David Lodge and the Development of Campus Fiction

Dissertation submitted in partial fulfilment of the requirements for the award of the Degree of

Doctor of Philosophy in English

By

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DECLARATION

I do hereby declare that the dissertation entitled *David Lodge and the Development of Campus Fiction* is a bonafide piece of research work done by me. No part of this dissertation was published or submitted to any other University/Institute for the award of any Degree/Diploma.

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Introduction

Ever since the novel in English came into existence in the eighteenth century, critics have been trying to categorize different novels into appropriate terms, for example, the picaresque novel, the autobiographical novel, the psychological novel, the historical novel, etc. Each of these forms of the novel has had its heyday, and, as a result of experimentation and the demand of the times, newer forms of the novel emerged. Meanwhile, "the campus novel", a sub-genre, emerged that focused on the changing socio-historical role of the academicians.

The campus novel is "a novel set on a university campus" (Drabble 167). It first appeared in the late 1940s. Interestingly, its characteristic setting was generally a university campus. The purpose was to reveal a fixed and conservative socio-cultural perspective of academic staff which problematises their negotiation with new social attitudes, particularly with regard to new batches of students. In this connection, *The Groves of Academe* (1952) by Mary McCarthy is one of the first experiments. Following her, a large number of writers like Randell Jarrel, Vladmir Nabokov, Kingsley Amis, Malcolm Bradbury, Philip Larkin, Howard Jacobson, David Lodge and others enriched this sub-genre and made it popular among the readers. However, it cannot be ruled out that most of these novelists rely on their personal experiences

as most of them were academicians, either temporary or permanent.

David Lodge (London, b. 1935), who is also a leading novel critic, holds a unique place among campus novelists. His literary stature in the sphere of campus fiction is not only because of the popularity of his four campus novels, particularly his trilogy about the lives and follies of academicians: *Changing Places* (1975), *Small World: An Academic Romance* (1984) and *Nice Work* (1988); but also because of his attempts to reinforce the English Campus novel which according to Nick Rennison was "a seemingly moribund form" (94) in the early 1980s.

Lodge's first campus novel *Changing Places* (1975) was inspired by his experience of teaching in California. The novel centres on two academicians: an English man Phillip Swallow from the University of Rummidge in the West Midlands and Morris Zapp, an American from the State University of Euphoria (California), and their participation in an exchange programme that sees them swap politics, lifestyles and even wives. His second novel *Small World: An Academic Romance* (1984) develops the Zapp and Swallow's story of *Changing Places*. However, the real protagonist is a young lecturer from Limerick, Persse McGarrigle, who falls in love (at first sight) with the beautiful and intelligent Angelica L. Pabst, whom he

meets at a conference at Rummidge University. The major portion of the novel shows the protagonist flying from one conference to another, trying to find her. While *Nice Work* (1988), his third novel, deals with an industrialist Vic Wilcox and his unlikely relationship with the Marxist, Feminist and Post-Structuralist academician Dr Robyn Penrose. *Thinks…*(2001), his fourth novel, focuses on Ralph Messenger, the Director of the prestigious Holt Belling Centre for Cognitive Science at the fictional University of Gloucester and Helen Reed, a novelist who has come to work at the university.

My attempt has not been a close study of David Lodge's campus novels by applying any modern or postmodern tools of studying any literary work, which has already been done by several scholars in their critical works and papers on his writings. For instance, mention may be made of *The Dialogic Novels of David Lodge and Malcolm Bradbury* by Robert A. Morace in which Morace employs Mikhail Bakhtin's theory of dialogism to study the novels of Lodge and Bradbury or Barbara Arizti's *Textuality as Striptease: the Discourse of Intimacy in David Lodge's "Changing Places" and "Small World"* or Terry Eagleton's "The Silences of David Lodge."

My aim is simply to approach his campus novels from a biographical perspective, which to some extent, has

already been done by Bernard Bergonzi and Bruce K. Martin in their works on David Lodge in 1995 and 1999 respectively by devoting only a few pages to this aspect, along with sociological and historical perspectives wherever needed. I have drawn on Lodge's four campus novels as main focus for more detailed treatment while not ignoring other important works, both primary as well as secondary, and occasionally referred to lesser known works or articles or blog posts as well to identify the key claims and arguments that the critics seem to share about David Lodge.

My approach is to trace Lodge's role in giving new life to the campus novel which otherwise was 'a seemingly moribund form' in the early 1980s, according to Nick Rennison. Besides, the other objectives, which to my understanding have not been dealt in detail so far, are the following:

- To give a detailed description of the life of the author with important events that shaped his writings, especially his campus novels.
- To give an overview of campus fiction up to the present day.
- To find out how the academic atmosphere permeates Lodge's creative writing, especially his campus novels in a subtle manner.
- To attempt a comprehensive critique of the main characteristics of Lodge's campus novels.

- To attempt to trace the contribution of David Lodge to campus fiction, both in terms of theme & style, in order to establish the distinctiveness of his contribution to the growth & development of this sub-genre.

In short, the present work is an attempt towards an in depth study of David Lodge's four campus novels viz. *Changing Places*, *Small World*, *Nice Work* and *Thinks*... both in terms of theme and style and other objectives mentioned above. Accordingly, the study has been divided into five chapters followed by a conclusion.

Chapter I, entitled **David Lodge: Life and Works,** deals with the life history of the novelist and his works. Lodge was born in a lower middle-class Catholic family of south-east London, England. He got his primary and secondary education from Catholic Grammar School and his higher education from University College London where he met a Catholic girl, Mary Francis Jacob, whom he later married. During the university life, Lodge went to America on scholarships twice to study American Literature and Culture. Then, he was appointed as an Assistant Lecturer at the University of Birmingham, where he gradually acquired the title of Professor of Modern English Literature which he still retains on honorary basis. Till date, Lodge has authored fourteen novels, two plays, a novella, a few works for television, a few

collections of short stories and several books and essays on literary criticism and theory.

Chapter II, **Campus Fiction: An Overview** deals with the origin, history and development of campus fiction up to the present day. It is argued that campus fiction rose as a literary genre because the university teachers enjoy reading about the world they are accustomed to and perhaps even recognize some people from academic circles for a large number amongst the novelists of campus fiction are temporary or permanent academicians.

Chapter III, **Campus Novelists up to David Lodge,** deals with the contribution of major Anglo-American campus novelists up to 1975 when David Lodge published his first campus novel and then throws light on Lodge's contribution to this sub-genre.

Chapter IV, **David Lodge: Major Themes**, deals with the major themes in David Lodge's fiction with particular reference to his four campus novels viz: *Changing Places*, *Small World*, *Nice Work* and *Thinks...* and tries to trace their roots in his mind, life and art. Since David Lodge in his novels extensively draws and uses material from his life, it becomes necessary to study his life and surroundings. Unless one peeps into the events of Lodge's life, one cannot comprehend and appreciate his novels. Lodge belonged to a Catholic family of London. Lodge

married a Catholic girl, Mary, whom he met at the university. Lodge twice went to America on scholarships. Then, he was appointed as an Assistant Lecturer at the University of Birmingham, where he gradually acquired the title of Professor of Modern English Literature and later became Professor Emeritus. These common but vital things, events, and incidents of diurnal life (particularly his religion – Catholicism, and academia – university and its surroundings) dwelled within his mind and make up the major themes of his novels.

Chapter V, **David Lodge's Style of Writing**, deals with the writing style of David Lodge with special reference to his four campus novels viz: *Changing Places*, *Small World*, *Nice Work* and *Thinks*.... In general, David Lodge's fiction belongs to a mode of traditional realism but occasionally, especially in his campus novels, he introduces some modernist and postmodernist techniques – parody, metafiction, pastiche, and intertextuality. In short, Lodge's style of writing is a part of his commitment to his real background, but at the same time, he is also innovative in his style.

At the end, a **Conclusion** is given which sums up the main arguments of this study, bringing out the thematic and stylistic features of David Lodge's campus fiction as his contribution to the growth and development of this

sub-genre which can serve as a basis for carrying out further research in David Lodge's campus fiction.

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Chapter I
David Lodge: Life and Works

Life

David John Lodge is a novelist, critic, short story writer, screenwriter and dramatist. He was born on 28 January 1935 in Dulwich, south-east London, England, to the lower-middle-class family of William Frederick Lodge, a dance band musician, and Rosalie Marie Murphy Lodge, an Irish-Belgian Roman Catholic. He was the only child of his parents. As Lodge writes in *Write On* (1986):

> My mother was a dutiful undemonstrative daughter of the Church. I was given a Catholic schooling, but the atmosphere of the home was not distinctively Catholic. There was no great profusion of holy pictures and statues in the house, religion was a topic rarely touched on in conversation, and there was little of the regular and complex social interaction with parish clergy and laity that is a feature of the typical large devout Catholic family. I had no brothers or sisters to reinforce the Catholic cultural code, and my friends in the same street happened not to be Catholic. The result was that as a child I always felt something of an outsider in the Church, anxious to belong, to be accepted, yet hanging

> back on the periphery through shyness, absence of familial pressure and inadequate grasp of the relevant codes (28-32).

Lodge belonged to the first generation in Britain to benefit from free secondary and college education. At age ten, he was enrolled in St. Joseph's Academy, a Catholic grammar school in Blackheath. There Lodge cultivated an intense interest in the Catholic faith, which would later become the cornerstone of his fiction. In his seventeenth year, he went from his state-assisted Catholic Grammar School to University College London, where he took a first class degree in English in 1955. As Lodge describes:

> I was a classic product of the 1944 Education Act, the first generation who got free secondary schooling. A state-aided Catholic grammar school propelled me out of my class into the professional middle classes, and I went to read English at University College London. My school, I think, had never sent anyone to university before my year, and it couldn't give us much help: I didn't know there were universities other than Oxford, Cambridge and London. I didn't presume to apply

> to Oxford and Cambridge, so I applied to the local place (Haffenden, 148).

He then did two years' national service in the Royal Armoured Corps as clerk at Bovington Camp in Dorset, during which he started his first novel, *The Picturegoers* (1960), and acquired the raw material for his second novel, *Ginger, You're Barmy* (1962).

Then from 1957-59, he did his graduate work at University College London, writing a voluminous seven-hundred-page Master's thesis on the Catholic novel. On 16 May 1959, he married a Catholic girl, Mary Francis Jacob whom he had met at the University, and had three children from her: Julia, Stephen and Christopher. Lodge's wife works as a teacher and personal counsellor in a Catholic high school. His daughter studied Biology at Southampton University, and his elder son Stephen went to Cambridge to read Natural Sciences which later helped Lodge to learn science from them, and subsequently helped him in his fiction writing. His young child, Christopher, is mentally disadvantaged, though not too severely.

In 1960, he was appointed as an Assistant Lecturer in the University of Birmingham, where he has been ever since climbing gradually up the academic ladder until, in 1976, he

was awarded the title of Professor of Modern English Literature which he still retains on honorary basis.

During his university life (in 1964-65), Lodge held a Harkness Fellowship to study American Literature, and travelled widely in the United States with his wife and family. In 1969, he went back to America for six months, to Berkeley, where the student revolution was at its height, which partly provided the background for his first Campus novel *Changing Places* (1975).

At the suggestion of his friend and fellow academic, Malcolm Bradbury, Lodge decided in the early 1960s to write a comic novel, and in this genre, beginning with *The British Museum is Falling Down* (1965), Lodge found his true voice. In 1970, he published another novel – *Out of the Shelter* – which grew out of his childhood experiences.

During his early years in Birmingham, Lodge not only wrote satiric reviews for a local repertory company but also turned to critical work and published *Language of Fiction* (1966). Lodge followed his success with a series of journal articles and books of criticism like *The Modes of Modern Writing* and *Working with Structuralism* that established him as one of the most respected literary theorists in England.

In 1976, Lodge was elected a Fellow of the Royal Society of Literature. He retired from the University of Birmingham in 1987 to concentrate on writing. He has since continued to produce notable works of fiction, criticism, plays, newspaper or journal articles and several works for television. In this connection, a critic writes:

> After the Second World War young men and women with literary interests and aspirations would be more likely to read English. If they were clever enough they might stay on to do postgraduate work, and then become university teachers themselves, pursuing their writing on the margins of an academic career. David Lodge fitted into this pattern. He became a lecturer in English at Birmingham University in 1960, and was appointed Professor of Modern English Literature in 1976; he finally retired to write full time in 1987. During those years he successfully pursued a double career as a novelist and an academic literary critic (Bergonzi, 13-14).

Works

Till date David Lodge has authored fourteen novels, two plays, a novella and a few works for television. He is also the author of several books and essays on literary criticism, mainly about the English novel, the American novel and literary theory.

Lodge's novels are often based upon the subjects he is well acquainted with. Though none of his novels appears to be autobiographical, yet most of them are based on his personal experience. In this regard, Marowski writes:

> In his novels, Lodge draws extensively on his Roman Catholic upbringing and his experiences as a soldier, a graduate student, and an English Professor (266).

Lodge's first novel, *The Picturegoers* (1960), "describes a group of Catholics living in a dingy London suburb and the changes they experience over the course of a year. The thoughts and dreams of over a dozen characters are revealed through their reactions to the films they watch regularly in the crumbling local cinema, focusing most sharply on Michael Underwood, a thoughtful young literature student who has fallen away from the Church. While finishing school, Michael boards with the Mallory family

and becomes enamoured of Clare Mallory, a former convent novice. As he attempts to seduce her, she attempts to reawaken his faith. In an ironic conclusion, Clare, having fallen in love with Michael, offers herself to him, but he rejects her to join the priesthood" (Metzger 298). Maurice Richardson while reviewing this novel writes, "It is a bit disconnected but a lot of it is quite funny. Mr Lodge has a strong squalorological bent but he generally relents just before actually rubbing your nose in it" (165).

Ginger, You're Barmy (1962), his second novel, grew out of his experience of the National Service in the Royal Armed Corps. "The novel's tension is provided by the contrast between the narrator, Jonathan Browne, and his friend, Mike 'Ginger' Brady. Jonathan is a cynical intellectual, a former university student who concentrates on living through his two-year hitch with as little trouble as possible. Mike, on the other hand, is a passionate, idealistic fighter who eventually becomes involved with the Irish Revolutionary Army. Ultimately, Jonathan betrays Mike, stealing his girlfriend and playing a key role in his arrest. Critics have noted similarities between Lodge's novels and Graham Greene's, and Lodge later acknowledged that he had

modelled *Ginger, You're Barmy* after Greene's *The Quite American*" (Metzger 298).

The British Museum is Falling Down (1965) is David Lodge's third novel. This novel "was the first of the highly comic, satiric novels which were to become his [Lodge's] trademark, and it embodies one of Lodge's recurring themes, that of the sincere Catholic struggling with the difficulties imposed on him by the rigid doctrines of his church – specifically, the complexities of the unreliable 'rhythm' method of birth control, the only form of contraception permitted to Catholics. The novel details one day in the life of Adam Appleby, a harried graduate student who has already fathered three children while using the rhythm method. When Adam awakes that day, his wife Barbara confides that she may again be pregnant, sending Adam out into a day of pandemonium much like Leopold Bloom in James Joyce's *Ulysses*" (Metzger 299).

Lodge's next novel, *Out of the Shelter* (1970), "begins with a child's experience of the Blitz and his rescue from an air-raid shelter, a formative experience which is developed as a metaphor throughout the book as the young boy matures into an adult" (Smith 2009). The novel "opens with the stream-of-consciousness narrative obviously inspired by the

beginning of Joyce's *A Portrait of the Artist as a Young Man*" (Metzger 298).

His fifth novel, *How Far Can You Go?* (1980), was a comic novel targeting the Roman Catholic Church. The novel was published in the US under the title *Souls and Bodies,* and won the Whitebread Book of the Year in 1980. This novel is "about a group of unremarkable people. These twelve Englishmen and Englishwomen are Catholics; they meet in 1952 when they all join a New Testament study group in college. We first see them dutifully attending a rigorous early Thursday morning mass. At the book's end, all but two are present at a 'Paschal Festival' sponsored by an organization one of them has founded — the Catholics for an Open Church. At this festival people speak in tongues and spend their time in encounter-group sessions discussing the falsity of the doctrine of papal infallibility and the immorality of the Church's conservative stand on birth control. In between, Lodge guides us through three decades; we witness the changes in his characters' beliefs and the tenuousness of their faith through the great struggles of adulthood" (Podhoretz 37).

Lodge's sixth novel, *Changing Places* (1975), was the first book in a trilogy of his campus novels. The novel is

based on a university exchange programme in which two academicians: Philip Swallow from the dreary University of Rummidge in the English Midlands and Morris Zapp from the State University of Euphoria participate for six months. But during the course of this programme, the two professors not only exchange their positions but also cars, homes, lifestyles, politics and even wives. This novel "cemented Lodge's reputation as a popular novelist in England." Besides, "it was only the first of his books to attract much notice in the United States" (Metzger 299). For this novel, Lodge won the Hawthorden prize and the Yorkshire Post Book Award in 1975.

Small World (1984), Lodge's second book in the trilogy, advances the story of Philip Swallow and Morris Zapp of *Changing Places*. However, a critic notes:

> Swallow and Zapp are near the top of the cast-list, along with Swallow's wife Hilary and Zapp's ex-wife Desiree. But now the cast is as global as the topography: dozens of academics (British, American, French, German, Italian, Turkish, Japanese, etc) thread its pages, many of them constantly travelling the world, jetting in and out of conferences and seminar rooms from Tokyo to

Jerusalem, clutching their many-times-used papers on Deconstruction, Metaphor and Metonymy, Genre – and Romance.

The result is a wonderful tissue of outrageous coincidences and correspondences, teasing elevations of suspense and delayed climaxes, all of them interlaced with tongue-in-cheek literary and literary-critical allusions ... the recurrent frenzied cry of jets as they carry their learned – and often ferociously ambitious – passengers hither and yon.

In this entire melee, the central characters, transcending Swallow and Zapp, are a young innocent, Persse McGarrigle, a junior lecturer at the dim University of Limerick, and the enigmatic and beautiful Angelica Pabst. Angelica is Persse's Grail, *belle dame sans merci*, and all the rest of it. She, like several others in the book, actually defines Romance, though more outrageously than some, e.g., a Turkish lecturer's wife who simply says, 'You should be happy. It is like a fairy story.' *Small World* is that and more: a very happy, lively, exhilarating, funny and ingenious

> display of innocently experienced high spirits (Thwaite 23).

Lodge's next novel was his third book in the trilogy of his campus novels – *Nice Work*, which was published in 1988, and was short listed for Booker Prize in 1989, and awarded Sunday Express Book of the Year in 1989. This novel "also involves place changing; only this time a young single woman, again a professor of English [Dr Robyn Penrose], has an affair with an unintellectual businessman [Vic Wilcox]. Swallow and Zapp make cameo appearance. As in almost all Lodge's comic novels, adultery figures prominently" (Stade 235).

Paradise News (1991) was Lodge's ninth novel. This novel like *How Far Can You Go?* deals "with the doctrinal changes and moral uncertainty which beset members of the Catholic Church in the post-war period generally and the 1960s in particular" (Smith 2009).

His next novel, *Therapy* (1995), continues "doctrinal changes and moral uncertainty which beset members of the Catholic Church in the post-war period" but this time "through the story of a successful sitcom writer," Laurence Passmore, who was "plagued by middle-age neuroses and a

failed marriage" (Smith). For this novel, Lodge received Commonwealth Writers Prize in 1996.

