



# Side-Effects of Margaret Thatcher's Cuts on Higher Education: A Study of David Lodge's University Trilogy<sup>1</sup>

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## ABSTRACT

This essay focuses primarily on the negative impacts of Thatcher's cuts on British higher education in the second half of the 20th century. As a result of England's anxiety, despondency, and general instability, many social diseases became more prominent. The theoretical section of this study is focused with introducing the author, who is unfamiliar to Arabs. It also shows the most prevalent ideologies in England throughout this century and their effects on both students, youth, and academics. The importance of feminism, tolerance for children and students, the failure of multiculturalism due to the marginalization of ethnic groups and immigrants, the value of publishing papers, articles, and books, and the poor design and construction of university buildings are all stressed in the second part, which is an applied study of David Lodge's university trilogy. The research's conclusion findings include some of the following: Lodge emphasizes the relationship between the academic and outer worlds but is not overly cynical in his critique of the institution and academics; mistreatment of students is missing; and, finally, he attacks current literary ideas like structuralism and modernism with great severity. As a result, academics, students, and administration are helped to improve and modify the educational process and work toward sustainable development.

**Keywords:** abuse of Students, Campus Fiction, David Lodge, Economical Cuts, Margaret Thatcher, University. .

## 1.1. Introduction

David John Lodge was a London native who was born on January 28, 1935, and passed away at the age of 86; he was a multifaceted author with skills in fiction, criticism, playwriting, and editing; his caustic works about academic life

were well-known; he graduated in 1967 with a doctorate after earning his BA in 1955 and master's degree in 1959; he was like the other university novelists on whom this book focused in terms of social background and education; his father played in a dance band, and the policies governing secondary and higher education

<sup>1</sup> According to Lodge's *Scenes from Academic Life* (2005), the humanities were often given more weight in the academic novel than the practical sciences; additionally, colleges were portrayed as a little world where ambition and desire led to comedy rather than tragedy.

passed after World War II were also advantageous to Lodge; he majored in English at University College London before becoming a lecturer at the University of Birmingham in the 1960s and 1970s; he might have drawn inspiration for several of his collegiate novels from his academic studies such as *Rummidge*<sup>2</sup> University's Nice Work.

A impoverished Catholic university student doing his thesis in the British Museum's reading room is the subject of the comic book *The British Museum Is Falling Down* (1965); he had a sequence of adventures and interactions that mimicked or simulated scenes in the contemporary novels he was studying, because he had been plagued by the thought that his wife was pregnant.

It was undeniable that his work contained some biographical details; his military life in the middle of the 1950s was depicted in *Ginger, You Are Barmy* (1962), and in *The Picturegoers* (1960), a group of Roman Catholics' south London home life was depicted, as well as how their daughter drew the attention of their neighbors. Despite describing himself as an agnostic Catholic, Lodge was raised in a Catholic household: he argued that it was impossible to know whether or not God was real. A biography

of the author can be found in *Out of the Shelter* (1970); it kept track of how he protected a youngster during the year's German raids on Britain (1940-1). His 2015 autobiography, *Quite a Good Time to be Born*, followed his life between 1935 and 1975, as well as *Writer's Luck: A Memoir* (2018) casting shadows over his life between: 1976-91 (2018).

The Catholic novel, the academic novel, and the autobiographical novel are the three sections that made up David Lodge's fiction.; many of his novels mock academic life and the same places and characters are repeated in this trilogy: *Changing Places: A Tale of Two Campuses*<sup>3</sup>, *A Small World: Academic Romance*<sup>4</sup>, and finally *Nice Work*; the last two works were nominated for the Booker Prize; among his later novels are: *Paradise News* (1991), *Therapy* (1995), *Deaf Sentence* (2008) monitored when he stopped hearing and when that happened; *Thinks...* (2001) focuses primarily on the adulterous affairs of academic staff at a made-up British institution; Henry James' and H. G. Wells' separate lives served as inspiration for the novels *Author, Author* (2004) and *A Man of Parts* (2011) respectively.

Lodge also created plays like: *The*

<sup>2</sup> In comparison to the Bradbury trilogy, it offered minimal services; Swallow experienced a lack of warmth, especially during his first years at college; there were no parties at all; and finally, we were unaware of the library's purpose.

<sup>3</sup> It is widely regarded as one of Lodge's best novels; it concentrates on the interaction between two campuses: the Academy and the literary world overseas; it also highlights Lodge's affiliation with these two communities, of which he always feels a part: the realm of academia and higher education and the larger literary culture, in which books are created, published, and shared (*After Bakhtin*, 1990, p. 37).

<sup>4</sup> This book falls under the comedy and meta-narrative categories; a type of fiction known as "metafiction" places a strong emphasis on how it was created, continually reminding viewers or readers that they are consuming a work of fiction; additionally, it is conscious of language, literary devices, and narrative; it is effective at drawing attention to the fact that they are works of art, frequently employed as a type of parody or a weapon to challenge literary conventions, and at exploring the connection between literature and reality, life, and art, whether directly or indirectly. The author has more leeway and freedom when using romance, whether in terms of style or subject matter; it's an opportunity to write a novel without having to adhere to the standards of plausibility, economy, and logic; in a world where the natural laws of nature are somewhat suspended, the romantic hero is liberated; feats of bravery and fortitude that appear abnormal to him fit him: once the word romance is introduced, magical items, talking animals, ghouls, terrible witches, and spells all look natural (Frye 33). Lodge's flawless narrative organization and the novel's overly lavish use of coincidences give the parody's romance a distinct advantage. The story and the Arthurian legend do indeed share some similarities, particularly the global quest for the Holy Grail by the knights [the position of the Presidency of UNESCO represents the Holy Grail]. The novel's introduction is a parody of the introduction to *The Canterbury Tales*, whereby modern researchers' international conferences are contrasted with pilgrimages from the Middle Ages; Modern conferences are comparable to pilgrimages in mediaeval Christianity because they permit attendees to enjoy all the delights, gratifications, and perversions of travel while ostensibly being passionately committed to self-improvement. For Dr Parab (2013), the contrast between committed mediaeval pilgrims and contemporary round-table masters has a very humorous connotation; today's professors are no longer devout; in fact, they are the ones who roam the globe in pursuit of women, fame, power, and glory with little respect for the sacredness of academic life itself. Percy, who is portrayed as the contemporary "Don Quixote," is only a glaring exception, but even so, he is a somewhat humorous figure who pursues Angelica (the invisible), acting as if he were a rider carefully pointing his long spear at the herds and the windmill (p. 374).

*Writing Game*<sup>5</sup> (1991), *Secrets Thoughts* (2011), and *Home Truths: The Playscript*<sup>6</sup> (2012); his works in literary theory include: *Language of Fiction* (1966), *The Novelist at the Crossroads* (1971; revised ed. 1984), *Working with Structuralism* (1981), *Write On* (1986), *After Bakhtin* (1990), and The essays that Lodge published in the newspapers (Washington Post and London Independent) were reproduced in *The Art of Fiction* (1992), and *The Practice of Writing*, published in 1996, included essays, notes, lectures, and reviews, and *Lives in Writing* was published in 2014: it is an assortment of different articles.

Lodge garnered numerous accolades, including: *The Medal for Letters and Arts* in 1997, and the *British Empire Medal* (1998), and was awarded the *American Commonwealth Scholarship* (1964-5); he spent 1969 as a visiting professor at the University of California, Berkeley; in addition to being a fellow of the Royal Society of Literature and a Henfield Fellow in Creative Writing at the University of East Anglia (1977), he served as chairman of the Booker Prize for Literature jury in 1989.

## 1.2. Changing of Places<sup>7</sup>: Duality of the English Philip Swallow and the American Morris Zapp

As a writer of his generation, Lodge was among the most productive; he spent the last 50 years enjoying an unusual double status in English literature; he was educated at the Academy (St. Joseph in London), University College London and the University of Birmingham; he also spent over three decades teaching at the University of Birmingham before retiring in 1987; critical writing and creative works were the bulk of his literary output, which persisted until his retirement; he wrote introductions to eight novels by other authors and edited critical anthologies in

addition to publishing thirteen novels, five plays, half a dozen tales, twelve books of critique, and several more essays in various publications as a researcher of English literature; in addition to being a groundbreaking humorous novelist, he was one of the most prominent literary critics of his period.

The Catholic English books Lodge studied for his thesis after graduating served as inspiration for his writing as a novelist; later, he published volumes on Graham Greene, Evelyn Waugh, and other authors; the university books of the 1950s, particularly *Lucky Jim* by Kingsley Amis and *Eating People is Wrong* by his friend Malcolm Bradbury, who was well-known as a novelist and critic like Lodge, had a significant impact on him.

Although Lodge shared similarities with Bradbury as a critic and author, there were noticeable differences in outlook and subject matter.; while Bradbury's works criticized longtime leaders of significant institutions, racial thugs, and academic climbers at new universities, they were greatly enjoyed by Lodge, who shared Bradbury's interest in the moral realm, with whom he shared his post-war education experience as a serious, committed Catholic; in Lodge's opinion, the 1960s' ferocious optimism, passionate charge, and intellectual dynamism made it possible for people to overcome obstacles and create a wild comedy.

His fifth book, *Changing Places*, was released in 1975 and launched him to literary fame; he won the Yorkshire Book Prize and the Hawthorne Prize, two of the most renowned literary honors, and as a result, he garnered a great deal of recognition as a key figure in the development of the academic novel; this book

<sup>5</sup> It covered the value of seminars; some writers, like the American novelist, earned a lot of money from teaching classes on romance writing and other technical subjects.

<sup>6</sup> It looked at the current celebrity culture and the tension between writing, which was a solitary occupation, and the demands of the media circus.

<sup>7</sup> University novels are initiated by a specialized community and intended for a specialized audience; they are sarcastic books with a lot of humorous aspects. A source of inspiration for Lodge was his role as a faculty member at the University of California, Berkeley; he admits that he has an odd symmetry with Amis, whose taste and career have greatly influenced him; he critiques the university as an institution, in contrast to Amis who criticizes intellectual figures. He asserts that since academic issues pale in comparison to those encountered in the real world, readers of campus fiction include students and faculty members, as well as the general public.

was followed by *A Small World* (1984) and *Nice Work* (1988), the events of which were largely and entirely set in the university and the imaginary city of Rummridge, which served as a metaphor for Birmingham; these three volumes were not intended to be a trilogy despite the continuity of some locations and characters; although they were combined in David Lodge's trilogy in 1993, each novel remained different structurally and conceptually; when Lodge started writing *Small World*, he planned to make it a type of sequel to *Changing Places*.

One of Lodge's best books, *Changing Places* was a runaway bestseller when it was published in the 1970s; it was enjoyable, formally innovative, and technically sophisticated; the inspiration for this book came to him in January 1969 when he took a leave of absence from the University of Birmingham to accept a job as a visiting associate professor at UC Berkeley; both colleges were experiencing student uprisings at the time, as were most universities; Berkeley experienced something akin to a civil war when police chase demonstrators with rifles and tear gas canisters but Birmingham was more amusing and civil; Birmingham was a cautious reaction to swinging London<sup>8</sup>, but Berkeley was a leading example of an out-of-control society, counter

culture<sup>9</sup>, flower power<sup>10</sup>, and all that remained of the 1960s.

In contrast to how Bradbury evilly viewed pornography, collectivism (a sense of shared obligations, experiences, activities, etc.), uncertainty, and rejection or opposition to the dominant ideas and conduct of society—so that he accused Kirk in *History Man* of being brutal—Lodge aligned with the other side, allowing its humorous potential openly blossoming/freely blooming. Although *Changing Places* critiqued the excesses, pretensions, and unnatural attitudes of the colleges in the 1960s, it mainly placed an emphasis on the carnival and libertarian parts, avoiding melancholy or pessimism; it was not actually evil or damaging, thus he could not criticize the university he attended in a detrimental manner; his career as a novelist changed with the publication of *Changing Places*.

The novel's subtitle, *A Tale of Two Campuses*<sup>11</sup>, was described by the narrator on the first page as a "double" record; the entire work was marked by ambivalence and binary oppositions, a quality to which Lodge was drawn and which, in the 1970s, found fresh conceptual significance with the rise of academic interest in

<sup>8</sup> **Swinging London** refers to the thriving fashion and cultural environment in London throughout the 1960s as a whole; youth, the new, and the modern were prioritized throughout this time; a cultural revolution occurred during this time of optimism and joy; after the challenging post-World War II period, one of the driving forces was the British economy's recovery, which lasted for the most of the 1950s; the creator of the satirical publication *Private Eye*, journalist Christopher Booker, remembers the charming personality of the swinging 1960s: "Everyone is watching how strange, shallow, selfish and even ugly this period was. Swinging has been used in the sense of fashion since the early 1960s. In 1965, Vogue editor Diana Freeland said that London was currently the world's most turbulent metropolis. Although the Rolling Stones and the rest of the new culture were headquartered in London, the Beatles were from Liverpool, and the young drove the majority of the new fashion designers, models, and photographers.

<sup>9</sup> Counter-culture is a term used in psychology and sociology by the general public to describe a set of opinions that go against the mainstream; these values contradict what ordinary people believe in. Hippie culture is a good example of this: a social phenomenon that was originally a youth movement originated in the United States in the sixties and seventies of the twentieth century, and then spread to other Western countries. This movement is considered anti-capitalist values, as it appeared among students of some universities in the United States as a phenomenon of protest and rebellion against the leadership of adults and the manifestations of materialism, utilitarianism and the culture of consumption. Some of the complaining youth rebelled against these values and called for a world of freedom, equality, love and peace. They distinguished themselves by having long hair, wearing flimsy, loose clothes, and roaming and moving around at their own whim, as an expression of their closeness to and love for nature. These groups of young people found drugs, passion, and rock music an outlet, a way to rebel against values and try new things. This youth movement reached its climax during the days of the hippie band "The Beatles", which was able to attract millions of young people in the West. However, it is noticeable that this movement has to decline as quickly as it was introduced, as it was abandoned by many, either because of their age, or because of assimilating into society.

