, which is the object of many stories involving a 'quest' motif. The pursuit of Angelica, the love interest of the story's protagonist, is similar to the chivalric narratives, the point which I proved by providing the analysis of the quest in *The Ingenious Gentleman Don Quixote of La Mancha*. In *Changing Places*, the motif of quest is much less prominent, however, it is there. Both protagonists, Morris Zapp and Phillip Swallow, have reason to travel the long distances. However, the trip of the protagonists serves only as means to an end. Morris Zapp's quest in this book is more obvious than Phillip's. Zapp flies to England in order to postpone the impending divorce. But this trip proves to be useful, because at the end of the novel, the author suggests that he and his wife Désirée will resume their relationship, which is then proven by *Small World*, which is an indirect sequel to *Changing Places*. Phillip's quest ends by the arrival in the America, because the country itself is the goal, being a pleasant memory in his mind.

The problematic of a quest is a wide one. Every action of human beings, whether it is writing a thesis, going shopping or trying to seduce a person that attracts us, can be considered as a special type of quest, broadening the meaning of the word. This thesis proved that even something as simple as a flight to a different country is a quest, because the 'formula of a quest' seems to fit on the given situation. There is undeniable evidence that the motif of quest is present in both of the chosen books, proving the theory I stated at the beginning of the thesis. The topic of quest can be

viewed from a plethora of angles and approached in totally opposite way than I did; nevertheless, I enjoyed working with such a topic for its importance in human life.

7 Závěr

Za téma svojí bakalářské práce jsem si vybral motiv cestujících profesorů v dílech britského autora Davida Lodge, který se objevuje v několika jeho dílech. Cílem této práce bylo zjistit, zda existuje nějaké spojení mezi tímto motivem a motivem putování, či poutě (anglicky „quest“), a to ve dvou vybraných dílech autora: *Changing Places*, *A Tale of Two Campuses* a *Small World*. Nejprve sepsal krátkou biografii Davida Lodge, narozeného v jižní části Londýna. Popisuji, kdy a za jakých okolností studoval a jak na něj škola působila vzhledem k jeho pozdějším pracím. Zmiňuji také jeho kariéru profesora na universitě v Birminghamu, počínající rokem 1960, kdy nastoupil jako učitel literatury, a konče rokem 1987, kdy odešel z postu profesora moderní anglické literatury, aby se mohl soustředit na psaní knih.

V další části se pak předkládám seznam jeho nejznámějších knih od roku 1959, kdy vydal svoji první knihu *The Picturegoers*. Dále pak popisují knihy *Ginger*, *You're Barmy*, *Out of the Shelter*, *The British Museum is Falling Down*, *How Far Can You Go?*, *Paradise News*, *Therapy* a jeho nejnovější *Deaf Sentence*. U každé s těchto knih je napsáno krátké shrnutí či hlavní myšlenky dané knihy.

Poté následuje část, v které je shrnutí příběhu mnou vybraných knih, *Changing Places* a *Small World*. Obě sekce jsou strukturované stejným způsobem: První část je věnovaná krátkému shrnutí příběhu děl, které v následujících pasážích rozvinu; následuje představení hlavních postav v každé knize.

Changing Places je dílo, věnující se dvěma mužům, kteří si vymění místo, britský učitel Phillip Swallow letí do Ameriky, aby našel ztracenou sílu, kterou z něj vysává jak prostředí domácí university, tak vztah s jeho manželkou Hillary. Morris Zapp, americký profesor na universitě v Euphorii, odlétá do Anglie, jelikož se mu rozpadá manželství a jediná šance, jak ho zachránit, je odejít na půl roku od své ženy Désirée. On ovšem nemá zájem zachránit tento vztah kvůli lásce k manželce, ale kvůli dětem, které nechce zklamat tak jako neuspěl u své dcery z předchozího vztahu, Melanie. Oba mužové procházejí různými eskapádami, do kterých patří například poměr Phillipa s Désirée a Morrise s Hillary. Kniha končí setkáním všech čtyř v New Yorku, kde se rozhodují, kdo zůstane s kým, ale konec samotný zůstává otevřený.