Surprised by Summer, another novel by Lodge, was published in 1996. The novel deals with "three brief sketches in which David Lodge addresses Catholic sex doctrine in 'Where the Climate's Sultry', capitalism in 'My First Job', and the hazards of professional writing in 'Hotel des Boobs'" (*librarything.com*).

Lodge's next novel, *Thinks…* (2001), was his fourth campus novel. This novel concerns Ralph Messenger, the Director of the prestigious Holt Belling Centre for Cognitive Science at the University of Gloucester. Messenger, a notorious womaniser, "is forced to reappraise his lifestyle when he becomes involved with Helen Reed, a novelist who has come to work at the University" (Smith).

His thirteenth novel, *Author, Author* (2004), is based on the life of Henry James. The novel "tells of the lost, middle years of [Henry] James's life in which we find him wrestling with the conviction that he will never be popular or famous as a writer. The story concentrates on his friendship with George du Maurier, the *Punch* magazine illustrator, who was to suddenly enjoy huge commercial success with his novel, *Trilby*. Lodge has said he was drawn

to write about these difficult London years of James's life when he was asked to adapt *Trilby* for television. He discovered then that du Maurier had first offered the idea to James, who turned it down" (Thorpe).

Lodge's next novel, *Deaf Sentence* (2008), deals with deafness, which Lodge closely based on his own experience. He was afflicted with hearing impairment from his late forties. The novel "explores what we sense, or don't sense, through those who may commonly feel themselves unheard – through Alex's suicide notes, Bates's elderly father, and Bates himself, who wonders about his place in a world where he hears less and less. Lodge probes the comparative silence that surrounds deafness" (Ratcliffe).

Lodge's latest and so far last novel, *A Man of Parts* (2011), sketches the life of H.G. Wells. It is a "biographical novel about H.G. Wells that treats mainly of his period of greatest influence and mischief – between the publication of *The Time Machine* in 1895 when the author was 29 and his bestselling *Outline of History* in 1919. In between these two came several more scientific romances, followed by a series of autobiographical novels that covered his escape from humble beginnings, his free love experiments ('triangular mutuality'), his immersion in and flight from Fabian

politics. Throughout this period he was regarded as an influential feminist, though the right to love interested him more than the right to vote" (Herbert).

Besides, his success and popularity as a novelist, Lodge is internationally known as a literary critic. Ladislav Nagy in his article about David Lodge and his writing (as quoted by Veronika Saurova in her thesis) says that 'Lodge managed to join accessibility with high proficiency and that he introduced the continental thinking to the British scholarly scene, which is quite conservative (Mikhail Bakhtin, heritage of Prague Structuralism, and partly Barthes and French poststructuralists as well) and in his biographical writings he elaborated many fascinating portraits of the classics' such as Austen, Dickens, Hardy or Graham Greene (7).

Lodge in an interview with Lidia Vianu said, "I think criticism should be a pleasure to read by those who have an interest in it. [...] A good critical essay has a kind of plot – it has satisfying surprises in it" (228).

His first critical work was *Language of Fiction* (1966), which became one of the most widely read of all contemporary books about the novel. As Bergonzi writes:

> His [Lodge's] first critical book, *Language of Fiction* (1966), was published at a time when criticism of the novel was still undeveloped compared with what became known in the 1940s as the 'New Criticism', which extended and systematized the work of T.S.Eliot, I.A.Richards and William Empson in the close reading of poetry. In the 1960s serious discussion of the novel as a literary form had not developed much beyond the pioneering work of James, Forster and Percy Lubbock earlier in the century. *Language of Fiction is* essentially an attempt to apply the New Criticism to the reading of novels; its underlying assumption is that a novel is just as much a unique order of words as a poem, and has to be approached by a close analytical attention to its language (48-49).

Then between 1966 and 1971, Lodge wrote critical works on *Graham Greene* (1966), *Jane Austen: 'Emma': A Casebook (*1968) and *Evelyn Waugh* (1971) which were written for the Columbia Essays on Modern Writers Series.

His next critical work was *The Novelist at the Crossroads* (1971). It was a collection of essays related to

recent fiction and criticism, and some were mainly dealing with authors like Graham Greene, Muriel Spark, Hemingway, William Borroughs and John Updike.

After that, Lodge edited a book of criticism entitled *Twentieth Century Literary Criticism: A Reader*, which was published in 1972. The book "was a major anthology of key representative works by fifty leading modern literary critics writing before the Structuralist revolution" (*fantasticfiction.co.uk*).

Lodge's next book of criticism was *The Modes of Modern Writing: Metaphor, Metonymy and the Typology of Modern Literature*, which was published in 1977. This book "draws upon Roman Jakobson's scheme of two axes of language, metaphor and metonymy, or, one can say, association through resemblance and through contiguity. Most literary structure is then seen as interplay between these two processes, with one or the other predominating. It is the predominance of metaphor that Mr. Lodge uses to characterize 'modernist' writing and the predominance, to a different degree, of metonymy that he takes to characterize both the realism that precedes modernism and the 'postmodernist' writing that follows. In the last part of his book Mr. Lodge tries to locate much English and American

writing of our century on a scale between the pure forms of metaphor and metonymy, and he provides close study of a number of works in the process" (Price 254).

The next critical work was *Working with Structuralism: Essays and Reviews in the 19th and 20th Century Literature* (1981). The book contains essays and reviews that "were written for a variety of occasions and audiences, over a period (the 1970s) when [Lodge] personally experienced the impact of Structuralism; and they represent [his] effort to assimilate that influence without paying the price of incomprehensibility to all but a small group of initiates" (*Working with Structuralism* ix).

Lodge then published *Write On: Occasional Essays 1965-1985* in 1986. The book contains a collection of essays that Lodge wrote between 1965 and 1985. They deal with writers like Salinger, D.H. Lawrence, and subjects like Catholicism as well as Lodge's own attitudes to writing.

After that, Lodge edited another book of criticism, *Modern Criticism and Theory: A Reader* (1988), which in some sense was a sequel to his *Twentieth Century Literary Criticism: A Reader*. This book contains essays of contemporary literary critics and theorists like Ferdinand Saussure, Roman Jakobson, Derrida, Lacan, Barthes,

Foucault, Harold Bloom, Abrams, Stanley Fish, Edward Said, Gayatri Spivak and others. The book was revised in its second edition in 1999 with Nigel Wood, a colleague of Lodge at Birmingham University. Besides, brief introductions with updated suggestions for further reading, and footnotes mark the features of this book. In addition, the essays have been ordered both historically and thematically.

After Bakhtin (1990) was the next book of criticism. It was a collection of essays on fiction and criticism, which "have been published before, sometimes in slightly different forms, and/or under different titles. They are arranged in a thematic order, rather than in order of composition, moving from fairly broad-ranging exercises in Bakhtinian criticism to studies of particular texts and authors illustrative of developments in the novel between the nineteenth and twentieth centuries, and concluding with reflections on the current state of academic criticism" (Lodge 1990:8).

Lodge then published *The Art of Fiction* (1992). The book "contains short informal articles written for a series in a Sunday newspaper. He discusses the technical and thematic devices and resources of fiction, drawing on his own practice as a novelist and his long experience as a literary

critic. Lodge takes examples of how the art of fiction works from many of the canonical writers he has discussed in the past – Austen, Dickens, George Eliot, Hardy, James, Greene, and Waugh, among others – and from a variety of contemporary novelists, British and American. The book is directed at a non-professional audience of novel readers (and, no doubt, of potential novel writers), whom Lodge evidently found rewarding to write for, and who would have certainly learnt a lot from it" (Bergonzi 56-57).

His next critical work was *Consciousness and the Novel* (2002). In this book, Lodge "explores the representation of human consciousness in fiction, mainly English and American, in the light of developments in cognitive science, neuroscience and related disciplines" (*fantasticfiction.co.uk*). The book also contains essays on Charles Dickens, Forster, Waugh, Kingsley and Martin Amis, Henry James, John Updike, Philip Roth, Kierkegaard and a conversation about Lodge's novel *Thinks*….

Lodge's so far last critical work was *The Year of Henry James: The Story of a Novel*, which was published in 2006. The book is divided into two parts. In the first part, Lodge "traces the history of his recent novel about Henry James – *Author, Author: a Novel* – from the very first mention of the

basic idea in his notebook, through the processes of research and writing, to the publication and reception of the finished book, which was adversely affected by the appearance of another novel on the same subject some six months earlier. These two were not the only novels inspired by Henry James in circulation in the year 2004,a phenomenon which Lodge sees with hindsight as 'a coincidence waiting to happen', with ironic consequences that the Master himself might have invented. The essays in the second part pursue the themes of genesis, composition and reception in the work of other novelists. There are studies of key works by James himself, H.G.Wells, Vladimir Nabokov, J.M.Coetzee and Umberto Eco, and essays on the literary sources of Graham Greene's imagination" (*fantasticfiction.co.uk*).

In addition, David Lodge is a distinguished playwright and screenwriter. He has not only adapted his own novels for television but also the works of other writers. For instance, his second campus novel *Small World* was adapted as a television serial, which was produced in 1988 by Granada TV. He also adapted his third campus novel *Nice Work* as a TV serial for the BBC, which was broadcast in 1989; it won the Royal Television Society Award (Best Drama Serial) in 1989 and Lodge was awarded a Silver Nymph in 1990 for it

at the International Television Festival in Monte Carlo. (Smith 2009)

Lodge composed and produced a documentary on the academic conference circuit *Big Words – Small Worlds*, which was broadcast in 1993 on Channel 4, and a film about the pilgrimage to Santiago de Compostela, which was broadcast in 1993 by the BBC. He also adapted *Martin Chuzzlewit* of Charles Dickens as a six-part TV serial which was broadcast in 1994. It won the Writers' Guild Award (Best Adapted Screenplay) in 1995 (Smith 2009).

Lodge's first stage play was *The Writing Game* (1990) which was performed in May 1990 at the Birmingham Repertory Theatre, and later in Manchester and Cambridge; it was also adapted by Lodge in 1996 for Channel 4. Another play was *Home Truths* which in 1998 was also performed at the Birmingham Repertory Theatre. It was later re-written as a novella and published in 1999. (Smith 2009)

David Lodge is also a short story writer. His collections of short stories include *The Best of Ring Lardner* (1984), *The Man Who Wouldn't Get Up: And Other Stories* (1998) and *Scenes of Academic Life: Selected from His Own Novels* (2005).

Thus David Lodge is one amongst a few writers who are acclaimed internationally both as creative writers and literary theorists. In this regard, a critic says:

> Few writers have so deftly worn the dual masks of creative writer and literary theorist as has David Lodge (born 1936). From the publication of his first novel, *The Picturegoers*, in 1960 to his 2002 collection of essays, *Consciousness and the Novel*, Lodge has published a dozen novels, nearly as many critical monographs, a handful of plays, and scores of scholarly essays, reviews, and reflections. These numbers assume eye-raising proportions when the circumstances behind their productivity are revealed: besides his duties as a writer and a scholar, Lodge has also worked full-time as a university professor, husband, and father of five children (Keulks 328).

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Chapter II

Campus Fiction: An Overview

The campus novel is a novel whose main action is set in and around the campus of a university. This sub-genre dates back to the late 1940s and may describe the reaction of a fixed socio-cultural perspective (the academic staff) to new social attitudes (the new student intake). In other words, the campus novel "incorporates an institution of higher learning as a crucial part of its total setting and … includes, among its principal characters, graduate or undergraduate students, faculty members, administrators, and/or other academic personnel." (Kramer ix) *The Groves of Academe* by Mary McCarthy is one of the first examples of this sub-genre which was written in 1952. However, for some C.P. Snow's *The Masters* (1951) is the first example of this sub-genre. Randall Jarrell's *Pictures from an Institution* (1954) gave a further thrust "to the new genre, though Vladimir Nabokov had already embarked upon *Pnin* (1955) when it appeared. What the three novels have in common is a pastoral campus setting, a 'small world' free from the hustle and bustle of modern urban life, in which social and political behaviour can be amusingly observed in the interaction of characters whose intellectual pretensions are often let down by their very own human frailties. The campus novel was from its beginning, and in the hands of

the latter exponents like Alison Lurie, Malcolm Bradbury and others, an essentially comic sub-genre, in which serious moral issues are treated in a 'light and bright and sparkling' manner" (Johnson 34).

Veronika Šaurová quoting Martin Hilský who wrote about the 'campus novel' in *Současný britský roman* (*Contemporary British Fiction*) that

> …its existence as an independent genre is in contemporary Anglo-American literature infl-uenced by the ever growing importance of the universities […] and by the fact that more and more British and American authors are teachers of English literature or creative writing at the universities and for most of them the university is the only social setting which they know in detail. The 'campus novel' develops in a more or less specialized community and addresses a more or less specialized public which is able and willing to appreciate the numerous elements of literary parody. The 'campus novel' is thus defined as a satirical comedy with strong elements of parody. Most of these novels take place in a provincial town and at a small provincial university, mostly

> right in the English department. [...] The main character is always a teacher of humanities (mostly of English literature of course, sometimes of history or sociology) and mostly without exception makes some scandal. Either he gives an inflammatory public lecture in which he more or less accidentally tells what he really thinks thus leading to conflict with the head of department or, more recently, often has some kind of disagreement with his students. An accompanying feature of his academic life is his inordinate and adventurous erotic life (a relationship with the wife of the department head or some of his colleagues is almost an obligate motif) and the whole range of embarrassing social situations loosely connected with the teachers' job (11).

There are other definitions of the 'campus novel' as well. For instance, *The Routledge History of Literature in English* states:

> In Britain, the academic as novelist tends towards comedy. [...] The setting is often a university or college, the characters often academics or writers. The problems, however, remain the standard

> concerns of love and money, religion (especially in Lodge, who is arguably the most significant Catholic novelist of his generation), and success or failure. Where, in earlier writing, success was seen in social terms, here the scope is often reduced to academic success, with the result that there is a profoundly comic questioning of the whole ethos of success, failure, career, and private life, extending well beyond the English university system. Both writers (David Lodge and Malcolm Bradbury) 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. Both are also highly aware literary critics, particularly strong on Modernism and modern critical theory (513).

Similarly, according to *The Concise Oxford Dictionary of Literary Terms:*

> Campus novel is a novel, usually comic or satirical, in which the action is set within enclosed world of university (or similar set of

> learning) and highlights the follies of academic life. Many novels have presented nostalgic evocations of college days, but the campus novel in the usual modern sense dates from the 1950s: 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 Davis's *The Rebel Angels* (1982) (Baldick 30).

Commenting on the campus novel, Showalter observes:

> The genre [campus novel] has risen and flourished only since about 1950, when American universities were growing rapidly, first to absorb the returning veterans, and then take in a larger and larger percentage of the baby-booming population. The nature of higher education in America and Britain had a lot to do with it too. Most of our universities act in loco perentis for students, creating a complete society on the campus, with housing, meals, medical care, and social life all provided communally and institutionally. They actively foster close personal relations between

> students and faculty. Moreover, the curriculum usually includes a program in creating writing; as a result, most faculties include a few professional writers who can observe the tribal rites of their colleagues from an insider's perspective.
>
> Of course, students have long been important characters in fiction; coming-of-age narratives and *Bildungsroman* have been numerous from early days. To me, however, the most interesting academic novels are about the faculty, the lifers – what one critic has called *Professorromane*. I found these stories entertaining, inspiring, and instructive (1-2).

Also as David Lodge writes:

> In English "campus novel" is a term used to designate a work of fiction whose action takes place mainly in a college or university, and which is mainly concerned with the lives of university professors and junior teachers – "faculty", as they are collectively known in America, "dons" or "academic staff" in England – and to a lesser extent with their students, both undergraduate and postgraduate. In the campus novel, students are

usually objects perceived by the academic staff, rather than subjects from whose point of view the story is told. This emphasis on the teachers rather than on their students is a distinctive feature of the campus novel, which emerged in the second half of the twentieth century. Before that time there were many novels about student life, and university education is often an important episode in novels of the kind named by German criticism the *Bildungsroman*, the novel of a young man's emotional and psychological development from youth to maturity; but we do not find before the Second World War, except for a few murder mysteries, novels focussed on the professional and private lives of university teachers. An alternative name for the campus novel is "academic novel," and some critics who write on the subject prefer it. I shall use these terms more or less interchangeably. "Academic novel" is perhaps more inclusive, but "campus novel" is more expressive of the unity of place which characterises the genre (1).

It is significant that the campus is still considered so remote from most people's lives that the label 'pastoral' is considered appropriate, portraying an isolated society remote from the lives of ordinary people.

This is an older tradition, again. "I compare it to pastoral," says Lodge. "If you think of a comedy such as *As You like It*, you get all these eccentric characters, all in one pastoral place, interacting in ways they wouldn't be able to do if they were part of a larger, more complex social scene. There's often an element of entertaining artifice, of escape from the everyday world, in the campus novel. Quite interesting issues are discussed, but not in a way which is terribly solemn or portentous" (Edemariam 34).

"Campus" is, of course, an American word, and David Lodge makes the distinction between the campus novel and the varsity novel – the latter being set at Oxbridge, and usually among students, rather than teachers, thus disallowing the joys of *Zuleika Dobson*, or *Jill*, or *Brideshead Revisited*; he claims Kingsley Amis's *Lucky Jim* (1954) as the first British campus novel, and a template (Edemariam 34).

To all the standard elements, Lodge explains, Amis added "the English comic novel tradition, which goes

back through Evelyn Waugh and Dickens to Fielding; that is, an element of robust farce later elaborated by Tom Sharpe in *Porterhouse Blue*, for example, or by Howard Jacobson in *Coming From Behind* (1983)" (Edemariam 34).

No doubt, the campus or university or college or academic novel (as some call it because it deals with the lives and follies of academics) proper doesn't start until the mid 20th century, but "there are some 19th-century precursors. Anthony Trollope's comic masterpiece *Barchester Towers* (1857) is the great ur-narrative of academic politics, even if it is about the bickering of provincial Anglican clergy over preferment and evangelical reform. Trollope's wrangling, rivaling Victorian clerics remind us of contemporary academics, with assistant professors, deans, and provosts standing in for curates, deacons, and bishops; and many authors of academic fiction, from CP Snow on, have been Trollope scholars" (Showalter 6).

However, "the supreme 19th century academic novel remains George Eliot's *Middlemarch* (1872), and Eliot's Mr Casaubon is the most haunting spectre of the academic as a grim pedagogue, the scholar as the spirit of all that is

sterile, cold and dark. Casaubon has no small talk, but only a large, sad, musty talk of dead things” (Showalter 7).

Another novel on the similar pattern, one that “must have been influenced by George Eliot, is Willa Cather's *The Professor's House* (1925). Cather too writes about the midlife crisis of a male academic, Godfrey St Peter, burned-out although he is only fifty-two years of age. Unlike Casaubon, St Peter is a historian, whose life's work, an eight-volume study of the *Spanish Adventurers in North America*, has won him acclaim, even the Oxford prize for history. But the meaning seems to have gone out of his life and his teaching; at the novel's conclusion, he is resigning himself to spending the remains of his days without delight” (Showalter 8).