<sup>10</sup> As a representation of nonviolent resistance and the philosophy of passive resistance, the "Flower Power" logo was employed in the 1960s by hippies and other opponents of war and violence; these flowers served as a representation of life, love, and harmony; flowers were used in both their clothing and their artwork; they sang things like, "San Francisco, make sure you put flowers in your hair."

<sup>11</sup> Both Bradbury and Lodge denied any similarities between the events of their university novels and reality: they were unreal and fictional; this was a feature of this literary genre as we indicated in the first chapter; the aim was to confuse the reader into trying to separate truth from fiction, or trying to decode fiction into reality (Author's Note).

structuralism; *Structural Poetics* by Jonathan Culler was published the same year as *Changing Places*, whose opening sentences—which portrayed two English literature professors approaching each other even though they only knew each other's names and had never met—set the tone for the entire book; (*Changing Places*, 1974, 7).

By contrasting the two protagonists, the novel offered a comparison between two realms, cultures, or spiritual havens: the American Zapp promoted specialization, but Swallow, an Englishman, detested the idea as being un-English; Zapp was accustomed to travelling, whilst the other had never flown; Swallow thought that although the Americans were wealthier than the English, they did not live better lives because they were more pessimistic and he did not like the way they went about achieving their goals. Zapp believed that England was desolate, impoverished, filthy, and uninteresting; it was bound to social solidarity; it was ignorant of the power of free entrepreneurship; nonetheless, he was influenced by familial bonds, the warmth of human contacts, and the resurgence of morality; both were in their 40s and had ties to their home countries, places of employment, and families; Zapp was a distinguished professor at Euphoric University, attaining all accomplishments in the 1940s, whereas Swallow was still a lecturer at Rummridge University; Zapp's university was closely associated with Berkeley, San Francisco, and the Bay Area, California while Rummridge was associated with Birmingham; as part of the continuous exchange agreement and cooperation between the two university institutions, they were about to embark on a brief half-year visit to each other's campuses<sup>12</sup>.

Rummridge was a grim replica of Birmingham, situated on a wasteland that was dismal and lonely; Zapp's wife missed it and dubbed it garbage; contrarily, the state of Euphoric was a superb imitation of Berkeley; despite having distinct personalities and being

quite apart, they have a common architectural aspect; they were copies of the Leaning Tower of Pisa, but they differed in size and construction materials; this visit was designed as the exchange's plan of operation to demonstrate their compatibility (*Changing Places*, 1974, 8–13); in contrast to the American institutions, which Zapp claimed were quite modern and experienced significant student unrest, the British universities were relatively conservative.

The storyline of *Changing Places* was obviously spontaneous in both nature and design; it started as a relatively realistic comedy, which was typical of the college book, but quickly turned into something very different and effective; Lodge noted that the campus novel was really a modern type of displaced pastoral; therefore it belonged to the literature of escape.

Similar to the Bradbury University trilogy, the work heavily emphasized the notion of binary opposition; there were two campuses, two instructors, two wives, etc; by concentrating on two Boeings passing each other over the North Pole in opposite directions, Lodge used this strategy precisely; the contrast was further widened between the two professors with regular touches of comic irony, which came into play when the narrator saw one of the primary differences between Philip Swallow and Morris Zapp and that was their experience of air travel: despite Zap's extensive experience with long-distance air travel, Swallow was clearly unaccustomed to flying based on his straight upright posture and his effusive thankfulness to the attendant who handed him a glass of orange juice (*Changing Places*, 1974, 8).

They were glaringly opposite in addition to having other differences; although each of them represented their own academic cultures, people viewed them more as individuals than as academics; Swallow's experience travelling by air was not an easy trip; in reality, he had previously travelled, but only infrequently and for such a long time that he experienced the same

<sup>12</sup> The (elite) members of Euphoric University had no intention of teaching when they came to Europe, and certainly not at Rummidge; however, they did obtain grants and scholarships as women select their dresses.

trauma; he dealt with the majority of life's challenges in a way that was comparable to the characters of the Bradbury trilogy; he was a man of mimesis, who was insecure, gregarious, and infinitely suggestible (*Changing of Places*, 1974, 10); He had a bird-like appearance; he was passive, mundane, obedient, and submissive (Morace, 1989, 157).

However, the narrator went on to remark that it would be unnatural and actually incorrect to think that (Zapp) was unaffected by any worries when flying; with his extensive expertise in air travel for conferences, lectures, and assignments, he never forgot that there were unintentional aviation mishaps caused by a lack of faith in the cosmos and his guiding principle, which he sometimes referred to as improvisation; he rarely boarded a plane without considering a collision; yet he typically only experienced such gruesome ideas at the start and finish of a journey.

Morris adopted the name Jehovah because he was an American of Jewish ancestry, which was a source of comedic dread around him; since all women wanted to engage in passionate relations with a deity, his middle name never failed to seduce them: he served as the origin of all religions.; he fixed a group of perturbed nuns to their seats with his gaze; this clearly/amply demonstrated his passionately aggressive personality (*Changing Places*, 1974, 12); in the same way that Zapp failed to develop a passionate relationship with Makepeace, he also aborted to passionately entice Hilary on her birthday during their initial encounter; however, he succeeded afterwards.

As part of the exchange programme between Rummridge and Euphoric, these two academics were replaced by sending one to the other's academic institution; even so, because Zapp was unique and Swallow wasn't, this interaction constituted a deviation from the norm; while still in high school, Zapp contributed to

PMLA publications by writing essays.; what was admirable was Euphoric's offer of his first employment, as well as his insistence on receiving a wage that was twice what it currently was; at the age of thirty, he authored five witty clever works, four of them were about Jane Austen; at the same early age, he earned a full professorship. In stark contrast to the academic standing of Zapp, Swallow was an academically inactive fellow; he only occasionally garnered attention outside of his college and he published just a few articles and reviews; his salary remained flat, with little prospect of promotion; the narrator gave the impression that he wanted to give Swallow some slack/appease when he remarked: without a doubt intelligent and capable, Philip Swallow lacked Zapp's professional killer instinct because he lacked ambition and willpower (*Changing Places*, 1974, 15).

Karl Kroop, an associate professor, was first turned down for the position owing to a lack of scientific publications, despite having excellent student reviews; the importance of having a distinguished academic career and a solid reputation in one's profession was attested to by the value of one's published research; Swallow found it very annoying to constantly be asked what he was working on, so he was always so irritated; Swallow and Howard Ringbaum's conversation<sup>13</sup>, in which the latter made a remark, demonstrated how fiercely competitive the American system was (*Changing Places*, 1974, 75).

However, this did not imply that there was no competition; rather, it just started and finished too soon; because the British system lacked competition, the scholars were little different from one another; the nameplates had no names that Zapp recognized as he strolled down the hallway to his office at Rummidge.

In Britain and the United States of

<sup>13</sup> He was exiled to Canada as a result of his extremist views (*Changing Places*, 1974, 184), but returned to America in Part II (*Small World*), and his career settled; at Southern Illinois University, he was presently a professor of pastoral English poetry; he was able to secure a work grant in the British Museum for six months; by the end of the novel, he lost his wife and could not participate in international conferences. Philip commented that life was a forest where the weakest went to the wall.

America, there were different intellectual and educational systems; the narrator considered the American system after learning that getting a bachelor's degree was not a difficult task there (*Changing Places*, 1974, 15). Ironically, the PhD turned out to be really challenging; any career other than academia was out of the question for the researcher because they had committed so much time and money; these academics were free to sell their services to anyone willing to pay them after they entered the workforce and got into individual employment contracts with their employers.

The British academic system, in contrast to the American system, did not allow for any such rivalry and instead had separate cuts; The British doctoral student was lonely and depressed, unlike his American counterpart, and his shining expression when talking about the Bodleian and the British Museum was a giveaway; this would not be a short-term obstacle as long as he was able to land his first job due to the fact that tenure was essentially automatic in British universities; everyone was paid equally; however, as chairs and promotions took over a man's thoughts, he would long for the days when their wits were keen and centered on a single, laudable goal (*Changing Places*, 1974, 16).

Due to the system's dual role in creating and eliminating this academic subject, Swallow was infused with its spirit; the finals were in many respects the pinnacle of his life; he loved tests and always performed really well on them; he frequently dreamed about taking exams again because these were sweet dreams; it was somewhat comical on his part that his sense of purpose and knowledge maintained the momentum until the exams were over, after which his knowledge lacking a sense of purpose tended to leak out faster than it was gained.

Swallow was a man who genuinely loved literature in all of its forms, but he lacked a sense of great distinction and was unable to use his intellectual abilities to settle down or narrow his

focus on a particular subject; he frantically ran back and forth among the English Literature bookshelves like a kid in a toy store, unable to decide on just one item to take home (*Changing Places*, 1974, 17).

This, obviously, did not imply that Swallow was intellectually ineffective and unremarkable; he was regarded as a renowned individual, at least in his department, for having been a skilled undergraduate examiner<sup>14</sup>; he was meticulous, rigorous, but fair, and no one could give a delicate mark without argument and conviction; in department meetings discussing draft question papers, his colleagues greatly feared him because of his rigorous ambiguous assessment technique, repetition of questions from previous year's papers, and reckless omissions that allowed candidates to repeat material in two answers; he was thorough in how he structured the exam questions: his papers were masterpieces that he spent many hours lovingly and carefully creating, tinkering and polishing, weighing every word, manipulating masterfully and cleverly, wisely balancing difficult questions about beloved writers with easy questions about them. Swallow once received a mocking offer from a colleague to publicize his exam papers, but he took the suggestion seriously since he believed that it was a sign from Heaven that he had finally found a way to end his career-ending sterility; a concise, in-depth analysis of English literature that was entirely made up of questions was his absolutely groundbreaking critical effort; the narrator's account of this fictional project came as a fine piece of academic satire (*Changing Places*, 1974, 18).

Swallow's advantage was lost when Rummridge's students pushed for the elimination of traditional exams; he had been ranked first in his class for fifteen years, but in recent times he started to question whether he was the ideal candidate for the academic profession he had chosen for himself. Fortunately, Swallow submitted applications for two jobs—a lectureship at the University of Rummridge and

<sup>14</sup> Compare the current question formats, dear readers.

a fellowship in America—while he was idly doing other things; to his utter amazement, he was given the job of both positions; Rummridge urgingly and generously offered him the opportunity of a year's adjournment so that he could not have to choose between them; his better sense prevailed giving priority to fellowship; this enabled him to travel extensively to the United States, especially as he honeymooned with (Hillary Broome<sup>15</sup>) there, and finished his master's thesis there as well; by the time of his trip to Euphoric University he became a father of three children and a husband of one; due to the children's education, Hillary chose not to accompany him; she did so out of pure altruism and for no other motive than to allow him to experience freedom and happiness there.

It was important to note that the work made comments about itself at every turn, and that *Changing Places* followed the typical realistic novel's format by opening with exposition; Swallow, for instance, felt bad since he was still guilty of abandoning Hillary and could not fully atone for his actions; the next passage went into great detail on how the desertion was not of his own free will: Philip Swallow had never actually submitted an application for the Rummidge-Euphoria exchange<sup>16</sup> program, in part because he was well-founded in his self-doubt and in part because he had long since come to believe that his domestic duties kept him too busy and bound up in obligations to even consider such adventures (*Changing Places*, 1974, 23).

Professor Gordon Masters, the head of his department, was specifically mentioned at this time; he was actually one of Lodge's most entertaining characters and every time he appeared, he made people laugh; Swallow attempted to explain the domestic issues preventing his acceptance of the offer, but the department head insisted on assigning him to this exchange for two reasons: to annoy him and to promote his younger colleague "Robin Dempsey," the author of numerous researches in linguistics

(*Changing of Places*, 1974, 25).

Gordon's stuttering and stammering always aroused laughter (*Changing of Places*, 1974, 24); the narrator described Professor Master's frequent stuttering as the strangled beginning of his words, which he allegedly acquired during his time in the military; his "Mertunity" spell stutter, which was repeated eight more times after he returned from a hunting expedition in Hungary, was the pinnacle of his cynicism; Professor Zapp joined the department in the meanwhile, but everyone avoided him; they could not introduce themselves before their chief had officially welcomed him into the tribe due to a secret taboo; thus Professor Master's return was seen as a sort of signal to them; this was a blatant example of the faculty's unkind behavior, which was evidenced by their constant desire to appease their department head and possibly even more so by their seeming foolishness with Professor Zapp; they discreetly construed Gordon Masters' stifling comments in his advantage by asking him questions about his trip, his health, his current job, and late recommendations regarding accommodations.

Shortly after, Zapp's interest in Professor Masters prompted him to learn more about him; later, as he was leaving the building, he followed Bob Busby, a department instructor, and inquired about how they comprehended what Masters stated; the following was unsurprisingly one of the most vibrant hits in academic satire, perhaps unparalleled in the whole host of campus novels (*Changing Places*, 1974, 89-90).

Before the war, he was chosen for the position because of his proficiency in shooting wild geese; of course, Gordon was too young to hold the Chair, but the vice chancellor who enjoyed hunting supported him since Gordon had a lasting impact as a hunter, shooter, and fisherman (*Changing Places*, 1974, 90).

<sup>15</sup> She decided to wed Swallow after returning her books to the library since she was getting tired of reading Augustan pastoral poetry.

<sup>16</sup> The two professors profited from this journey in the following ways: Swallow received experience to become a respected instructor, while Zap gained humanity and tolerance. They also got to know one other's spouses and grew close. Finally, they were able to overcome the cultural shock between the two civilizations since Swallow was relieved of his household duties (*Changing Places*, 1974, 23).

Zapp later discovered a harsh critique of one of his articles at the library; despite believing Swallow to have written it, it proved out to be the only piece Masters had already written; following the student unrest, the traditionalist and conservative Professor Masters resigned and became disoriented in the hospital where he subsequently fled; the head of university security and two doctors arrived to meet with the vice chancellor as Professor Zapp and the vice chancellor were talking about promotions<sup>17</sup> in the Department of English; doctors cautioned Zapp and encouraged him to be vigilant after learning about Professor Masters' stunning and unsettling revelation that he had fled the hospital, likely armed.

