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Vliv středověké romance na román Davida Lodgea Svět je malý

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Motiv hledání

The Influence of Medieval Romance On the Novel by David Lodge Small World

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The Aspect of the Quest

Bakalářská práce

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Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a uvedla v ní
předepsaným způsobem všechnu použitou literaturu.

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1. Introduction

The novel *Small World* is probably the most famous work by David Lodge. This is the second part of university trilogy which made him very popular. Lodge is well known for his sense of humour so it is disputable what he meant by the title of this novel. Firstly, the title of the book reflects the setting – the academic circles designated for only few people. It is a ‘small world’ in which only few people remain. Also the world in the novel became smaller due to the possibility of quick travelling as well as the new technologies enabling people communicate across the continents; or a ‘small world’ of individual characters. It may also be the irony for the world which is enormous and miscellaneous and full of surprises. Concerning the title *Small World* is a rich work full of many different layers I will try to show them in my bachelor theses.

David Lodge as a writer, university teacher and theoretician explored the difficulty of the beginning of a novel in his collection of essays *Art of Fiction*. There he puts the emphasis on the importance of a good start of the book but “WHEN DOES A NOVEL BEGIN?”¹ he asks. One of his most famous books *Small World* starts with quotation from Eliot’s *The Waste Land* which reveals a lot about the novel and about its author if one can stick to Lodge’s notion that the beginning determines the whole work.² “The April is the cruellest month”³ might reveal Lodge’s fondness to Eliot but it should also be the notice that the novel is going to be full of quotations. Vast usage of intertextuality is typical for this novel and its research will be the main goal of this thesis.

The book, as the whole title suggests *Small World: An Academic Romance* is based on romance; its structure, characters as well as the content is the allusion to this genre. The three opening epigraphs tell much about the structure and the key ideas of the novel. The first is by ancient poet Horace “Caelum, non animus mutant, qui trans mare currunt.” It points to the characters such as Sibyl Maiden, Philipp Swallow or others who keep travelling from place to place not only because their profession requires it but also because they are not satisfied themselves. The second quotation is

¹ David Lodge, *The Art of Fiction* (New York: Viking, 1992), 4.

² Lodge explores the difficulties of the beginning of the novel in *Art of Fiction*, where he puts the emphasis on the importance of a good start of the book. He mentions many kinds of beginning but does not include the beginning with quotation, which he uses in *Small World*.

³ David Lodge, *Small World* (London: Vintage, 2011), 3.

from *The House of the Seven Gables* by Nathaniel Hawthorne written in 1851. “When a writer calls his work a Romance, it need hardly be observed that he wishes to claim a certain latitude, both as to its fashion and material, which he would not have felt himself entitled to assume had he professed to be writing a Novel.” This statement very much refers to the content of *Small World* which can hardly be read as a realistic work. In this sense a Romance in the definition mentioned above corresponds with the medieval romance which is neither a realistic piece of work; these two genres complement each other in this Lodge’s work.

The last quotation comes from *Finnegans Wake*: “Hush! Caution! Echoland!” This work is the last work by James Joyce and it is said to be the most complex work written in English. Joyce’s interest in allusions, intertextuality, puns and a special kind of difficult language cause that the genre of the work is hard to define. This might have inspired David Lodge, who was already inspired by James Joyce a lot, to write *Small World* full of allusions, references and cross-genre differences. Also, this quotation might go hand in hand with the content of the novel: very often the novel takes place at conferences where the participants must listen and keep silent; or the characters are in the process of their work, usually writing an article or a book, the activity for which the silence is crucial; also, there is number of events that should remain secret, especially the love affairs, certain errors in research or even the case of deception and plagiarism. ‘Echoland’ might be another name for the novel itself as the whole book consists of many and many different quotations, allusions and references that these might be understood as echoes from varied worlds, stories, characters and literary genres. These quotations by Horace, Nathaniel Hawthorne and James Joyce are certain parallels revealing the main thoughts of the novel which might be seen as a cluster of different intertextual devices which cause the density of the text.

This bachelor thesis consists of eight chapters. The first chapters concern the life and work of David Lodge, the campus trilogy with the emphasis on the novel *Small World*. Also, there is rough definition of a campus novel and its brief development as well as the importance of this genre in Lodge’s career. There is also concise development of medieval romance and its transformation in the literature. Furthermore, I explore the usage of intertextuality in Lodge’s work in general. Intertextuality and especially allusions to medieval romance is the main issue of this thesis. I will compare the genre of medieval romance with *Small World* and depict the main aspects which they share.

The core of the work is to reveal the phenomenon of the grail in *Small World*. The fascination of this phenomenon lasts for centuries and even in these days remains a source of inspiration.⁴ The complexity of the grail lives in its enduring appeal as a metaphor for struggle, ultimate achievement as well as ultimate failure. The aspect of grail and quest appears in the novel in different environments and under different circumstances which I will portray in the last chapters of this thesis.

⁴“The Grail does not belong to the past as a redundant artefact of antiquity, its tradition is alive and evolving into the modern world.” Giles Moran. *The Holy Grail*. (Aylesbury: Pocket Essentials, 2005), 10. Apart from the number books there are many early and contemporary films of many genres inspired by this theme. Let us mention only few: *The Silver Chalice* (1954), *Lancelot du Lac* (1974), *Monty Python and the Holy Grail* (1975), *The Fisher King* (1991) and many others.

2. David Lodge and his work on the background of his life

David Lodge is well known British literary critic, writer and academician. His whole life was devoted to teaching and working at the universities which highly inspired him for his writing. He was born 1935 in London and grew up there during the post-war period in rather poor Catholic family. He studied the University of London in the years 1952 and 1955 and got B.A. After graduation he was two years in the military service. When he returned he obtained M.A. in London University in 1959 and the following year he taught English for the British Council for a year. In 1960 he became a university teacher in Birmingham where he studied doctorate and stayed there till 1987. Birmingham became an important source of influence in Lodge's work. There he met Malcolm Bradbury, the famous author of campus novels, and they became colleagues and close friends. Apart from the Birmingham University he was also an Associate professor at the University of Berkeley. He spent a year with his family in America travelling around states and giving lectures at universities. However, he retired from Birmingham and became a full-time writer constantly drawing inspiration from the years he spent there. His academic career, travelling and the background of his personal life influenced and mirrored particularly his fictional work.⁵

One of the strongest aspects of Lodge's style is his connection with Catholicism. He had always been interested in occurrence of this phenomenon in literature as he wrote his doctor thesis on Oxford movement and his M.A. thesis; he broadly dealt with this theme especially with the work by British Catholic author Graham Greene (1904 – 1991). Lodge deals with the question of religion and catholic beliefs, sexuality and morality throughout his whole fictional work. His very first novel *The Picturegoers* from 1960 and *How Far Can You Go?*⁶ from 1980⁷ are humorous pieces of work exploring the Catholic values in so called modern world. Further, his stay in America in the year 1964 inspired him to deal with these questions of sexuality and morality in the comic work *The British Museum Is Falling Down*. Besides the novels already

⁵ Bernard Bergonzi, *David Lodge* (Plymouth: Northcote House, 1995).

⁶ *How Far Can You Go?* “ is one of the few major texts to handle Catholicism seriously in the modern English novel.” Ronald Carter and John McRae, *The Routledge History of Literature in English* (New York: Routledge, 1997), 425.

⁷ This novel won Whitebread prize in 1980. David Lodge is on the list of winners along with authors such as Ian McEwan, Kate Atkinson or Iris Murdoch. Ibid. 461.

mentioned he writes about this theme also in his campus novels. Concerning Catholicity Lodge is one of the prominent English writers dealing with this theme.⁸ He points out (and often parodies) the sensitive questions of religion such a contraception or premarital sex all over his fictional works.

As already mentioned, Lodge's career as well as his life is an inseparable part of his writings.

A novel is a long answer to the question 'What is it about?' I think it should be possible to give a short answer - in other words, I believe a novel should have a thematic and narrative unity that can be described. Each of my novels corresponds to a particular phase or aspect of my own life: for example, going to the University of California at the height of the Student Revolution, being an English Catholic at a period of great change in the Church, getting on to the international academic conference circuit; but this does not mean they are autobiographical in any simple, straightforward sense.⁹

The wartime childhood he depicted in the novel *Out of the Shelter* (1970). The time spent in military service inspired him to write the book *Ginger, You're Barney* (1962), in which he explores the impact of this experience on the lives of young men. The novel *The British Museum Is Falling Down* also pictures his personal life as he was only few years married when he wrote this work.¹⁰ Furthermore, teaching at Birmingham and his stay in Berkley in California during the year 1969, where he was a guest professor, drew inspiration for the work *Changing Places. A Tale of Two Campuses* written in 1975. Lodge's later works such as *Death Sentence* (2008) *Thinks...* (2001) or *Therapy* (1995) deal with the ageing or (and) the death of close person.¹¹

Many Lodge's works are also influenced by his academic interests: he wrote the autobiography of famous writers - the work *Author, Author* from 2004 is inspired by Henry James. The novel with intentionally ambiguous title *A Man of Parts* is inspired by the life of H. G. Wells. His deep study of literature appeared not only in biographies of his favourite authors but he started to imitate them in his own novels. He commented on this: "since I combined writing fiction with an academic career for nearly thirty years

⁸ The concern of religion is explored especially in the novels by David Lodge, „who is arguably the most significant Catholic novelist of his generation.“ Ronald Carter and John McRae, *The Routledge History of Literature in English* (New York: Routledge, 1997), 425.

⁹ Bernard Bergonzi, *David Lodge* (Plymouth: Northcote House, 1995).

¹⁰ He married in the year 1959 his classmate from the university the novel was written in 1964. "David Lodge's earlier novels reflect his own experience, in marriage and starting a career." (*The British Museum Is Falling Down*, 1964). Ronald Carter and John McRae, *The Routledge History of Literature in English* (New York: Routledge, 1997), 425.

¹¹ Bernard Bergonzi, *David Lodge* (Plymouth: Northcote House, 1995).

it is not surprising that my own novels became increasingly intertextual.”¹² The very first novel in which he used the devices of intertextuality is *The British Museum Is Falling Down*. The settings, the structure and the characters of the novel are clear hints to James Joyce’s *Ulysses* or Virginia Woolf’s stream of consciousness. The devices of intertextuality such as allusion or parody are important aspect of Lodge’s writing style and I will explore that deeper in following sections concerning Lodge’s campus novels. Birmingham University happened to be a great source of inspiration - Lodge transformed it into British red brick university in Rummidge, the setting for his first campus novel *Changing Places*.¹³ The novel tells the story of two professors of English literature who exchanged their places at universities in America and in England. The comparison of cultural differences between America and Britain in late 1960’s is the great source of humour in the book. Lodge combines many styles of writing such as writing in letters, newspapers articles or film scripts. Lodge wrote another two sequels in following fourteen years – *Small World* in 1984 and *Nice Work* five years later so the trilogy became known as *The Campus Trilogy*. The sequels follow the main points from the first part such as the main characters or the setting, however, it develops new and original world in each sequence inspired by the university surrounding.

Lodge is also an author of many non-fictional works, essays and academic papers concerning the linguistics, language or current trends in this field. Among the significant let us mention *Language of Fiction* (1966), *Working with Structuralism* (1981) or *The Practice of Writing* (1997). Important work is *The Art of Fiction* from 1992 in which he comments the styles of many distinguished authors such as George Eliot, John Updike, George Orwell, Kazuo Ishiguro, Jane Austen and many others. Also, Lodge is an expert on the work by Jane Austen just like both of his characters from the famous sequels of campus novels. Morris Zapp takes her work as challenge to exhaust the themes her novels suggest which he does in *Changing Places*. In *Small World* he abandons this topic and turns to something completely different.