Likewise, a critic argues that the post-war writers incorporated the controversies of education and culture in their novels, but there existed already a tradition of novels revolving around about, or partly about, student life – a tradition associated with Oxford dandyism and including Max Beerbohm’s *Zuleika Dobson* (1911), Compton Mackenzie’s *Sinister Street* (1913-14), Beverley Nichols’s *Patchwork* (1920), and Evelyn Waugh’s *Brideshead Revisited* (1945) (English 132).

When professors of English write novels, they are inclined to write about what they know best: other people's books. Even in some of the most famous and "familiar academic satires, rewriting literary conventions is as important as mocking campus attitudes. Many of the best and most successful academic novels of the past 50 years have been rewritings of Victorian novels'. For instance, Gail Godwin based her academic novel *The Odd Woman* on Gissing's masterpiece about Victorian feminism, *The Odd Women*. Similarly, in *Nice Work* David Lodge rewrote the genre of the English industrial novel, particularly Elizabeth Gaskell's *North and South*, to describe the tensions between the modern university and the world of business. Novels about professors are set in academic time, which is organised and compartmentalised according to various grids and calendars, vacations and rituals. Some of the characters have names that allude to that system, such as Annie Calendar in Malcolm Bradbury's *The History Man*" (Showalter 7).

The campus novel has now become a small but recognisable sub-genre of contemporary fiction and has a small body of criticism devoted to it. One theory about its rise argues that it developed because readers like to read

about their own world, and indeed about themselves. But most critics hold that it is basically satirical. As Sanford Pinsker has noted in *Who Cares If Roger Ackroyd Gets Tenure?* that its general form is as old as Aristophanes' *The Clouds* (Showalter 2). For Jay Parini the campus can function as a microcosm, a place “where humanity plays out its obsessions and discovers what makes life bearable” (Showalter 3). Connor identifies ‘two principal narrative structures in campus novels:

> The one concerns the disruption of a closed world, and the gradual return of order and regularity to it, while the other concerns the passage through this closed world of a character who must in the end be allowed to escape its gravitational pull. The one is institutional, and allied to what Roman Jakobson called the paradigmatic axis of selection; the other is individual, and skewed towards the syntagmatic axis, or axis of combination. Typical of one is the detective story, in which the aim is to neutralize the menace of an enigma; typical of the other is the *Bildungsroman*, or novel of development, in which the aim is to define the terms of a freedom (70).

Janice Rossen argues that the campus novel is mainly about power, inclusion and exclusion in the closed space of academy. One can see joined together several disparate but related threads: "the influence of the power structure within academe and in relation to the world outside, the constant dialectic between competitiveness and idealism — or, scholarship as a means to an end or as an end in itself — and the implications for the creative process of the novelist's choice of such a potentially limiting and problematic subject" (Showalter 3-4).

Terry Eagleton, in his typical insightful analysis, thus situates Campus fiction:

> The success of the 'campus' novel in England is not hard to account for. Ever since Burke and Coleridge's testy polemics against the Jacobins, the English attitude to the intelligentsia has been one of profound ambivalence. Intellectuals are seen as faintly sinister figures, bohemian and nonconformist, treasonable clerks whose heartless celebrations pose a threat to the unreflective pieties of ordinary life. But they are also pathetically ineffectual characters—crumpled figures of fun pursuing their ludicrous

abstractions at a remote distance from the bustle of daily life. The anxiety and resentment they inspire can thus be conveniently defused by a sense of their farcical irrelevance; and Napoleon's dismissal of the Enlightenment ideologues as at once subversive and superfluous captures this ambivalence exactly. The intellectual combines the fascination of the offbeat with the comic relief of the harmless eccentric, and is thus fit meat for a kind of fiction which equivocates between a satiric criticism of everyday middle-class life and an unshaken commitment to its fundamental values. Something of the same ambiguity can be traced in the relation of the university to society as a whole. As a place set somewhat apart, the university has the glamour of the deviant and untypical, providing the novelist with a conveniently closed world marked by intellectual wrangling, political infighting and sexual intrigue. Yet in its bureaucratic routines and down-at-heel dreariness it is also sufficiently continuous with the wider society to act as a microcosm of middle-class mores. It is neither too

hermetically sealed from the social order to be of merely specialist interest, nor too commonplace to be merely tedious. The 'campus' novel thus provides one kind of solution to a problem which has never ceased to dog the modern English novel, and which is nothing less than how ordinary social experience is to offer a fertile soil for fictional creation. The striking number of contemporary novels written in England but set in some non-English locale seems to testify to a genuine difficulty here—to a sense that from the viewpoint of 'creative' writing there is something peculiarly unpropitious about the typical social experience of an industrially declining, culturally parochial, post-imperial nation. English literature's traditional solution to this dilemma has been to import the exotic, estranging perspectives it lacks: hence the entry into the indigenous canon of the émigrés and expatriates (James, Conrad, Eliot, Pound, Yeats, Joyce, Beckett), writers who brought with them a modernist or avant-garde bravura at odds with the realist, empiricist cast of the native culture, but to which that culture could

> for a brief historical moment play host. In writers like E.M. Forster or Graham Greene, who export their experience to the colonial world, this movement is clearly reversible. The academic novel can offer here a characteristically English compromise, anchored as it is in the idiosyncrasies of middle-class life, yet sufficiently askew, unconventional and (given the global reach of academia) internationalist, to call that familiar existence into satiric question (93-94).

Bruce Bobbins while highlighting satire as the chosen mode points out that the relevant question regarding academic novel is only the extent of how satiric the collective portrait would be and which institutions, schools of thought, or character types are to be targeted for ridicule (249).

Regarding periodization of the academic novel, Bobbin notes that satiric campus fiction can be roughly located in the second half of the twentieth century (251).

Robert Scott's itinerary of campus fiction, built on Adam Begley's account, is quite comprehensive and deserves to be quoted:

> ...the urgent need for new funds, issues of academic freedom, worries about hiring and admissions quotas, petty jealousies, endless inter- and intra-departmental squabbles. Descriptions of the scholarly temperament are amusingly constant. ...the absurdity and despair of university life; the colourful, often neurotic personalities who inhabit academia; and the ideological rivalries which thrive in campus communities (82).

However, there are critics like Malcolm Bradbury, A.S.Byatt, James English and others who are of the view that the campus novels of the post-war period are the "texts of the welfare state" (Robbins 256). James English traces the tensions between subversive and conservative impulses in the humour of campus fiction to contradictions in the post-war social order and in England's attempted rethinking of the national community (132-133).

Critics like Adam Begley, J.Bottom and others argue that the plight of the present campus novel is in crisis as these novels repeat what has been already said or written by their masters like McCarthy, Jarrell and Amis. As Begley points out there is nothing new in the themes repeated decade after decade such as urgent need for new funds,

issues of academic freedom, worries about hiring and admission quotas, petty jealousies and endless inter-and intra-departmental squabbles (40). James Wood, echoing similar approach regarding the future of campus novel, points out that the university novel is usually obsolete by the time of its publication and the campus which spawned it soon tires of its satirical indiscretions and asks it to leave making its future uncertain (37). However Showalter has a more nuanced and balanced appraisal of the mandate and form of Campus novel:

> ...the best campus novels experiment and play with the genre of fiction itself, comment on contemporary issues, satirize professorial stereotypes and educational trends, and convey the pain of intellectuals called upon to measure themselves against each other and against their internalized expectations of brilliance (Showalter 4).

Besides, several critics are of the opinion that campus fiction has been growing in its popularity and their argument is based on the fact that more than one thousand campus novels have been published since 1950 onwards in UK and USA alone.

Finally, one cannot but conclude this chapter on predicament and promise of campus fiction with the following two remarks:

1. …the academic novel is a vital and aesthetically rich literary genre that has continually evolved in order to meet the demands of its large and ever-expanding readership (Scott 82).
2. The genre [campus fiction] continues to be popular and campus fiction attracts large numbers of readers. Between 1945 and 1979 nearly 200 works of campus fiction were published in Britain alone, not to mention an American output of well over 400 titles (Bjork 227).

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Chapter III
Campus Novelists up to David Lodge

In this chapter, an attempt has been made to briefly describe the contribution of major Anglo-American campus or academic novelists up to 1975 when David Lodge published his first campus novel and then subsequently throw light on Lodge's contribution to this sub-genre.

As mentioned in the previous chapter, *The Groves of Academe* by Mary McCarthy is considered as the first campus novel which was published in 1952. It deals with a series of events that take place in the life of Henry Mulcahy, the protagonist, who is a literary instructor and expert on James Joyce at the fictive Jocelyn College.

But, chronologically speaking, *The Masters* by C.P.Snow is the first campus or academic novel as it was published in 1951. The view is corroborated by Elaine Showalter. As she writes: "The decade [1950] began with one of the most reverent, idyllic and utopian academic novels ever written – C.P.Snow's *The Masters* (1951)" (17). *The Masters* gives a gripping account of the struggle to elect a new Master of a Cambridge college and among the aspiring candidates is Jago, a senior tutor at the college. It is certainly C.P.Snow's best-known and most critically admired novel.

On the other hand, David Lodge has argued in a public lecture delivered in Nice on 23rd June, 2006 at the end of the Third International Conference on Nabokov that *The Masters* technically cannot be called as the first campus or academic novel. To quote Lodge:

> Some critics would argue that the first British campus or academic novel was C.P.Snow's *The Masters,* which was published in 1951, three years before *Lucky Jim,* but I don't think it is sufficiently typical to qualify for that accolade. *The Masters* is one volume in a long sequence of novels, narrated by the same central character, about the conflict of principle and personality in various institutions. The Master of a College in the University of Cambridge is dying, and the novel follows the political intrigues of two rival candidates to succeed him. There is very little about the academic profession itself – teaching and scholarship – and virtually no mention of students. It is a good novel, but it did not provide a model for future English practitioners of the campus novel as *Lucky Jim* did. Its overall tone is

> tragic, or elegiac, whereas the campus novel is typically comic or satirical (2).

Thus, following Lodge's argument, *The Groves of Academe* can easily be called the first campus novel.

The next campus novel was Kingsley Amis's *Lucky Jim*, published in 1954. It "is widely acknowledged as the quintessential campus novel of the twentieth century" (Womack). Bradbury describes it as "the exemplary Fifties novel" (Bradbury 320). It is the story of Jim Dixon, who is working as lecturer in history in a provincial English university. He is at odds not only with the ostentatiousness of academic life but also the hypocritical social culture of his time. At last, he finds the job of an assistant in London as well as his life partner. Thus, finding himself free from the suffocating atmosphere of academic and social life.

In the same year came out another campus novel from the pen of Randall Jarrell. The title of the novel was *Pictures from an Institution*. The plot deals with a nameless narrator, who teaches at Benton women's college, and who not only makes humorous observations about his students but also fellow academics, and in particular the clumsy novelist Gertrude. But "beneath the unassuming surface of a progressive women's college lurks a world of intellectual

pride and pomposity awaiting devastation by the pens of two brilliant and appalling wits. Randall Jarrell's classic novel was originally published to overwhelming critical acclaim in 1954, forging a new standard for campus satire—and instantly yielding comparisons to Dorothy Parker's razor-sharp barbs. Like his fictional nemesis, Jarrell cuts through the earnest conversations at Benton College—mischievously, but with mischief nowhere more wicked than when crusading against the vitriolic heroine herself."

(www.press.uchicago.edu/ucp/books)

Then came Angus Wilson's *Anglo-Saxon Attitudes* which was published in 1956. It narrates the story of a professor of medieval history, Gerald Middleton, who has been struggling to achieve peace with his past, particularly his involvement in an archaeological dig that was in fact a hoax and his affair with his friend's fiancée, Dollie. Besides, the novel explores the lives of some of the people connected with that archaeological discovery, their families and others.

"Slashingly satirical, virtuosically plotted, and displaying Dickensian humor and nerve, *Anglo-Saxon Attitudes* features a vivid cast of characters that includes scheming academics and fading actresses, big businessmen

toggling between mistresses and wives, media celebrities, hustlers, transvestites, blackmailers, toadies, and even one holy fool. Everyone, it seems, is either in cahoots or in the dark, even as comically intrepid Gerald Middleton struggles to maintain some dignity while digging up a history of lies." (Smiley)

Next was Vladimir Nabokov's *Pnin* (1957). The novel deals with Pnin, a Russian born, who is an assistant professor of Russian at Waindell College in the United States where he struggles to maintain his dignity by facing a series of comic misunderstandings and difficulties while accommodating himself to American way of life, both academically and socially.

It "is a comedy of academic manners in a romantically disenchanted world. The central character is our old friend, the absentminded professor [Timofey Pnin], who has appeared in so many other novels, so many plays and waggish, tweedy anecdotes." (Poore)

Then in 1959 was published Malcolm Bradbury's *Eating People is Wrong*. "This is a sensitive, hilarious, thought provoking and well thought-out novel." (Anis) It is set in a provincial British University where Stuart Treece, professor and head of the English department, tries to deal with the

individual, social and personal situations in which he finds himself. Finally, what emerges is a comic yet sad portrait of the professor's failures.

In 1961 was published *A New Life*, written by Bernard Malamud. The novel tells the story of S.Levin, 'formerly a drunkard,' who embarks on his career as professor in English at a state college in the Pacific Northwest in order to overcome his sorrowful life in New York. "His year's quest for fresh integrity and insight at this institution is the novel – and we see its events through the eager, sad eyes of Levin, a man who is desperate for solace." (Stevenson)

Then in 1966 came out another campus novel written by John Barth – *Giles Goat-Boy*. The novel narrates how George Giles was born into a goat herd and then entered into New Tammany College (the world of men) where he became Grand Tutor and prophet in order to elucidate "the meaning of good and evil, innocence and existence, action and identity, passion and thought" (Smith).

This novel "is a farcical twist on *human* history. Structured loosely around Otto Rank's theories about the ritual wandering hero and Joseph Campbell's 'chart for a perfect mythological hero' (another obsession of Barth's), the book tells the story of a would-be Messiah raised by

goats who launches on a voyage of prophecy and discovery in a giant University, which is really the world in microcosm" (*www.davidlouisedelman.com*).

Alison Lurie's *The War between the Tates* was published in 1974. The narrative takes place at Corinth University in New York and deals with the mid-life crisis of an academic couple, professor Brian Tate and his wife Erica Tate. It "represents a breakthrough into ease in the handling of the author's favorite themes. No one goes anywhere; the Tates, meet their destiny and the truth about themselves in their own back yard, on their daily rounds. The whole plot unfolds, with the inevitability of a round dance once the first steps are taken, in the college town of Corinth. (Miss Lurie and her husband teach at Cornell.) In this book, the author has achieved a neat modern equivalent of '3 or 4 families in a country village'" (Sanborn).

In the same year was published *Porterhouse Blue* by Tom Sharpe. It tells the story of Skullion, the Head Porter of a Cambridge college, Porterhouse and his struggle to become the Master of the College in order to re-establish Porterhouse's traditions.

In this novel, the author "postulates an additional College at Cambridge, slumbering within five centuries of

walled traditions and calmly enamored of them, named Porterhouse. In language which Porterhouse dons and graduates would appreciate — if other Oxbridge colleges are fine old wine, and American schools are new flat beer, then Porterhouse is the best, true, and ancient brandy. 'A sturdy self-reliance except in scholarship is the mark of the Porterhouse man.' There is an earthy directness about Porterhouse typified by its love for well-spread tables" (Franson).

Then in 1975 was published Malcolm Bradbury's *The History Man* when David Lodge published his first campus novel. It is a satire on academic life and throws light on the lives of Howard Kirk, a lecturer in Sociology at Watermouth, and his wife, Barbara Kirk. Lodge writes about the novel:

> The action of the novel is placed very precisely in 1972, just when the first flush of enthusiasm for the late-60s revolution began to fade, and those who had hitched their wagon to that Zeitgeist were concerned to keep its momentum going. One such is the central character, a sociology lecturer in his early 30s called Howard Kirk. Sociology was the key humanities discipline of the time,

especially in the new universities, and well adapted to mediate the new progressive ideas. Literature departments were just as hospitable to the counterculture, and as internally divided about it, but the chief opponent of Kirk's views in the novel, and spokeswoman for 'liberalism, humanism, and moral responsibility,' is a lecturer in English literature: Annie Calendar. It is she who identifies Kirk, in academic shorthand, as 'a history man.'

[It] is set almost entirely in and around the University of Watermouth, a fictitious town on the south coast of England, but it dealt with an international phenomenon, the movement for revolutionary change in social, political and cultural life which erupted in western Europe and the United States in the late 1960s, and set the progressive agenda until it ran out of steam at the end of the 70s. It was a complex phenomenon, made up of many different elements from Marxism and Maoism to rock music and recreational drugs, but it was essentially a rebellion of youth against a patriarchal old order, largely inspired by

> middle-aged gurus, and launched from the expanding universities of the post-war world" (Lodge 2008: 21).

Thus we have seen that up to 1975 several writers have contributed to the realm of campus fiction, for instance, Mary McCarthy, Kingsley Amis, Randall Jarrell, Vladimir Nabokov, Malcolm Bradbury, and others. The contribution of David Lodge to this sub-genre is outstanding as he has established it as a distinct genre by writing four novels. The four novels set the standards of the genre and reflect his critical theory about the form. As Nick Rennison comments:

> In the early 1980s the English campus novel, a seemingly moribund form, was given new life by two writers. One was David Lodge, whose novels of transatlantic academics, enmeshed in misunderstandings and misalliances, reworked themes aired in earlier books by himself, Malcolm Bradbury and others. The other was Howard Jacobson… (94).

Lodge's first Campus novel was *Changing Places* (1975) which "cemented Lodge's reputation as a popular novelist in England" (Metzger 229) and "solidified Lodge's reputation as a leading writer of 'campus novels'"

(Marowski 266). Inspired by his experience of teaching in California, the novel centres on two academicians: an Englishman, Phillip Swallow, from the University of Rummidge in the West Midlands and Morris Zapp, an American, from the State University of Euphoria (California). The two professors are shown participating in "an exchange programme" when they swap politics, lifestyles and even their wives. Zapp successfully brings his experience with student unrest to bear on problems at Rummidge, while Swallow successfully becomes a part of the unrest at Euphoric state. Throughout the novel Lodge displays "an academic self-consciousness about writing a novel, including the book's last lines, 'PHIILIP shrugs. The camera stops, freezing him in mid-gesture'" (Stade 235).

Small World: An Academic Romance (1984), Lodge's second campus novel, develops Zapp and Swallow's story of *Changing Places*. They are only two of the many characters who jet around the globe from one academic conference to another in search of glory, romantic trysts, and the UNESCO chair of literary criticism – a job with virtually no responsibilities and a $100,000 tax free salary. In this novel, a new character – lovely and chaste Angelica is included who, true to Lodge's sense of symmetry, has a twin

sister who is a stripper. Lodge fills the novel with references to other works of literature, particularly those of the romance tradition. Angelica is writing a thesis on the history of the romance, and the plot of the novel is an updating of the Arthurian quest romance. The young hero Persse (i.e., Percival) seeks the chaste Angelica, and as Percival is in Arthurian legend a "wise fool", so is the unsophiscated and relatively unlettered Persse when he confounds all the learned scholars who are supposedly his intellectual superiors when he asks, "What do you do if everybody agrees with you?" (Lodge 1993: 557). He doesn't win Angelica but instead embarks on a new quest as the novel ends, this time pursuing a naïve airline attendant, Cheryl Summerbee. As Michael Rosenthal writes in *The New York Times Book Review*:

> [This] exuberant, marvelously funny novel demonstrates [that] no one is better able to treat the peripatetic quality of current academic life than the British writer David Lodge…. Despite the novel's breathless pace, profusion of incident and geographic scope, Mr Lodge never loses control of his material. His deliberately outrageous

> manipulation of character and event is entirely successful (Rosenthal 7).