We had a quick sketch of the Vice-President before the drama between Professor Masters and Morris Zapp reached its peak: Stewart Stroud<sup>18</sup> was a big, strongly built man with an extremely languid and feeble demeanor; he rarely spoke out loud and moved around with the caution of an elderly person (*Changing of Places*, 1974, 220).

The Vice Chancellor, on his part, encouraged Zapp to return home and remained inside until this minor issue was handled; Zapp had to take the elevator known as a "two-door elevator" because the English Department had been relocated to a new hexagonal building on the eighth level; despite his best efforts to avoid seeing Professor Masters, he nonetheless encountered him standing on the floor, confronting the worst scenario he could hope for; Gordon Masters was tearing up a piece of paper with Zapp's name on it when the latter stepped out of the elevator, and when he saw this, he froze and both of his eyes started to shine wildly: when chasing Professor Masters and attempting to elude Zapp, a game of cat and mouse emerged; after more than half an hour of chasing and flying, Zapp got rid of Professor Masters by making him stuck in the elevator on the twelfth floor; on the surface, the event may have had some amusing consequences, but as Zapp later discovered, Masters had come to him to apologize for what he had written about him in the *Times Literary Supplement* in 1964<sup>19</sup>; few commentators paid attention to this aspect of

<sup>17</sup> Two factors lead Zapp to choose Swallow over Robin for a promotion: first, his good intentions for Hilary, who helps him, achieve orgasm (pp. 187-8), her husband, and her children: only a hissing moan could be heard during Hilary's orgasms, if they really were orgasms at all; it sounded similar to air escaping from a Lilo [a type of inflatable plastic or rubber mattress] (*Changing of Places*, 1974, 26); and second, his prestige and power. Young, intelligent, and specialized in a topic that will alter literary studies, Robin is likely to become a challenger to the discipline in the future. This demonstrates how the system operates: older people make decisions for younger ones, and they have the authority to restrain them and impede their advancement if they put in a lot of effort and perceive a threat. Academic discourses, like other institutional ones, are skilled at defending personal interests, and Zapp knows well how to master that tactic. A well-known professor claims that a [name of academic] sent his wife to consult him about whether to continue working abroad or come back to [name of academic]; he tells her to let her husband stay there; after five egregious failures on all of his papers, it is odd that he be promoted right away with a decent grade following that visit; The question is: Why does this professor repeat such words in front of his students? O Sheikh: If you are afflicted with sins, then cover them up.

<sup>18</sup> Swallow fit the same description; he was a conservative Englishman stereotype who was tall, skinny, weighed approximately 140 pounds, smoked a pipe, and had very few hairs; his colleagues and students referred to him as the terrible professor because of these characteristics; however, in the second book of the trilogy, this image was terribly changed; he appeared graceful, was no longer skinny, and was more attractive; his silver beard was fantastic; in brief he appeared elegant, stylish, sophisticated and refined (*Small World*, 1984, 231-272); consequently, he gained appeal to greater female attention, especially the teenage students who blackmailed everyone and everything (*Small World*, 1984, 270); he had to give up his passionate interest at Rummidge, however, after being blackmailed by a female student who had an affair with him, and instead had to rely on his excursions overseas for his love adventure (*Small World*, 1984, 270-360); his conference's debacle was painful and surprising (*Small World*, 1984, 274), however, he also had other issues with his career; additionally, he was persuaded that post-influence structuralism's has led to a critical state of criticism; it threatened the possibility of reaching a specific understanding of the text and turned reading into a perplexing mystery that only a small elite could understand (*Small World*, 1984, 239-241); he changed his tone and became more defensive about post-structuralism as the culture around him began to gravitate toward it; he also participated in the conference in Jerusalem, but due to pneumonia, he was compelled to seek the assistance of his wife rather than his mistress, who had moved on as a result of his son's arrival at Masada; sadly, he believed that he needed a mother more than a girlfriend; his feelings of vitality and lightness were never lasting.

<sup>19</sup> 'Professor Masters is of course a sick man,' said the doctor. 'Subject to delusions. But I noticed, Professor Zapp—we looked for you in the English Department first—that you're occupying Professor Masters' old room-' [...] 'Steady on, Zapp,' the VC murmured. 'Sorry,' Morris mumbled. 'It's just the shock of discovering that you've been near death without knowing it.' 'Quite natural I'm sure,' said Stroud. 'Why don't you go straight home and stay safely indoors until this little problem is solved?' 'I think that's the wisest thing you could do,' said the doctor. (*Changing Places*, 1974, 224-5)

Professor Masters' personality; he initially came across as a comedian, then as an ironic target, and eventually as a pitiful person; he genuinely deserved pity and sympathy because he was ignorant of the anti-liberal radicalism of the late 1960s and resigned after concluding that the academic world was not the place for someone of his caliber.

After all, it is not surprising that individuals like Professor Masters were ridiculed in Rummidge's exclusive intellectual community because Lodge so skillfully incorporated them into his overarching theme: a conflicting dichotomy of growing radicalism and liberal humanism; the main characters of an academic parody that purposefully sought to draw attention to the contradictions present in both characters and circumstances, representing the chasm between rhetoric and reality and prophecy, were the faculty, students, and even Swallow's personal life, including his marriage; Swallow and Hilary's marriage, for instance, was depicted in a realistic manner rather than the usual romantic one: Hilary had never formally declined any of his advances throughout their marriage in Rummidge, but she had also never formally accepted any of them; she embraced him with the same cool, somewhat concerned amity that she used to make his breakfasts and iron his clothing; Philip's personal interest in the physical part of marriage gradually waned over time, but he convinced himself that this was just natural (*Changing Places*, 1974, 27).

And if the marriage was a routine, non-romantic relationship for Swallow, Zapp's problem lay in the abandonment of his first wife, and his second wife (Désirée) wanted a divorce, but she might change her mind if he left the house for six months<sup>20</sup>, and she was the mother of twins: Darcy and Elizabeth; he was not in love with her, but he did not want to leave the children with her, or being deprived of seeing them as happened with his daughter from his first marriage. At least the

former was excused from those complications that troubles Zapp's personal life. For Swallow the exchange program was a change for the better, but Morris saw it as a strategy to salvage his failing marriage<sup>21</sup>. The rationale behind the focus on passion and marriage was the liberating influence of the 1970s, and commenting on new passionate mores<sup>22</sup> exemplified the zeitgeist; the narrator used his presentation skill to his best advantage (*Changing Places*, 1974, 26-7).

Swallow, however, could not foresee having any experience with novel passionate positions because he was, at least in part, not in the zeitgeist; if he felt sensually deprived, he seemed to be in a tragic situation; it never occurred to him to seize the opportunity to leap into the joyful territory of passion; it was a betrayal of Hilary by having an affair with one of the young women who thronged the corridors of the Rummidge English Department. At the same time, while strictly adhering to the principle of binary opposition, the narrator's characteristic elevation enabled him to turn his gaze to Zapp who discovered surprisingly that all the passengers except him were women, and this explained the farcical situation in which he was presently placed; he bought the ticket from one of his students at a low price only to find himself on a chartered plane carrying one hundred and fifty-five women, all pregnant and going to Great Britain to take advantage of the abortion facilities; there, the legislation was more lenient and lax; his initial response when confronted with such a humorous circumstance was to improvise work once again and to consider such a widespread abortion and consequent feticide murder (*Changing Places*, 1974, 31).

The narrator described Zapp as an atheist, who resigned to self-pity and found no sense in having to suffer with all these indifferent women; he only ever had one passionate encounter with a girl in his personal life, and she got pregnant as a

<sup>20</sup> He accepts the mission lest it should be said in the university that he is expelled from his house; he appears in the weak position (*Changing of Places*, 1974, p. 32-3), nevertheless, Désirée's disdain for him in New York makes reconciliation with him seem implausible at the book's finale even if they do have passion there (*Changing of Places*, 1974, p. 119).

<sup>21</sup> Both were forced to emigrate.

<sup>22</sup> Kindly See Chapter Two: Pornography, orgy, and Hippie Culture.

result; through marriage, he transformed her into a respectable woman, but three years later, she divorced him; he also asked about the generosity of his student, who sold him her ticket for less than half the price just one week ago before he refused to raise her grade from C to B for maintaining/upholding academic standards; however, during his air travel Professor Zapp got to know his fellow traveler (Mary Makepeace<sup>23</sup>) who wanted to raise her child in England and thus could easily obtain dual citizenship for the child; when he arrived in Rummridge he settled at the house of Dr O'Shea (the Irishman), the owner of the large family, then he made arrangements for Mary to remain at Hillary's house afterwards. Melanie Byrd, the most attractive of the three female students who shared Swallow's room, subsequently revealed to be the child of Zapp from his first marriage; however, this information remained a secret because the girl chose not to divulge it because of her father's unfavorable image on school. He also met Willy Smith, a college student who was somehow involved in all the student protests and who was interested in publishing an autobiographical novel: 'I have this novel I want to write. It's about this black kid growing up in the ghetto [...]' (*Changing Places*, 1974, 67); he approached Swallow for advice on a technique because he was in desperate need of one; oddly enough, Swallow had no idea about the tactics of writing fiction, and strangely enough, E. M. Forster was completely unknown to this pupil (*Changing Places*, 1974, 124); later he learnt that Zapp had nominated him to teach this course.

Despite all his qualities and characteristics, Zapp<sup>24</sup> turned into a legendary fictional character; he won the admiration of the distinguished critic Showalter so much; she thought that he was one of the most hilarious and

revolutionary characters in the academic novel; he was a professor who handled the university like a company and pursued both financial, passionate success and power, but he was despised and punished for being rude, lustful and passionate (p. 30); Lodge commented endearingly in an interview with John Haffenden that there was a little Zapp in him; he responded to this intelligent, impudent, academic, and Jewish American kind; he always felt that life began to move at double speed when he was in his company (p. 164); he was imbued with the instinct of a hetman who desired to be the English professor with the greatest salary in the world, and his exemplary critical works would be a series of commentaries on Jane Austen<sup>25</sup>.

His early intellect, perseverance, and accomplishment were reportedly the causes of this confidence; Zapp was an incredibly healthy man for years, taking his confidence for granted; he believed that his colleagues' repeated identity crises were signs of mental illness, but his own achievement contributed to his last contemplation on the meaning of life; he held the position of department chair for three years at one of America's most prominent and illustrious colleges, where he was a full professor; as a result, Zapp became melancholy around the age of forty since he has nothing new to introduce/give (*Changing of Places*, 1974, 44); he was, to put it briefly, a Faust whose ambition knew no bounds; in his Faustian moments, he daydreamed of continuing beyond Jane Austen to study the other important English genres, possibly with the aid of computers and groups of skilled graduate students; therefore, this would drastically reduce the amount of English literature that was open to free debate/criticism, shock the entire academia, and make a large

<sup>23</sup> In the meantime, Lodge commemorates the founding of feminism (in his own unique style); he invents a supporting character named Mary Makepeace who travels for abortion; she makes a fortune in London by dancing naked at a bar in Soho after being "raped" by a priest at her Catholic school, but subsequently gets to stay at Hilary's foster home thanks to Zapp's arrangements; though he represents absolute masculine chauvinism, he helps her; however, what she stresses about interactions between men and women is unexpected and shocking: being disagreed with a woman, men seek raping her—either literally or figuratively; she is filled with theories about both men and women (*Changing Places*, 1974, 151). In the second volume of the trilogy, Désirée makes an appearance as a pioneer of the feminist movement and publishes a book titled *Difficult Days*.

<sup>24</sup> Note, dear readers, the identity of this religious man reminds us of Froehlich in *Stepping Westward*: Is this a deliberate distortion of the Jews? His arms are long and gorilla-like.

<sup>25</sup> The events of Jane Austen's childhood were the subject of Philip Swallow's MA thesis; this article is the last project of his academic career.

number of his colleagues redundant; periodicals would stop publishing and became ghost towns (*Changing Places*, 1974, p. 45).

Zapp could not respect his peers when it came to literary matters; they seemed to him as mysterious, capricious and irresponsible beings indulging in relativism like a hippopotamus in the mud; this sarcastic comment extended further into the focus on how academics asked so many questions rather than answers in their research; their pathetic attempts meant largely going out of existence; they liked to start an inquiry with something like: they wanted to ask some questions<sup>26</sup> about such-and-such; once they had raised these issues, they believed they fulfilled their intellectual responsibility; this maneuver drove him crazy; the solutions/answers distinguished between the boys and the men; if they were unable to respond to their own inquiries, it was either because they did not consider them seriously enough or because they were not genuine ones; in either case, they were required to keep silent (*Changing of Places*, 1974, p. 45). One of Zapp's most endearingly childish characteristics, as Showalter so well observed, was his desire for the dissolution of the academy and for him to be the only professor to remain standing (although he eventually acknowledged that this was an impossible dream) (p. 79).

In an odd change of events, primarily brought on by student unrest, Rupert Sutcliffe succeeded Professor Gordon Masters as head of the English department. Sutcliffe significantly relied on Zapp's advice and support; thus Zapp enjoyed the privileges of an actual chair without being the official head of the department; in addition, the vice-chancellor held two important positions to him who promised to think of them; thanks to his extraordinary brilliance he realized that innovation was unlikely to come from elite universities, and that Rummidge was an ideal place for a man of his talents and ambitions. Although Rummidge was classified as the best university in the world, it was a good soil for Zapp

who had fresh ideas and enthusiasm; few American academics possessed the same level of authority as Rummidge's department head, and once they were in charge, they were free to act whatever they pleased; he began to think of himself as a Napoleonic figure there because he could really make Rummidge famous with his expertise, drive, and global contacts (*Changing of Places*, 1974, p. 234).