...I began commentary on the works of Jane Austen, the aim of which was to utterly exhaustive, to examine the novels from every conceivable angle – historical, biographical, rhetorical, mythical, structural, Freudian, Jungian, Marxist, existentialist, Christian, allegorical, ethical, phenomenological, archetypal, you name it. So that when each commentary was written, there

¹² David Lodge, *The Art of Fiction* (New York: Viking, 1992), 102.

¹³ *Changing Places* was also awarded by Hawthornden Prize in the year 1988, the year when it was published.

would be *nothing further to say* about the novel in question. Of course, I never finished it. The project was not so much Utopian as self-defeating.¹⁴

This is the evidence of the mirroring Lodge's own experience to his works as well as the vast usage intertextuality. Particularly this part defines very well not only Zapp's scientific interest but also the thought going through the whole novel, the idea of searching. On the contrary there is Philipp Swallow who has no idea whatsoever so he "accepted his Professor's suggestion that he write an MA thesis on the juvenilia of Jane Austen."¹⁵ These two characters will be discussed deeper in following sections.

David Lodge is one of the most significant British authors whose work is mainly illustration of his own life: there are strong aspects of Christianity, his studies and professional teaching life at universities. He is the author of many humorous novels as well as fictional works concerning linguistics or literature. However, he is best known for series of campus novel and Lodge became the significant representative of this genre.

¹⁴ David Lodge, *Small World* (London: Vintage, 2011), 24-25.

¹⁵ David Lodge, *Changing Places* (London: Penguin, 1978), 14.

3. The genre of campus novel – its origin and development

The modern campus novel as it is known today is connected with the new generation of authors writing in 1950's and 1960's in England. Among these were David Lodge and Malcolm Bradbury the best known authors of campus novels, together with Kingsley Amis who is considered to be one of the founders of this literal genre. However, the origin of the genre is rather older.

The genre of campus (or academic) novel emerged from the raising importance of universities in United Kingdom and America at the beginning of twentieth century. Very early student-oriented campus novels included accounts of student life at Harvard and Yale at the turn of the twentieth century.¹⁶ Novel *Philosophy 4* by Owen Wister from 1903 deals with the life of undergraduate at Harvard University and work by Owen Johnson *Stover of Yale* looks at the importance of caste system in Yale. Another example of pre-campus novel genre might be rather sentimental work written in 1934 by James Hilton *Goodbye Mr. Chips* set at fictional public boys' boarding school. The shape of English and American universities played an important role as these campuses are always closed complexes (so all the members are much closer) in contrast to European universities. This obsolete genre was defined as a "novel set at a college or university, in which academic life assumes not merely a background role (as it does, for example, in many murder mysteries) but is a determining factor in the lives of its characters."¹⁷ Besides the setting there was no other connection with the modern form of campus novel.¹⁸

The development of the genre continued and widened in the late 1940's. In this time most of the writers became the teachers of creative writing at universities. Mary McCarthy¹⁹ is one of the significant writers who became teachers of writing and who

¹⁶ Edward Quinn, *A Dictionary of Literary And Thematic Terms* (New York: Facts on File, 2006), 63.

¹⁷ *ibid.*

¹⁸ „Many novels have presented nostalgic evocations of college days, but the campus novel in the usual modern sense dates from the 1950s.” Chris Baldick, *The Concise Dictionary of Literary Terms* (New York: University Press Inc. New York, 2001), 33.

¹⁹ Mary McCarthy (1912-1989) was author, critic and political activist. She wrote seven novels between the years 1942 and 1979. She was born in Seattle and orphaned when she was six year-old, both her parents died in the great flu epidemic of 1918-1919. She was brought up by her aunt and then by her grandparents. She studied at Vassar College, New York literature and graduated at 1933 with honours. She used her alma mater, progressive place for young women, for the setting of her works. She was married several times and had number of affairs; her unsuccessful marriages as well as

dealt with the political issues and the problem of Communism at the beginning of 1950's at American universities.²⁰ She was respected „witty and sophisticated writer and theatre critic, noted for her satirical commentaries on marriage, intellectuals, and the role of women. McCarthy's novels were often drawn from autobiographical sources; she put friends, enemies, ex-husbands, thinly disguised, into her fiction.“²¹ Her novel *The Groves of Academe*²² written in 1952 is considered the very first modern campus novel.

The historical background was very important in the formation of campus novel as a literary genre. After World War II the government of the United Kingdom ratified many social reforms, because the social difference became enormous in this period. The victory of Labour Party in 1945 caused many changes in the system; one of them was approachable education for poor people thus the class differences were not that significant. This was called Education Act from 1944²³ which brought the possibility to get scholarship for intelligent but poor students and allowed them to study at prestigious universities. The groundbreaking result of this Act was the high education for women and working classes. Nevertheless there was a group of intellectuals protesting against this idea. They not only disagreed with such a reform they also disrespected and even despised this new group of educated people; among them was for instance T. S. Eliot or Evelyn Waugh, graduates from the most prominent universities.

During this post-war period the English became one of the most important subjects at universities among liberal arts. According to this and to the increase of newly open universities there was also rapid grow of teachers of English who were often writers and lecturers of creative writing, which often became the main inspiration for the writers like Malcolm Bradbury or David Lodge and for creation of their literary

the New York society and intellectuals she depicted in many of her parodical works. She was seen as very provocative writer dealing with the important actual issues of current political life.

²⁰ „Most of her fiction and nonfiction explored the response of intellectuals to political and moral problems.“ 4 May 2014 <<http://www.kirjasto.sci.fi/marymcc.htm>> The main themes she dealt with were feminism and communism, for example the novel from 1971 *The Mask of State: Watergate Portraits*.

²¹ 4 May 2014 <<http://www.kirjasto.sci.fi/marymcc.htm>>

²² „The political motif of *The Groves of Academe* is ironically mirrored in Philip Roth's *The Human Stain* (2000), where the protagonist, a dean at a small liberal arts college, has his life wrecked as a result of spurious charges of racism.“ Edward Quinn, *A Dictionary of Literary And Thematic Terms* (New York: Facts on File, 2006), 63.

²³ Education Act was also called “Butler's act” after the conservative politician R.A. Butler. He opened secondary education for lower classes so more people attended universities.

characters.²⁴ “Both writers use their experience of travel and other cultures to examine the ambivalence of the attitudes of the newly educated mass readership which has benefited from the worldwide expansion in education and social awareness.”²⁵ Their protagonists are typical examples of that age, usually the complete opposite of ‘the old intellectuals’ who were extremely restrained even ascetic due to their love to studying. These new characters are at that post usually only because of sheer luck or accident, they are lazy and not interested in the study, they are interested in money and admiration or jealousy of others. The main issues in the novel are the academic successes and failures on the background of the personal life of the main protagonist, written in bright satire.

Working class students used the opportunity to study among whose were besides others Kingsley Amis and David Lodge. The Act brought totally new generation of writers and academicians who were influenced by their original environment so their novels showed, inter alia, a critical view of the society. The characters created by these authors do not agree with the political-social situation in Great Britain and they ostentatiously show this in their novels. There was an interesting paradox - the writers who were ‘the result’ of the groundbreaking change in a system, who were part of so called ‘welfare policy’ complained the most about the current system in the society.²⁶ The literature in 1950’s and 1960’s was created by the groups of authors called *The Movement* and *Angry Young Men* – this name firstly appeared in magazine *Spectator* and it was associated with these authors who demonstrated their disapproval with the values of British middle class. Later this term was used for most of the writers and their literary heroes (or anti-heroes) from this period. The most significant was John Osborne with his “character Jimmy Porter as the voice of his generation”²⁷, the main figure from the drama *Look Back In Anger* written in 1956 which was rather scandalous. Jimmy comes from (just like Osborne) working class family but he married a woman from higher ranks. The fight between these two ‘cultures’ full of irony and satire brought a new view on English society. The play was quite shocking and the reception was overall negative. Nevertheless this work was a milestone in English literature and became very

²⁴“Both are also highly aware literary critics, particularly strong on Modernism and modern critical theory” which is clear from their novels. Ronald Carter and John McRae, *The Routledge History of Literature in English* (New York: Routledge, 1997), 425.

²⁵ Ronald Carter and John McRae, *The Routledge History of Literature in English* (New York: Routledge, 1997), 425.

²⁶ Martin Hilský, *Současný britský román* (Praha: H&H, 1992).

²⁷ Ronald Carter and John McRae, *The Routledge History of Literature in English* (New York: Routledge, 1997), 416.

influential for writers who came from the same social background. John Braine, the author of the novel *Room at the Top* in 1957, also belongs among 'angry young men'. Joe Lampton is the hero whose only interest is money and material social progress. (The sequel *Life at the Top* written five years later is allusion to Dickens's *Great Expectations*.) Alan Sillitoe's Arthur Seaton from the novel *Saturday Night And Sunday Morning* written in 1958. The main character is also working class man who has an affair with his colleague's wife and her sister. After unpleasant revelation he is attacked and his life starts being steady. Saturday night is the time for rest and disorder in contrast to Sunday morning, the time for going to church and have a rest. Authors often explore the working-class people and their frustration. These works depicting the emptiness on different levels in some cases tend to be "more of an existential than a social novel."²⁸ Finally, there is the most successful novel of its time, Jim Dixon in *Lucky Jim* by Kingsley Amis written in 1954. The constitution of campus novel is connected with this author and his book *Lucky Jim* is considered to be one of the first modern campus novels.²⁹

Campus novel is always set to the academic environment around campus or university as the heroes of the stories are the professors or students. The main protagonist is very often the teacher who makes social faux-pas and who is the initiator of many embarrassing and funny situations. He has usually chaotic and disorganized erotic life often having an affair with his colleague's wife or a student (or both³⁰). This unrestrained character is usually in clear contrast to other older and rather strict and conservative academicians. The comicality is characteristic feature of this genre. The plot is very often set at the English department that enables the authors to use themes concerning English literature and language. Great usage of intertextuality, often meant as a parody, is also typical for campus novels. Moreover, the specific environment of this genre determines these novels for the specific audience. Readers who know the academic atmosphere understand the novel easily and also understand and appreciate its jokes.³¹

²⁸ Ronald Carter and John McRae, *The Routledge History of Literature in English* (New York: Routledge, 1997), 416.

²⁹ Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (New York: University Press Inc. New York, 2001), 12.

³⁰ Both Phillip Swallow and Morris Zapp have a number of affairs in *Changing Places* and *Small World* including students and each other's wife.

³¹ Martin Hilský, *Současný britský román* (Praha: H&H, 1992).

David Lodge is author of dozens of books from which are the most famous his campus novels. These three novels were very appreciated not only for their humour but particularly for their highly innovative and inspirational approach. "*Changing Places* (1975), and its sequels *Small World* (1984) and *Nice Work* (1988), not only definitively established the popularity of the genre, but they opened up a whole new range of intertextual possibilities for a readership who could catch many of the literary references and university jokes. This was a new kind of writing for a new kind of reader: the post-*Lucky Jim* generation of university-educated readers."³² Campus novels by David Lodge are multi-layered parodical works provoking the questions concerning academic and personal lives, difficulties of relationships as well as questions of culture or stereotypes of many countries. According to the time these campus novels were written - there is clear influence of postmodern approach in usage and the power of intertextuality in these novels.

³² Ronald Carter and John McRae, *The Routledge History of Literature in English* (New York: Routledge, 1997), 425.

4. University Trilogy

Set of Lodge's three campus novels *Changing Places*, *Small World* and *Nice Work* is loose trilogy and it is usually called a university trilogy. Lodge wrote these books between the years 1975 and 1988. There are significant connections between the first and the second part and rather slight with the third one; generally they are independent works as the author did not mean to write a trilogy despite of this fact these three novels were published under the name *A David Lodge Trilogy* in 1993.