Lodge's next and third campus novel, *Nice Work* (1988), deals with the story of industrialist Vic Wilcox and his unlikely relationship with the Marxist, Feminist and Post-Structuralist academician Dr Robyn Penrose. The novel is set in the industrial heartland of Thatcherite Britain in the early 1980s. The Managing Director of an engineering company (Vic Wilcox) and a university lecturer (Dr Robyn Penrose) are brought together against their will. The Industry Year "Shadow Scheme" is a government scheme to help thinkers from the academic world to comprehend the practical side of the industrial world. Accordingly, Vic Wilcox is assigned Robyn Penrose from the University of Rummidge for a semester and initially they do not like each other, particularly because Vic was expecting a man ("Robin"). She (Robyn Penrose) starts pestering Vic, specifically when she interferes with a human resourcing problem, which results in industrial action. Gradually they begin to like each other, at least in their point of view and it becomes a case of unlike poles attract. Till now, Vic has never come across anyone in his life like Robyn and he becomes obsessed with her, particularly after an official

visit to Frankfurt, where her linguistic skills facilitate him to fetch an important business contract. They both require to organize their complex lives and the consequences of the 'Shadow Scheme' help them to perceive things from a different approach and make significant decisions about their coming life.

Lodge's fourth and so far the last campus novel, *Thinks…* (2001), centres on Ralph Messenger, the Director of the prestigious Holt Belling Centre for Cognitive Science at the fictional University of Gloucester and Helen Reed, a novelist who has come to work at the university. Ralph is a scientist and he is researching to explain one of the most typical features about human consciousness: its bewildering combination of spontaneity and order, the quick-silvery way our thoughts appear to split up and flow back together. Helen Reed, a recently widowed novelist who has been appointed by the university to teach a course in creative writing, ends up fascinated by consciousness studies – and is taken aback by how callously it rejects familiar notions about the personal lives of human beings. She gradually develops ambivalent, though passionate, attachment to Messenger himself. Using stream-of-consciousness techn-ique, third person omniscient point of view in narration and

e-mails, the novel swings between the two characters bringing out their contrasting attitudes towards sexual morality, mortality, and human consciousness itself (subject of the academic conference that concludes the book). The book functions in effect as a very amusing seminar, both on the current state of consciousness studies and the process of writing. As ever, Lodge manipulates his cost of staff, students, the art of writing, morality etc., but all in a good-humoured way.

Besides the above four campus novels, certain critics and readers say that Lodge's another novel – *Deaf Sentence* (2008) – is also a campus novel. But David Lodge has clarified in an interview with Mark Thwaite when he was asked whether *Deaf Sentence* is still a kind of campus novel. Lodge says:

> I have always tried to play variations on the classic campus novel – having two campuses in different continents in *Changing Places*, for instance, and exploring the "global campus" in Small World. *Deaf Sentence* could be called a retirement campus novel, since the main character is retired, but misses the academic environment and the status he enjoyed in it, still hangs around

his old university campus, and gets involved with a postgraduate student there.

Therefore, *Deaf Sentence* is a novel whose main theme is deafness, but as Lodge said that it 'misses the academic environment', and as such it cannot be technically called a campus novel.

Thus, in all his campus novels, David Lodge scoffs at his own world of university, poking fun at the university teachers who wrap themselves in theories of the outside world while never actually experiencing it. All these novels are filled with characters whose speech and behaviour are sometimes silly and absurd, as are the situations in which they find themselves. As a *Chicago Tribune* reviewer said, "David Lodge seems to have the heritage of the British intellectuals and the Keystone Kops," (Stade 235) but there is none of the malice in his work that one finds in Evelyn Waugh, with whom he is frequently compared. Critics find him gentle in his humour; as a reviewer for the *Christian Science Monitor* said, "Whether he is speaking of city types pushing paper for fun, the academics indulging in psychobabble, or the measurement of corporate success, he mocks these absurdities without resorting to cynicism" (Stade 235).

It is pertinent to point out that in the Anglo-American campus novels up to 1975 discussed above, it has been noticed that all these novels are set on local university campuses (generally one) with usually small cast of characters but unlike them Lodge's campus novels over step the local campuses and weave the plot on several campuses around the globe and it is because of this fact that his novels have been translated into more than twenty languages, and are at present on the syllabi of many distinguished world universities.

Lodge's art of making his novels lively and readable in spite of the technicalities is because of his art of humour. David Lodge is popular not only in the general reading public but also among the literary connoisseurs who rate him as one of the foremost novelists and critics of today. Linda R. Williams wrote about his two Campus novels, *Changing Places* and *Small World*: "…inventive, humorous tales of academic life, full of jokes, puns, allusions, parodies, and reflexive comments on the nature of narrative which reflect his interest in critical theory" (224).

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Chapter IV
David Lodge: Major Themes

David Lodge is a writer of post-war England and like other post-war novelists of England, one expects him to deal with the fictional recreation of public events impinged on the private lives of ordinary people or the disillusionment with political developments and doubts, and scepticism roused by the drift of events. Likewise, one would expect his major themes to be the political, social, economic, ethnic and psychological problems faced by the post-war England – themes which have occupied majority of the post-war novelists of England like John Braine, Kingsley Amis, Anthony Powell, Anthony Burgess, Michael Frayn and others. But David Lodge stands apart from such novelists because of the autobiographical impulse of his novels and because of concentrating on the lives of those men and women whom he can watch from close quarters or whose paths he crossed in one way or the other. Consequently, he could weave beautiful and convincing patterns of plot with utmost delicacy of feeling and keenness of observation, and no doubt with imagination too.

David Lodge in his novels comprehensively draws on and uses material from his middle-class Roman Catholic upbringing and his memories of a soldier, a student and a professor of English Literature. As Lodge comments:

> My novels belong to a tradition of realistic fiction (especially associated with England) that tries to find an appropriate form for, and a public significance in, what the writer has himself experienced and observed. In my case this experience and observation include such things as: lower middle-class life in the inner suburbs of South-East London; a wartime childhood and a post-war "austerity" adolescence; Catholicism; education and the social and physical mobility it brings; military service, marriage, travel, etc. (Henderson 570).

Also, in this regard, Bernard Bergonzi writes:

> David Lodge's first four novels ... were published between 1960 and 1970. They contain settings and topics drawn from his own experience which were to recur in different guises in his subsequent work. These include South London suburbia; the academic world, particularly University English departments; Catholicism; and the attractions of the American way of life (1).

Commenting on the themes of British post-war novelists including Lodge, a critic observes: "...David Lodge and Malcolm Bradbury, both of them with middle-of-the-road convictions, both working hard on the innocent abroad or lost-in-academia themes pioneered by Amis, with Lodge yet another example of someone trying to be funny while being a Catholic" (Hitchens 53).

Thus, speaking broadly, Lodge's fiction deals with two major themes: Catholicism and Academia. However, the aim of this chapter is to make a thematic analysis of David Lodge's four campus novels viz: *Changing Places (1975),* Small *World (1984), Nice Work (1988)* and *Thinks... (2001)*. Let us analyse them one by one.

Changing Places

Lodge's first campus novel *Changing Places* (1975) was inspired by his travel along with his family to the United States, where Lodge was to be a visiting professor for two terms at the University of California in Berkely. It was a time of unrest on campuses everywhere, and Lodge's American stay was interrupted by student strikes and at times with bloody brawls between students and National Guardsmen. Although student protests were taking place in

England too, they were to a great extent milder in nature. So Lodge's fascination with the differences between the cultures of British and Americans led to the birth of this novel.

Lodge remarked in a 1990 essay entitled "Fact and Fiction in the Novel" that

> Novels burn facts as engines burn fuel and the facts can come only from the novelist's own experience or acquired knowledge (*The Practice of Writing* 27).

He added:

> Not uncommonly, a novelist begins by drawing mainly on facts of the former kind (ibid 27).

Lodge's persistent interest in American society and with the differences between British and American cultures took other forms besides writing fiction. In 1964, he received Harkness Commonwealth Fellowship, which gave him a chance to spend six months at Brown University where he studied American literature and then in early 1965, to drive across the United States with his family to San Francisco, where they spent the summer (Martin 25-26).

Lodge's interests in American Literature and American society undoubtedly nourish each other. In an interview with

Bernard Bergonzi, Lodge declared American novelists "more exciting from the point of view of the literary critic" (114) than the British, citing Jerome Salinger, Bernard Malamud, Vladmir Nabokov, and Saul Bellow as examples. Although these views had already been anticipated by him in a 1965 essay titled "Anglo-American Attitudes: Decorum in British and American Fiction" ─ apparently reflecting Lodge's study at Brown University. In this essay, Lodge concludes by expressing a preference for Bellow's *Herzog*, with its characteristically American weaknesses to "most successes in contemporary British Fiction" (Martin 26). Moreover, Lodge's first critical work, *Language of Fiction* (1966), included a discussion on Henry James' *The Ambassadors,* as Henry James combined a number of Lodge's interests, including Anglo-American relations. The essays comprising Lodge's next critical work *The Novelist at the Crossroads* (1971), almost all of which were written or published separately between his first visit to the United States and the time he began to write *Changing Places*, contain essays on Ernest Hemingway, William Burroughs and John Updike, and refer, at times comprehensively, to William Faulkner, Nathaniel Hawthorne, John Barth, Mary McCarthy, and other American novelists – including Henry James. Commenting on

David Lodge's interest in American literature, Bruce K. Martin has remarked:

> … the 1970s would see TLS [Times Literary Supplement] essays by Lodge on Salinger, Mailer, and Fitzgerald plus many book reviews on American authors written for other publication (26).

Changing Places (1975), awarded the Yorkshire Post and Hawthornden prizes, was reviewed and read widely even by Americans so much so that Penguin Publications issued its American paperback edition in 1978. In fact, it was the first of Lodge's novels to attract much notice in the United States. As a critic remarks:

> Its [*Changing Places*] appeal to Americans no doubt stemmed in part from its premise: a transatlantic faculty exchange featuring a stereotypical English academic from a redbrick university and an American high roller from a thinly fictionalised Berkeley (Martin 26).

The novel deals with two academics named Philip Swallow (English) and Morris Zapp (American), and what happens when during the winter and spring quarters of 1969 (it is the same period when David Lodge was at Berkeley,

the USA), Philip Swallow is temporarily (a half-year visiting appointment) exchanged with Morris Zapp's State University of Euphoria(a fictionalised version of Berkely), while Morris Zapp is transplanted to Philip Swallow's Rummidge University (a fictionalised version of Birmingham – a university where David Lodge was a full-time professor of English Literature), located in an industrial city of the same name somewhere in the English Midlands. Although they are both forty years of age and have been university teachers for almost equal period, yet they are, at least to all appearances, a study in contrasts. Morris Zapp, an entrepreneurial careerist known for large cigars, loud comments, and sexual conquests, seems the direct opposite of Philip Swallow who is shy and unambitious, as the novelist calls him "a mimetic man; unconfident, eager to please, infinitely suggestible" (*A David Lodge Trilogy* 7)[1]. Contrasting the two characters, the novelist writes:

> Zapp was distinguished, and Swallow was not. Zapp was the man who had published articles in PMLA while still in graduate school; who,

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[1] David Lodge, A *David Lodge Trilogy: Changing Places/Small World/Nice Work*. London: Penguin, 1993. Henceforth, will be referred as *DLT*.

> enviably offered his first job by Euphoric State, had stuck out for twice the going salary, and got it; who had published five fiendishly clever books (four of them on Jane Austen) by the time he was thirty and achieved the rank of full professor at the same precocious age. Swallow was a man scarcely known outside his own department, who had published nothing except a handful of essays and reviews, who had risen slowly up the salary scale of Lecturer by standard annual increments and was now halted at the top with slender prospects of promotion. Not that Philip Swallow was lacking in intelligence or ability; but he lacked will and ambition, the professional killer instinct which Zapp abundantly possessed (*DLT* 12).

Likewise, their wives are also the opposites of each other. Morris Zapp's wife, Desiree Zapp, a staunch feminist, who is determined to divorce Zapp is the antithesis of Philip Swallow's wife, Hilary Swallow, who stays in Rummidge like a housewife to attend to their children and maintain their home.

While Morris Zapp and Philip Swallow never cease to be discernible throughout the action of the novel, they reveal traits and act in ways that defy the simplicity of their early contrast. Once adjusted into the peaceful atmosphere of Rummidge's English department, Morris Zapp – the author of several books on Jane Austen and resolute to outshine other Austen scholars by writing the last word on her in his next book – becomes uninterested in academic pursuits. He emanates as a voice of moderation within Rummidge's English department and as a mediator by the university administration in its struggles with an increasing contentious student body. Meanwhile, the seeming transmogrification that Philip Swallow undergoes back in Euphoria is also remarkable. Swallow starts to seek out pleasures and experiences he has deserted or shunned in his role as husband, father and British academic and in the process becomes at least somewhat "Americanized." Unchecked by the responsibilities and inhibitions of his usual identity and enthused by the stress-free hedonism of the new environment of Euphoria, he manages not many weeks after his landing in America to involve himself in party games, (including a game invented by Swallow himself by the name of 'Humiliation' – a game in which each person

names a book which s/he hasn't read but assumes the others have read, and scores a point for every person who has read it), with the group of young people living in his apartment building, to have sex with Melanie Byrd (who is the prettiest of the young group and who turns out to be Morris Zapp's daughter from an earlier marriage), to support a strip club, and to embark on an affair with Zapp's wife, Desiree Zapp.

This last turn of events emerges from Philip's arrest and jailing when he unintentionally gets caught up in an altercation between students and the police. Neither such political involvement nor his other shameful activities are developments he would have thought of before arriving at Euphoria. However, all these uncharacteristic activities are accompanied by characteristic uncertainty and guilt. But as time passes, Swallow becomes trained to deal with his guilt and to keep it at a distance in order to enjoy himself as never before; though guilt over the affair with Desiree Zapp turns to practical anxiety as how to inform his wife back in Rummidge – an anxiety "comically resolved when he appears on the Charles Boon talk show on radio to discuss politics and other things but ends up answering a call from an annoyed Hilary Swallow, to whom he announces his affair

with Desiree in a decidedly non-confessional manner" (Martin 28).

While in England, Morris Zapp discovers in himself a vein of goodness that he had never experienced in his life and work in America; at one point not so long after his landing in Rummidge, he "wondered what had come over him. Some creeping English disease of being nice, was it? He would have to watch it" (DLT 79). Furthermore, once out of the macho atmosphere of Euphoria, where Zapp has made his reputation as a womanizer, he is able to face without rancour the fact that not only his best scholarship but also his sexual venturing may be behind him. As he tells Hilary: "At a certain age a man can find satisfaction in one woman alone" (*DLT* 203).

Thus fates connive to give both professors similar experiences, despite the distance or difference between them; there is unrest on both the campuses (Euphoria as well as Rummidge) and both men play a key part in student relationships, by accident and choice. Philip and Morris, experience an awakening of character, with both men changing in character through the experience, whilst keeping their defining quirks; and both men find a taste for each other's wives.

However, interwoven with this main plot (comparison between British and American character and culture) are the plot lines about student unrest and the challenge by minorities of all sorts to the establishment, which took place in the 1960s. As the novelist writes:

PEOPLE'S GARDEN FOR PLOTINUS

> Students and street people moved on to a vacant lot on Poplar Ave, between Clifton and King Streets, at the weekend, to construct what they declared a People's Garden. The land was acquired by the University [Euphoria State University] two years ago, but has been used as an unofficial parking lot since then.
>
> -*Plotinus Gazette*
>
> (*DLT* 133)

Both university campuses (Euphoria and Rummidge) are beseeched by angry students, demanding more power over the running of universities and more accountability to the student body of those with power over the university. As Lodge writes:

> EXTRAORDINARY MEETING OF RUMMIDGE STUDENTS UNION COUNCIL

> The following resolutions will be moved under Agendum 4(b):
>
> That Union Council:
>
> I. Urges the Union Executive to initiate direct action if the University Court of Governors, at its meeting of next Wednesday does not agree to the following demands:
>
> (a) acceptance *in toto* of the document *Student Participation* submitted by the Union to the Senate and Court last November.
>
> (b) Immediate action to set up a commission to investigate the structure and function of the University.
>
> (c) Suspension of classes in all Departments for a two-day teach-in on the constitution and scope of the proposed commission (*DLT* 133).

This novel is also full of ideas and social commentary. As mentioned, it represents the civil injustice felt by the students of the 1960s and 1970s, it charts the Women's Liberation Movement and its spread from the United States to England, the yoga and the hippie free love era of the 1960s as the women realise that they are not controlled by

men; they are their own people and can sleep with who they like, when they like. As the novelist writes:

> PLOTINUS WOMEN ON MARCH
>
> The Plotinus Women's Liberation Movement hit the streets Saturday in its first appearance, to celebrate International Women's Day. Among the banners they carried: 'Is it Smart to Play Dumb?' 'You Earn More as a *Real* Whore' and 'Free Child Care Centers 24 Hours a Day'.
>
> \- *Plotinus Gazette*
>
> (*DLT* 132)

Above all, *Changing Places* is a critique on academia itself, with the poorly qualified and motivated English professors giving a thorough pasting, along with students' generally lazy attitudes. It is also a critique of the American education system, which seems to place a huge emphasis on how many articles or research papers a university teacher has published, rather than how good a teacher s/he is. In this respect, *Changing Places* draws inspiration from Kingsley Amis' *Lucky Jim* as many critics of Lodge say.

Finally, *Changing Places* portrays Lodge's own frustration with the contemporary novel; with the death of

the traditional novel being a subject of discussion in the final chapter. Will films take over the medium of the written word? Why are all novels written in the same manner? Do people not have brains to evolve the medium? Lodge makes the point that with a film you can never be sure when it is going to end, thus it can shock the watcher more easily than a novel, where you can always know how many pages are left;

> … mentally you brace up yourself for the ending of a novel. As you're reading, you're aware of the fact that there's only a page or two left in the book, and you get ready to close it. But with a film there's no way of telling, especially nowadays, when films are much more loosely structured, much more ambivalent, than they used to be. There's no way of telling which frame is going to be the last. The film is going along, just as life goes along, people are behaving, doing things, drinking, talking, and we're watching them, and at any point the director chooses, without warning, without anything being resolved, or explained, or wound up, it can just … end (*DLT* 218).

Small World

David Lodge's second campus novel *Small World* appears as his most densely and variously plotted novel and certainly the most challenging to analyse. As David Lodge has said:

> I write layered fiction, so that it will make sense and give satisfaction even on the surface level, while there are other levels of implication and reference that are there to be discovered by those who have the interest or motivation to do so (Haffenden 163).

It is obvious that the context for these remarks was a discussion of *Small World*, since of all David Lodge's novels it appears to be the most "layered" novel. It is not surprising that this novel has afforded the richest opportunity to critics like Robert Morace and others interested in applying various modes of post-structuralism to Lodge's work. It is also argued that "*Small World* affords the greatest insight into the pleasures both of reading and of writing the kind of fiction most associated with David Lodge" (Martin 39).