Zapp's thoughts were clearly caustic/satirical and at times full of literary references to Swift, T. S. Eliot, Nietzsche, Mark Twain, and Blake; these allusions were typical of campus fiction; Readers who returned to these references got additional pleasure; Lodge noted that he wrote multi-layered novels so that they were logical and satisfying even on a superficial level; there were also other levels of implication and reference to be discovered by those who had the interest or motivation to do so (Haffenden 38); the tale generally switched between Zapp and Swallow continuously for around half of the entire novel, somewhat equally in this chapter two especially and throughout the entire book; this literary echo of the shift of places went considerably further; however, Swallow received more of the narrator's time and thus the reader's time too; this strategy allowed—whether intentional or not—the text compensated for Zapp being a dominant figure in this way both physically and intellectually; in the following chapters—the third and fourth—this pattern collapsed (Robert A. Morace, 1989, p. 164).

There were numerous layers of narrative language in *Changing Places*; the novel's narrative, for instance, had a beginning, middle, and end, much like a conventional novel; on the other hand, the novel's six chapters—"flight," "settlement," "interview," "read," "change," "end"—dismantled these traditional narrative rules: they disrupted and impeded them; all six chapters were listed in such a way that they coincided with the altitude of the aircraft and its transportation between multiple levels of the

<sup>26</sup> Swallow is the man of questions while Zapp is the man of answers. Remember, dear reader, the dualities in the Bradbury trilogy: Treece/Bates, Froelich/Walker, Kirk/ Beamish; here Bradbury's influence appears on Lodge.

atmosphere; over the course of the book, this narrative variety changed; for example, the two chapters titled "flying" and "stability" had a reasonably conventional format and a consistent narrative framework; the third chapter, "The Interview," broke from the previous two in that it was entirely made up of letters written by the four main characters and was written in the form of letter-exchange narrations (epistolary); the fourth chapter reminded us of *Ulysses*<sup>27</sup>; it was made up of fragments of printed pamphlets, student news releases, newspapers, and other types of printed material; with the addition of the three drafts of Swallow's letter to his wife by Lodge, chapter five brought the book back to its conventional narrative structure of chapters one and two; the twenty pages fully devoted to Swallow's efforts were more fascinating than many other parts of the work; he penned a letter to Hillary outlining his current romantic involvement with Zapp's wife, and the fact that the intellectual exchange also involved passionate activity; chapter six once again disrupted the text, where Lodge's conclusion took the form of a (movie script).

In addition to this technical mastery in the novel's structure, Lodge took considerable care in

handling situations on a thematic level, where it provided humorous and occasionally satirical images; the plot of the book swiftly switched between Swallow in the Plotinus and Zapp's experiences in Rummridge; Zapp experienced cultural shock and cold, but he was resilient enough to survive and had the fortitude to endure; Swallow perceived the West Coast at the end of the 1960s as being more startling and hazardous than the America where he had so delightfully lived many years earlier; According to Bernard Bergonzi (1995), the most notable features of the novel were irony and the economy with which the story advanced; Lodge experimented with Bakhtin's<sup>28</sup> carnivalesque narrative styles, which he later discovered and admired (p. 17).

The correspondence between Zapp, Swallow, and their wives was described by the author at the beginning of the book; Hilary mentioned in one of her letters that she had been asked to deliver a book about the craft of writing novels (*Changing Places*, 1974, p. 130); "Let's Write a Novel" was the book in question, and Mellown remarked to the reasoning behind the selection of this crucial work, so the primary reference in *Changing Places* was to E. M.

<sup>27</sup> It was written by James Joyce (1922); it was thought to be one of the 20th century's best novels, according to many critics; in the 1930s, it was first made available in Britain and the US because it was deemed to be extremely offensive; it was written in a variety of styles; it centred on the experiences of three main characters: Stephen Daedalus, Leopold Bloom, and Molly Bloom; and only one day's worth of activities were highlighted.

<sup>28</sup> Carnavalesque is a literary subgenre that uses chaos, humour, and absurdity to subvert conventional notions of style, ideology, or power structures; everyone and everything taking part in the carnival is subjected to perfection and laughing, which has an infinite scope; this laughter is contagious, liberating, and inextricably linked to truth: everyone embraces the reality of laughter, interacts with it, and no one can resist it (Bjork 90); the lavish carnivals of mediaeval Europe appeal to Bakhtin; during the frantic and liberated carnival season, he views these instances as times when the political, legal, and ideological power of the church and the state is briefly compromised; according to Terry Eagleton, those who support the status quo are likely to approve of this as a chance to let out their pent-up fury, rage, and disappointment; they are like neighboring barrels that might explode if they continue in this steady state, so the air is allowed in so that it does not spoil: we allow them to return to worship again with witnessed enthusiasm; the same happens with governments that allow authorized demonstrations; however, its true liberating power can be observed in how established conventions and ideas are susceptible to mockery or re-imagining/understanding during carnival; it gets society ready for new concepts to be discussed in public; Further, Bakhtin asserts that it was the spirit of free thought and disobedience fostered by these carnivals that allowed for the eventual emergence of the European Renaissance; after the Renaissance, capitalism eventually replaced feudalism in Europe, and Bakhtin recognizes that this led to a decline in the carnival tradition; as a result, the spirit has changed the traditional carnival into Carnavalesque: this social upheaval has been translated into a literary form, and François Rabelais's character is in the forefront of it and perfectly captures this mood (*Gargantua and Pantagruel*); this work is, in Bakhtin's opinion, the best example of carnival literature due to its comedic violence, vulgarity, misrepresentation, satire, and shift in form; Bakhtin claims that as the world has become more and more privatised by contemporary individual capitalism, carnival literature has likewise lost its appeal in terms of imagination and the never-ending quest of emancipation. Academics are like those participating in festivals: conferences are a microcosm of festivals, but they are different from them; they are closed and secret ceremonies (also temporarily) (*Small World*, 1984, p. 268); everyone is with the system, not against it; they do not represent a threat to the university because they are normal, stereotypical, and acceptable; the novels do not offer alternatives or suggest serious criticism in another way: they are not perverts or corrupters and therefore should not be disposed of. Lodge does not criticize the academy, nor does he ridicule academics; he merely mocks inherited literary traditions and earlier literary theorists; his novels perform the same role as carnivals: freezing and respecting the status quo; he has avoided discussing the potential conflict between the university and society.

Forster's well-known book *Aspects of the Novel* (1927); Lodge used this critical study because it allowed him, even as he put his fictional characters into practice, to turn their story into an implicit commentary on various critical theories of literature; this plot's device justified the author's presentation of an English view of the American landscape and vice versa; although the plot of the novel appeared to be derived from the author's own experiences in America, it was already found in Forster's description of Anatole France's *The Thais* (1890).

Lodge made no attempt to hide his influence by Forster; Lodge made allusions to the crucial text in the manner of a detective novelist who took satisfaction in his capacity to reveal clues to solving a crime even when doing so left the reader even more perplexed; early in the novel, the Englishman was asked to teach a course in creative writing<sup>29</sup>; the narrator used this occasion to cynically expose Swallow's academic shortcomings and incompetence; contrary to Professor Zapp's professional fighter instinct, he asked his wife to send him a book called *Let's Write a Novel*; we initially saw it through the hypothetical lens of the visiting American professor who discovered it in the Englishman's office at Rummridge (*Changing Places*, 1974, p. 87); E. J. Beamish was the author of this work, which was a parody of Forster's book due to the publishing date and the similarity of their initials to A. J. B. and E. M. F., and Lodge built his text by imitating Forster's book elsewhere in the novel as well; the long-awaited book to the Plotinus was damaged by sea water and the pages were stuck together, but Swallow was able to open the pages from the middle of the book (*Changing Places*, 1974, p. 186); the narrator then switched to a series of flashbacks whose significance is highlighted in italics.

In order to strengthen the mood of

academic satire, literary allusions were purposefully emphasized; the elevator was employed as a metaphor for satirical purposes, heightening the humorous effect with its similarities and abnormalities (*Changing Places*, 1974, p. 212-3).

Intertextuality between the texts was part of the double narrative; it resorted not only to the alignment and juxtaposition of the hero Swallow and the antihero Zapp, Rummidge and Euphoric, but also focused on many issues such as: women's liberation, student unrest; meanwhile, the narrator watched with special interest the errors/failings of some academics in both universities:

The Rummidge faculty liked to complain about timetable clashes, but the real problem was their reluctance to teach before ten o'clock in the morning or after four in the afternoon or in the lunch period or on Wednesday afternoons or any time at weekends. That scarcely left them time to open their mail, let alone teach. Unaware of this gentlemanly tradition, Morris had fixed one of his tutorials at nine am, much to the disgust of the students concerned, and it was to meet this group that he now stepped out to his office — not with excessive haste, for they were invariably late. (*Changing Places*, 1974, p. 210-1)

The instructors should not be held responsible for the students' seeming unwillingness to study due to their loose and laid-back attitude.

In his spare moments Professor Zapp endeavored to satisfy his senses by seeking a kind of entertainment, which he found by chance when the idea of visiting the pubs of the Striptease<sup>30</sup> pubs came to his mind; it was a moral and social suicide for an academic of his stature

<sup>29</sup> The link between creative writing and criticism, according to Lodge, can be seen in four different ways: first, as a complement to creative writing; second, as an opposition to creative writing; third, as a type of creative writing; and fourth, as a component of creative writing.

<sup>30</sup> **Striptease** is a style of entertainment in which a performer or dancer strips off in front of an audience in a passionately suggestive manner, typically in a bar or club; in the movie "*Midu Mashakil/Midu Causes Dilemmas*," the protagonist's emotional stability is put to the test by the villains of the country who take part in the sabotage of Egypt; it is an Egyptian comedy film, produced in 2003; it is the first absolute starring for the actor Ahmed Helmy, and the first film in which Sherine Abdel Wahab acts—she is a singer; it is unfortunate that most of the Egyptian youth nowadays do not follow/watch Egyptian or Arab movies.

to be recognized in such a forbidden spot although he spent a considerable amount of time living in the South Strand, one of the most important strip-club hubs in the world; he had never experienced this kind of entertainment, so he exposed the academic world at Euphoric to devastating satire (*Changing Places*, 1974, p. 111); these places were suitable for boors, bumpkins, backwoodsmen and hicks<sup>31</sup>, not academics.

Zapp and Swallow's decision to frequent strip bars is ironically heavily influenced by coincidence<sup>32</sup>; Swallow found it awkward and strange to let such a notion to consume him (*Changing Places*, 1974, p. 113); Swallow, who wasn't constrained by European conservatism, was undoubtedly more profoundly influenced by his time in America than Zapp did in England (*Changing Places*, 1974, p. 194).

Undoubtedly, this new character eventually committed adultery and conjugal infidelity: adultery was portrayed as a tempting option for academic men in midlife crises.

In addition to comedy, humor, and satire, the novel included some serious discussions such as: the relationship between life and literature and between novel and film<sup>33</sup>; throughout the narrative, there was a game called "Humiliation" that Lodge created himself; in it, each participant identified a famous book that he had not read, and the greater the number of participants who did so, the greater the points awarded to that person; this game showed how difficult it was for American academics to pinpoint their flaws and areas of vulnerability, yet it also demonstrated that their

steadfast ambition to outshine one another outweighed their fear of appearing weak; according to Zapp, it was silly to mistakenly think that literature and life were interchangeable; life was open and transparent while literature was a closed system (*Changing Places*, 1974, p. 47-8).

At the book's Finale, Zapp and Swallow had an affair with each other's wives in addition to exchanging careers; the final chapter, "Ending," was written in the style of a movie script, where the four partners were hanging around in a hotel room discussing passion, literature, and history while attempting to resolve their personal issues; they had convened in New York to try to alleviate this tension; Swallow declared that art transcended life, but this film transcended the prose novel that became an outdated, helpless form as he was once a husband, a lover, and an academic.

Swallow believed there to be a significant generational gap, and he believed it to be centred on this public and private issue:

Our generation—we subscribe to the old liberal doctrine of the inviolate self. It's the great tradition of realistic fiction, it's what novels are all about. The private life in the foreground, history a distant rumble of gunfire, somewhere offstage. In Jane Austen not even a rumble. Well, the novel is dying, and us with it. No wonder I could never get anything out of my novel-writing class at Euphoric State. It's an unnatural medium for their experience. Those kids

<sup>31</sup> He undoubtedly had in mind the peasants of the Middle Ages, yet the peasants of today are properly attired in the best sense of the word; their residences are palaces, and their attire is in step with global fashion.

<sup>32</sup> The excessive use of coincidences is one of the problems with novels from the eighteenth century.

<sup>33</sup> The novel and the movie are two different things, according to Essam Helmy; the former is a literary effort and the latter is a cinematic one: unlike the script, which is a partially completed work, the novel is an integrated work of art; in terms of content, the novel predominantly uses literary language like simile and metaphor, however the language of the script changes into straightforward and situation-appropriate phrases. (Al-Bawaba, 07-22-2019). Shaker Nouri thinks that even if novels have been for a long time before cinema and have been accumulated in the drawers of libraries, only some of them can be translated into visuals by using the cinematic art, which has advanced at an amazing rate in our time and is still advancing quickly; the novel cannot be faithfully shown on screen in all of its minute aspects; rather, the author's spirit, atmosphere, and vision are communicated through the cinema, without which the film cannot advance, especially since cinema is an art that reduces, summarizes and intensifies, and perhaps one snapshot is enough to express dozens of pages, and with one shot a number of pages can be crossed out; if a follower has read the novel, of course, he will still be loyal to the literary work after watching a novel adapted for the screen and naturally may even compare the two works, of course (Al-Bayan Newspaper, 10-16-2010).