David Lodge is considered one of the best known authors of the works in of genre campus novel³³, however, he wrote many other works. In fact he wrote only four of them, besides the trilogy there is only the novel *Thinks...* from 2001 which belongs to this genre. Nevertheless they are the best recognized fictional works he has written: both *Small World* and *Nice Work* were shortlisted for the Booker Prize; *Nice Work* became winner of the Sunday Express Book of the year in 1988 and *Changing Places* was awarded by the Hawthornden Prize the Yorkshire Post Fiction Prize. Lodge himself made a stage adaptation of his novel *Thinks....* and won the Best Play award in the Manchester Theatre Awards. Also, he made television adaptation of *Nice Work* which won Royal Television Society's Award for best Drama serial in the year 1989 and a Silver Nymph at the International Television Festival in Monte Carlo in 1990.³⁴ So Lodge's campus novels are best known and the most successful pieces of his work.³⁵ Lodge's other works (mentioned above) concern much more the personal life of the main character or his relationships rather than the student's life or teaching at the university. Nevertheless it must be said that even apart from his campus novels, almost every Lodge's novel includes students, teacher or at least the academic background.³⁶

³³ Lodge's name appears in every literary dictionary under the entry 'campus novel'. There is an example: "Campus novel, a novel, usually comic or satirical, in which the action is set within the enclosed world of a university (or similar seat of learning) and highlights the follies of academic life. Many novels have presented nostalgic evocations of college days but the campus novel the usual modern sense dates from the 1950's: Mary McCarthy's *The Groves of Academe* (1952) and Kingsley Amis's *Lucky Jim* (1954) began a significant tradition in modern fiction including John Barth's *Giles Goat-Boy* (1966), David Lodge's *Changing Places* (1975), and Robertson Davies's *The Rebel Angels* (1982)." Chris Baldick, *The Concise Dictionary of Literary Terms* (New York: University Press Inc. New York, 2001), 33.

³⁴ Bernard Bergonzi, *David Lodge* (Plymouth: Northcote House, 1995).

³⁵ Besides these awards only his novel *Therapy* got Commonwealth Writer Prize in 1996. *ibid.*

³⁶ The only novel set out of the university surrounding is caused by the youth of the main protagonist - *Out of the Shelter* (1970).

4.1. Changing Places

The first part of the trilogy *Changing Places: A Tale of Two Campuses* was written in 1975 and it is Lodge's very first work belonging to this genre. He was inspired by his short stay in America during the 1960's. The main characters are two academicians who exchange their places – American Morris Zapp³⁷ from the prestigious Euforia (allusion to Californian Berkley) and British Philip Swallow from the second rate university Rummidge (allusion to Birmingham university). The only things they have in common are the subject they teach - English literature, their age and the shock they experience during their interchange, which is the great source of humour in the novel. The author compares these two completely different worlds – the conservative, rather rigid Britain and lively, even revolutionary America in the era of hippies.³⁸ The contrast between these two countries goes hand in hand with the contrast between the two protagonists: Morris Zapp is first-rate professor who comes to Rummidge only to oblige his wife who promises to postpone the divorce in case he leaves the US at least for six months. Swallow goes to America to have a rest because he got tired and bored of the family life resulting into a stereotype. The adaptation of the protagonists in new environments leads into exchanging not only the places, their offices and courses but also their lives and wives.

The formal aspect of the novel is combination of many styles: part of the book is the epistolary novel which was the communication between the two main characters and their wives, the articles from local newspapers (which comment the situation already known but in different perspectives) or the film script containing merely the sentences without any description of the emotions at the very end of the novel. One of the joke inserted into the novel are the quotations from the book *Let's Write a Novel* with series

³⁷ David Lodge stated that the inspiration for this character he found in American literary critics Stanley Fish (*1938). He came from a poor Jewish family and he was the first in his family who obtained university education. He studied at Yale his M.A. and also his Ph. D. He also deals with interpretation of the text which he has in common with Morris Zapp as well as the view of intellectuals. "Intellectuals to my mind are people who read poetry for pleasure or people who, given a Saturday afternoon, would go to a museum -- whereas my interests and inclinations are exactly as they were when growing up in Providence, R.I.: sports, consumer goods, apartments, media, TV, news, movies, et cetera. I'm a junkie!" Provocative style of life and rather disdainful approach towards 'the classical intellectuals' these two figures also shares.

4 May 2014 <http://articles.chicagotribune.com/1999-03-21/features/9903210360_1_paradox-stanley-fish-dean>

³⁸ The novel *Changing Places* is allusion to the work by Charles Dickens *The Tale of Two Cities* (1859) in which the contrast of London and Paris is also the main theme.

of advices how to write a good novel which go right against the structure and content of *Changing Places*. Phillip writes a letter to his wife asking her to send him the book which he needs for teaching. “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?”³⁹ or “The best kind of story is the one with a happy ending; the next best is the one with an unhappy ending, and the worst kind is the story that has no ending at all.”⁴⁰ Both of these quotations concerning the certain quality of the novel are mocked in the book because the novel includes both the section with letters and rather indefinite conclusion.⁴¹

4. 2. Small World

Small World: An Academic Romance is a famous sequel of *Changing Places* published nine years later. There reappear the two famous figures from the previous part Philip Swallow and Morris Zapp in ten years time, in 1979. There is a little continuity with *Changing Places*, for example the reminiscences are Zapp's divorce and Swallow's promotion; thanks to Zapp he became the head of the department of English at Rummidge, also their wives Hilary and Désirée are still on the stage. Phillip Swallow is lucky as he accidentally happens to be the head of the department. Here he becomes famous thanks to his new book on William Hazlitt entitled *Hazlitt and the Amateur Reader* and especially thanks to complimentary review made by feared Rudyard Parkinson who “gave it a rave review in the TLS. The British are on this great antitheory kick at the moment and Philip's book just makes them roll onto their backs and wave their paws in the air.”⁴² Swallow and Zapp are since *Changing Places* the opposites: each of them is pure representative of his own country: Swallow is conservative Englishman and Zapp is in the contrary quite informal American. Philip Swallow is not particularly interested in concrete field of study as an academician and the only reason he stayed at university is the ability to make tricky tests for students.⁴³ He never wrote much and the book he published in *Small World* become the opposite of

³⁹ Lodge David, *Changing Places* (London: Penguin, 1978), 125.

⁴⁰ Ibid. 83.

⁴¹ No ending of this first sequel of the trilogy enabled the author to continue in development of the characters in following novel. David Lodge, *The Art of Fiction* (New York: Viking, 1992).

⁴² David Lodge, *Small World* (London: Vintage, 2011), 235.

⁴³ David Lodge, *Changing Places* (London: Penguin, 1978).

the scientific focus of Morris Zapp. Swallow writes “a critic does nothing nowadays who does not try to torture the most obvious expression into a thousand meanings... His object indeed is not to do justice to his author, whom he treats with very little ceremony, but do to himself homage, and to show his acquaintance with all the topic and resources of criticism”⁴⁴ which goes right against the progressive thought of Morris Zapp “every decoding is another encoding”. Also, Zapp is a womanizer in the first part and rather restrained in the sequel and Swallow is the opposite. These two figures keep being the opposites in both novels and in their personal as well as in their professional lives.

Besides these four characters there are many others whose fates become interconnected with those people: Irish young student Persse McGarrigle, mystical beauty Angelica Pabst, Oxford medievalist Sibyl Maiden interested in interpretations of Holy Grail, icon of linguistic world Arthur Fisherking that time in physical and mental fatigue, German strict and hostile Siegfried von Turpitz, French homosexual linguist Michel Tardieu, Japanese rather slow-witted translator Akira Sakazaki, starry-eyed romantic Cheryl Summerbee working at Heathrow, a writer of ‘new generation of Angry Young Men’ Ronald Frobisher who ‘lost his style’ because of new stylistic analysis made by Robin Dempsey, stern critic Rudyard Parkinson, Italian Marxist Fulvia Morgana and others.

There is another connection to *Changing Places*. *Small World* extends many ideas from the first sequel such as the stereotypical depiction of characters; in *Changing Places* there were only two English speaking countries and in *Small World* there are nationalities from all over the world. The same case it is with the travelling and moving from place to place – in *Small World* this theme is enlarged.

Also, let us mention the theme of Catholicity (it was mentioned above that it is the theme which runs through all his works). In *Changing Places* there are situations concerning the ban on abortion or ‘free love’ of American students. In *Small World* this theme is reflected in the depiction of national stereotype – the Catholic (and rather crazy) Irish. Berdardette is an example of Irish fallen woman who was evicted from the decent society and the fate of prostitute chases her all over the world.

These people travel all the time and meet each other on conferences or on the way there and back at different places in the world. Thus there is no fixed setting of the novel and it is arguable who the main protagonist is. The novel starts at the conference organized

⁴⁴ David Lodge, *Small World* (London: Vintage, 2011), 161.

by Phillip Swallow at Rummidge University. He wanted to edify the department and invited many important figures from the academic world. However, nobody of them appeared. Swallow struggled with organisation of the event a lot and he also had to save as much money as possible; so the guests were accommodated at student's hall of residence, the food is impossible to eat and the participants spent the evening at weird and chaotic performance of 'fairytalish' *Puss In Boots* instead of Shakespeare's *King Lear*. The last night there is a party which is a fiasco too. There are desperately few people. Among them are young doctoral student Persse Mc Garrigle, invited accidentally because of coincidence of names; Angelica Pabst, thirsty for knowledge, attending just any conference or Miss Sybil Maiden, an academician who travels to keep herself young.⁴⁵ Zapp comes from America to visit his old friend and to present his new concept of understanding a text "every decoding is another encoding"⁴⁶ and with this very thought he travels from conference to conference. Conferences are key events in the novel as they are the goal of many people's travels and it is the setting of many important actions.

Travelling and the notion of globalization which became significant in the age Lodge wrote this work is an important theme there.⁴⁷ Even the title of the novel reflects the feature of the modern age with the ability to move very easily and quickly from place to place.⁴⁸ This rapid progress enables number of coincidences of meeting people on the most unexpected places of the world; moreover, the important events happen during the way or in haste at the airport which increases the notion of the speed in the novel. The real feeling of the 'small world' is emphasised in the second part of the novel in which the author chose the characters from distant parts of the world, each in different time zone, and showed them in rush of their daily routine.

Morris Zapp belches, Rodney Wainwright sighs, Désirée Zapp snores, Fulvia Morgana yawns – a quick, surprisingly wide yawn, like a cat's – and resumes her customary repose. Arthur Kingfisher mutters German in his sleep. Siegfried von Turpitz, caught in a traffic jam on the autobahn, drums on steering-wheel impatiently with the fingers of one hand. Howard Ringbaum chews gum to ease the pressure on his eardrums and Thelma Ringbaum struggles to squeeze her

⁴⁵ David Lodge, *Small World* (London: Vintage, 2011).

⁴⁶ Ibid. 25.

⁴⁷ All the characters travel very often: " 'Travels a lot, does he – Professor Swallow?' 'Lately he seems to be absent more often than he's present.' " Ibid, 113.

⁴⁸ There are also many hints concerning the fast development of technique devices, for example the computerization of the world is shown ad absurdum in the case of Dempsey and his literary analysis so called 'computational stylistics'; using the computers which can count the words and the frequency of their usage in the text he defines the style of particular author. This leads to inability of writing and temporary crisis of one author. Ibid. 113.

swollen feet back to her shoes. Michel Tardieu sits at his desk and resumes work on a complex equation representing in algebraic terms the plot of *War and Peace*. (...) ⁴⁹

The final summary of their activities created out of brief cuts made the ‘small world’ even smaller. The ‘smallness’ of the world is particularly visible at the literary conferences where always meet the same people; or especially for translator Akira Sakazaki whose world in Japan is extremely ‘narrow’. ⁵⁰

The novel *Small World* is full of many different characters moving from places to place and looking for a fame, love or obscurity. Every single character has its own target as Persse stated in the conversation with Miss Sybil Maiden. “I suppose everyone is looking for his own Grail. For Eliot it was religious faith, but for another it might be fame, or love of a good woman.” ⁵¹ However, the aim of most of the characters is to get the UNESCO chair for literary criticism – which is an award for the best academician. This post avoided any real duties, brought high salary, many advantages and a great fame for its holder.