As in *Changing Places*, here too Lodge takes full advantage of the closed campus world and its attractions for readers, especially its distinct norms, values, and rituals, which as Steven Connor has remarked are "thick with intrigue" (69). Connor has also remarked on how the "membrane of self-satisfaction" surrounding the university proves semi-permeable, as outsiders often enter the university – some to stay as long-time students or faculty members, others to pass out quickly – and as the institution and its members are formed to cope with society and politics outside the campus (69). True to the main traits of campus fiction, Lodge focuses his attention on students and teachers of English, which John Sutherland has noted are "traditionally the quietest and most self-engrossed corner of the university" (Sutherland 158).

All these features and many others linked with campus fiction, find its way in *Small World*, partly because of its links with *Changing Places*. Morris Zapp and Philip Swallow reappear here (as do Desiree and Hilary Swallow), to play much more important roles than Lodge imagined for them when he began writing this novel. Likewise the stories of some lesser characters from the earlier novel (*Changing Places*) are extended to 1979, when *Small World* was written.

The faculty-exchange programme by which Morris, Philip, and their wives got together and the spouse-swapping are alluded to, as are many other incidents from the earlier novel, so that the readers may feel they are taking up where they left off at the end of *Changing Places* (Martin 40).

But *Small World* is a notably different novel than *Changing Places* in one important facet. It depicts not simply a later period in the lives of academic characters whom we meet earlier but a remarkably different academic culture. Here in this novel the local campus communities in which Zapp, Swallow, and their colleagues worked have been replaced by a single global campus that is unaware of any national or linguistic boundary. An international marketplace of ideas has succeeded the various countrywide ones as the site for agency and exchange. As Morris Zapp remarks, "Scholars don't have to work in the same institution to interact, nowadays: they call each other up, or they meet at international conferences" (*DLT* 271). Morris again puts it more bluntly later on: "The American Express card has replaced the library pass" (293). In this connection, Bruce K. Martin observes:

> The premise of the two-way faculty exchange supporting *Changing Places* is thus enlarged

> exponentially, with seemingly endless possibilities for exchanges among countless scholars on campuses in every part of the world (40).

A significant upshot to this globalization of academe, and a key element of the global campus as Lodge portrays it, concerns the invasion of post-war continental theory into Anglo-American literary study. In this regard, a critic writes:

> Not until the 1970s did such theory come to be read widely in England and America or enter the general academic parlance, partly because English translations of the major texts (such as Michel Foucault's *Archeology of Knowledge*, Jacques Derrida's *Of Grammatology* and several key essays by Roland Barthes) were not available until then and partly because what would prove the most influential commentaries on the new theories and theorists (Jonathan Culler's *Structuralist Poetics*,1975, and Terry Eagleton's *Literary Theory*, 1993, to name just two) were yet to be written (Martin 40-41).

One measure of this drift to a new system of theory is provided by the two anthologies that Lodge edited. The first,

Twentieth- Century Literary Critics: A Reader (1972), includes systematic statements "representing the New Criticism and related formalist approaches, literary history, the history of ideas, Marxist and other socio-political approaches, myth and archetypal criticism, the psychoanalytical approach, and what Lodge termed 'prescriptive criticism – credos and manifestoes'" (Martin 41). The foreword characterises this book as "an anthology of critical comment by the most distinguished critics of this century upon a good deal of the world's greatest literature, past and present" (xvii).

Lodge's second anthology, *Modern Criticism and Theory: A Reader* (1988) – which he termed both a sequel and a compliment to the earlier one – reflects not so much a rewriting of the earlier critical map as a discarding of it. The list of categories has been broadened to include theoretical schools lately arrived on the Anglo-American scene (structuralism, post-structuralism, deconstruction, narratology, reception theory, feminism, cultural history). Even categorical labels held over from the earlier anthology (formalism, politics, psychoanalysis) find a considerably broader range of concerns and issues (Martin 41). In the foreword, Lodge finds the "strains and stresses

within the institutional structures that contain and maintain the academic study of literature" that have been created by the outburst of 'theory' and by the growth of 'theory' as a field of study (12).

How these latest developments have stepped up those 'strains and stresses' are reflected in *Small World*. In the 1970s, Zapp aimed to drain the possibilities of commentary on Jane Austen by viewing her fiction from every possible approach – biographical, historical, rhetorical, Freudian, Jungian, mythical, Marxist, existentialist, structuralist, Christian-allegorical, ethical, exponential, linguistic, phenomenological, archetypal, etc. To use all the topics from Lodge's earlier anthology has paved way to an open competition in which the variety of pluralism that Zapp wished for earlier, has been made impossible by the persistent quest of the newer theoretical approaches. In this regard, a critic observes:

> In Lodge's portrait of the global campus, scholars mostly compartmentalize themselves into schools promoting the various "isms" of literary theory. They rarely search for common grounds, and they tend to demonize those not of their persuasion (Martin 42).

As *Small World* opens, Zapp has already abandoned his Jane Austen assignment because of his attraction toward post-structuralism and because of his own recent book *Beyond Criticism*, both of which cite the fallacies of the traditional criticism. As Morris explains, “You see before you … a man who once believed in the possibility of interpretation” (*DLT* 251). He proceeds to illustrate the uselessness of his Jane Austen project and others resembling it by pronouncing that “every decoding is another encoding”, (252) so that the fixing of connotation for any utterance is always just over the sphere. Zapp’s deconstructionist logic is: “Conversation is like playing tennis with a ball made of Krazy putty that keeps coming back over the net in a different shape,” (*DLT* 252) so much so that not even the listener’s repetition of the same words of an utterance signifies an understanding of meaning referred to or intended by the speaker. Rather the listener carries “a different experience of language, literature, and non-verbal reality to those words” (252), that is to say, they are converted into fundamentally ‘different’ words when used by another speaker. The seemingly simple task of fixing the meaning of a written text is illusory, and, if anything, even more maddening because it is more uncertain. As Zapp

explains, "… it is not a to-and-fro-process, but an endless tantalizing leading on, a flirtation without consummation" (253).

Other minor characters in *Small world* are branded purposely with other theoretical-critical stances. Theirs and Zapp's struggle for academic excellence in the form of a newly formulated UNESCO chair of Literary Criticism (a highly paid and prestigious appointment with no particular duties) makes up a major portion of the satire and comedy in this novel. Lodge in an interview with Haffenden has said of "his difficulties in writing this section, about 80 pages into the novel that introduces a variety of characters representing different theoretical schools. Having focused up to that point on just a few characters (including Morris and Philip Swallow), he wanted to break out of such a leisurely, limited form and increase the scope and tempo of his book ('so that the idea of the global campus is actually being unfolded'). Lodge aimed for a 'sense of simultaneity' by introducing 'a whole raft of minor characters from different countries, instead of having the main characters meet others in a picaresque fashion'" (Martin 43).

Lodge within thirty pages gives "language and context" (Haffenden 163) to no fewer than ten new persons whose

narratives will stretch to the end of the novel, yet at the same time continuing the stories of the Swallows and Morris Zapp. These new persons are: Arthur Kingfisher, an elderly Viennese-American "whose life is a concise history of modern criticism" (*DLT* 332) and who is "doyen of the international community of literary theorists, Emeritus professor of Columbia and Zurich Universities, the only man in academic history to have occupied two chairs simultaneously in different continents (commuting by jet twice a week to spend Mondays to Wednesdays in Switzerland and Thursdays to Saturdays in New York), now retired but still active in the world of scholarship, as attender of conferences, advisory editor to academic journals, consultant to university presses" (*DLT* 332) and one of the chief assessors for the UNESCO chair of Literary Criticism, who is accompanied by his beautiful young Korean mistress, Song-mi-Lee whose life is totally dedicated to protecting Arthur Kingfisher against the importunities of the academic world and comforting his depression at no longer being able to achieve an erection or original thought; Siegfried Von Turpitz, a Berliner, a lover of fast cars, and a leading exponent of *Rezeptionsasthetik* (response theory), whose right hand is mysteriously hidden in a black glove he

has never been known to remove, thus promoting all sorts of speculations ; Michel Tardieu, a leading narratologist at the Sorbonne; Rudyard Parkinson, Regius Professor of Belles-Letters at All Saints' College, Oxford, an aging don lately to writing mostly book reviews, whose hostility towards American scholars is especially directed at Morris Zapp whom he scorns as 'a brash, braggart American Jew', often restless to display his expertise with the most recent ostentatious critical terminology; Dr Akbil Borak, an English faculty member at Ankara, Central Turkey, who is supposed to receive Philip Swallow (who is delivering a lecture on William Hazlitt in Turkey to mark Hazlitt's bicentenary); Howard Ringbaum, an English professor of pastoral poetry at Southern Illinois who has written a lengthy sequence of boring articles on English pastoral poetry amid the windswept prairies of Alberta; Ronald Frobisher, a famous English novelist, one of the Angry Young men of the mid-1950s, who suffers writer's block and has written nothing for eight years; Akira Sakazaki, an English university teacher in Tokyo, who is translating Ronald Frobisher's novel *Could Try Harder*; Fulvia Morgana, a wealthy and stylish Italian Marxist scholar; and Rodney Wainwright, a scholar who has been struggling

throughout the novel to write a research paper on the future of criticism.

In addition to the globalization of academe with a representation of different theoretical-critical schools, romance is one of the themes which is recurrent in this novel. Romance is presented in this novel mainly through Persee McGarrigle, the young lecturer from Limerick and the beautiful Angelica L. Pabst, a scholar working on a thesis on Romance, and several other minor characters.

Various critics of Lodge and even Lodge himself (Haffenden 163) say that like Percival in the romantic tradition, Persse comes from an ancient and unrefined background, is completely chaste, naive and idealistic, and never questions the rightness of his quest to find the beautiful and mysterious Angelica (the name of the woman praised in the famous romantic epic of the Italian Renaissance *Orlando Furioso*), "whom Persse first spied at Rummidge university during a conference in the spring (the time of the year devoted by the romance to crucial encounters). But Persse also turns out to be the intellectual equal of academics, as is revealed by his ability to stir the stagnant atmosphere of the world conference with which the novel culminates" (Parker 588) by virtue of a simple

question: “I would like to ask each of the speakers … what follows if everybody agrees with you?” (*DLT* 557) That sudden interference not only gives Persse extraordinary respect, but also converts him into something of a saviour knight (a characteristic feature of Romantic heroes), able to cure and renew a sterile and deserted land: “some conferees patted his back and shoulders as he passes – gentle , almost timid pats, more like touching for luck, or for a cure” (558).

The romance legend of the *Grail* represents “a sexually maimed king (the Fisher king)” along with a waste land, and it is the task of the saviour knight to bring back the fecundity of the king as well as the land. “The questor who arrives in the waste land must ask the meaning of what is shown to him: not until the question is uttered will the king’s wound be healed, or the waters begin to flow again (Parker 588). Clearly Persse’s question corresponds with an “astonishing change in the Manhattan weather” (*DLT* 558) by which the chilly wind transforms into a warm gentle wind, as well as “an equally pleasant and radical change in the sexual life of the world-famous critic, Arthur Kingfisher” (Parker 588).

Several other characters share a number of important features with the medieval romance tradition. For instance,

Morris Zapp's encounter with Fulvia Morgana, and Philip Swallow's situation with Joy Simpson in Italy; the traveller in a strange land, invited to spend the night in luxury and tempted to enjoy his absent host's wife, the vague sense of danger accompanying the pursuit of such pleasure, the abrupt return of the husband, and the revealed conspiracy against the traveller, all recall legends and traditional romances. In fact, as the reader proceeds through the novel's ingeniously complex plot, convolutions and the texture of coincidences and correspondences grow denser. The reader is led to a world that bears more than a superficial semblance to that of King Arthur and his knights. Lodge's contemporary romantic 'heroes' and 'heroines' are mostly university teachers and literary critics, hunting for their Grail either within the cosy and self-important universe of the campus, or in their wanderings across the globe to attend international conferences. As the novelist writes:

> The whole academic world seems to be on the move. Half the passengers on transatlantic flights these days are university teachers. Their luggage is heavier than average, weighed down with books and paper – and bulkier, because their wardrobes must

> embrace both formal wear and leisurewear, clothes for attending lectures in, and clothes for going to the beach in, or to the Museum, or the Schloss, or the Duomo, or the Folk Village. For that's the attraction of the conference circuit: it's a way of converting work into play, combining professionalism with tourism, and all at someone else's expense. Write a paper and see the world! I'm Jane Austen – fly me! Or Shakespeare, or T.S. Eliot, or Hazlitt (*DLT* 465-66).

But despite David Lodge's dexterous use of the numerous elements of romance and myth, *Small World* stays close to "the realities of institutionalized literary study; not that it is a faithful record of the daily lives of university teachers of literature", but it does highlight the issues of a "discipline pulled in many directions" by the dawn of literary theory, to which characters represent "contrasting attitudes, from young Persse, intellectually as well as morally innocent," to Philip Swallow, a supporter of traditional empiricism and humanism, "to the various modes of intellectual sophistication represented by Zapp," Siegfried Turpitz, Arthur Kingfisher, Fulvia Morgana and others (Bergonzi 22).

However, the novel closes with a mood of common resolution: marriages which have not been matured are put together again, and others (not married) make known their plan of getting married with the exception of Persse. Since there is no such joyful end for him as Angelica is engaged to a Harvard academic. But towards the end of the novel, he embarks on another quest and this time his objective is the British Airways employee Cheryl Summerbee, whom he met while pursuing Angelica. By the time Persse returns to the Information Desk at Heathrow Airport, however, Cheryl has left her job: "The day's destinations filled four columns ... on the surface of the board ... he projected his memory of Cheryl's face ... and he wondered where in all the small, narrow world he should begin to look for her" (*DLT* 588).

While in *Changing Places* Lodge has contrasted British and American university life, *Small World* to a great deal broadens the picture. This novel is set either ten thousand metres above the sea during the flight to various conferences or at universities in cities all around the world, which depicts the delusion of a 'big world', but "Lodge's world is really small, as the title of the book states. There are several reasons for this: first and foremost because Lodge's world appears as a one big English department, and because

the travelling by air makes it substantially smaller (university teachers of literature are described here as human beings constantly travelling by plane). The concluding sentence of the novel indicates the fact that in this small world we meet our friends at the least probable and the most remote places, but at the same time we are not able to find those we are really looking for" (Šaurová 9).

To sum up, *Small World's* global themes have put on it an admiring worldwide readership. Even "Umberto Eco, in his preface to the French translation of the novel, defines it as an 'academic picaresque', and calls it one of the funniest novels of the century" (Bergonzi 22).

Nice Work

Lodge's third campus novel *Nice Work* (1988) which was awarded Booker Prize for Fiction as well as *Sunday Express* Book of the Year, unlike his first two, takes for its major theme the difference between the world of academia and the world outside, particularly the world of business. In this connection, a critic observes:

> Unlike *Changing Places* or *Small World*, this novel [*Nice Work*] concentrates not on comparing British and American academic styles or on the jet-setting

> international scholarly community – subjects with a decidedly modern, even postmodern, focus – but on the more traditional concern with the gap between major segments of British society (Martin 58).

In this case, the gap is between “town and gown.” As the epigraph of the novel, taken from Benjamin Disraeli’s *Sybil*, speaks of "two nations between whom there is no intercourse and no sympathy; who are as ignorant of each other's habits, thoughts, and feelings as if they were dwellers in different zones, or inhabitants of different planets; who are formed by a different breeding, and fed by different food, and ordered by different manners..." (*DLT* 583). Such is Lodge's depiction of the academic and industrial communities of Rummidge.

Earlier in the novel, Lodge gives the reader the following description of the university:

> With its massive architecture and landscaped grounds, guarded at every entrance by watchful security staff, the University seems…rather like a small city-state, an academic Vatican (*DLT* 600).

Likewise, towards the end of the novel, the author giving reign to the imagination of Robyn comes out with the

following picture of the university; alien from the outside world:

> Universities are cathedrals of modern age. They shouldn't have to justify their existence by utilitarian criteria. The trouble is, ordinary people don't understand what they're about, and the universities don't really bother to explain themselves to the community.... It seemed ... that the university was the ideal type of a human community, where work and play, culture and nature, were in perfect harmony, where there was space, and light, and fine buildings set in pleasant grounds, and people were free to pursue excellence and self-fulfilment, each according to her own rhythm and inclination (*DLT* 600).

Thus, the novelist tries to highlight the gulf between what is known as 'town and gown' on the one hand but, on the other, he tries to bridge the gap by developing the relationship of an academic and an industrialist, which ultimately failed.

However, along with the main theme (the gulf between 'town and gown'), the novel throws light on the happenings in the world of literary theory. As Quinlan observes:

"Lodge's novel might be usefully mined for handy, up-to-date expositions of some of the more arcane ideas of Derrida, Lacan, and other post-structuralist thinkers" (464).

In the beginning of part one, chapter two of the novel, the novelist emphasizes that there is a deep connection between the rise of the novel in the eighteen century and the rise of Capitalism;

> …the fact that the rise of the novel … in the eighteenth century coincided with the rise of capitalism; that the triumph of the novel over all other literary genres in the nineteenth century coincided with the triumph of capitalism; and that the modernist and postmodernist deconstruction of the classic novel in the twentieth century has coincided with the terminal crisis of capitalism (*DLT* 608).

He further notes:

> Why the classic novel should have collaborated with the spirit of capitalism is perfectly obvious to Robyn. Both are expressions of a secularized Protestant ethic, both dependent on the idea of an autonomous individual self who is responsible for and in control of his/her destiny, seeking happiness

> and fortune in competition with other autonomous selves. This is true of the novel considered both as commodity and as mode of representation. That is to say, it applies to novelists themselves as well as to the heroes and heroines. The novelist is a capitalist of the imagination. He or she invents a product which consumers didn't know they wanted until it is made available, manufactures it with the assistance of purveyors of risk capital known as publishers, and sells it in competition with makers of marginally differentiated products of the same kind (*DLT* 608).

Besides, Robyn not only uses feminist theory but also psychoanalysis while making her study of the Victorian industrial novel to the students at the university. As she says:

> [I]ndustrial capitalism is phallocentric. [...] The most commonplace metonymic index of industry – the factory chimney – is also metaphorically a phallic symbol. The characteristic imagery of the industrial landscape or townscape in nineteenth-century literature– tall chimneys [...], the railway train rushing irresistibly through the passive

> countryside – all this is saturated with male sexuality of a dominating and destructive kind.
>
> For women novelists, therefore, industry had a complex fascination. On the conscious level it was the Other, the alien, the male world of work, in which they had no place. [...] On the subconscious level it was what they desired to heal their own castration, their own sense of lack (*DLT* 640).

Further, later in the novel, the author through an argument between Vic and Robyn about the Silk Cut advertisement explores the distinction between metaphor and metonymy. Robyn says:

> It was in the first instance a kind of riddle. That is to say, in order to decode it, you had to know that there was a brand of cigarettes called Silk Cut. The poster was the iconic representation of a missing name, like a rebus. But the icon was also a metaphor. The shimmering silk, with its voluptuous curves and sensuous texture, obviously symbolized the female body, and the elliptical slit, foregrounded by a lighter colour showing through, was still more obviously a vagina. The advert thus appealed to both sensual and sadistic impulses, the

> desire to mutilate as well as penetrate the female body (*DLT* 759).