(*gestures at screen*) are living a film, not a novel. (*Changing Places*, 1974, p. 250)

Early in the book, Euphoric University's status as a free space is proven; by ruthless exploitation of its money, it built itself up into one of America's major colleges, hiring the most brilliant scholars whose loyalty was kept by lavishly providing laboratories, libraries, research funds, and gorgeous, long-legged secretaries (*Changing Places*, 1974, p. 13); these secretaries were the only female employees described in the English department, and subservient and marginalized masculinity faced the same fate; men of color, for example, were only secondary characters, and Willie Smith, Swallow's classmate, was the only black person with a name: "Smith, who claims he's black, though in fact he looks scarcely darker than me, and he pestered me from the day I arrived to let him enroll in my [Swallow] creative writing course" (*Changing Places*, 1974, p. 124); another example was the black gladiator/wrestler that Swallow encountered at the party; Swallow also encountered two stubborn black men in jail, and he was convinced that if Désirée had not bailed him, they would have raped him: 'I've been arrested for stealing bricks' [...] Philip sat down quickly on the wooden bench that ran round the wall, and didn't move until Désirée bailed him out. 'You came just in time,' he told her as they drove away from police headquarters.' I should have been raped if I'd stayed the night' (*Changing Places*, 1974, p. 188-9); additionally, gay men had a marginalized presence in the intellectual life of Euphoric State, with only a gay cleric serving as their sole representative.

Rummridge University's English Department did not provide enough room for either women or LGBT people who were severely underrepresented; the only woman given a name was Miss Mackintosh of Egyptology, who appeared only briefly in the book and whose position in the department was not made clear; Suttcliffe's unexpected response to Hilary's desire to enroll as a graduate student at Rummridge gave the impression that he was afraid of supervising her: "Suttcliffe looked doubtful. 'That's all very

well,' he grumbled.' But who's to supervise her, if she does come?' (*Changing Places*, 1974, p. 218); he was a true old-fashioned bachelor, being gay or hippies and frightened by women to death; compared to the state of Euphoric, members of other ethnic groups were significantly less common in Rummridge's descriptions; their most notable representation was the Indian owner of a strip club in Soho.

According to Lodge's theory of literature, literary criticism ought to concentrate primarily on assessing factual narratives that illuminate contemporary life in relation to literature; he clarified his viewpoint on the connection between the humanities and everyday life, where the novels with puzzles, games, and reflective narratives were found to leave readers with no message or value but with a paradox regarding the relationship between art and life, causing them to become confused, deluded, tricked, and isolated; Charles Percy Snow, Amis, Anthony Powell, and Margaret Drabble all incorporated internal and exterior history with public and private experience in their works, which were narrated/communicated in the third person through narrative or autobiographical-confession.

Even Zapp objected to the scenario of Swallow's death of the novel, quoting Jane Austen's words near the end of *Northanger Abbey* (1817) so that readers were well aware that the novel was nearing its end; Swallow thought that this can be applied to the book rather than the movie; the last sentence seemed to confirm that notion when Philip shrugged his shoulders and the camera paused, freezing him in a mild nod; there were no overt signs in the dialogue that the conclusion was near, and it could finish anywhere and at any time (*Changing Places*, 1974, p. 251); Swallow's character changed by the end of the novel, where he participated in the demonstrations; his feelings of hatred towards his teacher changed to love; while he was sitting in the café he kept watching passersby, hippies, junkies, drug addicts, and girls of all shapes, sizes and descriptions, so America changed him and liberated him (*Changing Places*, 1974, p. 194);

as evidenced by the line from Matthew Arnold's poetry, Swallow was similar to Walker in *Stepping Westward* in that they belonged neither to England nor to America: 'But I don't feel British any more. Not as much as I used to, anyway. Nor American, for that matter. Wandering between two worlds, one lost, the other powerless to be born (*Changing Places*, 1974, p. 174).

According to Morace (1989), Lodge's novel mediated between life and art, between liberal tradition and postmodern innovation, narrative impulse and verbal fabric, verbal muscle and quiet conversation (Qtd in Ertekin, 2006, p. 77); the end of the film's script did not represent any irony or literary influence on the part of Lodge, but instead yet another stage in the ongoing renegotiation of the author's position continued throughout the novel (*Changing Places*, 1974, p. 53); it was a comic rather than a satirical novel with an open ending; Lodge criticized himself as a novelist and criticized the new novel; therefore, he saw his novel as one of the worst: it had no end, and in his book *Working with Structuralism* (1981) he used the idea of D. H. Lawrence on modern criticism to highlight the inadequacy of an obsession with established literary theories; he asserted that the touchstone in literary criticism was emotion, not reason; all the critical absurdity about style and form, all this pseudo-scientific categorization, and botanically parsing books was just plain bravado and mostly boring jargon; he read Henry James, James Joyce, Evelyn W. H., Forster, and Mikhail Bakhtin—taken from him the concept of polyphony and dialogue where in literary works Dialogue was a style of discourse in which characters expressed a variety of (potentially contradictory) viewpoints rather than being mouthpieces of the author—and of contemporaries Milan Kandra and Umberto Eco; Lodge was highly intrigued by the triangular collaboration between authors, readers, and society; while keeping the principles of liberal humanism, Lodge's books were experimental; the most extreme aspects of his critical work were filtered out while still echoing the most recent theoretical tendencies.

From the discussion above, it was evident

that Lodge used his remarkable creative talent to depict the shifting spirit of time from his "characteristic narrative height"; Lodge offered a lot of humorous sarcasm that never failed to amuse; the book was both an entertaining example of the novel's art and a self-aware critique of it; it was characterized by a series of dualistic oppositions that were frequently brilliant and unexpected but representative of the author's ideas and will in this manner; in keeping with the core values of the realist novel, the characters were lively and free; in this final frame, which marked the novel's conclusion, Lodge made no attempt to end the suspense he had built up throughout the book; it moved his readers who were still interested in learning how the tale turned out; the entire book developed a suspenseful tone, resembling an unsolved detective story; Morace thought it was a loose yet extremely accessible novel (p. 164); he also discussed how it ended: the final chapter brought the four main protagonists together for the first time in terms of time, location, and narrative height; however this consistency was once more broken by the use of cinematic narration (p. 164); the epilogue impressed Lodge with its intelligence and well-structure.

In his analysis of the book as a whole, Morace observed that Lodge's approach to storytelling was undoubtedly consistent with Bakhtin's description of the novel as a meta-narrative (p. 162); he explained Bakhtin's definition as follows: the novel permitted the incorporation of several genres, including artistic (short stories, songs, poems, dramatic scenes, etc.) and supra-artistic (short stories, songs, poems, etc.). (diaries, rhetorical, scientific, religious, etc.); with the help of all these forms, language might be employed in ambiguous, conditional, and indirect ways to attain the relativity of linguistic awareness (p. 162); Morace came to the conclusion that the novel's cohesiveness resulted from the skilful division of its sections, and that the entire work served as a vast narrative contradiction coherent via disintegration (p. 165); when read separately, the third, fourth, and final chapters had no significance because the novel could only be

appreciated as a whole; Lodge was a successful novelist and a distinguished critic who was able to incorporate contemporary literary ideas with his individuality and distinctive style; Showalter argued that Lodge was a prolific thinker, and his preoccupation with narrative theory and its dualism was evident in *Changing Places*. (p. 62); he was able to satisfy both his own requirements as an author and the needs of the critics by successfully playing on literary ideas.

### 3.3. Small World: An Academy Romance

Showalter asserted that literary theory and women's studies had been integrated into university curricula since the 1980s; the theory served as a pass to intellectual and professional legitimacy and functioned as the cornerstone of the academic fame system, as colleges fiercely competed for the services of a select group of well-known, highly compensated, and visiting theorists, while the anonymous and exploited masses were tasked with instructing students in literature and composition (p. 68); therefore, Bradbury and Lodge both questioned and mocked this phenomenon in their writings released since the 1980s; in his academic love story, popular romance novels with a heavy Arthurian legend influence were parodied; Zapp made the observation that the entire world had turned into a universal campus while making fun of the academy, which was not just limited to one or two campuses (*Small World*, 1984, p. 44).

The seventh book by David Lodge, *Small World*, was his most carnivorous and innovative in terms of narrative style; it was a sequel to *Changing Places* whose open-endedness left readers unsatisfied; there were also a few Rummidge academics in the book, but what made it special and fun was how Lodge introduced so many fresh faces to his audience; we had to remember that this was an academic "romance," or rather a parody of his first book *The Picturegoers* (1960), in that there were multiple character arcs that were later combined to find answers; there were more than twenty-five of them, and they were all related to the plot; excellently summarizing the academic

conferences in big cities, the book's title suggested that the world was actually quite little.

Swallow participated in conferences to relieve boredom; he represented the crisis of the middle-aged man; he was dissatisfied, bored with his marriage; he was always looking for foreign relations and secretly seeking a divorce: "We know we will not find her at home anymore, but there is always I hope we will find her abroad" (*Small World*, 1984, p. 276); he found it with Desiree; he had an affair with Joey while in Italy, the wife of the British Council employee who had taken him in, and she subsequently revealed to him in Turkey that she had a daughter as a result of their relationship, so thought about divorcing Hillary (*Small World*, 1984, p. 277); Swallow proceeded to a different conference with the intention of delivering a lecture on Hazlett since he had not given up on his search of experience, power, and women (*Small World* 287) (*Small World*, 1984, p. 360).

However, things did not go much better for him on his trip, where he first hurt his leg as he was leaving the airport (*Small World*, 1984, p. 380), then he had to be aware that he was only required to provide a lesson on one of the subjects listed above and not all of them (*Small World*, 1984, p. 381), and during the electricity blackout, he accidentally used some of his Hazlett lecture as toilet paper while experiencing acute diarrhoea (*Small World*, 1984, p. 390-1); as a result, Swallow did not particularly like his trip, and even while it did get better along the way, he was eager to get home (*Small World*, 1984, p. 408).

Lodge launched his book with a "Author's Note," a customary disclaimer disputing the book's applicability to reality; *Small World*, like *Changing Places*, had a vague resemblance to what was sometimes referred to as the real world: it was a figment of imagination; despite some lingering misconceptions about that city, Rummidge was not Birmingham, and although Heathrow's underground chapel and James Joyce's tavern existed, there were no colleges in Limerick or Darlington, and to Lodge's

knowledge, Genoa did not have a local representative of the British Council; he was inspired by the MLA Convention of 1978, but it was not located in New York.

The novel began with a conference, organized by Swallow as head of the English department, at the University of Rummidge; even though it was April, Rummidge was still covered in snow, and the wretched fifty-seven participants were unaware of either the weather or the University of Rummidge's reputation or services; Zapp delivered his paper there as one of the highly competent academics; additionally, Zapp did not distance himself from the most recent literary theory movements despite his belief in the value of interpretation as indicated in *Changing Places*; he, as a man seeking power, fame and the highest salary, had to reevaluate his critical convictions by becoming obsessed with post-structuralism, so he delivered his paper, "Text as Undressing," to capture the attention of the naive minds of his fellow Rummridge (*Small World*, 1984, p. 24); the following was how he summed up his previous fascination with Jane Austen studies: he studied the books from all possible perspectives, including historical, biographical, rhetorical, mythical, structural, Freudian, Jungian, Marxist, existentialist, Christian, allegorical, ethical, phenomenological, and archetypal (*Small World*, 1984, p. 24); he explained to the audience what his overarching objective was: "So that when each commentary was written, there would be nothing further to say about the novel in question" (*Small World* 24).

Here readers met the new Zapp, playing in a post-structuralist fashion: "To understand a message is to decode it. Language is a code. But every decoding is another encoding" (*Small World*,

1984, p. 25). Despite the fact that Derrida had already enhanced Fernade de Saussure with a variety of tastes and spices, Zapp did not stop there and continued by relating it to Roland Barthes: "Reading, of course, is different from conversation. It is more passive in the sense that we can't interact with the text, we can't affect the development of the text by our own words, since the text's words are already given" (*Small World*, 1984, p. 25-6).

Thus, in his explanation of reading, Zapp adopted Charles Sanders Pierce's theory that despite the representation itself having been stripped of irrelevant clothing, these garments could not be completely removed, as alluded to by Angelica Pabst<sup>34</sup> later in the novel; this idea was related to Barth's *The Pleasure of the Text* and could only be changed by something more apparent (*Small World*, 1984, p. 339):.

Zapp was unmistakably establishing himself as a celebrity in academia by enacting modern critical theory, yet his work contained no truly fresh ideas; a solid description of the literary discourses of the 1980s was provided by the use of the pioneers of structuralism, post-structuralism, and psychoanalysis; but, in order to become known as a Derrida's follower, it would be ideal if Michel Foucault's *History of Sexuality* was also included; in fact, Zapp's idea to analyze Jane Austen's novels were more creative than these parodies of the theories of famous players, but by involving him in a literary theory spoof and providing him with a paper that combined the most popular theories of the period, Lodge was able to assist Zapp reconcile his location and time while the movie was being viewed on the plane (*Small World*, 1984, p. 18): he acknowledged his happiness and the quality of

<sup>34</sup> There are eight female characters in *Small World*, yet only three of them attend conferences and hold low-paying occupations (the same in *Changing Places*): the retired Miss Maiden attends conferences as a follower rather than an active participant: everyone is shocked by the novel's conclusion that she is the mother of Angelica and Lily, whose father is Kingfisher; Angelica Pabst holds no official position at any academic institution; The other five personalities are either mere spectators, or have accompanied their men to the conferences; Désirée attends the conference as a creative writer, but she stays in the background and doesn't actively engage in shaping the events that take place there; the number of dependent/marginalized men in academic settings has increased since the first book, paralleling the rise in the representation of women; three of them are academics who could be categorized as followers: the Turkish academic Akbil Borak is the sole individual recognised as a representative of marginalized masculinity (*Small World*, 1984, p. 305), the Japanese scholar Akira Sakazaki (*Small World*, 1984, p. 308), and their 19 colleagues (*Small World*, 1984, p. 408-486). Otherwise, underprivileged men are simply represented as vague groups, such as a group of Muslims praying in an airport and the cleaners keeping an eye on them (*Small World*, 1984, p. 326).

the movie; after his lecture, Swallow expresses regret for Zapp's recent embracing/adoption of structuralism (*Small World*, 1984, p. 27), but Zapp promptly informed him of the most recent trend since Structuralism: "I wouldn't call myself a structuralist," Morris Zapp interrupted, "A poststructuralist, perhaps" (*Small World*, 1984, p. 27).