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. (...) Morris Zapp felt dizzy at the thought, not merely the wealth and privilege the chair would confer on the man who occupied it, but also the envy it would arouse in the breasts of those who did not. ⁵²

A big portion of the book is a pursuit of this chair; however, finally it remains to Arthur Kingfisher who had already been its holder. Apart from this chase most of the characters also search for love in the broad meaning. There are naïve and innocent figures looking for the true love, there are characters full of passion or lust or some characters have just short-term affairs. So the novel is a set of many attempts of number of figures to gain the particular goal: Angelica is on her way to be an educated scholar,

⁴⁹David Lodge, *Small World* (London: Vintage, 2011), 113.

⁵⁰ Persse’s travelling also includes Tokyo where he meets the translator of Frobisher’s books and they talk together about the term differences in Japanese and in English. “It’s a small world. Do you have that saying in Japan?” “Narrow world,” says Akira. “We say, ‘It’s a narrow world.’” David Lodge, *Small World* (London: Vintage, 2011), 295. Furthermore, the smallness of Akira’s world is caused by crowded Japan therefore his “apartment, or living unit, is like a very luxurious padded cell. About four metres long, three metres wide and one and a half metres high, its walls, floor and ceiling are lined with a seamless carpet of soft, synthetic fibre.(...)The window cannot be opened. The room is air-conditioned, temperature-controlled and soundproof. Four hundred identical cells are stacked and interlocked in this building, like a tower of eggboxes.” Ibid. 113.

⁵¹ Ibid. 12.

⁵² Ibid. 121.

Morris Zapp wants to be the best-paid professor of English literature, writer Ronald Frobisher just like Arthur Kingfisher is looking for the inspiration and stimulation to start writing again, Cheryl Summerbee and Persse look for true love as they know it from the books and romantic poems. This aspect of the novel will be extended in the following chapters.

4. 3. Nice Work

The novel *Nice Work* does not continue in the previous part of the trilogy in such an extent. Lodge wrote this novel immediately after his retirement from university and he became a full-time writer. This work is set in England and Lodge enriched the campus novel with the theme of industrial world. In the note he thanks to the factories: “I am deeply grateful to several executives in industry, and to one in particular, who showed me around their factories and offices, and patiently answered my often naive questions, while this novel was in preparation.”⁵³ After leaving teaching Lodge found new worlds besides university worth of his attention so he had to get acquainted with this environment. In contrast to the previous sequel he deeply deals with two figures who are the opposites (this might resemble *Changing Places*): professor of English literature and a feminist Robyn Penrose and the manager named Victor Wilcox. The novel tells the story about cooperation of these two people and tries to evaluate that as beneficial for both sides. There is often found a binary opposition in *Nice Work*, formed by the University of Rummidge and an industrial company called Pringle as well as by the two main characters who are completely different. The characters from the two previous parts are only minor figures but the setting of Rummidge University remains there.

The seriousness of the British educational system is one of the main sources of parody in the trilogy. This appears also in *Nice Work* in which the university works together with something that is as down-to-earth as daily work in an engineering company in Rummidge. The setting is the only significant aspects that all these three parts share. Lodge himself defines it as “Rummidge is an imaginary city, with imaginary universities and imaginary factories, inhabited by imaginary people, which occupies, for the purposes of fiction, the space where Birmingham is to be found on

⁵³ David Lodge, *Nice Work* (Harmondsworth: Penguin, 1989).

maps of the so-called real world.”⁵⁴ Morris Zapp’s view of Rummidge just after arrival was “a vista of dank back gardens, rotting sheds and dripping laundry, huge, ill-looking trees, grimy roofs, factory chimneys and church spires.”⁵⁵ The industrial and academic worlds of Birmingham / Rummidge merged together in *Nice Work*.

University trilogy illustrates Lodge’s professional life as well as the trends in contemporary linguistic research. The main inspirational source of *Changing Places* is Lodge’s trip to American Berkley, *Small World* is its sequence but full of intertextuality. *Nice Work* shows totally new influences on his work due to Lodge’s retirement from university. All his works are always partly autobiographical.

⁵⁴ David Lodge, *Nice Work* (Harmondsworth: Penguin, 1989), 68.

⁵⁵ David Lodge, *Changing Places* (London: Penguin, 1978), 52.

5. The role of intertextuality in Lodge's work

Intertextuality is the reference in text to another text. The knowledge of the text on which the author refers is usually a key for understanding the new text and it often gives it thoroughly different dimension. There are many usage of intertextuality in texts such as allusion, direct quotations, parody, irony or pastiche; all these devices Lodge vastly uses in his works, especially in his campus novels. Lodge's usage of intertextuality is not "a merely decorative addition to a text, but a crucial factor in its conception and composition."⁵⁶ So his intertextual dealing with intertextuality goes right to the core of the work and it deeply influences the content as well as the structure of his works.

The main inspiration for using other texts in his work Lodge found in literature. He paid attention to older usage of intertextuality in classic works of literature and dealt with them in his theoretical writings, among the best known is *The Art of Fiction*. "Some writers signpost such references more explicitly than others. James Joyce tipped off his readers by entitling his epic of modern Dublin life *Ulysses*, Nabokov by giving *Lolita's* precursor the name of Poe's *Annabel*."⁵⁷ There was the intertextuality, the inspiration and strong links of the work to another work ever since, however, intertextuality as such was 'discovered' by Julia Kristeva in the second part of the twentieth century and during this time it was often linked with the era of poststructuralism. "In the literary theories of structuralism and poststructuralism, texts are seen to refer to other texts (or to themselves as texts) rather than to an external reality."⁵⁸ So the reference to another text became an independent unit which is used as a very effective device contributing to the richness and diversity of the new texts as it appears in Lodge's works.

David Lodge's work is typical for its vast usage of intertextuality which he does not use only in his campus novels but also in his other fiction works.⁵⁹ In many of his fictions he imitates, or makes a parody, mocks or satirizes the specific literary styles typical for a particular writer; this occurs in his third novel *British Museum Is Falling Dawn* in which he imitates the style of James Joyce's *Ulysses*. "The parodies in *The*

⁵⁶ David Lodge, *The Art of Fiction* (New York: Viking, 1992), 102.

⁵⁷ Ibid.

⁵⁸ Edward Quinn, *A Dictionary of Literary And Thematic Terms* (New York: Facts On File,2006), 217.

⁵⁹ For example the novel *Therapy* contains many allusions on Danish philosopher Søren Kierkegaard.

British Museum is Falling Down were inspired by the example of *Ulysses*, as was its one-day action, and the last chapter is a rather cheeky *hommage* to Molly Bloom's monologue."⁶⁰

Similarly he works with intertextuality in *Changing Places* and *Small World*; Lodge's usage of intertextuality is the essential feature participating on the structure and conception of the novel. The intertextuality in Lodge's works has more different layers: firstly, the main protagonist might be educated person, often an academician concerned with the literature on professional level, such as Morris Zapp, Persse McGarrigle or Adam Jablick often comment the reality by the famous quotations. For example Morris Zapp, admirer of Jane Austen, quotes passage from *Northanger Abbey* in *Changing Places*: "Seeing in the tell-tale compression of the pages before them that we are all hastening together to perfect felicity."⁶¹ He stated this in the conclusion of the novel. It has already been mentioned there is absence of conclusion which goes against the rules 'How to write novel?' and therefore Lodge parodies himself. He also uses allusions to famous literary works: Zapp named his children Elisabeth and Darcy who are the main characters from *Pride and Prejudice*.⁶² Besides these devices Lodge often uses the formal aspects other works so the intertextuality⁶³ is rather part of the structure of the novel as mentioned above; this device he also uses in campus novel *Small World: An Academic Romance*. Extremely vast usage of references in this work is one of the main structural and contextual issues.

⁶⁰ David Lodge, *The Art of Fiction* (New York: Viking, 1992), 102.

⁶¹ David Lodge, *Changing Places* (London: Penguin, 1978), 251.

⁶² "It was not Désirée that he was loth to part from, but their children, Elizabeth and Darcy, the darlings of Morris Zapp's otherwise unsentimental heart." Ibid. 36.

⁶³ Sometimes usage of Intertextuality also occupied the notion that using it is the proof of the lack of originality and ideas in general. "Citational intertextuality is a prominent feature of postmodernist literature, which relies heavily on references to earlier styles and conventions, engages in extensive allusions that its knowing audience will recognize, and consistently calls attention to itself as being made up of other texts. In this respect intertextuality characterizes a cultural sense that everything has already been said, and that the ironic consciousness of this condition is a kind of mastery over it." Edward Quinn, *A Dictionary of Literary And Thematic Terms* (New York: Facts On File, 2006), 219.

6. The intertextuality in *Small World*

Lodge uses wide range of intertextual devices in this novel: quotations, allusions, parody, irony as well as pastiche. The role of intertextuality in this novel is the most significant and varied all his books. Many characters vastly quote and one character even states: “I respect a man who can recognize a quotation. It’s a dying art.”⁶⁴ This novel might be seen as a colourful mosaic created from the different kinds of intertextual tools as author himself suggests it:

The ‘break-through’ point in the genesis of *Small World* came when I perceived the possibility of basing a comic-satiric novel about the academic jet-set, zooming round the world to international conferences where they competed with each other both professionally and erotically, on the story of King Arthur and his knights of the Round Table and their quest for the Grail, especially as interpreted by Jessie L. Weston in a book that T. S. Eliot had raided for ‘The Waste Land.’⁶⁵

The characters of the novel are mostly scholars interested in exploring the world of literature or linguistics and the usual settings are the scientific conferences. Even if the character is not the scholar he/she is the reader and the profound intertextuality is therefore applicable; this is for instance the case of naive Cheryl Summerbee, a British Airways checker, who is very enthusiastic about romances. “On the shelf under her counter she kept a Bills and Moon romance to read in those slack periods when there were no passengers to deal with. The one she was reading at the moment was called *Love Scene*.”⁶⁶ She is a fan of these cheap novels, however, her taste improves in the course of the novel. After meeting Angelica Pabst who recommends her to read classical titles on the shelf under her counter appear to be Richardson’s *Pamela* or Spenser’s *The Faerie Queen*.

Morris Zapp, the expert on Jane Austen in *Changing Places*, turned on poststructuralistic deconstruction in the sequel. His scandalous presentation at the conference in Rummidge downplays the meaning of academicians’ very efforts. “The point, of course, is to uphold the institution of academic literary studies. We maintain our position in society by publicly performing a certain ritual, just like any other group

⁶⁴ David Lodge, *Small World* (London: Vintage, 2011), 245.

⁶⁵ David Lodge, *The Art of Fiction* (New York: Viking, 1992), 102.

⁶⁶ David Lodge, *Small World* (London: Vintage, 2011), 114-115.

of workers in the realm of discourse – lawyers, politicians, journalists.”⁶⁷ Zapp also mentions the never ending possibility of interpretations of literature which happens to be rather discouraging nevertheless quite inspiring (and also healing) in the end of the book.

Persse often quotes nineteenth-century poems or works by other poets especially T. S. Eliot or W. B. Yeats. He uses these quotations especially when he desires to express his love to Angelica but also to communicate with her. There are passages exclusively consisting of the references to romances, these hints are leading Persse to know more about Angelica (and her twin Lyli). The note he found in chapel in Heathrow “Appearance might be misleading. Vide F. Q. II. xii. 66.”⁶⁸ leads him the poem *The Faerie Queen*:

“Then th’one her selfe low ducked in the flood
Abash’t that her a straunger did advise:
But th’other rather higher did arise,
And her two lily paps aloft displayed.”⁶⁹

The life of the characters is remarkably interwoven with the characters of the works they refer to. Angelica is interested in medieval romances, she uses references from romances and also, concerning her behaviour, she is the character from one. Very similar case is Persse who is interested in poetry, he is a poet himself and living a life of a character similar to medieval romance. The well-known works are in this novel reshaped into completely new and fresh piece of writing.