Outraged by this kind of interpretation, Vic Wilcox asks Robyn: "Why can't you people take things at their face value" (*DLT* 760).

This novel can also be read as a commentary on feminism and queer theory. As for instance:

> Robyn became deeply involved in a Women's Group at Cambridge who met regularly but informally to discuss women's writing and feminist literary theory. It was an article of faith with this circle that women must free themselves from the erotic patronage of men. That is to say, it was not true, as every novel, film, and TV commercial implied, that a woman was incomplete without a man. Women could love other women, and themselves. Several members of the group were lesbians, or tried to be. Robyn was quite sure she was not; but she enjoyed the warmth and companionship of the group, the hugging and kissing that accompanied their meetings and partings. And if her body occasionally craved a keener sensation, she was able to provide it herself, without shame or guilt,

> theoretically justified by the writings of radical French feminists like Helene Cixous and Luce Irigaray, who were very eloquent on the joys of female auto-eroticism (*DLT* 622-23).

The factory scenes in the novel clearly reflect Robyn Penrose's feminist position. To her, the factory is a man's world and the few women working there were "creatures vaguely female in shape but unsexed by their drab, greasy overalls and trousers" (*DLT* 675). She sees everywhere on the walls and pillars "pages torn from soft-porn magazines depicting glossy-lipped naked women with bulging breasts and buttocks, pouting and posturing indecently" (*DLT* 679).

Lodge portrays Brain Everthorpe as a somewhat "ladies man" whose idea for girly calendar is enough for raising doubts in the mind of Robyn that something is fishy in the management of the factory. She asks Vic if he is really proposing to advertise his products with a calendar that degrades women.

The novel also has the theme of a failed love relationship that developed between a feminist university teacher and the capitalist manager of a factory. Vic falls in love with Robyn. And though she assures him that there's no such thing as love – "It's a rhetorical device. It's a

bourgeois fallacy'' (*DLT* 820), she is drawn to his dynamism and finds herself sympathizing with his views. But at the end, the romantic or personal relationship between the two couldn't mature and rather changes into a working relationship when she offers to invest her inheritance into his plans of designing a revolutionary spectrometer.

Another dominant theme in the novel is sex. First of all, the relationship between Robyn Penrose and her longstanding boyfriend, Charles is based on nothing but sex, as we find later Charles having developed a relationship with the girlfriend of Robyn's brother. Similarly, the relationship that developed between Robyn and Vic is also based on sex, at least for Robyn. Terry Eagleton while commenting on sex as a major theme in *Nice Work* writes:

> Lodge's writing, both fictional and critical, has displayed from the outset an almost total 'plain man's' inability to grasp politics as anything but either trivial or abstract; and there would seem no doubt that the acclaim he has received from the literary establishment has a good deal to do with this convenient blind spot. Since his novels are largely innocent of political or spiritual passion, they need to find their dramas and intensities

> elsewhere, and do so in sex. Sex provides Lodge with a suburban substitute for the high emotional currents which the careful comic distancing of his fictions otherwise expels; and it is a major theme of his most recent novel *Nice Work*, in which an academic feminist and literary theorist (Robyn Penrose) is drawn into a sexual affair with a truculent, philistine, averagely sexist managing director (Vic Wilcox) (418).

Above all, the novel is about the pressure in 1980's of Margaret Thatcher's cuts to education funding. In this case, the economic pressure is on the University of Rummidge which most critics of Lodge believe to be Birmingham. The industrial and other businesses that formulate the bastion of Rummidge's economy also bear the brunt of the general economic recession. So when the government makes a decision that there is a need of outside intervention in order to promote a sense of mutual or better understanding between academia and industry, a 'Shadow Scheme' is put in place by virtue of which an academic is to follow an industrial manager around (once a week) and learn a bit more about the world outside the 'ivory tower.' The University chooses a temporary lecturer in English

literature, Robyn Penrose to shadow Vic Wilcox, the managing director of a local manufacturing company — J. Pringle and Sons Casting and General Engineering. In the beginning, it looks like that the two most incompatible persons have been chosen. Robyn is a young feminist theorist and an expert in the Victorian industrial novel. On the other hand, Vic is an industrial middle manager who has no time for books and no patience for the woolly thinking of people who (he believes) wouldn't know an honest day's work if it crept up and bit them. As the Shadow Scheme moves on, the two all the time oppose each other's standpoint on life, work and personal ideals. Every fall out only seems to bear out the fact that they belong to entirely diverse worlds — but at the same time, every encounter pushes them nearer to some kind of understanding and a re-evaluation of the jobs and lifestyles they had all but taken for granted.

Lodge's criticism of Thatcher's policies regarding education is manifested in the insecurity of Robyn's post depending on state funding. Even though Robyn is acknowledged among her students and recognized by her colleagues, the Dean of Rummidge University (who is none other than Philip Swallow of *Changing Places* and Small

World) cannot afford to keep Robyn for more than three years because of the funds deficit. (*DLT* 628) Robyn in her left-wing radical sentiment rejects passive acceptance of the government measures and joins the picket line in the strike. Lodge blames Mrs Thatcher for the lack of university posts and the devastation of higher education. As he writes,

> ...the Conservative Government of Mrs Thatcher, elected in 1979 with a mandate to cut public spending, had set about decimating the national system of higher education. Universities everywhere were in disarray, faced with swingeing cuts in their funding. Required to reduce their academic staff by anything up to twenty per cent, they responded by persuading as many people as possible to take early retirement and freezing all vacancies (*DLT* 617).

Thus, the comparison of conservative and radical opinions is the subject of the novel. David Lodge attacks the conservative government of Mrs Thatcher and defends the socialist values.

In this regard, Bergonzi observes,

> *Nice Work*... shows the effects of the Thatcherite culture of market forces and competition, cuts in

> public expenditure, and general anti-intellectualism; primarily on the city and university of Rummidge, but by implication on society at large (23).

Bruce Robbins reads this novel as representing the British university's legitimation crisis. As he observes, "The British University's legitimation crisis...has come to the self-conscious center of *Nice Work* (1988)." He goes on to quote Vic Wilcox who is of the opinion that 'what people do in the humanities is not work at all'. In fact Robyn also echoes the same view when she tells Charles that most people didn't give a damn about the things that matter most to them (Robbins 262).

Summing up the various themes of *Nice Work*, Kenneth Womack observes:

> *Nice Work* examines the uneasy relationship that often exists between the academy and the "real world," between the competitive forces of the intellect and the free-market forces of industry. In addition to questioning the relevance of literary theory to the problems that plague the world beyond the walls of the academy, the novel attempts to provide readers with a sense of

> reconciliation regarding the tenuous relationship between industry and academe through the medium of an erotic affair between the novel's protagonists, Victor Wilcox, the managing director of an engineering firm, and Robyn Penrose, a temporary lecturer at the University of Rummidge. The dramatic consummation of their relationship seems to offer the possibility of mutual understanding between these remarkably disparate characters, yet the instability of love and language depicted in the novel's closing pages ultimately undermines their genuine attempts at ideological compromise (92).

Thinks...

Lodge's next campus novel *Thinks...* which was published in 2001 broadly deals with the nature of consciousness in science and literature against the background of university setting. The protagonist, Ralph Messenger, Professor and Director of the prestigious Holt Belling Centre for Cognitive Science at Gloucester University is famous as an authority on developments in Artificial Intelligence. He "is in his late forties with a big

handsome head: thick, grizzled hair... a broad brow, a hooked nose and a strong chin" (*Thinks...* 24). He is of the opinion that one day computers may behave like humans, i.e. they will become conscious as humans. In other words, he is "trying to design a computer that thinks like a human being... and feels like a human being. A computer that has hangovers and falls in love and suffers bereavement..." (*Thinks...* 38). On the other hand, the heroine, Helen Reed, a recently widowed novelist who has been appointed as a Writer in Residence for a term to teach a course on creative writing at the University of Gloucester, is of the opinion that literary fiction constitutes the richest record of human consciousness. As she thinks:

> I've always assumed, I suppose, that consciousness was the province of the arts, especially literature, and most especially the novel. Consciousness, after all, is what most novels, certainly mine, are *about*. Consciousness is my bread and butter. Perhaps for that reason, I've never seen anything problematic about it as a phenomenon. Consciousness is simply the medium in which one lives, and has a sense of personal identity. The problem is how to *represent* it, especially in different selves from one's own. In

> that sense novels could be called thought experiments. You invent people, you put them in hypothetical situations, and decide how they will react (*Thinks*... 61-62).

Thus, throughout the narrative, both of them try to make a sense of consciousness from their respective fields of study, i.e., science and literature.

In this connection, Patricia Waugh observes that "*Thinks*... is a meditation on such paradoxes [consciousness is the business of science or literature] of the contemporary two-cultures debate, conducted through a Romantic plot..." (74).

However, towards the end, the novelist tries to bridge the difference between scientific and literary understanding of human consciousness when Helen listens to a lecture by the post-modernist literary academic Robyn Penrose (whom Lodge reintroduces from *Nice Work*). As Lodge writes:

> [Helen finds] a queer kind of correspondence between what she [Robyn Penrose] was saying and what Ralph Messenger says. Both of them deny that the self has any fixed identity, any 'centre'. He says it's a fiction that we make up; she says it is made up for us by culture (*Thinks*... 225-6).

In this connection, a critic writes,

> "Thinks..." provides us not only with an engaging, accessible overview of scientific debates on human consciousness but also with a look at the ways in which the humanities and the sciences are trying to find a common language to talk about matters that concern both (Russo).

But at the same time Helen thinks, “It’s alarming that there should be so much agreement on this point between the most advanced thinking in the sciences and the humanities” (*Thinks...* 226). In fact, Helen feels professionally threatened as a writer of fiction and one of those who deal in the making of human replication as she earlier echoes the threat: “I sort of resent the idea of science poking its nose into this business, *my* business. Hasn’t science already appropriated enough of reality? Must it lay claim to the intangible invisible essential self as well?” (*Thinks...* 62).

Although, in this regard, Waugh observes that “Lodge the novelist and erstwhile literary academic shares his character’s alarm and is concerned to distance the novel both from the academic culture of the scientist and that of the contemporary literary critic and defends its place in an ongoing liberal or radical humanist tradition” (75).

This novel is also about secret infidelities. First of all, we have Ralph Messenger, a notorious womaniser. His wife, Carrie, fully aware of his escapades, has a deal with Ralph that he will not indulge in licentiousness in his homeland. However, we find him as a philanderer of the first order among the characters in the novel. He has developed relationships not with one woman but with several of them. These include Marriannne Richmond, wife of Jasper Richmond, the Head of English and Dean of Humanities at the University of Gloucester and Isabel Hotchkiss, Associate Professor of Illinois State campus whom Messenger meets at a conference. Then there was Ludmila Lisk, a scholar of psychology in one of the universities at Prague whom Messenger meets when his Czech publisher, Milos Palacky, invited him to release their edition of his book *The Mind Machine*. Then we have infidelity of Martin, Helen's husband who had died before Helen came to the university. We come to know about his (Martin's) philandering when Sandra Pickering, one of the students of Helen at the university exposed him to Helen as she (Sandra) herself has been in an affair with him while working as his assistant at the BBC. In fact, it is not only she with whom Martin has physical relationship but also with other research assistants

at the BBC. When Helen learns this, it comes to her really as a shock. Her trust in relationships is shattered.

Next, one comes to know about the relationship of Carrie Messenger and Nicholas Beck when they get exposed before Helen in a restaurant in Ledbury when she stops there for lunch after her visit to the church and a leisurely wander among the tombstones, reading the inscriptions.

Finally, there is, no doubt, the physical relationship of Ralph Messenger and Helen Reed. Though initially Helen resists the advances of Ralph, finally she gives in, despite being conscious of the fact that she is doing wrong. As she notes:

> It's some time since I made the last entry in this journal. I haven't felt like writing anything down, even for my own eyes only, about the events of the last three weeks. I have been too preoccupied with living them. ... I haven't felt like doing that since Messenger and I became lovers. I didn't want to record my behaviour because I was afraid that scrutinizing it and analysing it might awaken scruples of conscience and inhibit my pleasure (*Thinks*... 258).

Above all, this work deals with the life in and about the university. Earlier in the novel, when Jasper Richmond was giving the introduction to Helen about the University of Gloucester, we came to know about the sorry state of university education in Britain during the eighties. As he explains:

> ... the original plan, conceived in the utopian sixties, envisaged a huge campus like an American state university, accommodating thirty thousand students. They started building at each end of the site, Arts at one end and Sciences at the other, confident that they would soon fill up the intervening acres. But costs rose, the money supply dwindled, and in the nineteen-eighties the Government realized that it would be much cheaper to convert all the polytechnics into universities with a stroke of the pen than to enlarge the existing ones (*Thinks*... 11).

Echoing similar pathetic condition of the university education a little later, Ralph Messenger tells Helen, “The University was fashionable in the seventies, but it was never given enough money to grow to a viable size, not for serious scientific research anyway. Now it’s on the slide, to be

frank. Like a football club desperately trying to avoid relegation from the Premier League" (*Thinks*... 41).

Regarding the strictness of student life in the university, Simon Bellamy, one of the students of Helen, who was an undergraduate here a few years ago, defines campus life in the following words:

> ... lots of students never leave the campus from one end of a semester to the other. They might be living in married quarters on some top-secret airbase ringed with electrified wire, or inhabiting a vast space-platform orbiting the earth, for all the contact they have with normal life (*Thinks*... 19).

But such is not the case now. As Helen notes that students of universities now "experiment with sex, drink, dope, without coming to much harm." There is "free contraception from the Health Centre." There is "no drink-drive problem." There is "no fuzz asking you to turn out your pockets." There is "nobody telling you when to go to bed or when to get up or to tidy your room. It's what most teenagers dream about. Pig heaven" (*Thinks*... 19).

Then there are references to professional rivalries, demonstrations of Students' Union, and seminars and

conferences in the universities which form integral part of any campus novel.

Thus, we have seen that David Lodge has touched various themes in his campus novels which include difference between British and American life as well as academic and industrial one, life of jet-setting international scholarly community, tension between two different worlds (at least in *Nice Work* and *Thinks*...); in other words, there is competition in market and profession. Besides, one finds ample references to romance, love, sex, infidelity, etc. But all these themes have been set against the backdrop of campus life.

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Chapter V
David Lodge's Style of Writing

Before commenting on David Lodge's style, it would be unconventional not to define the term style itself as it has been used variously by different critics. For instance, Ifor Evans while analyzing the distinctive features of Malory's style says that his sentences have 'a beauty of movement' (292). For Compton-Rickett, Sidney's style is 'simple and melodious, strong and sweet' (112), whereas Bunyan's style has 'simple clarity and directness' (175). Further Compton-Rickett while commenting on the style of Lamb says: "As a stylist does he walk in the past, gathering to himself the pleasant tricks and mannerisms of bygone writers, just as a girl plucks flowers instinctively that blend with her looks and carriage. The blossoms are culled from other men's gardens, but their blending is all Lamb's own. Passing through Lamb's imagination, they become something fresh and individual. His style is a mixture certainly of many styles, but a chemical not a mechanical mixture" (365).

Recent research in linguistics and stylistics has made it clear that style refers to the way in which language is used in a given context by a given person, for a given purpose and so on. Accordingly the term has been applied to the

linguistic habits of a particular genre, period, school of writing, or some combination of these. Though all these uses of the term style seem natural and serviceable, in literature, a distinction is being maintained between 'style as a dress of thought' and 'style as a manner of expression'.

The distinction between what a writer has to say, and how it is presented to the reader, underlines one of the earliest and most important concepts of style. The rhetorical tradition of Europe advocated the view of style as 'applied ornament' and this concept of style lasted into Renaissance as well as into Neo-Classical Criticism.

Apart from this exaggerated statement of critics, there are other critics who believe that style is the 'dress of thought' and like personal dress it should be 'neat but not gaudy.' In the ornamental view of style, meaning precedes and is then decorated by style. Although this concept of style as some kind of 'adornment' or 'covering' of thought or meaning is no longer widely current, it frequently appears in stylistic analyses of texts where even those linguistic patterns are analyzed which have no semantic utility.

Opposed to this view is a more general and tenable definition of style or what can be termed as the organic

view of style which holds that style and meaning are inseparable. In the twentieth century, this theory was primarily propounded by the New Critics whose rejection of the form–meaning dichotomy led them to talk of autonomy of the text. 'A poem should not mean but be' was Archibald MacLeish's extreme statement of this position, and the strength of monism in the 1940s and 1950s can be gauged from what W.K. Wimsatt has said:

> It is hardly necessary to adduce proof that the doctrine of identity of style and meaning is today firmly established. The doctrine is, I take it, one from which modern theorists can hardly escape or hardly wished to… (221).

It is therefore, not surprising that efforts have been made by various critics to apply a new critical approach to prose fiction and assert that it is impossible to either paraphrase or translate or to divorce the general appreciation of a literary work from the appreciation of its style. As David Lodge himself says in *The Language Of Fiction*:

> …reality is structured by the novelist not only in the particular characters, events, and objects in which he represents it, but initially in the words

> and arrangements of words with which he creates the characters, events, and objects. In this case a novel is made of words just as much as a poem is made of words (19).

Lodge's claim that there is no distinction between the way language is used in prose and in poetry leads to a lot of confusion because everyone seems to agree that it is easier to translate a novel than a poem. Besides, a novelist's language is most often free from the overtones of connection and ambiguity. No doubt language is used in fiction to project a world beyond a language, but the meaning pruned through the imagination of the writer is easily accessible to the reader. Hence in literature, the main thrust of critical analysis is to relate style to the subject matter, to the writer's personality, and ultimately to the whole period to which the writer belonged.

As far as the contemporary British novelists are concerned we have seen many stalwarts who in their own way have contributed to the style of novel writing. But to comment on David Lodge's style of writing, it is difficult to settle on one label that would fit him as a novelist, for he seeks to synthesize a number of different approaches to fiction writing. He commenced his novel writing in the

traditional realistic mode, but later he found his strengths in a more satirical mode and experimented with many modernist and postmodernist devices. As critics comment:

> In general, Lodge's novels reflect the tradition and tenets of literary realism, even though he occasionally vacations from that mode by dabbling with postmodern reflexivity, intertextuality, and pastiche (Kastan 329).

David Lodge himself while commenting on his style in *Working with Structuralism* (1981) admits that his fiction is "basically antimodernist, but with elements of modernism and postmodernism" (16). Generally speaking, Lodge uses the term "antimodernist" as a substitute for classic or traditional realism. But to use his precise terminology, "antimodernism" refers to the kind of writing that "continues that tradition modernism reacted against"(*WS* 6) and "believes the traditional realism, suitably modified to take account of changes in human knowledge and material circumstances, is still viable and valuable" (*WS* 16).

Moreover, in an interview Lodge says,

> It seems to me I write basically traditional literary fiction. There are a few postmodernist tricks in it, but I belong to a tradition which you

> can trace back through the history of the English novel. If there is a new kind of writing which actually demands a completely different kind of attention, then I do not know much about it, to be honest (Gallix 14).

Lodge's commitment to a tradition of realistic fiction is clearly reflected in his early novels, *The Picturegoers* (1960), *Ginger, You're Barmy* (1962), and *Out Of The Shelter* which was conceived around the same time as his first two novels but published in 1970. As Lodge himself acknowledges: "My first, second and fourth novels are 'serious' realistic novels… (Henderson 570).