The responsibilities in this academic romance were as varied as its protagonists, but this research restricted its efforts to finding the position of UNESCO, which served as a type of academic Holy Grail; Zapp described them as: "Exactly! Even two campuses wouldn't be enough. Scholars these days are like the errant knights of old, wandering the ways of the world in search of adventure and glory" (*Small World*, 1984, p. 63): Swallow finally appeared on the scene with the publication of his book on William Hazlitt. Fulvia Morgana, a charming Italian Marxist academic who lived in Villa and taught Cultural Studies at the University of Padua, told Zapp about the UNESCO Chair job; Showalter compared her to Julia Kristeva (p. 81); immediately Zapp thought of the prestige and power in addition to his salary (*Small World*, 1984, p. 120-1).

Zapp had to defeat his competitors, though; it may be said that Ernesto Morgana and his wife, who was his first rival, had a modern marriage; she invited him in order to discuss how *Désirée's Difficult Days* was a reflection of everyday life, which was the first critical feminist study that portrayed him as excessively patriotic and stud; when her husband Ernesto arrived, she also invited him to a threesome after she had handcuffed the guest and put him to bed, similar to open marriages in *The History Man*; during their conversation, she also gave him the names of two people who could challenge him for the position: Tardieu and Turpitz.

Professor Michel Tardieu taught narratology at the Sorbonne University in France; he lived with his young companion Albert, who had the same name as Michel Foucault and shared the same passionate preferences; Lodge's broad

mockery of literary theorists relied heavily on Michel's telephone discussion with Siegfried von Turpitz; Siegfried accidentally called Michel's number rather than Jack Textel's: he was attempting to reach his pal Textel, but he confused them because both of their Paris numbers are next to one another in his small book; therefore he acted quite foolishly (*Small World*, 1984, p. 97-8).

He later noted that Textel was acquainted with Michel Tardieu: "Michel Tardieu is himself acquainted with Textel, a Swiss anthropologist who once occupied the chair at Berne, but moved into international cultural administration and is now somebody quite important in UNESCO. It is time, Michel reflects, that he and Textel had lunch together" (*Small World*, 1984, p. 111-2); this Jacques Textel had some direct resemblance to Jacques Derrida, an Algerian-French writing works on linguistics and anthropology and the title given to him by Lodge in the novel under study was outstanding: Textel quoted Derrida's famous sentence that the text was auto-telic/independent; as a result, the novelist was able to make fun of literary theory while referencing the greatest French theorists.

Siegfried von Turpitz was a German academic whose major was Audience Theory—here he was parodying John Stuart Mill's theory (1973)—and whose famous book was *The Romantic Reader*; he was also a candidate for the UNESCO position:

Morris Zapp beckoned to a waiter. "Gin OK? It's the vin du pays." Persse nodded. "Two Bols," Morris ordered, forking the air with his fingers. "Turpitz is a kraut who's into reception theory. Years ago he wrote a book called *The Romantic Reader*... Not bad, but basically trad. literary history. Then Jauss and Iser at Kostanz started to make a splash with reception theory, and von Turpitz jumped on the bandwagon. (*Small World*, 1984, p. 195)

When around other people, Siegfried would never remove the black glove<sup>35</sup> off his right hand: though there have been many speculations, no one is certain what dreadful injury or deformity it hides (*Small World*, 1984, p. 96). We could clearly relate Siegfried to Martin Heidegger and his gauntlet, which served as a metaphor for Heidegger's discussions of tools in *Being and Time*; Showalter labeled this setting as the academic star system, where individuals compete with one another to distinguish themselves; this was especially true in light of Siegfried's theory and Zapp's definition of him as a Nazi (*Small World*, 1984, p. 134).

Swallow, an old buddy who unexpectedly decided to run for president, was Zapp's final opponent; to make a long story short, Felix Skinner, the publisher of Swallow's book, discovered by chance that booksellers were not receiving Swallow's book on Hazlett; he sent a copy to the South African Rudyard Parkinson's Regius Professor at Oxford as soon as he realized this was the reason he hadn't received any reviews: "He is a bachelor, a celibate, a virgin" (*Small World*, 1984, p. 98); he never declined an invitation to write a review/comment of a book (*Small World*, 1984, p. 99).

When Rudyard received Swallow's book, he was already writing a review for Zapp's most recent book *Beyond Criticism*; as he was reading Swallow's book, he deftly realized that he could use it as a link supporting in his powerful, moving review, because he completely rejected the French influence on English studies that Zapp's critical study confirmed; Rudyard typically played the role of a smart, elegant reviewer.

Rudyard was informed of the UNESCO chair while Jacques Textel was at a conference in

Vancouver: "No doubt the post would be advertised in due course, but Rudyard Parkinson was experienced enough in such matters to know that the people who were appointed to top academic posts never actually applied for them before they were approached" (*Small World*, 1984, p. 164); Textel believed he needed to get a fresh approach to invite him to participate, and simultaneously reviewed Zapp and Swallow's books for the *Times Literary Supplement* linking the latter's theories to the English school of criticism: "The time has come for those who believe in literature as the expression of universal and timeless human values to stand up and be counted [...] Professor Swallow has sounded a clarion call to action. Who will respond?" (*Small World*, 1984, p. 164); Textel misinterpreted a received a copy of Rudyard's review as an endorsement of Swallow for presidency (*Small World*, 1984, p. 236).

Rudyard almost choked on his breakfast after reading this, but he had been invited to the MLA conference, where it was rumored that the appointment to the UNESCO position would be decided; he regrettably missed his departure to the United States, and Swallow, who was present at the convention for being nominated by the Hazlett Society<sup>36</sup>, took his place; Swallow eventually joined the convention as a candidate for the presidency: "Arthur Kingfisher is moderator [...] "Who else is speaking?" "Michel Tardieu, Von Turpitz, Fulvia Morgana and Philip Swallow" (*Small World*, 1984, p. 316).

Admittedly, this was the remarkable academic scheme that Lodge employed in order to describe a world university during the eighties; however, the novelist introduced Arthur Kingfisher<sup>37</sup>, the dean of the International Society of Literary Theorists, an Emeritus

<sup>35</sup> This evil-signaling black glove alludes to the legend of King Arthur's black hands and signifies an evil energy.

<sup>36</sup> Since Swallow has never published anything and his book on Hazlett has received little to no attention from critics or editors, Drs Sutcliffe and Dempsey are not convinced that he should lead the department; Swallow does not receive the chair upon his return from the United States until after Gordon Masters retires and the fatal car accident that claimed the life of Dalton, an Oxford graduate; as a result, he rises through chance and negligence rather than through meritocracy.

<sup>37</sup> King Arthur is a renowned British figure; he is credited with leading Britain's defence against Saxon invaders in the late fifth and early sixth century, according to mediaeval history and romances; since most of Arthur's story is based on literary fiction and Welsh and English mythology, modern historians generally concur that it is not historically accurate [...] The final in a long line tasked with guarding the Holy Grail is Arthur, also known as the Wounded King; the details of the original tale vary greatly, but he is invariably crippled in the legs or

professor at the Universities of Columbia and Zurich, and the academic deciding the forthcoming head of the UNESCO Chair; he was the first professor ever to synchronously retain two positions on two distinct continents (twice a week, he took flights for the days from Monday to Wednesday in Switzerland, and from Thursday to Sunday in New York); despite his retirement, he continued to be engaged in the academic community as a conference attendee, consulting editor for scholarly publications, and advisor for academic reviews; he lived a life that was a succinct history of contemporary criticism; Shklovsky, I. A. Richards, and Jakobson were his contemporaries; he received numerous awards and grants and spent most of his time with Lee (*Small World*, 1984, p. 94).

As implied by the name, in Arthurian stories, Arthur was both King Arthur and the Fisherman King; despite being the dean of literary theorists, Lodge did not confine his research to just one theory because King Arthur was a conglomerate of most theorists; being actively involved in the development of revolutionary theories elevated him above them all; he was now retired, but he occasionally attended conferences to enlighten the new minds of young scientists; for example, he attended the "Signs Crisis" conference so that he could repeat his keynote speech in the form of a lecture at a university Northwestern for a charge of \$1,000 (*Small World*, 1984, p. 142); Zapp wrote Arthur Kingfisher a letter when he found out he would be the deciding factor in the UNESCO presidency, reminding him of their participation in the English Language Institute's Symposium on Symbolism a few years prior and mentioning that he had heard Kingfisher had made a significant speech at the previous Chicago conference on the "Crisis of the

Signs"; he implored him in the kindest possible words to provide him the address's text; Zapp carefully examined the letter before asking, "Was it a shade too fulsome? No, that was another rule of academic life: it is impossible to be excessive in flattery of one's peers" (*Small World*, 1984, p. 152).

It was wonderful to see Zapp back at work; he was a knowledgeable professor in *Small World* at the age of fifty, and he was aware of where the shoulder was served in the academic community<sup>38</sup>; even on this "cosmopolitan" campus, Zapp could not let the opportunity pass to get in touch with Kingfisher and express his appreciation for his work; Kingfisher, although being extremely busy, made time to reply to his message with a copy of his "aforementioned letter," and Zapp fired out a swift reply asking if he had the opportunity to go to the Palestinian/Jerusalem symposium on the future of criticism that Zapp himself had organized; this was evidence that the first step of his strategy had been successful: "Morris is convinced that if he can only get Arthur Kingfisher to himself for a week or so, he will be able to cajole, wheedle and flatter the old guy into seeing his own irresistible eligibility for the UNESCO chair" (*Small World*, 1984, p. 249); additionally, the conference's setting (Jerusalem) was crucial to his plan: "alluding delicately to Arthur Kingfisher's half-Jewish ethnic origins [...] the event will enhance Israel's international cultural prestige" (*Small World*, 1984, p. 249); Knowing that conferences were more than just lectures, Zapp informed the professors that they would be staying at the Jerusalem Hotel in addition to the various optional excursions that would be available to the participants; he also noted in his letter that any guest who was interested in accompanying him

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thighs and confined to sitting or paddling in a tiny boat on a river near his castle, Korpenick; he is looking for a noble who might be able to heal him by answering a specific query; in subsequent iterations, the knights come from all over to attempt to heal the King, but only a man with the necessary qualifications can pull this out; earlier stories only feature Percival doing this; later, Galahad and Bourse join him. Percival does this alone [...] The Holy Grail is a valuable that plays a significant role in Arthurian literature; in accordance with various legends, it is a cup, a plate, or a stone endowed with supernatural abilities that, while in the custody and care of King Fisher, bestows bliss, youth eternal, or strength in frequently inexhaustible plenty; often, the phrase "Holy Grail" is used to describe an impossible objective or one that is relentlessly pursued because it is so significant; this name is typically used to refer to an experienced, conscious, and perceptive guy who has dealt with life's affairs before, who can comprehend and accept reality, and who can create goals from an administrative standpoint.

<sup>38</sup> This proverb is typically used to describe an experienced, conscious, and perceptive guy who has dealt with life's affairs and is able to comprehend and live with reality from an administrative point of view; in other words, he is able to define his goals and achieve them.

to Jerusalem was welcome to do so<sup>39</sup>: “There’ll be no problem about getting Kingfisher’s fare,” Sam assures Morris. “We can have as much money as we want” (*Small World*, 1984, p. 249); of course, this entire plan allowed him to charm the elderly man and tempt him to see how ideal he would be to lead UNESCO.

The opportunity to deliver this message to him, however, was lost when Zapp was abducted by a bunch of Marxists in Milan as he was out jogging and they raised money and displayed anti-American views; ultimately, they proved to be Fulvia and Ernesto Morgana's political allies; the kidnapers called Desiree, Morris's ex-wife, and wanted a \$50,000 ransom because they knew that she had made \$1 million from her most recent book (*Difficult Days*), but "She sure is some tough bitch" (*Small World*, 1984, p. 276); she opted to bargain with the abductors; at first, they lowered the demanded ransom to \$250,000 and instructed her to run a brief advertising offering a ten-thousand-dollar reward (*Small World*, 1984, p. 281); Zapp complied with their demands and begged her to pay the ransom after the kidnapers forced him to phone her and inform her that \$100,000 was their final offer (*Small World*, 1984, p. 283).

Désirée told her publisher (Alice Kaufmann) that she has made a twenty-five thousand dollar offer, and the situation is starting to resemble a Dutch auction (*Small World*, 1984, p. 283); in reality, Fulvia saw Zapp's story in the newspaper and pleaded with her pals to immediately free him after understanding that they had abducted him; she picked him up in her car after they left him in the woods, acting as though she was unaware of the entire plan; Désirée came up with a fresh concept for her forthcoming feminist piece following his release (*Small World*, 1984, p. 296).

It was crucial to demonstrate how Lodge expanded on the concept of feminism: with Mary Makepeace and Désirée in *Changing Places* and

*Small World* respectively, he had further refined the concept in *Nice Work* with reference to Robyn Penrose; Showalter rightly characterized her as the most in-depth, compelling, and upbeat portrait of feminist academia in the 1980s (p. 82); this demonstrated Lodge's ability to successfully address significant topics as a writer regardless of the genre he chose to write in: college fiction by Lodge responded to criticisms of campus novels' writers' patriarchal chauvinism.

Getting back to the topic of mimicking critics and criticism in *Small World*, we saw all the contenders in attendance at the 1979 Conference of the Modern Language Association in New York, which took place rather than in 1978 (*Small World*, 1984, p. 313-4).

The Modern Language Association, which Lodge described above, was the largest emporium and cirque of all the little carnival-like academic specialties that were closed and varied in size, shape, location, time, structure, strength, and prestige around the world; this Grand Circus was the ultimate site that revealed our heroes' actual locations in the world. It was a place full with vendors, charlatans, harlequins, royal families, merchants, and cavaliers; each was thought to be the owner of their own tiny carnival order in their time and place; in other terms, it served as the highest court for all international educational systems, and as far as modern theories of criticism was concerned, no one had any details.

In this “big circus” of the Academy, the conference was held to witness the new Chair UNESCO (*Small World*, 1984, p. 316).