The opening phrase of *Small World* is a quotation from *The Waste Land* “April is the cruellest month.”⁷⁰ This in few aspects foreshadows the following events in the novel: the bad weather which might be one of the reasons of the little attendance on the conference; there is also strong connection between T. S. Eliot and Persse, as he studies work of this poet. Apart from Eliot and other poets, Persse also quotes James Joyce namely at the moment when he first sees Angelica. “Heavenly God!”⁷¹ comes from the novel *Portrait of the Artist as a Young Men*. David Lodge stated that these two writers became the main source of his inspiration as he claims in *Art of Fiction*. “ (...) both

⁶⁷ Ibid. 28.

⁶⁸ David Lodge, *Small World* (London: Vintage, 2011), 256.

⁶⁹ Ibid. 258.

⁷⁰ Ibid. 3.

⁷¹ Ibid. 8.

Joyce and Eliot were significant influences (...), especially the former.”⁷² Joyce and Eliot play important role in the concept and structure of *Small World*.

Besides the references to classical belletristic literature Lodge also works with the theoretical works and linguistics, especially by the structuralists. Academicians often discuss structuralism and quotes Ferdinand de Saussure, Viktor Shklovsky or Roman Jakobson. “ ‘Ostranenie’ said Morris. ‘Defamiliarization. It was what they thought literature was all about. ‘Habit devours objects, clothes, furniture, one’s wife and the fear of war...Art exists to help us recover the sensation of life.’ Viktor Shklovsky.”⁷³ Zapp quotes Russian formalists and compares the destroying act of habit. “Oh, the amazing variety of *langue* and *parole*, food and custom, in the countries of the world!”⁷⁴ The sophisticated definitions and quotations the characters use to comment every-day life implicitly contrasts with the highbrow origin of the lines.

⁷² David Lodge, *The Art of Fiction* (New York: Viking, 1992), 102.

⁷³ David Lodge, *Small World* (London: Vintage, 2011), 77.

⁷⁴ *Ibid.* 233.

7. Romance

Chivalric romance is a genre developed in twelfth-century France which became very popular throughout medieval age. Its name “romance” originally signified a work written in the language derived from Latin - French, Spanish, Italian and Portuguese.⁷⁵ This literary genre is an epic narrative dealing with a heroic age of tribal wars usually during the Crusades. Romance differs from the chivalric by the representation of courtly love and highly developed manners. The knight errant admires the aristocratic lady who is entirely inaccessible for him. He composes songs and writes poetry to express his feelings to the beloved one. The main aspect of the chivalric romance is the adventure connected with the quest which is the goal of the main character who is an errant knight; his behaviour stresses the chivalric ideas of courage, honour, mercifulness to an opponent and exquisite and elaborate manners.⁷⁶

The quest in the romance is of highest importance and might be of different characteristics, depending on the kind of romance. The quest is either a lady’s favour so the knight acts for the damsel’s sake, he fights dragons and monsters and he glorifies her in songs. These artists were called troubadours, “a group of poets from the twelfth to the fourteenth centuries in the Provence section of France who composed poems and songs in praise of love. The troubadours composed the music as well as the lyrics of their songs, which celebrated the idea of courtly love.”⁷⁷ Or, it might be the quest of a different type; the knight is on his way to find The Holy Grail. The themes concerning The Holy Grail appear mainly in romances developed around the legendary British King Arthur and the Knights of the Round Table.

These knights errant often moved from place to place and their fates were full of adventure with many different figures and various deeds. There was number of romances being very similar to each other – the originality was not important in these works. The significant characters appear in every work: Knight Sir Perceval, King Arthur, so called Fisher king, beautiful and bright ladies. Typically in romance there is not the main character but a number of characters and their life stories are interwoven in

⁷⁵ Chris Baldick, *The Concise Dictionary of Literary Terms* (New York: University Press Inc. New York, 2001), 221.

⁷⁶ Meyer Howard Abrahams, *A Glossary of Literary Terms* (Florida: The Dryden Press, 1988), 24-25.

⁷⁷ Edward Quinn, *A Dictionary of Literary And Thematic Terms* (New York: Facts On File, 2006), 429.

a complicated way. Romance is never a tale of one complex character but rather a mosaic created out of many different characters that are influenced by each other.

Chivalric romances spread from France across Europe to Britain, Rome and Germany. At the very beginning the romances were written in verse, one of the greatest poets was Chrétien de Troyes a truvere from twelfth-century France who wrote romances on Arthurian theme. The work written in verse was for example *Emeré* in eleventh century. Works such as *Havelok the Dane*, *Gawain and the Green Knight* were written during the thirteenth century or later when the form of the romances was increasingly the prose. This genre remained popular till the end of fifteenth century, for instance Malory's *Morte d'Arthur* was written in this period. Long and elaborate romances were written during the Renaissance, including Ludovico Ariosto's *Orlando Furioso* from 1532, *The Faerie Queene* by Edmund Spenser written in 1596 or Sir Philip Sidney's prose romance *Arcadia* from 1590. Immediately after these works this genre became the subject of mockery and satire as it is shown in *Don Quixote* by Miguel de Cervantes from the year 1605. Romances written centuries later are typically full of allegorical elements and psychological observations rather realistic narration.⁷⁸

The romance which developed in the nineteenth century was largely inspired by *Morte Darthur*. Firstly it "presented the whole and essential Arthurian story from its beginning, through a loosely constructed middle, to the end"⁷⁹ but also it was a great source of gradually more and more appropriate idea of medieval courtesy. The medieval chivalry presented in these romances was a good guide to lead and shape a nineteenth-century gentleman. In England appeared titles such as *The Broad Stone of Honour* by Kenelm Henry Digby, first published in 1822; later this work was greatly enlarged into the first book entitled *Rules for the Gentlemen of England* was renamed to *The True Sense and Practice of Chivalry*. There are several references and quotations from Malory's romance and the medieval knights were the examples of the good manners.⁸⁰ England was not the only place with great impact of romance it was also very significant in South America. Chivalric romances provided particular models of behaviour and influenced the whole culture of Victorian England or South of the US.

⁷⁸ Example of this kind of romance is Nathaniel Hawthorne's *The Blithedale Romance* written in 1852.

⁷⁹ Marylyn Parins, *The Critical Heritage Sir Thomas Malory* (London: Routledge, 1987), 2.

⁸⁰ *Ibid.* 9.

8. The aspects of romance in *Small World*

According to Hawthorne's definition of romance it might be the unrealistic aspects which would be rather disturbing in classical novel therefore romance enables to work with material unsuitable for novel. Very unreal seems the ending of the book which is rather sentimental full of happy and cheerful people. Even the characters who were the enemies in the course of the novel they are on good terms in the end. "Everybody in the room, it seems, is embracing, laughing, crying, shouting. Désirée and Morris Zapp are kissing each other on both cheeks. Ronald Frobisher is shaking hands with Ruyard Parkinson."⁸¹ This model might follow the cheap romances (the books read by Cheryl Summerbee at the airport) which always end happily in spite of rather dramatic previous events.

Also, there is not one main character whose personality is deeply examined as it is in the classical novel. There is a big number of figures just like in romance and these characters influence each other. Their connections and relations create a complicated web as they meet and leave each other and then in a while they meet again. This structure corresponds with rather tessellated content of the romance: professors who travel from place to place to give a contribution at the conferences, to collect an award or to give a lecture - all that in rapid succession. Travelling from place to place is typical characteristics for the professors who are described as the characters from the chivalric romance. "Scholars these days are like the errant knights of old, wandering the ways of the world in search of adventure and glory."⁸² Hand in hand with extensive travelling go the motif of new exploration and a lot of adventure.

The motif of adventure is very strong and often connected with love so affairs of different kinds appear: there is unfulfilled love of Persse and Angelica, forbidden love of Phillip and his students, Philip's brief affair with Joy or Morris' rather wild adventure with Fulvia Morgana. At the very end the secret affair between Arthur Kingfisher and Sibyl Maiden is revealed therefore the origin of the twins is clarified. Love adventure appears by side of 'adventure of knowledge' - both usually take place at the conferences in different parts of the world.

⁸¹ David Lodge, *Small World* (London: Vintage, 2011), 335.

⁸² Ibid. 63.

Romance as a literary genre is present in the novel in another way. Angelica as a postgraduate student does research and writes her thesis on romance which she precisely defines at the very last conference in New York. “(...) Romance has not one climax but many, the pleasure of the text comes and comes and comes again. 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.”⁸³ This structure exactly corresponds with the content of the novel in which series of events happen and many characters are on the stage at the same time.

Mystery is another significant aspect in *Small World*. “One of the staple ingredients of traditional romance, for example, was mystery concerning the origins and parentage of characters, invariably resolved to the advantage of the hero and/or heroine, a plot motif that persists deep into nineteenth-century fiction and is still common in popular fiction today.”⁸⁴ This fits on Angelica whose real origin is unknown and in the end she learns that her parents are the biggest stars of the academy world. Also, unknown existence of her dark twin-sister brings a lot of disillusion and chaos into Persse’s life. He tries to find her but the lively activity and travelling of this “most beautiful girl he had ever seen in his life”⁸⁵ is shrouded in secrecy. Angelica often appears and suddenly disappears as if by magic. She is the character who embodies the aristocratic and impregnable damsel who is in favour of courting knights. Her name as well as her appearance pictures the lady – angel put on pedestal as well as the perfect woman for the twentieth-century academic world.

Another character who is inspired by romantic figure is Persse McGarrigle an Irish young graduate. This character appears in the novel right from the beginning and in spite of the significant shadow of the numerous figures, Persse might be considered the most important character. He is very different from the rest of the participants - he has never been to any conference before. “Morris Zapp regarded him with curiosity. ‘A conference virgin, huh?’”⁸⁶ Virginitiy is observed from many points of view: Persse is also a male-virgin as he does not accept premarital sex and wants to wait till his wedding night. He is also unacquainted with common themes of discussion. “What is

⁸³ David Lodge, *Small World* (London: Vintage, 2011), 323.

⁸⁴ David Lodge. *The Art of Fiction* (New York: Viking, 1992), 31.

⁸⁵ David Lodge, *Small World* (London: Vintage, 2011), 8.

⁸⁶ Ibid.18.

structuralism? Is it a good thing or a bad thing?”⁸⁷ There are signs of naivety and inexperience in his behaviour, typical for the figure from medieval romances, knight Perceval from Chretien de Troy’s work. “Chrétien’s plan is so forthright and sweeping that he sets out to depict a knight’s development from a point of total innocence and ignorance.”⁸⁸ Nevertheless, Perceval is awarded as the best knight in the end just like Persse in *Small World*. Not only their fate but also their names are strikingly similar and his surname McGarrigle corresponds with his attribute.” ‘What about McGarrigle?’ ‘It’s an old Irish name that means ‘Son of Super-valour’.”⁸⁹ Persse is clear example of character that resembles to the figure from romance.