Small World se věnuje velkému počtu akademiků, kteří cestují kolem země, navštěvují různé literární konference a sympozia a zažívají rozličné příhody. Postavy Phillipa Swallowa

a Morrisse Zappa se opět objevují, což naznačuje, že situace z předchozí knihy se nakonec vyřešily. Hlavní hrdina této knihy je začínající učitel Persse McGarrigle, který se během jedné z prvních konferencí zamiluje do záhadné Angelicy, kterou se snaží dosáhnout po zbytek knihy.

Čtvrtá část mé práce je zaměřena na popis putování za použití několika anglických slovníků, na kterou navazuje sekce zaměřující se na příklady z historie, v kterých se tento motiv objevuje. První z mnou vybraných děl je báseň o Beowulfovi. Opět se držím postupu z předchozí části, což znamená krátké shrnutí děje, na kterou poté navazuji tím, že se zaměřím na aspekt putování, který je v básni přítomen. Druhé dílo je román Miguela de Servantes Saavedry *Důmyslný rytíř Don Quijote de La Mancha*, ve kterém opakuji tento postup, stejně tak, jako ve třetím vybraném díle *The Narrative of Fraderick Douglass, an American Slave*. Toto autobiografické dílo pojednává o životě otroka a jeho cestě za svobodou, lemovanou strastmi a utrpením.

Poté se dostáváme ke klíčové pasáži celé práce, kdy vyhledávám motiv putování v dílech *Small World* a *Changing Places*, stejně jako jsem je vyhledával v předchozí sekci. Začínám s knihou *Small World*, protože v této knize, jak demonstрую, je motiv putování daleko zřetelnější než v *Changing Places*. Porovnávám pozici člena UNESCO v oboru literární kritiky se Svatým grálem vzhledem k jejich významu pro účastníky daného putování. Dále pak píšou o protagonistovi *Small World*, Perssem McGarriglem, a jeho snaze získat dívku do které se zamiloval na jedné z literárních konferencí, jménem Angelica. Za použití pasáže z Lodgovi knihy dokazují, že jeho pátrání po dívce se dá opravdu přirovnat k putování, jaké prováděli rytíři v historických dobách.

Stejnou metodu vyhledávání motivu putování používám i v další sekci, zaměřené na román *Changing Places*. V této knize není motiv putování až tak zřetelný, nicméně dokazují, že je přítomen. Nejprve popisují „putování“ prvního protagonisty Phillipa Swallowa, učitele na Rummidské universitě, které začíná odletem z Anglie a končí příletem do Ameriky, jeho vysněného cíle. Dále píšou o druhém z hrdinů, Morrisovi Zappovi, který letí z Ameriky do Anglie, aby zachránil své rozpadající se manželství kvůli jeho dětem, dvojčatům jménem Elizabeth a Darcy. „Pout“ obou končí úspěchem.

Je jasné, že problematika „putování“ či „cesty“ je rozsáhlá. Jakákoliv činnost člověka, ať už jde o psaní bakalářské práce, nakupování nebo vyznání lásky druhému je sama o sobě „pout“, čímž se definice slova „pout“ neboli „quest“ ještě rozšiřuje. Tato bakalářská práce

dokazuje, že ve světě literárních hrdinů může být i něco tak prostého, jako je let z Anglie do Ameriky, považováno za úspěšnou pouť. Jsou zde nepopíratelné důkazy o tom, že již zmíněný motiv se nachází v obou mnou vybraných dílech, což potvrzuje mnou na začátku vytyčený cíl. Na téma jako je toto je možné nahlížet z mnoha úhlů a nejspíše je možné, že někdo bude v budoucnu přistupovat k tomuto tématu z opačné strany. Nehledě na to mi byla tato práce velkým přínosem, vzhledem k mému náhledu na svět.

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