Philip Swallow gave the opening address at the conference, which was presided over by Kingfisher; he naively defined the role of criticism as assisting literature to help us enjoy or bear life more effectively (*Small World*, 1984, p. 317). Although this way of interpretation was a little out of date, it was still found in many

<sup>39</sup> He means his Korean companion; she is an ambitious researcher who dedicates her life to Dean Kingfisher; that is why some women are to blame for their distorted fate [see my book “*The Canadian Novel: Part I*”, Bayan Foundation for Translation, Publishing and Distribution, 2020).

anthologies, so Swallow continued to insist on his conventional approach to studying literature.

In his analysis of the role of criticism, Tardieu examined the role of criticism to reveal the underlying principles that had permitted the creation and comprehension of such masterpieces (*Small World*, 1984, p. 318). In his essay, Tardieu paid tribute to Foucault, who passed away the same year as the publication of this book and unquestionably altered the direction of literary studies all over the world; in essence, critique served exclusively structuralism purposes. The third speaker, Siegfried Von Turpitz, acknowledged that the reader only appreciated these technical concerns when he or she mentally perceived them (*Small World*, 1984, p. 318). Lodge, on the other hand, narrated it poorly, and in essence, this speaker placed a lot of weight on readers' response theory. Morgana liberated criticism's role in her long battle against literature as a whole, claiming that it was nothing more than a tool of bourgeois dominance; Morgana also claimed that literature was a sacrosanct representation of the so-called aesthetic standards upheld by a privileged educational system for disguising the harsh reality of subjugation under capitalism (*Small World*, 1984, p. 318); she presented a condensed version of Marxism in Literary Studies, which was unexpectedly well

discussed by someone residing in a villa in one of Milan's most prestigious neighborhoods.

Morris Zapp, the last speaker, was successful in addressing the issues raised by his earlier presentations at the Rummridge Conference, by offering a deconstructive reading of literature: Morris Zapp essentially reiterated his remarks from the Rummidge conference (*Small World*, 1984, p. 318); with the help of these publications, Lodge was able to bring together the majority of the most popular theories of the 1980s and parody them in his own unique way; in response to these theories, Kingfisher displayed despair and depression (*Small World*, 1984, p. 319).

However, then Persse McGarrigle<sup>40</sup> stood and acted beyond all the academic schemes that had been accomplished up to this moment of judgment; his MA thesis paid more attention to T. S. Eliot's influence on William Shakespeare (*Small World*, 1984, p. 52): Persse<sup>41</sup> was aware of himself, as if he were quite another person, getting to his feet and stepping into the aisle and up to a microphone placed directly under the platform (*Small World*, 1984, p. 319).

Uncertain of what he had just begun, Persse agreed with Kingfisher and rejuvenated him; he asked Kingfisher the right question and healed him as in Arthur's fables; at the

<sup>40</sup> When Lodge adapted Bakhtin's dialogue to his critical practise in the 1980s and 1990s, his view on critical theory became less equivocal. Interaction, communication, and dialogical exchange should characterize criticism. Since everything is still in the future and always will be, Lodge rejects the primacy of any school of literary criticism and insists on pluralistic criticism as opposed to the relativism of criticism that post-structuralists typically promote. As a result, the subject always involves some degree of self-deception or malice, which is reflected in a variety of discursive symptoms (Lodge, *Post Bakhtin* 94). In this way, Persse (the protagonist of *Small World*) may be viewed as Bakhtin when he poses the question that sheds light on all works of criticism: "What would happen if everyone agreed with you?" The discovery of Bakhtin and the arrival and translation of his works into the West are so significant that his dialogical principle leads (to a large extent) to solve the crisis of criticism and controversy in literary studies. The dialogical philosophy of Bakhtin, which holds that the self depends on the other's existence, is put forth in this query.

<sup>41</sup> McGarrigle appears at the University of Rummridge conference in April (1979) in order to show that how everyone is seeking their own Holy Grail for different reasons: "Well," said Persse placatingly, "I suppose everyone is looking for his own Grail. For Eliot it was religious faith, but for another it might be fame, or the love of a good woman" (*Small World*, 1984, p. 224); he studies at college in Limerick after being accidentally interviewed, because the management has sent him an invitation to interview instead of someone else with the same last name, and at the end of the novel he meets the original invitee (Peter McGrill) when Angelia introduces him as her fiancé: Peter is not angered by the confusion about the appointment because he goes to America, and there he meets his fiancée. Persse recognizes that Cheryl Summerbee, and not Angelica, is his true love, and he travels to Heathrow to visit her; he finds Cheryl no longer employed there when he gets to the airport on New Year's Eve after she was dismissed the day before; Cheryl wants to travel everywhere, according to the new flight attendant, but no one is aware of her whereabouts; Persse's final question in the novel is: "Where should he start looking for her in the small, narrow world?"; an UNESCO position allows eminent scholars and their theories access to Paradise or higher places, and Swallow is looking to develop his skills. To put it briefly, most people are seeking power first, followed by passion, and these two issues are connected: Kingfisher has always been quite passionately active and has always believed that his intellectual development is inextricably linked to his passion (*Small World*, 1984, p. 300); the important truth is rarely sought these days; however, the narrator notes that there are difficult duties to be completed, such as presenting a paper and undoubtedly listening to other people's papers, demonstrating that the pursuit of this aim is of course not without difficulty (*Small World*, 1984, p. 213).

penthouse/roof party following the conference, Jacques Textile made an announcement that Arther was willing to leave retirement so that his name might have been put up for the chair (*Small World*, 1984, p. 333).

The candidates were disappointed by this information, but they assembled at Arthur's feast to joyfully welcome the returned King despite their disappointment; even Persse, whose theory was plagiarized by Siegfried, grabbed Siegfried's gloved hand and shook him gratefully, but when he did so more than Siegfried expected, the glove on his right hand was likewise taken off; when Siegfried attempted to reattach his hand, it emerged as a completely normal, healthy-appearing hand; as a result, he turned pale and yellow, appeared to shrink into position, slipped his hand into his jacket pocket, and snuck out of the room; after that, he vanished from sight at any subsequent international gathering; the fool had successfully carried out his responsibilities by healing and praising the king, revealing about the rascal, and identifying people's precise positions on the international universities (*Small World*, 1984, p. 335).

The majority of the aspirants likewise reconstructed their tasks in the context of the novel; Philip Swallow failed to achieve his own aim to be a romantic hero but was accidentally successful professionally; Zapp found a woman, despite the fact that he was unsuccessful in his attempt to surpass his peers and ultimately had to give up his theoretical methodology totally; there were also two characters who were total failures in whatever endeavor they undertook: Howard Ringbaum and Siegfried von Turpitz.

Meanwhile, a young scholar specializing in romance, Angelica Pabst, analyzed the Holy Grail of Perrse in this academic romance by using Roland Barthes' theory (*Small World*, 1984, p. 322-3).

Lodge used *The Pleasure of the Text* by Roland Barthes to critique his book via the viewpoint of one of his feminine romantic lead characters; Perrse and Percival were contemplating their next

steps in their search for Sheryl Summerbee as they looked at the destination board at Heathrow; Summerbee adored romance novels and worked as a British Airways check-in clerk at Heathrow; she had a little but crucial part to play in the lives of other characters as they travelled the world:

Parkinson began to mutter something about there being some people whom he wanted to meet, Kingfisher, Textel of UNESCO, and so on. Persse scarcely attended. Into his mind at the mention of "Heathrow" had swum the image of Cheryl Summerbee as he had last seen her, crying over her timetable; and it darted through him with the speed of an arrow, that Cheryl loved him. Only his infatuation with Angelica had prevented him from perceiving it earlier. As the consciousness of this fact sank in, Cheryl became endowed, to his mind's eye, with an aura of infinite desirability. He must go to her at once. He would take her in his arms, and wipe away her tears, and whisper in her ear that he loved her too. He turned away from Skinner and Parkinson, spilling some of his champagne in the process, only to confront Angelica and Lily, each hanging on to an arm of the dark young man in the Donegal tweed jacket who had chaired the forum on Romance. He identified Lily by her red silk dress. Angelica was still wearing her tailored jacket and white blouse. "Hallo, Persse," she said. "I'd like you to meet my fiancé." (*Small World*, 1984, p. 332)

*Small World* was ultimately a parody of a universal campus that transcended time and space, as well as a parody of the literary critical theory that influenced English studies researchers and many other critical studies around the globe in the 1980s; as long as the reader's physical capacity permitted or the author's abilities were not depleted in this vast circus of the world of carnivals, the book provided readers with a variety of delights as well as orgasms.

### 3.4. Nice Work: A Summary of the Novel

The 1986 novel, set in the fictional city of Rummidge, described the relationship between Robin Penrose, a feminist college teacher specializing in industrial novel and advocacy for women and Vic Wilcox, a company manager; Professor Philip Swallow, who was still in charge of the English Department and was now the dean of the College of Art, appointed Robin as a temporary lecturer; Swallow's numerous additional administrative duties necessitated giving her that position.

At the beginning of the novel, Swallow struggled to overcome the crisis that had befallen him in the last novel; because of his extensive experience, difficult circumstances, and attractive features, he developed more than any other character; it had become increasingly difficult to take him seriously, as he had experienced an unusual form of deafness, in which he could hear vowels but not distinguish between consonants; along with these issues, the Thatcher administration's financial cuts made it impossible for him to continue his search for more experience; Sutcliffe also believed that Hillary might have intimidated him by reading him the Riot Act<sup>42</sup>: "Sutcliffe believes that his recent homelessness is solely the result of a lack of money, suspecting Hilary read him the Riot Act (*Nice Work*, 1988, 63); despite the fact that Swallow was confined to Rummidge, he had nonetheless achieved more successes since the last conference in America; he had continued the irresistible and wholly undeserved ascent, which began with his promotion to Senior Lecturer in (*Changing Places*), and his nomination for the UNESCO Chair in (*Small World*), and he was now Dean of the Faculty of Arts, but he believed he had accomplished nothing worthwhile: "It's responsibility without power. You know, I ought to be able to order one of you to do this shadow nonsense' (*Nice Work*, 1988, p. 87).

As part of the Industry Year Shadow Scheme, the institution was requested to deploy one of its faculty members to a nearby firm (*Nice Work*, 1988, p. 83); because of her expertise in the Victorian industrial fiction, Robyn Penrose of Rummidge was chosen (*Nice World*, 1984, p. 88) and Pringle was the selected factory, and there she watched the inner workings of a facility where metal or glass was melted and moulded into various shapes or objects—things she had never seen before (*Nice Work*, 1984, p. 84); Vic and Robyn's interactions with each other under specific circumstances were also chronicled in the narrative (*Nice Work*, 1988, p. 85-6).

Vic and Marjorie (a couple) and their children comprised the Wilcox family; Robyn went through various stages of her long-term relationship with her boyfriend Charles (the literary scholar); Vic followed her while she was teaching at Rummidge after finishing her stint at Pringle later in the book's Shadow Scheme, which caused her to become agitated; at this point, there was a clear philosophical confrontation between the ideologies of business and academia.

Later, on his way to a conference, Professor Zapp stopped by Rummridge for a quick visit; while there, he learnt about Robyn's work for the first time and was impressed (*Nice Work*, 1988, p. 322); his ex-wife was being sought after for this position by the faculty at his American institution, so he attempted to secure a job for Penrose there: "At last someone's offered me a job. In America! [...] 'The other candidate must be Desiree' [...] 'I'd take a bet on it. She wrote on the back of her Christmas card that she was looking for an academic post, preferably on the West Coast. Imagine Désirée in Morris's Department!' He guffawed at the scenario thus summoned up. 'Morris would do anything to stop her.' 'Even hiring me?' (*Nice Work*, 1984, p. 359-60); due to national funding cuts for British universities, Robyn saw this as a fantastic opportunity; it was now nearly impossible to find a permanent job in the country. Vic and Robin's

<sup>42</sup> A British Act of Parliament, passed in 1715, authorizes the use of force by the government to quell riots or other public disturbances. During any such unrest, a representative may recite a section of the law and direct the crowd to disperse.

interactions exposed each of their flaws; Vick had to deal with industrial strategy at Pringle, while Robyn's academic position was unstable due to the reductions in the national funding for colleges and universities.

The plot is a parody<sup>43</sup> of the industrial novel reference to Elizabeth Gaskell (*North and South*<sup>44</sup>); the postmodern and feminist views of Robyn were undermined by this gentle mockery because she had acknowledged the fate's role for elevating the female to meaningful social status; Robyn learned more about the tangible realities of industries, something she had previously only read about in literature, and the pragmatic spirit that she disliked its intrusion on the university's culture; Vic, in turn, learned to value the symbolic or semiotic aspect of his surroundings and unearthed the romantic side of himself that he had previously disliked in his daily existence.

#### 1.4.1. Ivory Towers versus Factories<sup>45</sup>

*Nice Work* reflected the rise of literary theory and feminism in the 1980s by highlighting the female protagonist Robyn Penrose; she was a talented researcher and committed educator, but the broad cuts to the British university system made her career insecure; she was requested to participate in the Shadow Plan, a project designed to educate academia about the business world, as an expert in the 19<sup>th</sup> century industrial novel: in fact, she has little choice but to do so; during this time, she learned a great deal about herself from the texts' characters; eventually she found herself in places far from the university campus and in situations she could hardly imagine; she was mocked for her limited perception of the world, and the reader was also affected by her experience.

The novel's opening pages played a key role in establishing the mood/tone; however, it was argued that the two worlds of business and academia were incompatible; the novel was

consequently founded on a contrast between two worlds, a common element of the comedic tradition going back to Shakespeare's comedies that would depict the contrast between the countryside and the royal court; the events of the novel began in January 1986, which was the Thatcher administration's year of industry in Britain.

Despite being the final book in Lodge's trilogy, there was a sort of spatial exchange between the factory and the university; being more impacted by external political circumstances it differed from the two earlier ones; the Thatcher administration's austerity measures caused the English university system to be in turmoil (*Nice Work*, 1988, p. 50-1). This dilemma was further demonstrated by the university recycling envelopes and requiring staff to utilize abbreviations wherever feasible in official correspondence in order to reduce the need for paper and typing (*Nice Work*, 1988, p. 84); the scenario, as Charles (Robyn's partner) so eloquently put it, was death by a thousand cuts for academics (*Nice Work*, 1988, p. 184); this also led to the end of international engagements/conferences, so Swallow regretted not receiving funding (*Nice Work*, 1988, p. 63).