Arthur Kingfisher also belongs among the characters inspired by medieval romance. Arthur corresponds with the famous King and the superior of the Knights of the Round Table as he is the doyen of the academician society. His surname is the anagram of Fisher King, a king who was unable to reign so he was fishing. This disability of the ruler influenced the whole country so it became fruitless and unproductive which is not only motif from romance but also from Eliot’s collection of poems *The Waste Land*. The mental and physical crisis of professor Kingfisher is mirrored in the sphere of science which is in the crisis too: the whole world of linguistic and literary studies is mocked in *Small World*. The works are copied, the professors get their honours according to the mood of other people and some honoured characters are depicted as egocentric and unprincipled figures. There are writers being in block and unable to produce a book such as Désirée Zapp or Ronald Frobisher. Towards the very end of the novel there is a scene set at conference in New York where all the figures meet. This event means a big change for many of the people as Persse’s contribution in discussion “What follows if everybody agrees with you?”⁹⁰ turns out to be very inspirational and transforms their states of mind. The most significant change is in Arthur Kingfisher’s new energy which came together with extreme change of weather. “It’s like the halcyon days...A period of calm weather in the middle of winter. The ancients used to call them the halcyon days, when the kingfisher was supposed to hatch its eggs. Remember Milton - ‘The bird sits brooding on the charmed wave’? The bird was a kingfisher. That’s what ‘halcyon’ means in Greek, Song-mi: kingfisher. The

⁸⁷ Ibid.14.

⁸⁸ Nigel Bryant. 1982. Introduction to Perceval The Story of the Grail, by Chretien de Troyes, xi-xvi. Cambridge: D. S. Brewer.

⁸⁹ David Lodge, *Small World* (London: Vintage, 2011), 9.

⁹⁰ Ibid. 319.

halcyon days were kingfisher days. My days. Our days.”⁹¹ The new activity and energy of Kingfisher is spread on other ‘disabled’: Désirée decides to publish her novel, Ronald Frobisher has first sentence for his new novel and everybody seem to settle their problems and be happy.

The content of the novel and some of the characters are parallels to the medieval romances. There was already mentioned the notion of quest of the characters which corresponds to The Holy Grail or the love of a lady in romances. The characters are also inspired by this genre: Angelica is beautiful and perfect lady who mysteriously keeps disappearing, also the contrast with angelic and he rather dark twin corresponds with a romance. Persse is the character based on the knight Perceval, member of the Round Table and profoundly romantic figure. Arthur Kingfisher is the allusion to Fisher King, the ailing king whose illness brought infertility and loss of everything in general. Also, the important point copying the romance is also unreality of the characters and also the plot. Acting of the characters as well as their fates is very improbable but it follows the concept of romance.⁹²

In *Small World* there is the theme of love and quest omnipresent, interwoven and these themes often influence each other. The fates of the protagonists follow the structure of medieval romance. This issue I will handle in detail in the following chapter.

⁹¹ Ibid. 321. David Lodge in his *The Art of Fiction* adds that Arthur Kingfisher could have continued: “He might have gone on to quote another, wonderfully apposite snatch of verse:

Kingfisher weather, with a light fair breeze,
Full canvas, and the eight sails drawing well.

And he might have added: “They were the best lines in *The Waste Land*, but Ezra Pound persuaded Tom Eliot to cut them out.” Unfortunately I didn’t come across these lines, in Valerie Eliot’s edition of *The Waste Land: a facsimile and transcript of the original drafts including the annotations of Ezra Pound*, until some time after *Small World* had been published.” David Lodge. *The Art of Fiction* (New York: Viking, 1992), 103.

⁹² “Romance is a fictional story in verse or prose that relates improbable adventures of idealized characters in some remote or enchanted setting.” Chris Baldick, *The Concise Dictionary of Literary Terms* (New York: University Press Inc. New York, 2001), 221.

9. The concept of quest in Small World

9.1. Quest as an aspect of romance

The academicians have been already characterized as knights errant who travel, experience various adventures and, as medieval knights, they have particular quests. The motif of quest was one of the crucial aspects in romance. There were different kinds of quests in romance but the most prominent was The Holy Grail. It was defined in many different ways and different versions. Although it is widely known as magical vessel from the Last supper, the Grail was not an artefact belonging merely to Christian tradition.⁹³ There are many parallels with Celtic Arthurian stories and both versions represent mystery tradition of this phenomenon.

The fascination of The Holy Grail roughly follows the development of literary genre romance. In medieval time this theme was used in context of the Crusades, long or even never ending journey filled with the seeking the particular objects of fascination. However, during the eighteenth and nineteenth century the Grail become mainly the mysterious subject for thinking. “The distinction between the older religious view and the Romantic view has been summarized by the philosopher Irving Singer: ‘For Medieval Christianity, God is love; for Romantic ideology, love is God.’”⁹⁴ In Romantic era the Grail became the main inspiration for artists. Writers, poets and composers were inspired by Arthurian romances or the Grail like the Pre-Raphaelites, William Blake, Alfred Tennyson as well as Richard Wagner’s famous opera *Parsifal*. The Grail remained as a synonym for the quest and the enigma which is exciting precisely because of its mystery. Both these concepts the medieval and the romantic are mirrored and interwoven in *Small World*.

The medieval is reflected in the vast travelling of the main characters who discover new places. “The whole academic world seems to be on the move. Half the passengers on transatlantic flights these days are university teachers. Their luggage is

⁹³ “The Holy Grail becomes an explicitly Christian symbol in Robert de Boron’s *Joseph of Arimathea* which appeared in about 1190. Here it is specifically described as the cup of the Last Supper and the chalice in which Christ’s blood is caught by Joseph of Arimathea.” Giles Moran, *The Holy Grail* (Aylesbury: Pocket Essentials, 2005), 11.

⁹⁴ Edward Quinn, *A Dictionary of Literary And Thematic Terms* (New York: Facts On File, 2006), 247.

heavier than average, weighed down with books and papers (...).”⁹⁵ Their main quest, similar to *The Holy Grail*, is the UNESCO chair for a literary criticism, a fascinating award desired by many professors. The university elite such as Siegfried von Turpitz, Michel Tardieu, Philipp Swallow, Morris Zapp and others act as the members of the Knights of the Round Table on the mission. Arthur Kingfisher has the same position as King Arthur. “A king among literary theorists. I think that to many people he kind of personifies the whole profession of academic literary studies.”⁹⁶ According to the never-ending concept of romance Kingfisher takes the desired UNESCO position so the quest of the academicians remains unfulfilled. This feeling of frustration is not rare among these knights. “(...) Philipp felt lonely and depressed. He recognised the symptoms of his malaise because he had suffered from it before on his travels, though never so severely. It was a feeling that defined itself as a simple, insistent question: *Why am I here?*”⁹⁷ The unlimited traveling around the world might point to the unsatisfied people as the introductory quotation “*Caelum, non animum mutant, qui trans mare currunt*” suggest.

Medieval knight errant travelled a lot and experienced many new events and got acquainted with foreign influence just like Persse who travels from England to Netherlands, then to Tokyo and he is very surprised by their habits. Similarly Philip Swallow travels to Turkey which is in many aspects completely different from England. “This reflects the meeting of cultures which came about during the time the crusades and indicates a cross-pollination of ideas emerging from a background of religious war.”⁹⁸ Exchanging and meeting cultures still remain although the world is rather smaller than in the twelfth century. This process is the by-product of the seeking for the Grail.⁹⁹

In spite of the fact many characters share their quests such as UNESCO chair for literary criticism there are figures with their own missions. Professor Tardieu compares this very chair with heroic search. “It is a quest, *chéri*, a story of departure and return: you venture out, and you come back, loaded with treasure. You are a hero.”¹⁰⁰ Angelica’s quest is to become a distinguished scholar and to know as much as possible.

⁹⁵ David Lodge, *Small World* (London: Vintage, 2011), 231.

⁹⁶ David Lodge, *Small World* (London: Vintage, 2011), 119.

⁹⁷ Ibid. 209.

⁹⁸ Giles Moran, *The Holy Grail* (Aylesbury: Pocket Essentials, 2005), 13-14.

⁹⁹ This appears in *Small World* in connection to the theme of quest. In the previous part, *Changing Places* are series of culture shocks one of the main themes.

¹⁰⁰ David Lodge, *Small World* (London: Vintage, 2011), 112.

This quest is common for all the figures from academy field as they live in illusion this will bring them peace in mind. “(...) the top academics are the least contended people in the world. They always think the grass is greener in the next field.”¹⁰¹ Morris Zapp desires to be the best paid university professor in the world for his revolutionary thought “decoding is another encoding.”¹⁰² Persse and Cheryl Summerbee search for true love which happens to be the main goal of their life. The quests differ but the idea of everlasting searching remains.

Another quest typical for romance is love. The strong motif of love which was a new topic in the late-medieval England came there from France. French culture was the main inspiration for this new love theme. Poets from Provence, troubadours, put the concept of courtly love as an almost religious passion. The greatest love remained unfulfilled which gave rise to idealization of love and ladies and became inspirational for many poets at this time.¹⁰³ This is exactly Persse’s unfulfilled love to Angelica who was the quest of his travelling and when she is found he sets out for another journey. Similarly Philipp Swallow who experienced an affair with Joy. This woman who supposed to be dead due to airplane accident unexpectedly reappears and when it seems they remain happily ever after, they split. As if the fulfilment was undesirable. Women play important role in *Small World*. Some of them are objects of passion and some play the role of obedient housewives. This second picture of patient and virtuous women comes from the era of Crusades. During that period women were expected to stay at home, a concept which has its origin in Greece literature in Homer’s *The Odyssey*. There is faithful Penelope waiting for her husband twenty years and rejecting many suitors. This romantic notion of fidelity establishes a code of behaviour, sets a value on chastity, and orders a subordinate role for women. In *Small World* this model appears only in Turkish family which is rather prudish and hidebound concerning women. In other cases this model is strictly denied. Most of the female characters are (or try to be) independent women: Désirée divorced Morris Zapp, took different surname (Byrd) and became well-known writer in literary world. Hilary might correspond with the medieval model but finally she finds herself a job which fulfils her life. Angelica or Sybil Maiden go right against these rules as they are one of the knight

¹⁰¹ David Lodge, *Small World* (London: Vintage, 2011), 163.

¹⁰² Ibid. 25.

¹⁰³ Very often, the focus of love takes on a religious note: it is no coincidence that worship of the Virgin Mary begins to spread in the twelfth century in Europe. Ronald Carter and John McRae, *The Routledge History of Literature in English* (New York: Routledge, 1997), 14.

errant like Persse or Morris Zapp. Cheryl Summerbee would like to become one of the faithful housewives but she has not met suitable husband yet. Women in the novel resemble the medieval submissive characters as well as feminists from twentieth century who have much more in common with male figures especially concerning the problem of a quest.

The duality of men and women is also related to the problem of quest. Mainly it goes hand in hand with the particular role of the character in the society and its environment regardless their gender in contrast to the medieval concept. However, the quest as such might be divided into two sections not only according to its characteristics but also according to the gender. There is an interesting simile between the literary genre and the gender. Novel is considered as strictly male due to the detailed focus on one character and one strong narrative line with clear conclusion. In contrast, romance is considered as female due to the diversity of the characters and events.

The core of the quest might be found in the definition of romance which is part of MLA conference in America. The quest and the literary genre romance are principally the same. The conclusion of the novel is the summary of the medieval romance as Angelica defines it. She also compares this genre with others such as novel or tragedy. “The greatest and most characteristic romances are often unfinished – they end only with the author’s exhaustion, as woman’s capacity for orgasm is limited only by her physical stamina. Romance is a multiple orgasm.”¹⁰⁴ This structure exactly mirrors the structure of *Small World* with its complicated web of many events. Furthermore, it also mirrors the way of thinking of the literary critics who must be always ready to seek new ways. The fresh air of Persse’s question reminded Arthur Kingfisher of the aim of his own role and work. “That is a very good question. A very in-te-rest-ing question. (...) You imply, of course, that what matters in the field of critical practice is not truth but difference. If everybody were convinced by your arguments, they would have to do the same as you and there would be no satisfaction in doing it. To win is to lose the game.”¹⁰⁵ Never-ending adventure coming from the romances is put to the world of knowledge and science which might also be in certain cases exciting activity. To apply this never ending concept to the lives of the professors the UNESCO chair remained to its reborn holder Arthur Kingfisher.