It was in his third novel, *The British Museum is Falling Down* (1965) that Lodge found the comic/satirical mode of novel writing and along with this new element, he also introduced some modernist techniques in this novel, such as parody and pastiche. As Lodge says:

> My third novel, *The British Museum Is Falling Down* was something of a departure in being a comic novel, incorporating elements of farce and a good deal of parody (Henderson 570).

Bernard Bergonzi while commenting on the style of David Lodge's early novels said:

> The first two novels and the fourth are works of sober realism, but the third, *The British Museum Is Falling Down*, brings together realism and farce and formal invention in a way that looks forward to Lodge's later novels (1).

From this point on, and especially in his campus novels, say critics, Lodge frequently experimented with modernist and postmodernist techniques. However, some critics believe that in his later novels, Lodge displays less zeal for playing with the various modernist and post modernist techniques. Instead, Lodge goes on to modify his comic/satirical mode of writing, becoming gentler and more sympathetic towards his characters and focusing more directly on his socio-cultural concerns.

Thus, broadly speaking, David Lodge commits to the tradition of realistic mode of writing with occasional trips to some modernist and postmodernist techniques of writing. However, the aim of this chapter is to study David Lodge's style of writing in his four campus novels viz: *Changing Places*, *Small World, Nice Work* and *Thinks…*. Let us analyse them one by one.

Changing Places

Changing Places was a great success when it appeared and it remains one of Lodge's best novels. It is amusing, formally inventive and technically sophisticated. Its sub-title is "A Tale of two Campuses", and at the very beginning of the novel, the narrator describes it as 'this duplex chronicle.' In this regard, Bergonzi states:

> The whole work is pervaded with doubleness and binary oppositions, features to which Lodge has always been inclined and which were given a new intellectual significance in the 1970s with the growing academic interest in Structuralism (Jonathan Culler's influential *Structuralist Poetics* appeared in the same year as *Changing Places*) (15).

The tone of the novel is set at the outset: "High, high above the North Pole, on the first day of 1969, two professors of English literature approached each other at a combined velocity of 1200 miles per hour. They were protected from the thin, cold air by the pressurized cabins of two Boeing 707s, and from the risk of collision by the prudent arrangement of the international corridors. Although they had never met, the two men were known to each other

by name" (*DLT* 5). The two persons, British and American, both aged forty, are Philip Swallow, a lecturer at Rummidge University, and Morris Zapp, an eminent Professor at Euphoric State University. They are about to start a half-year visiting appointment at each other's university, as part of an ongoing faculty-exchange programme between the two universities. The Englishman, Philip Swallow is eagerly looking forward to revisiting the United States where he once spent a happy time on a travelling fellowship, while the American, Morris Zapp, has no great interest in Rummidge, but he has taken a visiting post there just to escape from a marital crisis through which he was going. In this connection, a critic remarks:

> Lodge uses the contrast between Zapp and Swallow– who will meet only in the final pages of the novel – to exploit to fine comic effect a whole series of oppositions: English and American academia; the Midlands and the Bay Area; clashing cultures in general (Bergonzi 16).

Meanwhile, as Zapp is flying to England he has the disturbed realisation that he is the only male passenger on board – he has bought a cheap ticket from one of his female students – and that all the rest of passengers on board are

pregnant women flying on a package tour to have abortions in England where it can be done easily because of the law being more liberal than in America. Zapp's reaction to this situation reflects the serious as well as the farcical aspects:

> For Morris Zapp is a twentieth-century counterpart of Swift's Nominal Christian – the Nominal Atheist. Underneath that tough exterior of the free-thinking Jew (exactly the kind T.S. Eliot thought an organic community could well do without) there is a core of old-fashioned Judaeo-Christian fear-of-the-Lord. If the Apollo astronauts had reported finding a message carved in gigantic letters on the backside of the moon, '*Reports of My death are greatly exaggerated*', it would not have surprised Morris Zapp unduly, merely confirmed his deepest misgivings. At this moment, he feels painfully vulnerable to divine retribution. He can't believe that Improvidence, old Nobodaddy, is going to sit placidly in the sky while abortion shuttle-services buzz right under his nose, polluting the stratosphere and giving the Recording Angel writer's cramp, no sir, one of these days he is

> going to swat one of those planes right out of the sky, and why not this one? (*DLT* 26).

This passage moves easily from the mode of omniscient author to Zapp's own stream of thought, and is full of literary allusions to Jonathan Swift, T.S.Eliot, Nietzsche, Mark Twain and William Blake. "Such allusiveness," a critic remarks, "is typical of campus novel by teachers of English Literature" (Bergonzi 16).

Nevertheless, the story alternates rapidly between the doings of Philip Swallow in Plotinus and Morris Zapp in Rummidge. In fact, such pattern of alternation is established early and pursued throughout the narrative. The introductory comparison of the personal and professional backgrounds of the two professors paves way for the ongoing account of how each of them deals with a particular aspect of his new position as well as location, especially compared with how the other is dealing at the same time with the same aspect. Thus Philip Swallow first meets Desiree Zapp at a party in Euphoria at about the same time that Hilary Swallow first comes upon Morris Zapp at Philip's office in Rummidge University. Likewise, Swallow spends the night with Melanie (Morris Zapp's daughter by first marriage) at about the same time that Zapp behaves with uncharacteristic goodness with

two young women he has met in Rummidge. Similarly, Swallow's visit to the Pussycat Go-go coincides with Zapp's discovering the Soho topless club – even in the immediate aftermaths of these visits (Swallow meeting up with Melanie outside the Pussycat and Zapp discovering the Soho topless dancer to the other young woman he has befriended on board while flying from Euphoria to Rummidge) and in similar ways both of them befriend the young women. "Given this pervasive pattern," writes Bruce K.Martin, "and the established probability of its continuation, the affair between Morris and Hilary, when it finally ensues, seems but a necessary part, an almost obligatory parallel to the Philip-Desiree" (33).

What is most remarkable about this pattern and its pervasiveness is the way it hangs on the reader "between the two narrative strands and precludes serious concern with the problems or outcomes of either" (Martin 33). Robert Morace may be right in claiming that "whether intentional[ly] or not" (169) Philip receives more of the narrator's time to make up for the stronger influence of the more glitzy Morris Zapp.

"However, given the way," Martin claims, "in which that time is parceled out, the difference is negligible.

Within the scant 50 pages of the novel's second section (which describes the lively manner in which each character settles into his new situation), no fewer than 18 shifts of viewpoint and locale occur. Not that the two characters and their stories are always compartmentalized by this method; sometimes they are allowed to bleed into each other" (33).

Supporting this view, Morace writes:

> Not content to narrate Zapp's and Swallow's stories in merely parallel fashion, Lodge runs together as best he can in the absence of the film director's split screen and short of resorting to Derrida's coupling of columns in *Glas* or Nabokov's coupling of text and commentary in *Pale Fire* (163).

But not before the fifth section, two-thirds of the way through the novel, does either Philip Swallow or Morris Zapp get much uninterrupted attention. While in between, the third section of the novel offers letters between Philip, Zapp, and their wives, and the fourth section – reminiscent of the 'Aeolus' section of James Joyce's *Ulysses* – is composed of newspaper reports and official university statements from Universities of Rummidge and Euphoria.

The variation of formats among the sections of *Changing places* as well as the self-reflexive gestures accompanying such variation contributes to the novel's emotional distance which reaches its acme, aptly, in the sixth and final section of the novel, which takes the form of a film script.

Earlier, in the letters section titled "Corresponding," Hilary says of a book called *Let's Write a Novel* that Philip has asked her to send him to Euphoria: "There's a whole chapter on how to write an epistolary novel, but surely nobody's done that since the eighteenth century" (*DLT* 112). While, at a latter point, Philip while reading from the same book says, "Flashbacks should be used sparingly, if at all. They slow down the progress of the story and confuse the reader" (*DLT* 161). It is an irony, rather a running metafictional joke, in a novel full up with flashbacks, including a fairly long one, completed just before this point, which narrates the origins of Philip-Desiree affair.

This metafictional joke commences much earlier in the novel, when Zapp finds *Let's Write a Novel* in Swallow's office, and happens to read that "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" (*DLT* 74). The question about the ending of a novel reappears in the last section of *Changing Places*, the title of which ("Ending") is itself part of the joke. As Lodge writes about it: "noun, participle and gerund: this is the end of the book, this is how it ends, this is how I am ending it" (Lodge, 1986: 229). During this New York meeting where the two couples meet to try to unravel the situation and determine their futures, Zapp and Swallow "argue about whether the novel is dying and film supplanting it as a more meaningful medium" (Martin 34). Zapp quotes Jane Austen near the end of *Northanger Abbey*, to the effect that the reader becomes conscious that the novel is ending: "Seeing in the tell-tale compression of the pages before them that we are all hastening together to perfect felicity" (*DLT* 218). To this, Swallow replies that it is true of a book but in a film, ("especially nowadays"), there are no such prominent signs which indicate that the end is approaching. It can end anywhere, at any time. The novel ends right there, with no settlement about the future: "Philip Shrugs. The camera stops, freezing him in mid-gesture" (*DLT* 218).

As already stated, according to *Let's Write a Novel*, this is the worst kind of ending. But according to Robert Morace, it constitutes a last step in David Lodge's

mediation, visible throughout *Changing Places*, "between life and art, between the liberal tradition and postmodern innovation, narrative drive and verbal texture, verbal muscle and quiet conversation" (Morace 169). And finally, according to David Lodge himself, this kind of ending gives him a way of remaining neutral. As he remarks in *The Art of Fiction*:

> I did not want to have to decide, as implied author, in favour of this partnership or that, this culture or that. But how could I "get away with" an ending of radical indeterminacy for a plot that had up till then been as regular and symmetrical in structure as a quadrille? The idea of writing the last chapter… in the form of a film script seemed to solve all these problems at a stroke (228).

To sum up, in *Changing Places*, Lodge's writing style is simply superb; the prose is very tightly constructed and flows beautifully, while presenting a comic, clever and wickedly funny storyline. Lodge superbly captures those embarrassing and haphazard moments of life that everybody comes across (particularly academics and their families), with a brilliant quick wit. In addition to this, Lodge has tried to innovate in his writing and succeeds beautifully, for

the novel is a fascinating experiment in different kinds of narrative including one chapter consisting exclusively of personal correspondences, another of extracts from local newspapers, and a final chapter written as a film script. In this regard, a critic remarks:

> The novel's most obvious features are the wit and economy of language, and the rapidity and inventiveness with which the story proceeds. Lodge plays with modes of narrative in the carnivalesque spirit described by Bakhtin… (Bergonzi 17).

Thus David Lodge has used many modernist and postmodernist techniques in this novel like – irony, comparison, parody, metafiction and above all carnivalesque.

Small World

Lodge's second campus novel *Small World* continues the allusiveness of his earlier campus novel *Changing Places* but takes it much further into intertextuality. "Literature has always done this [intertextuality], despite Romantic claims that the literary work should be a unique entity, but the practice became conspicuous in the modernist era of Eliot and Joyce" (Bergonzi 19).

The Prologue to *Small World* begins with the opening lines of Geoffrey Chaucer's *General Prologue to the Canterbury Tales* through which the author draws parallels between Chaucer's characters going on a pilgrimage and academic professionals going to conferences. As the novelist writes:

> The modern conference resembles the pilgrimage of medieval Christendom in that it allows the participants to indulge themselves in all the pleasures and diversions of travel while appearing to be austerely bent on self-improvement (*DLT* 225).

The novel is subtitled, *An Academic Romance*, and this phrase is itself explained in the epigraph of the book. As the epigraph from Nathaniel Hawthorne reads:

> When the writer calls his work a Romance, it need hardly be observed that he wishes to claim certain latitude, both as its fashion and material, which he would not have felt himself entitled to assume had he professed to be writing a Novel (*DLT* 223).

However, the novel opens in a familiar realistic mode, though at a dull conference of 'University Teachers of English Language and Literature' in the English Midlands at

Rummidge. Lodge gives a visibly painful description of boredom reflecting from the audience as they sit through (hardly listening to) a Research paper on Chaucerian metrics:

> Persse yawned and shifted his weight from one buttock to another in his seat at the back of the lecture-room. He could not see the faces of many of his colleagues, but as far as could be judged from their postures, most of them were as disengaged from the discourse as himself. Some were leaning back as far as their seats allowed, staring vacantly at the ceiling, others were slumped forwards onto the desks that separated each row, resting their chins on folded arms, others again were sprawled sideways over two or three seats, with their legs crossed and arms dangling limply to the floor. In the third row a man was surreptitiously doing The Times crossword, and at least three people appeared to be asleep (*DLT* 240).

After this opening by a dull conference at Rummidge, the story of *Small World* takes off and becomes global. Many more characters appear, some new and some old (including

Swallow and Hilary, still married, Zapp and Desiree – now divorced from *Changing Places*), high flying professors and critics from different countries, moving from one conference to another in all parts of the world – Tokyo, Turkey, New York, etc. The story moves forward with the rapid movement and quick alternations of scene which is typical of David Lodge's comic fiction.

In fact the exploits of these professors and critics who move from one conference to another have come down to us through the romance mode. "The magic horses which transport the constantly travelling characters in Ariosto are now jet aircraft" (Bergonzi 20). Further, the novel's subtitle, *An Academic Romance*, indicates, this is the form the novelist has deliberately chosen for his tale of professors on the make. As Lodge himself has acknowledged in an interview:

> As I worked at *Small World*, I became more and more interested in the romance idea, weaving in as many romance motifs as I could, and I very deliberately exploited the narrative codes of mystery and suspense. I wanted to have a lot of enigmas and moments of uncertainty, and if you have a good many characters you can naturally

> create suspense by leaving one character and moving to another (Haffenden 162).

Thus romance inspired the spirit and form of *Small World*. But two major separate kinds of quest structure the romance in *Small World*. First that of Persse McGarrigle, the protagonist, for Angelica Pabst, the young, beautiful and brilliant student doing her thesis on Romance, whom Persse meets at the novel's opening dismal conference at Rummidge and then chases all over the earth trying in vain to catch another glimpse of her. And second that of a dazzling variety of academics ("scholarly knights") for trysts, fame and most importantly for the pursuit of *Small World* version of *Holy Grail*, the UNESCO Chair of Literary Criticism, which carries with it a tax-free salary of $100,000 and no responsibilities other than to think.

Besides the above, stock materials of romance, both traditional and modern, appear in the novel. Angelica is partly derived from the princess of that name who is a leading character in Ariosto's romantic epic *Orlando Furioso*. Persse is a variant of Percival and Parzival, the former is a prominent hero in the Arthurian stories while the latter reference includes the Wagner opera of the same name, and this attendant grail legend figures significantly in *The*

Wasteland. Fulvia Morgana is a latter-day version to Morgan le Fay in Malory's *Morte d'Arthur* and to a figure named Morgana in *Orlando Furioso* (both of them wily women). Arthur Kingfisher, the distinguished elderly doyen of literary critics, can be easily identified with the Fisher King of Eliot's *The Wasteland*.

However, at the same time, as the romance conventions are explicitly invoked and rigorously followed, they are also occasionally mocked and subverted. For instance, the ideal of chastity which Persse upholds as resolutely as the perfect Arthurian knight is parodied by his union not with the chaste Angelica, but with her twin sister, Lily Pabst, a Soho striptease dancer. Similarly, the episode of the 'kidnapping', which in the romance world tends to pivot on the dire consequences of a faithful wife's abduction by an evil fairy, and the husband's attempt at rescue, is satirized by Lodge through the determination of Morris Zapp's ex-wife (Desiree) not to rescue her husband.

Likewise, another deviation from the romance mode comes to surface at the end of the novel when Persse embarks on another quest after he fails in his quest for Angelica; this time his object of quest is Cheryl Summerbee, the British Airways employee, whom he met while pursuing

Angelica. However, this reflects a different mode of romance as Lodge says about Persse's continuing quest:

> I also remembered Northrop Frye's observation that in its most primitive form romance doesn't end: a character has one adventure after another until the author dies of exhaustation. So I left Persse still questing; it's not negative because it leaves the reader with a sense that he is off on another adventure (Haffenden 162).

In addition to this, the plot of *Small World* is full of comic elements, though the comedy is at times enclosed in the modes of romance and myth. Persse is presented as innocent, both academically and sexually, and Lodge copiously makes the most of the comic potential of his naiveté. When the novel opens at a dismal conference at Rummidge – first professional conference of Persse's academic life which he is attending – he has little sense of the protocol to be observed at such a conference. Again his initial meeting at the conference with the beautiful Angelica L. Pabst, a student doing her PhD on Romance, is love at first sight. Unlike the older and mostly married professors lingering around Angelica in the conference, Persse is not interested in sex but in marriage with what he considers this

most perfect of women. As he asks Angelica at one point, "What the blazes do all these old men want with you?" (*DLT* 269). When they are first alone together, he proposes marriage immediately, but she points out that nowadays people usually sleep together before they marry. To this Persse replies: "It's against my principles… But if you promised to marry eventually, I might stretch a point" (*DLT* 267). Again Persse's fumbling efforts to buy contraceptives in anticipation of his having sex with Angelica, only to find, as he excitedly unwraps his prize in the London underground, that through the shopkeeper's confusion of "Durex" with "Farex", he has purchased instead a medium-size box of baby food.

Similarly, Philip Swallow's sudden popularity because of a misinterpretation by a U.N. official of the motives behind the TLS (*Times Literary Supplement*) essay (as the U.N. official leaks to the press that Philip Swallow is the leading contender for the UNESCO chair, both to Philip's astonishment and the other candidates' dismay). The essay was actually written by Rudyard Parkinson as a way of promoting his own candidacy for the UNESCO Chair and as a way of subverting Morris Zapp's candidacy. That is why Parkinson makes Philip Swallow and his book (*Hazlitt and*

the Amateur Reader – the only one written by Swallow in his entire life), the centre of a *Times Literary Supplement* essay titled "The English School of Criticism," which discredits contemporary theory – the theory which Morris Zapp strongly upholds. However, the creature (Philip Swallow) outstrips the creator (Rudyard Parkinson) in this case.

An equally comic or amusing moment in the novel occurs when, as the only creative writers at Von Turpitz's Response-Theory Conference, Roland Frobisher and Desiree, end up in bed together, each fearing that the other will use their liaison as material for their creative writing.

However, as already mentioned, this comic plot at times comes in a literary package which cannot be ignored. Lodge prefaces this novel with a modern rendering of Chaucer's opening lines from *The Prologue to the Canterbury Tales*, and asserts that a contemporary parallel to the medieval pilgrimage is the modern academic conference, with its pleasure-seeking disguised as self-improvement. Later Morris Zapp reinforces this medieval strain by drawing a comparison between international conference-goers and the errant knights of old, "each wandering the ways of the world in search of adventure and glory," (*DLT* 291) though noting that "some are more

errant than others" (*DLT* 292). Similarly, when we first meet Persse McGarrigle, we find him reciting to himself the opening lines of *The Wasteland* – lines that, "while referring literally to the M.A. thesis that [Persse] has just completed (on Shakespeare and T.S.Eliot) and to the dreary site of the novel's opening conference (Rummidge in April), also introduce the problems of decay and renewal developed in Eliot's poem and connected to Persse's story and the others Lodge will be presenting" (Martin 49). And after Angelica refuses Persse's marriage offer, they make a date for the next night to re-enact *The Eve of St. Agnes* ["Be my Madeline, and let me be your Porphyro!" (*DLT* 268) he insists], "to begin a Keatsian strain that continues throughout the novel" (Martin 49).