¹⁰⁴ David Lodge, *Small World* (London: Vintage, 2011), 323.

¹⁰⁵ *Ibid.* 319.

9. 2. Persse's quest

It has been stated that there is not main character because of the large number of characters who occur in the novel. However, I think that Persse is the only figure whose personality is developed in the significant depth so he might be considered a main character. His character is particularly connected with both interwoven aspects from medieval and romantic concepts of romance.

Firstly, considering the medieval concept his character corresponds with medieval knight Perceval well known for his total ignorance at the beginning and later exceptionality. "(...) when he left his mother's house he knew nothing. Indeed he proved his worth so much to the other barons that he later became a knight of the Round Table, and was much loved at court."¹⁰⁶ The rapid development and the innate talent are typical for these two characters. Also, Persse makes his mark with his quality master thesis *Shakespeare's Influence On T. S. Eliot* which happened to be a victim of plagiarism. A renowned academician Siegfried von Turpitz stole Persse's work which was revealed so he destroyed his own name but publicized Persse's. "A Welsh youth called Perceval undertakes a series of adventures in his quest to become a Knight of Arthur's court, in one of which he meets a mysterious Fisher King and encounters the Grail at his castle. The Fisher King has been wounded or crippled and makes a gift of a sword to Perceval."¹⁰⁷ Persse's thought remain great source of inspiration especially for the king just like Perceval's deeds.

Another aspect they share is the quest has Persse who is in search for his true love. Initially he looks for Angelica but he finds her twin Lily and does not recognise it. Afterwards he realizes being in love with Cheryl Summerbee who set out in the world therefore his search starts again. This may resemble Perceval who "fails to ask the question and, after he later realises his failure, he devotes the rest of his life to finding

¹⁰⁶ Richard W. Kaeuper and Montgomery Bohna. "War and Chivalry", in *A Companion To Medieval English Literature and Culture c.1350 – 1500*, ed. Peter Brown (Oxford: Blackwell publishing, 2007), 277.

¹⁰⁷ Giles Moran. *The Holy Grail*. (Aylesbury: Pocket Essentials, 2005), 10.

the Grail. This also precipitates later quests by other Knights.”¹⁰⁸ Infinite quest therefore never ending search is typical for romance.

Perceval’s seeking The Holy Grail is simile to Persse’s search for Angelica. However, this theme of love has very strong position during the nineteenth century, in the era of Romanticism. “In the Romantic tradition, love is the highest expression of spiritual longings, the source of feelings that reach an unparalleled depth and intensity.”¹⁰⁹ Persse is romantic through and through. His naïvity, innocence and sensitivity make him complete romantic. Typically romantic is also his poor health. “I studied at University College Dublin. But I wasn’t there much of the time. I had TB, you see. They were very decent about it, let me work on my dissertation in the sanatorium.”¹¹⁰ Physical weakness is often stereotypical characteristic of romantic poet who died young. Furthermore, pulmonary tuberculosis was one of the main causes of their premature death. Persse’s search for love is very much connected with the romantic concept which is typical for the unhappy love. That might be the reason for its failure.

Moreover, Persse’s thesis reveals the connection between the medieval and the ‘modern’ tradition. T. S. Eliot’s *The Waste Land* represents the modern inspiration of the Grail phenomenon. Shakespeare belongs to turn of the Renaissance. The fusion of the old and the new meets in Persse’s character on a few levels.

¹⁰⁸ Ibid.11.

¹⁰⁹ Edward Quinn, *A Dictionary of Literary And Thematic Terms* (New York: Facts On File,2006), 247.

¹¹⁰David Lodge, *Small World* (London: Vintage, 2011), 14.

10. Conclusion

The novel *Small World* by David Lodge is one of his best known and also best awarded works. It was written in 1984 and it is the second part of the University Trilogy containing also novels *Changing Places* and *Nice Work*. *Small World* is a fusion of campus novel and romance with vast usage of intertextuality which makes this work very complex and multi-layered.

Small World follows *Changing Places* in a few aspects: there are also the two characters Philipp Swallow and Morris Zapp with their wives; at Rumridge University the novel begins but it does not play an important role there. Swallow and Zapp are described as total opposites in *Changing Places* and they keep being thoroughly different in the sequel. These two characters play the main role in *Changing Places*, less significant in *Small World* and rather minor in *Nice Work*. The last part of the trilogy *Nice Work* does not follow the previous ones but it means an important landmark in Lodge's career as he retired from university which broaden his inspirational influence.

Small World: Academic Romance is set on academic conferences taking place around the world. There is number of first rate scholars – German Siegfried von Turpitz, English Sybil Maiden, French Michel Tardieu, Italian Fulvia Morgana, Rudyard Parkinson and others with American Arthur Kingfisher as the head of them. There are young doctoral students - mysterious Angelica Pabst and Irish Persse McGarrigle. Farther, there is Turkish scholar Akbil Borak and his wife Oya, or the young beautiful widow Joy. Apart from the scholars there is airport worker Cheryl Summerbee, writer Ronald Frobisher, Japanese translator Akira Sakazaki, computers-loving Robin Dempsey, Irish fallen woman Bernardette or the prostitute Lily. Each of these characters has his own fate and the fates of the particular characters are remarkably interwoven. Each of them has particular mission and lives to fulfil it which usually means to travel. They meet each other on the journey or on different places so the novel creates a multi-coloured mosaic of these characters and their fates.

From these characters the most significant are Persse McGarrigle, Arthur Kingfisher and Angelica Pabst who are closely connected with the characters from medieval romance. The whole novel corresponds with it - the characters, structure and the main ideas are the allusions on this literary genre. Firstly, it is shown by the large

number of figures whose fates make a dense, complicated web. The three figures mentioned above significantly correspond with particular characters from medieval romance: Persse corresponds with the knight Perceval in his naivety and huge progress in his personal development. Angelica is beautiful idealized lady with unknown origin who keeps mystically disappearing. Kingfisher's name is the anagram of Fisher King, the ailing king whose malady brings drought and failure into his land. His healing is connected with success and happiness. This also corresponds with content of the novel as the characters suffer the lack of inspiration and there are many unclear issues. The magical healing of Arthur Kingfisher brings new light and energy to the people's lives.

All the rest of the characters resemble the knight errant from medieval romance. They wander around the world to seek The Holy Grail, a divine object of great power. This is in *Small World* transformed into the UNESCO chair for literary criticism, a position desired by many people. The phenomenon of quest is in romance particularly important because it represents the goal of people's pilgrimage, the reason of their efforts. However, despite their huge attempt, the quest always remains unfulfilled. The idea of quest inspired by medieval romance is miscellaneous in *Small World* and its analysis is the core of this thesis.

Apart from UNESCO chair for literary criticism there are different kinds of quest corresponding with the medieval romance, the quest for love. This is Persse's case because the whole novel he seeks his beloved Angelica. However, when he finds her he realizes being in love with Cheryl therefore he starts out another journey. Similar quest has Cheryl who is in her naivety and sentimentality similar to Persse. Morris Zapp wants to be the professor with highest salary in the world, Angelica longs for academic career. Sybil Maiden or Philip Swallow seek mental peace; writers Désiré and Ronald Frobisher want to write their books and Akira Sakazaki seeks the best words for translation. There are many kinds of goals which are influenced by each other and interwoven in *Small World*.

The structure of the novel does not contain a climax neither the clear conclusion. The lack of fulfilment as nobody gets the longed-for UNESCO chair, Persse sets off for new journey and Cheryl got lost; Zapp does not become the best paid professor and Angelica has not finish her dissertation. However, it is not frustrating for the characters at all, rather on the contrary. The new energy connected with healed Arthur Kingfisher brings fresh stimuli for all the characters right in the end of the novel. This never ending approach is typical for romance and also for some Lodge's novels.

Furthermore, this endless conception corresponds with the key thoughts of some of the characters. Morris Zapp enchants the academic world with his “decoding is another encoding” and Persse heals Kingfisher with his question “What follows if everybody agrees with you?” Also Angelica’s paper defining romance goes hand in hand with the conception of the whole novel.

The richness of the novel *Small World* is in the intertextual devices fused with multilayered meanings. The phenomenon of the Grail is shown in this unusual context of a campus novel, which is the evidence the fascination of this motif has not end.

11. Resumé

Svět je malý je román významného anglického autora Davida Lodgea (*1935). Byl napsán roku 1984 a patří do trilogie, jíž jsou součástí romány *Hostující profesori* a *Pěkná práce*. První díl trilogie *Hostující profesori* napsal po návštěvě Ameriky, kde hostoval na kalifornské univerzitě Berkeley. Volnomyšlenkářský svět Ameriky šedesátých let ostře kontrastuje s konzervativní a poněkud upjatou Anglií. *Svět je malý* je volným pokračováním, opět se na univerzitě v Rummidge setkávají známé postavy, ale nejvýraznějším prvkem tohoto díla je jeho propracovaná intertextuální stránka. *Pěkná práce* patří rovněž mezi univerzitní romány, ale vyskytují se zde, na rozdíl od předešlých dvou děl, výrazné mimouniverzitní vlivy. Lodge napsal tento román těsně po ukončení svého působení na univerzitě v Birminghamu, kdy po svém odchodu objevil „jiné světy“, děj se kromě vysoké školy odehrává v továrně.

Veškeré beletristické dílo koresponduje s Lodgeovým profesním i osobním životem. Jeho literární preference se nápadně odrážejí v jeho dílech a konkrétní životní fáze má rovněž velká podíl na námětu jeho románů. Mezi další díla Davida Lodgea patří *Návštěvníci kina*, jeho prvotina z roku 1960 parodující katolickou církev a její dogmata. Podobně i groteskní román *Kam až se může*, napsaný o dvacet let později, se zabývá otázkami náboženství, katolické morálky a sexuality v dnešním moderním světě. Lodge, vychovávaný v přísně katolickém prostředí, ve většině svých prací na tuto problematiku naráží a ironicky glosuje. *Zrzku, ty jsi blázen* (1962) (jiný český překlad *Zrzku, jsi cvok*) je kniha inspirovaná Lodgeovým absolvováním povinné vojenské služby. Další dílo, tentokrát odrážející autorovy vzpomínky z dětství z období války, je román *Prázdniny v Heidelbergu* (1970). Je to jediné Lodgeovo beletristické dílo, jehož hrdinou není univerzitní profesor či mladý intelektuál, ale malý chlapec. V následujícím románu z roku 1964 se projevil velký vliv literatury, kterou Lodge intenzivně studoval a v Birminghamu vyučoval. *Den zkázy v britském muzeu* je práce odrážející jeho osobní život i literární vlivy anglických modernistů. Vliv Virginie Woolfové, ale zejména pak *Odyssea* Jamese Joyce je patrný. Román je jedním dnem z života Adama Jablicka, který v některých ohledech nápadně připomíná Leopolda Blooma. Literatura je kromě autobiografických aspektů a katolictví jedním z nejvýraznějších inspiračních zdrojů. Práce *Author, Author* (dosud nevyšla v českém překladu) z roku 2004 je inspirovaná

životem Henryho Jamese, *Výkvět mužství* je literárně zpracovaný životopis H. G. Wellse. Jeho pozdější díla jako například *Profesorské hrátky* nebo *Nejtíší trest* rozebírají téma ztráty blízkého člověka a těžkosti stárnutí. Vzhledem k tomu, že Lodge téměř třicet let kombinoval svoje intenzivní studium literatury a lingvistiky s dráhou spisovatele, není překvapivé, že většina jeho děl je výrazně intertextuálních. Literatura se významně odráží zejména v jeho univerzitních románech, v díle *Svět je malý* je tato stránka rozvinutá nejvýrazněji.

Světy románu *Svět je malý* jsou velmi rozmanité: reflektuje změnu, kterou do života lidí vnesla technika. Snadné a rychlé cestování a možnost komunikaci napříč kontinenty svět relativně zmenšilo. Také může poukazovat na uzavřený svět konkrétních postav románu (například japonský překladatel Akira Sakazaki nebo Robin Dempsey komunikující pouze se svým počítačem) a jejich kontrast s vnějším světem. Avšak v první řadě se jedná o akademickou sféru, svět sám pro sebe, kde se neustále setkávají týž lidé. Vzhledem k žánru tohoto románu se tato možnost jeví jako nejpravděpodobnější, ovšem široká škála interpretačních možností je pro toto dílo příznačná.

Svět je malý patří do žánru univerzitního románu, jehož je Lodge významným představitelem. Tento žánr se vyvinul v Anglii po 2. světové válce, kdy země procházela významnými reformami, mezi které patřilo i bezplatné univerzitní vzdělání pro zvláště nadané studenty. Z této zcela nové generace vysokoškolsky vzdělaných lidí vznikla progresivní skupina spisovatelů, „rozhněvaní mladí muži“. Tito spisovatelé ve svých románech (a hlavně divadelních hrách) ironicky kritizovali snobskou povrchnost britské společnosti. Do svých her vnášeli nové prvky pocházející zejména z jejich rodného prostředí, tedy chudoba, frustrace spojená s nutností monotónní práce nebo krátké (často skandální) známosti hlavních hrdinů. Významným prvkem těchto děl je humor a satira. Mezi nejvýznamnější představitele patřili John Osborne, John Braine, Allan Sillitoe či Kingsley Amis, jehož *Šťastný Jim* (1954) se stal jedním z průkopníků univerzitního románu.

Typickými rysy univerzitního románu je jeho děj odehrávající se výhradně na akademické půdě. Jeho hrdinou je často univerzitní učitel (občas student) z katedry humanitních věd, nejčastěji z anglistiky. Hlavní protagonista je původcem skandálů všeho druhu a jeho společenská faux-pas jsou největším zdrojem humoru. Kromě Kingsleyho Amise, který spolu s Davidem Lodgem patřil mezi první studenty, kteří využili možnost bezplatného studia, je dalším představitelem tohoto žánru Malcolm

Bradbury. Tento Lodgeův přítel a kolega z birminghamské univerzity je autor univerzitních románů *Jist lidi je neslušné* nebo *Člověk dějin*.

Román *Svět je malý* má podtitul *Akademická romance*. Tato práce výrazně čerpá z žánru středověké romance, jak svým i postavami, aluzemi či dějem, tak i strukturou. Hlavními postavami jsou světově proslulí akademici, kteří svým posláním korespondují s potulnými středověkými rytíři. Často cestují z místa na místo a jejich cílem je dobýt svatý grál. Ten v románu představuje exkluzivní post zřízený společností UNESCO pro nejlepšího akademika ze sféry literární kritiky. Většina postav o tento post usiluje: Němec Siegfried von Turpitz, Angličanka Sybil Maiden, Francouz Michel Tardieu či půvabná Italka Fulvia Morgana, Rudyard Parkinson a další. Tyto postavy představují rytíře kulatého stolu, v jehož čele sedí Američan Arthur Kingfisher, hvězda akademického nebe, k němuž všichni s úctou vzhlížejí.

Několik ústředních postav koresponduje s konkrétními postavami ze středověké romance velmi úzce. Jméno Kingfisher je anagram jména Fisher King neboli král rybář, jehož choroba se přenesla na celé království; jeho následné uzdravení pak znamená nový rozkvet země. V románu *Svět je malý* je užití tohoto konceptu jasné. Rovněž postava mladého irského katolíka Persseho McGarrigla se shoduje s postavou středověkých romancí, rytíře Percevala. Jeho izolovanost od okolního světa, neznalost, naivita až prostoduchost výrazně kontrastují s jeho rapidním osobnostním růstem. Persse je hrdinou tohoto románu stejně jako Perceval je jedním z hrdinů romancí. Další postavou, která se nápadně podobá středověkým zidealizovaným dámám, je Angelica Pabst. Nedostupné šlechtičny byly obdivovány a opěvovány středověkými trubadúry, stejně jako je Angelica v *Svět je malý*. Angelica je zde obrazem ctižádnostivé intelektuálky a tajemné dívky, jejíž původ je zahalen tajemstvím. Kontrastně působí její dvojče, hrdinka filmů pro dospělé, Lily. Persse, její oddaný ctitel podniká cesty do celého světa, aby ji našel. Angelica je cílem jeho poutě, která však, jak se v závěru dovíme, jejím nalezením zdaleka nekončí.

Motiv poslání je typickým prvkem středověké romance. Toto poslání může mít různý charakter, ať už se jedná o svatý grál či o lásku vznešené dámy, nikdy však nedojde k jeho naplnění. Obsahem je vlastně cesta, nikoli dobytí příslušného cíle. Stejný motiv se objevuje i v románu *Svět je malý*. Různé postavy mají různá poslání, ale nikdo z nich ho nedosáhne. Zmíněná skupina akademiků usiluje o vysoký post zajišťující vysoký plat a komfort, Persse se chce oženit s Angelicou, Cheryl Summerbee touží po lásce z románů, které čte; Désirée by ráda dokončila svou knihu, Ronald Frobisher by

rád napsal novou knihu, Sybil Maiden či Philip Swallow hledají cestováním klid duše a překladatel Akira Sakazaki hledá nejvhodnější slova, Angelica chce dokončit svoji dizertační práci. Vytoužené místo zřízené společností UNESCO nepadne ani na jednoho z akademiků, protože na tomto postu setrvá uzdravený Arthur Kingfisher. Persse Angelicu sice najde, ale zjistí, že miluje Cheryl, proto se vydá na novou cestu, aby ji našel. Cheryl se právě vydává rovněž na cestu, tedy hledají jeden druhého. U všech postav se jedná nikoli o samotné naplnění, ale o nový start. Ani jedna z postav své poslání nenaplní, nejedná se však o nenaplnění frustrující, neboť uzdravení krále všechny naplní novou silou a energií. Tedy román nekončí tradičním vyústěním v okamžiku, kdy je vše uzavřeno, naopak končí, když se množství nových otázek vynoří. Tato neukončenost je pro romanci rovněž typická.

Tato neukončenost inspirovaná středověkou romancí je aplikovaná na dnešní svět a jeho neustálou potřebu nových a svěžích myšlenek. Jedna z nich patří profesoru Zappovi, který ji prezentuje na konferencích po celém světě, „dekódování je pouze další zakódování“. Tato interpretace literární kritiky se shoduje s jádrem románu *Svět je malý*. Také Persseho otázka, která vyléčí Arthura Kingfishera, má podobný charakter. „Co následuje, pokud s vámi všichni souhlasí?“ záměrné vyhýbání se závěru je v tomto díle na mnoha místech. Otevřené závěry jsou jedním z typických rysů nejenom romance, ale i Lodgeova díla. Romanci Angelica definovala na poslední konferenci v New Yorku, kde se setkaly i všechny klíčové postavy románu. Definice tohoto literárního žánru zřetelně koresponduje s celkovou koncepcí románu *Svět je malý*.

Žánr romance je dán do kontrastu s románem ještě před úvodem knihy v citaci Nathaniela Hawthornea a tyto dva žánry srovnává i Angelica ve svém referátu. Román je typickým jasnou a výraznou dějovou linkou, která má zřetelný vývoj, vrchol a závěr. Jeho výrazným prvkem je také hluboká a propracovaná postava hlavního hrdiny. Romance na rozdíl od románu obsahuje velké množství postav, z nichž není jednoznačné, kdo je hlavním protagonistou. Dějová linie je výrazně členitá, bez jasného vrcholu a závěru; spíše obsahuje linií řadu různých linií. Tato struktura přesně odpovídá Lodgeovu románu.

Autorova obliba intertextuality je zřetelná z prvních vět románu, ale také z úvodních citátů. Ten první patří antickému básníkovi Horatiovi: “Caelum, non animum mutant, qui trans mare currunt”, což znamená “Těm, kdo jezdí za moře, se mění oblohae, ne duše.” Toto se týká zejména Philippa Swallowa a Sybil Maiden, kteří si svým častým cestováním vynahrazují vnitřní nepokoj. Další citát pochází z knihy

Dům se sedmi štíty Nathaniela Hawthornea, který popisuje rozdíl mezi romancí a románem: romance využívá témata, která by byla pro román nevhodná, méně realistická a celkové pojetí je méně střízlivé, což pojetí románu *Svět je malý* odpovídá. Poslední citát je od Jamese Joyce a v češtině zní „Pst! Pozor! Země ozvěň!“ Zejména poslední část vyjadřuje podstatu románu, který je složen z citátů a literárních odkazů. Tyto výroky jsou zhuštěním hlavních myšlenek románu *Svět je malý*.

Lodge v tomto románu používá aluze a citace z díla T.S. Eliota a Jamese Joyce. Sám se vyjádřil, že od těchto autorů čerpal ve svém díle vůbec nejvíc. Narážek na Eliota a jeho dílo je v románu *Svět je malý* hned několik. První věta začíná citací z *Pusté země* „ze všech měsíců je duben nejkrutější“. Tato věta předznamenává průběh konference v Rummidge, jíž román začíná. Také, s přihlédnutím na kontext básně, znamená změnu a nový začátek, což se Persseho, jež Eliota cituje, osobně dotýká. Persse Eliota intenzivně studuje, jednak psal svoji magisterskou práci na téma Vlivy Shakespeara na dílo T. S. Eliota a jednak se s ním ztotožňuje jako aktivní básník. Navíc, Eliotova převratná básnická sbírka *Pustá země* v mnohém koresponduje s konceptem románu *Svět je malý*: motiv neúrodného kraje, jehož stav souvisí se stavem jeho vládců, stejně jako textová mnohoznačnost vybízející k řadě interpretací je pro obě práce společná.

Výrazný podíl intertextuality činí z románu *Svět je malý* velmi mnohohrstevné dílo. Lodge zde použil množství spolu zdánlivě nesouvisejících děl - jak středověkou romancí, tak moderní poezii, citáty z Jamese Joyce či postřehy ze strukturalismu Ferdinanda de Saussura. Tato a mnohá další díla tvoří v románu jakýsi klastr, jejichž společným jmenovatelem je motiv hledání. Právě motiv hledání mající různou podobu i smysl, postižení všech možných aspektů hledání a putování je cílem této práce.

Annotation

Author: Miriam Hasíková

Faculty: Philosophical Faculty

Department: Department of English and American Studies

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– The Aspect of the Quest

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Key words: campus novel, medieval romance, the aspect of quest, medieval knight, love, The Holy Grail, intertextuality, allusion, David Lodge, *Small World*

This bachelor thesis explores the campus novel *Small World* by English author David Lodge. The work focuses on intertextual aspects of the novel especially the allusion of medieval romance. The main characters, university professors, are compared with medieval knights being on the pilgrimage to find The Holy Grail. This phenomenon is compared with the exquisite post which is desired by many figures. Also other quests in the novel come from the medieval romance, quest for success, love or happiness. The motif of quest is omnipresent in the novel and it is analyzed from different point of view in the bachelor thesis.

Anotace

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Fakulta: Filozofická

Katedra: Katedra anglistiky a amerikanistiky

Název práce: Vlivy středověké romance na dílo Davida Lodgea – Motiv hledání

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Tato bakalářská práce se zabývá univerzitním románem Svět je malý anglického autora Davida Lodgea. Práce se soustředí na intertextuální stránku románu, zejména na aluze středověké romance. Hlavní postavy, univerzitní profesoři, jsou přirovnáni ke středověkým rytířům putujícím za Svatým Grálem. Tento fenomén zde představuje významná pracovní pozice, o kterou stojí většina postav románu. Také další cíle putování jako láska, úspěch nebo štěstí pocházejí ze středověké romance. Motiv hledání je zde všudypřítomný a v práci je analyzován z různých hledisek.

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