Commenting on the comic plot of *Small World*, a critic has said:

> The comedy of *Small World* is … encased in the modes of romance and myth. Chaucer, Eliot, and Keats provide but a beginning for this wildly rich texture of allusion and cross-reference. These elements are integrated here in such a pervasive manner that the reader untrained in these matters – or uninterested – is forced at least to suspect

> that something funny (and not just in a comic sense) is happening with this novel (Martin 49).

Also, in this regard, a reviewer has noted:

> *Small World* is veined with humorous allusions to Ariosto, the Grail romances, Spencer, Keats and others as Mr Lodge follows his questing scholars from one literary conference to another as they search for amorous adventures and critical acclaim from their peers (Rosenthal 7).

Nonetheless, the subtitle of *Small World* is 'An Academic Romance' and Persse's endless pursuit of Angelica is supposed to question and parody the romance genre: Lodge formed his novel as a parody of the legends of King Arthur, "in which brave knights are looking for the Holy Grail and serve the ladies of their hearts. In *Small World* the knights are representative images of the university teachers, the purpose of their "quest" are the literary-critical conferences, their "steeds" are the supersonic planes, the Holy Grail is an intellectual knowledge of post-structural critique for them, and the ladies of their hearts are mostly replaced by the ladies of their beds" (Saurova 9).

To sum up, after analyzing *Small World*, the style and language in this novel are simply brilliant, though at times

some words and phrases about academic life and old poetry are hard to comprehend. Nevertheless, the prose flows beautifully while presenting an amusing and comic plot against the background of romance and myth. “Jokes and comic episodes abound; even more than in *Changing Places*, the spirit is carnivalesque” (Bergonzi 20). Once again, David Lodge superbly presents a hilarious and entertaining romp through the world of academia with satirical skill and brilliant wit, though the satire is never savage nor is there any malice in wit. In this connection, one reviewer writes:

> There is no savagery in [Lodge’s] satire or real malice in his wit. Instead, his novels engender a flowing sense of fun. The reader is given a very enjoyable time at nobody’s expense. It makes him feel good. In this, David Lodge comes close to the effect of P.G.Woodehouse’s writing, though he does not have his genius for creating entirely original characters or possesses his unique facility with the English language. His wit, however, like that of Woodehouse, froths around and out of characters whose behaviour seems as sweetly absurd as the antics of the playful puppies (Waugh 29-30).

David Lodge himself, in this regard, once told an interviewer:

> Sometimes, in relation to the academic novels, I'm being described as being rather cruelly satirical. I don't think of myself as a cruel writer. I am generous sometimes to the point of sentimentality and I think that's a weakness I have to watch (Kostrzewa 10).

In short, in *Small World*, Lodge once again deviates from his traditional realistic mode of writing and introduces many modernist and postmodernist techniques – parody, intertextuality, carnivalesque, etc., and succeeds.

Nice Work

Nice Work, Lodge's third novel in the trilogy, according to various critics, is based on the industrial novels of 1940s or what is known as the 'condition of England' novel. As Showalter writes:

> In *Nice Work*, David Lodge rewrote the genre of the English industrial novel, particularly Elizabeth Gaskell's *North and South*, to describe the tensions between the modern university and the world of business (7).

First of all, let's briefly define the term "Condition of England novel". This term was first coined by the Victorians. It means, according to Lodge in *The Language of Fiction*, a novel "which sought to articulate and interpret, in the mode of fiction, the changing nature of English society in an era of economic, political, religious, and philosophical revolution" (230). Lodge further writes that the central issue for most of these novels was the economic one (230).

Thus seen from this perspective, *Nice Work* certainly belongs to this genre. But it is important to note that in this novel, Lodge has combined elements of the campus novel with the Condition of England novel, two different subgenres of the British literary scene existed so far but not "integrated into one unifying literary vision" (Burton 1). Clearly, the title of the novel suggests the novelist's "attempt to bring the campus and the industrial novels together centers around the use and appropriation of the word 'work' and how it has come to be interpreted and experienced in British society, particularly in the separate institutions of the university and factory" (Burton 1).

However, a critic finds it hard to read *Nice Work* as the condition of England novel. As he observes:

Nice Work is sharp and well-imagined. But one major shortcoming prevents me from putting it into a group with *Sybil*, *Alton Locke*, or *North and South*, let alone *Bleak House* or *Little Dorrit*. The condition-of-England novels of the 1840s give a spread of English society in characters who can all one way or another be taken as serious representatives of different parts and tendencies. I think David Lodge does a bit of this with Victor Wilcox, the not quite philistine and not quite religious manager of a not quite successful Midlands foundry. I don't know anything about running factories, but Lodge does for me get inside a man who is really serious in his way and who can be taken, more so than the earlier Wilcox of *Howards End*, as representative of a class. (In fact I wish I could believe they are as good as Victor.) The same cannot be said of his representative of academe, Robyn Penrose, the bright young English lecturer, up to the minute with her thinking but in danger of losing her job because of staffing cuts—and Lodge doesn't know (Robinson 1).

Nevertheless, there is no doubt that the plot of *Nice Work*, as some critics argue, is a pastiche of the industrial novel genre, but at the same time, one cannot deny the fact that after a thorough analysis of the novel, one finds that Lodge has combined the elements of the campus novel with the Condition of England novel to produce this literary piece.

Besides, in this novel, Lodge has used the "technique of binary structure" (Bjork 228) to compare and contrast the characters of Vic Wilcox and Robyn Penrose. Thus, Vic and Robyn belong to entirely two different worlds, despite the fact that they both reside in northern Britain in the 1980s. Vic is materialistic; Robyn is socialist. Vic believes in Victorian values; Robyn thinks that they are hypocritical. Vic considers the study of women writers a futile exercise; Robyn considers it very important.

Also, Lodge contrasts the long-lasting marriage and traditional family life of Vic Wilcox with the independent and free relationship of Robyn with her longstanding boyfriend, Charles. Similarly, the novelist points out the class differences by comparing the lifestyle of wealthy managers with the poor factory workers. So throughout the

narrative, the novelist advances the plot by using the binary structure.

Moreover, this novel also uses intertextuality. As critics argue that Lodge has based this novel on the Condition of England novels, so the two main models for this novel are Elizabeth Gaskell's *North and South* and E.M.Forster's *Howards End*. Clearly, these novels deal with the clash and subsequent reconciliation of liberal humanism and industrialism. Also both feature heroines who are not only strong but have the proper mettle to fight against various odds of life.

Thus, like his first two campus novels, Lodge again uses modernist and postmodernist techniques to narrate the tale of an industrialist and an academic.

Thinks...

In this novel, Lodge has adopted several stylistic techniques to unfold the narrative. First of all, the novel opens with Ralph Messenger's recording of his stream of consciousness;

> ONE, two, three, testing, testing ... recorder working OK ... Olympus Pearlcorder, bought it at Heathrow in the dutyfree on my way to ... where?

> Can't remember, doesn't matter ... The object of the exercise being to record as accurately as possible the thoughts that are passing through my head... (*Thinks*... 1).

Thus, it is through Ralph's recordings that a major narrative is told us. Actually, his aim of recording his thoughts is to collect a rough data with which he "might begin to try to describe the structure of, or from which [he] might infer the structure of ... thought" (*Thinks*... 1). He is doing this exercise as part of his research as the Director of the famous Holt Belling Centre for Cognitive Science at the University of Gloucester.

It is through these recordings that we come to know about Ralph's several affairs, his relationship with his wife, Carrie and his thoughts about Helen Reed, the recently widowed novelist who joins the University of Gloucester to teach a course in creative writing and their subsequent affair.

Secondly, Lodge narrates the plot through the diary entries of Helen Reed. It is through these entries that Lodge informs his readers about the happenings in and around the campus at the University of Gloucester. He also throws light

on the social life outside the campus through Helen as she is invited to some social gatherings and her self-explorations.

Thus, the narrative alternates between the recordings and diary notes. However, interspersed with these are chapters in third person narration which describe events from both Messenger's and Helen's point of view.

Meanwhile, in chapter 3, the first narrative chapter, Ralph talks about how nobody can know what is going on in the mind of another person. It is here that we come to know about the title of this novel:

> Imagine what the Richmond's dinner party would have been like, if everyone had had those bubbles over their heads that you get in kids' comics, with *"Thinks..."* inside them (*Thinks*... 42).

Then, we have some part of the narrative through parodic essays composed by the students of Helen Reed. These include: *What is it Like to be a Freetail Bat?* By M*rt*n Am*s; *What is it Like to be a Vampire Bat?* By Irv*ne W*lsh; *What is it Like to be a Bat?* By S*lm*n R*shd**; *What is it Like to be a Blind Bat?* By S*m**l B*ck*tt. These essays were written by students of Creative Writing course in response to the 'What is it Like to be a Bat?' exercise given to them by Helen to check their

creativity. Clearly, these essays are parodies of Martin Amis, Irvene Walsh, Salman Rushdie and Samuel Beckett respectively. The language of the essays is superb and written in almost exact imitation of the famous authors. There is comic tone in the essays which is presented in elegant prose. Here Lodge displays his excellence as a parodist. In this regard, a critic writes:

> When I decided to borrow the title for this chapter from a famous paper by New York University Philosopher Thomas Nagel, I didn't know that British novelist David Lodge, in his novel *Thinks...* had already asked what other writers might compose under the title "What is it like to be a bat?" One M*rt*n Am*s, presumably the author of "Money and Success", finds a bat's life to be obsessed with sex and crap. For Irv*ne W*lsh (author of "Trainspotting"), a vampire bat's incessant search for fresh blood is like a Scots junkie's search for heroin – complete with the risk of HIV. S*lm*n R*shd**'s bat is preoccupied with caste and rank, and tormented by his self-awareness. Finally S*m**l B*ck*tt's bat leads a squalid stripped-down existence, trapped in a

> world of darkness. All of these parodies serve to emphasize the philosopher Nagel's point: we cannot know what it is like to be a bat (Wynne 84).

Besides, there are parodies of Gertrude Stein and Henry James's style as David Lodge admits in a conversation with Craig Raine, published in Lodge's book *Consciousness and the Novel. Connected Essays* (283). Stein is parodied in an essay about Mary, a girl who was not shown any colour (except black and white) for thirty-one years, and finally shown a red rose so that she should explain to scientists the sensation of colour. Seeing red colour for the first time, Mary refuses to give it any name as she says, "A rose is a rose is a rose is a rose" (*Thinks*... 161). On the other hand, Henry James is imitated throughout the novel. "The ending of another story about Mary is undoubtedly a replica to the ending of *The Turn of the Screw*. The intensity of the red colour of the rose is so overwhelming that it kills Mary, which reminds us of the final scene in James's novella when Miles dies in the arms of his governess after being confronted by her" (Sava 294).

Also, Craig Raine observes that Helen Reed's choice of words in her diary strongly alludes to Henry James's pompous style. Furthermore, Raine believes that the function of these

parodies in the novel is to create “polyphony– a prose carnival” as they “do a great deal for the dynamic of the book – lend it orchestral colour” (Sava 294).

Further, there is a section of the novel made up of emails between Ralph and Helen, and later on some emails between Messenger and Ludmila. Writing of novel in the form of emails or sections of novel in this format is called the modern form of epistolary novel. Certainly Lodge must have known the technique and employed it superbly in the narrative. But one thing that Lodge does here is that he introduces two different possibilities to writing emails: the confident and ungrammatical style of Messenger contrasts with the literal one of Helen Reed. In this regard, a scholar observes,

> For Ralph the email is simply a rapid modality of communicating, which makes him pay no attention to capital letters, punctuation marks or spelling mistakes. At the same time he shows no concern in building his sentences, which are written just as they come to his mind; moreover, his email has no addressee. Unlike him, Helen proves to be very careful about stylistic matters making her email almost look like a formal letter, which is due to her being a novelist (Sava 141).

Commenting on the style of Lodge in *Thinks...*, Chris Bradley writes:

> Lodge writes courageously; he is confident in anyone's head, narrating thoughts or speeches or lectures or notes with equal dexterity. He doesn't write with a great deal of sensitivity for the subtlety of social interaction. But if on the one hand you could complain that his characters are too often reduced to ideas, you could just as easily point out that his ideas are convincingly alive. His versatility in handling different narrative forms gives his work a rich texture, and he doesn't shy away from sheer entertainment: *Thinks…* titillates, and its sex appeal also keeps the interwoven intellectual discussion interesting. The ending is too complete a vindication of Ralph's smug, didactic intellectualism, but it is perhaps fitting for this all too tightly constructed plot to end with the scholar of artificial intelligence on top. There is, after all, bittersweetness to every Death of the Human, no matter how predictable (7).

Also, another critic, Valentine Cunningham, commenting on the style of the novel says:

> *Thinks*... is vintage Lodge, a vintage whose taste you know and love a campus novel,... dense with textual varieties (taped confessions, diaries, e-mail relationships: all old formal hat, by the way) and textual play (intertextual intercourse with Henry James; intertextual incest as the theorist Robyn Penrose pops in from Lodge's earlier novel *Nice Work*, which this novel resembles a lot; much metatextual self-reflection).

Overall, the writing style is elegant: the voices the author puts into the mouths of each of the narrators are clear and distinctive, descriptions of setting are short but evocative and the dialogue narrated with Lodge's inimitable wry humour and satire. As a reviewer notes, “Written with enviable deftness, *Thinks*... manages to be generous to its characters and serious about the intellectual and ethical questions it poses for itself without losing satiric bite” (Hoad).

Thus, after analysing the campus novels of David Lodge, it is quite difficult to label him with a particular name as “his fiction dresses up in the clothes of experiment

while retaining the values of liberal humanism" (Arizti 44), or in other words his novels are "formally innovative" but "ideologically conservative" (Arizti 28). However, at the same time, we cannot deny the fact that in his campus novels, Lodge has used various devices of postmodernism like parody, intertextuality, metafiction, carnivalesque, etc. and as such we can label his campus fiction as postmodernist.

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Conclusion

Although David Lodge is a distinguished and prominent critic and playwright, he is primarily recognized for his several campus novels, particularly his trilogy of campus novels: *Changing Places, Small World*, and *Nice Work,* which established his popularity not only in England and the United States, but also in the entire world. Author of fourteen novels, two plays, a novella, a few works for television, a few collections of short stories and several books and essays on literary criticism and theory, he is one of the few writers who are acclaimed internationally as writers of multiple genres of literature.

It has been observed during our overview of campus fiction that this sub-genre rose because professors enjoy reading about the familiar world as most of the campus novelists were academicians, either temporary or permanent. Besides, this literary genre has continually evolved to attract its ever-growing readership and that is the reason that more than one thousand campus novels have been published since 1950 in Britain and America alone, not to speak of other countries

Various contemporary novelists like Kingsley Amis, Philip Larkin, Howard Jacobson and Malcolm Bradbury have contributed towards this sub-genre (campus fiction) and

enriched it. David Lodge is one of these successful novelists who have contributed to the growth and development of campus fiction by authoring four campus novels viz: *Changing Places*, *Small World*, *Nice Work* and *Thinks*... . But it is pertinent to mention that among the living contemporary British writers, he is unique both in theme and style. Besides, his novels have been compared to those of John Updike and Philip Roth, and he has been recognized as a 'cult figure on both sides of the Atlantic'.

It is worthwhile to mention that during our survey of Anglo-American campus novels up to 1975, it has been observed that all these novels focus on one or two local university campuses with usually small cast of characters but unlike them Lodge's novels over step the local campuses and weave the plot on several campuses around the globe and that is the reason his novels have been translated into more than twenty languages, and are currently on the syllabi of several renowned world universities.

In spite of being a writer of post-war England, David Lodge neither deals with the private lives of ordinary people nor with the development and doubts roused by the drift of events, except religion (Catholicism). Similarly, one doesn't find him concerned with the political upheavals that have

remained the major themes of the majority of the post-war novelists of England. Likewise, it can be argued that whereas the political consciousness of the majority of the post-war novelists of England is crystallized in the fictional recreation of the disillusionment with political development and skepticism of that era, David Lodge stands apart with his ability to blend beautifully and artistically realism and romance, truth and imagination, myth and fantasy, in his novels.

The above remarks, however, should not imply David Lodge's inability to deal with the burning issues of his time or his lack of perception of the contemporary socio-cultural problems. His creative genius, it is important to note, was always craving for something different which prompted him to correspond his novels to a particular phase or aspect of his own life while simultaneously presenting through them many issues of society in question like Student Revolution in the universities, academic and private lives of academics, Continental Literary Theory, International Academic Conference Circuit, romance, love, sex, competition in market and profession, infidelity, etc. and English Catholicism at a period of great change in the Church. As Robert S. Burton observes:

> In his fiction and criticism, he continues to treat major contemporary themes and issues with a mixture of comic irony and concerned seriousness. Novels such as *Out of the Shelter* (1970) and *How Far Can You Go*? (1980) examined tensions in the private life of a practicing Catholic hounded by permissive social norms, whereas *Changing Places* (1975) and *Small World* (1984) have mingled American and British idioms culled from transatlantic campus life in the last twenty years. Indeed, as Professor of English Literature at Birmingham University from 1960 until 1987, Lodge has maintained a special interest in the campus novel and the often competing personal and public responsibilities faced by the modern-day academic (237).

Like other campus novelists, Lodge is not concerned with something extraordinary or unusual but with the changing life, norms, values, and rituals in and around the universities of his period. But, unlike other novelists, Lodge has many talents as “he excels in creating precise and lively dialogue, well-defined characters, complex parallels and doubles, and wonderfully comic situations” (Kastan 329) and

above all, in innovating in his narrative technique which he beautifully and artistically displays in *Changing Places* and other novels. Since he has used various postmodernist devices like parody, intertextuality, metafiction, carnivalesque, etc. and as such we can label his campus fiction as postmodernist.

Thus, Lodge has used his close acquaintance of the academic world which exhibits his talent for skilful characterization, sardonic humor, and sharp commentary. His campus novels fictionalised a setting that articulated the cultural and ideological chaos of the post 1960s.

Critics often compare his campus novels to *Lucky Jim*, the inspiration of which is evident in the Rummidge series. However, it is important to point out that Lodge's novels are cosmopolitan, comparing British and American university systems and culture when compared to the campus novels published in the fifties.

He is also correlated with Malcolm Bradbury, his closest friend and colleague with whom he has worked in the English department at the University of Birmingham. But his novels are different from those of Bradbury as the characters in Lodge's novels "hardly stop moving to talk, parting, flying around the globe and recombining in fresh

combinations in vast daredevil aeronautical displays before shooting off in different directions," while "Bradbury's books are about small groups of people who talk incessantly, brilliantly. Who are continually grounded, frustrated, immobilised" (Banks 79).

He is a fine writer with a terrific sense of humour. There is no doubt that his tone of writing is satiric, however one fails to find it as being caustic and political without rubbing the face in it.

Thus, David Lodge's great narrative gift, his elegant, fluent, graceful and effective language, his penchant for suggestion and his commitment to a particular social reality makes him a versatile and distinguished contemporary campus novelist not only of England but of the whole world.

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