According to Bernard Bergonzi (1995), the book was published in 1988 following Lodge's divorce from the institution where he worked for 27 years as a lecturer and professor; in contrast to Lodge's earlier books, which were exclusively set in academic settings, this one reflected the author's real life, where he discovered a world outside of academia, just as Robyn did in her transfer to a new environment; since a professional writer (as opposed to an academic) produces a single product and is reliant on the market, he is more likely to be aware of the issues facing other producers. (p. 27).

<sup>43</sup> The distinction between parody and pastiche is that the former produces an unrelenting, piercing critique of the mimic text, whilst the latter exalts, glorifies, and positions it in Heaven.

<sup>44</sup> Cleghorn Gaskell, Elizabeth (1855). *North and South*. London: Penguin Books.

<sup>45</sup> Only transcendent, full, fruitful, knowledgeable, experienced selves can create art and literature; these selves must live in an ivory tower, away from everyday's incidents that waste mental energy.

(The Shadow Scheme) was one of the projects of the (Year of Industry) plan in the novel; one of the goals of this scheme, according to the Vice President of the University, was to dispel the accusation that universities represented the ivory towers and their members were ignorant of modern-day realities (*Nice Work*, 1988, p. 85).

*Nice Work* was the first significant campus book written in the first person, as opposed to the first two books; since there were two protagonists and the reader could access their thoughts through the omniscient narrator, Earl G. Ingersoll observed that this novel's primary distinction from other academic novels was its willingness to spend half of its production time in a different setting; due to Victor Wilcox's affiliation with Snow's *Two Cultures*, the division between the sciences and the humanities in Western society's intellectual life was still important today, thirty years after it was first proposed; the most comprehensive, persuasive, and upbeat account of feminist academia in the 1980s, according to Showalter, was delivered to Robyn by Lodge (102), where the narrator provided a detailed summary of Robin's life (*Nice Work*, 1988, p. 42).

The school urged Robin to submit an application to Uxbridge, but she decided to enroll at the University of Sussex instead, as brilliant young men did so frequently in the 1970s when the new universities were regarded as exciting and cutting-edge/innovative places to learn (*Nice Work*, 1988, p. 42); the book thus became one of the first British campus novels to reject Oxford and Cambridge traditions in favor of adopting contemporary trends that spread more quickly at modern colleges.

While studying in Sussex, Robin joined the Debating Society and advocated for progressive issues like abortion, animal rights, education, and nuclear disarmament (*Nice Work*, 1988, p. 44-5); she also met Charles, who became her boyfriend, and later went with him to Cambridge for her PhD; by this time the narrator

told us that modern and contemporary literary schools had reached Oxbridge (*Nice Work*, 1988, p. 46).

Robin was incentive to fight for her support of novel ways of literary critique; the narrator's depiction of her was inconsistent; while he frequently sympathized with her, he mocked her dedication to literary theory by portraying her as a character who did not believe in the concept of character (*Nice Work*, 1988, p. 39); Lodge expressed his regret in his academic publications, saying that readers might no longer be able to comprehend literary criticism outside of academia as a result of the theory's development (*After Bakhtin* 175-184).

While Robyn was convinced of the importance of a liberal education, Vic was more suspicious; he was born in 1940 and currently lived in a neo-Georgian house in Rumridge with his wife Marjorie and three children; Marjorie, representing boredom and corpulence, used Valium to reduce stress and slept on a book entitled *Enjoy Your Menopause* (*Nice Work*, 1988, p. 13); Vic was a graduate of the Rumridge School of Advanced Technology (*Nice Work*, 1988, p. 29); the university might therefore appear to outsiders to be a pastoral environment even during a period of massive budget shortages<sup>46</sup>.

Lodge's concerns with structuralism and binary oppositions were once again supported by the book's fictional setting; Robin and Vic were reluctant to step into the unknown because Lodge portrayed university teaching and factory employment as two life paths separated by an impassable gap; when they were informed that they had been selected for the shadow scheme, only Robyn opted in since she thought she would someday need Swallow's approval/recommendation; additionally, Vick carefully coordinated his appearance on the programme with his marketing director Brian Everthorpe, who erroneously assumed Robin to

<sup>46</sup> Some people draw parallels between marriage and public restrooms, saying that those who are inside cannot stand the smell while those outside yearn to go in.

be a male due to her first name. Vic, a right-wing who stands five feet five inches and a half, made disparaging remarks about Robin's gender biases and worldview after they first met (*Nice Work*, 1988, p. 116); likewise, Vic and the factory received no appreciation from Robin (*Nice Work*, 1988, p. 141); she found nothing appealing in Vic because he was a cultural conservative and supportive of Margaret Thatcher (*Nice Work*, 1988, p. 25).

However, eventually Robyn and Vic bridged the gaps between them influencing each other's opinions and causing them to deconstruct/question everything they had taken for granted; first, when Vic was claiming that arts degrees were a waste of money, she found herself retracting arguments she no longer really believed, such as the importance of preserving cultural traditions and improving students' communication skills (*Nice Work*, 1988, p. 217-8); Vic was later made aware of his limited educational background and perspective when she attempted to instruct him on the distinction between metaphor and metonymy, and how to spot their application in modern advertising.

Along with that, Vic directed Robin to reconsider how colleges were constructed and planned; the student housing in Rummridge had to be recreated in accordance with Oxbridge standards because universities shown in *Changing Places* were in a rather unappealing light; being impressed by her conversation with him, she realized the contradiction between the university's elite composition and her leftist principles; later, she made an attempt to persuade her parents of her doubts regarding the application of the Robbins Report of 1963; according to the Report, British universities should be immediately expanded, and everyone who was capable and motivated should have better access to higher education; Robin agreed with these two main points; she argued that the construction of many new universities in gardens on the outskirts of cathedral cities perpetuated Oxbridge's idea of higher education as a version of the pastoral, a privileged idyllic setting cut out of ordinary life (*Nice Work*, 1988, p. 307); despite the fact that universities were no

longer seen as ideal, she was unable to imagine living a happy and meaningful life somewhere else; however, as a result of her involvement in the shadow scheme, she found herself dreaming of a university campus filled with not only students and lecturers but also workers and managers, who were all gathered there in order to reconcile university values with the necessities of commerce and administer them more equitably for the benefit of the whole of society (*Nice Work*, 1988, p. 347).

Although Robin claimed that universities were modern cathedrals, she realized that they did not bother introducing themselves to society as a result of her experience, which helped her appreciate the university in connection to the outside world (*Nice Work*, 1988, p. 241).

As a result, the story dispensed with the preoccupation with Oxbridge that had permeated earlier British college fiction.

In *Nice Work*, Vick found himself in a similar situation to a well-known university professor and restless family man, who appeared to be wealthy, as evidenced by his five-bedroom home with its own bathrooms; although materialism was not linked with academia, it surfaced in Lodge's work because Marjorie, in particular, took use of her husband's benefits and flaunted en-suite rooms; however, as a temporary lecturer, his position was just as precarious as Robin's; the only thing she knew was that her appointment would expire in three years; Vic informed Robin that the engineering department was free to fire him whenever they desired: "They can get rid of me whenever they like" (*Nice Work*, 1988, p. 135); indeed, he was abruptly informed of the choice to sell the business and fire him at the end of the book. The novel, according to Kenneth and Mack (---), looked at the contentious relationship that frequently existed between academics and the actual world, between the forces of competition in ideas and the forces of free enterprise in industry (p. 151); though the two worlds were different, each had to struggle for survival; Vic's job was less secure as it depended on the whims of the market rather than on his thought, so it was

no surprise that Vic was appalled to hear that many of Robin's colleagues had permanent jobs<sup>47</sup>.

However, by the time Vic was fired, the relationship between him and Robin became more complex; on her last day on the assignment with Vick, she accompanied him to a technology conference in Frankfurt, Germany; the narrator preceded the business journey with a flash forward: "It was, perhaps, inevitable that Victor Wilcox and Robyn Penrose would end up in bed together in Frankfurt, though neither of them set off from Rummidge with that intention" (*Nice Work*, 1988, p. 267; Robin saw what had happened as a one-night event that she had anticipated; she had recently learned that Charles had started dating Debbie, a foreign exchange trader without a college degree; previously, Charles had suggested to Robin that he consider trying to write an essay about what was happening in the city, stressing that the financial services sector was fake (*Nice Work*, 1988, p. 219); Charles's newfound interest in banking astounded her, but she had no idea that it may be matched by an as intense infatuation with another lady; despite the fact that Charles' infidelity had wounded Robin's pride, she maintained her sobriety and had no expectations for her relationship with Vic; Robin attempted to persuade Vic that love was a literary confidence trick, but Vic was so certain that he loved her that he would get a divorce and marry her (*Nice Work*, 1988, p. 297).

He kept sending her letters, but she wouldn't respond; in order to get away from him, she spent Easter at her parents' house in southern England working on her book about how women were portrayed in nineteenth-century books, which would help her keep her temporary employment in Rummidge or find a permanent job elsewhere; while she no longer considered universities ideal, she still could not imagine a satisfactory job elsewhere; because of her shadow

scheme experience, she now found herself daydreaming of a campus that was populated by staff and administrators as well as students and lecturers, all of whom were interacting to share ideas on how to operate the institution more fairly for the benefit of society as a whole; as a result, the story as a whole was infused with knowledge of the cultural divide between Snow's two civilizations.

Like many of the protagonists in earlier campus novels, it briefly seemed like Robin would be leaving the institution; she was informed that the college scholarship would be cut by an additional 10%; Zapp of *Changing Places*, who was attending Swallow party while travelling to several conferences in Europe, seemed like the solution at this precise moment; thus, despite the fact that participation at Rummidge conferences abroad had drastically decreased, Euphoric was still as giving as it had been for the previous ten years; at the party, Zapp and Robin discussed their ongoing project, during which the names of well-known female critics and theorists were slung around like bullets (*Nice Work*, 1988, p. 325); Robin was impressed by Zapp, so he offered her to publish her book in Eurphoric and invited her to apply for a permanent position in women's studies there, with a salary "not less than forty thousand dollars", so Robyn was silent as she quickly performed some calculations in her head (*Nice Work*, 1988, p. 358).

Zapp was pleased with being the highest-paid professor of humanities at his university after abandoning his quest to become the highest-paid English professor in the world (*Nice Work*, 1988, p. 320); the book made no reference to Maurice Zapp's romantic life, but it did highlight the fact that he travelled alone; he started the trilogy by focusing on Jane Austen novels, but changed his mind and embraced 1970

<sup>47</sup> When Egypt was under Roman dominion and flourishing in the production of "Mira," or wheat, the tale of this parable, being a well-known fact of the Roman Empire and all neighboring countries, first began; however, there was an imposed restriction prohibiting Egyptian farmers from taking any grain after harvesting wheat unless directed to do so by the Roman ruler, which put a heavy burden on farmers in this age; this Mira was stored in silos made of mud until the time came to ship it to the Roman Empire; people would encourage the farmer to look in the granary soil in the hopes of finding some wheat when he was unable to reap what he had sowed; hence the proverb: "Drop to the ground and roll in the trailing dust of the government service wagon if you miss it;" nowadays it refers to those who have no governmental jobs (Israa Shaaban, Sawt al-Ummah, 10 /01/2018).

deconstruction in the second part, and he didn't write anything new in the third and final part of the trilogy, indicating that he hadn't yet adopted a new theory; he did not show off when Robin announced her new book, while trying to help her publish the book in Euphoric University (*Nice Work*, 1988, p. 325); therefore, Robyn commented: there are still regions of the world where academics and critics pursue their careers with enthusiasm and confidence, where grants are available to help with travel expenses to conferences, and where conversations at academic gatherings are more likely to centre on the most recent contentious book or article than the latest reduction in departmental maintenance grants. As she slouched over her computer, yawning and with red eyes, she had fresh faith in her novel and her career (*Nice Work*, 1988, p. 327)

The way he was reading Robyn's book felt odd because, as Swallow noted, 'He can't stand feminists, usually. They've given him such a rough time in the past, at conferences and in reviews' [...] Morris would do anything to stop her [his wife]' (*Nice Work*, 1988, p. 329-360); Swallow continued to believe Zapp was acting dishonestly.

After submitting her application for the position, Robin Penrose received more good news: she was named the only beneficiary of her Australian uncle's bequest. Rather than marry Vic, she would provide financial assistance so that he could pursue his ambition of starting his own business; surprisingly, Marjorie offered to work as a secretary at Vick's new company to help him make ends meet after he lost his job; she had previously expressed relief that her previous husband's mental wandering was not due to an affair with another woman; Vick's erotic interest in his wife was rekindled by Marjorie's enthusiasm for her his recent independent job.

At last, Swallow made a public announcement at the university that he could reallocate some funds and maintain Robyn in place of the department's senior member who was set to retire (Rupert Sutcliffe); because she was not really moved by Rummridge's leaving and one of her students had just told her that she was the

greatest lecturer in the department, Robyn gladly decided to stay; the question of whether there were any British works that honored anything other than Uxbridge undergraduate life was raised by Ian Carter (1990), and this was one of them (p. 204).

The novel's unexpected happy ending reflected the restorative endings of some earlier British campus novels from *Lucky Jim* onwards; in other words, the end highlighted the novel's reliance on the comic literary tradition with its restorative structure that overshadowed the satirical elements of the text; as Bergonzi stressed that the end might depend more on inherited tradition and genre than on possibility, but we expected the comedic novel may end more or less blissfully (p. 154); satirical texts, in stark contrast, tended toward the open ending, offering no solutions rather than the obvious specific closure.

Yet while Vic and Marjorie's marriage was restored, there was no wedding for Robyn; although Charles separated from Debbie and asked Robin to marry him, she declined the offer, maintaining her integrity and independence; the novel was in many respecting a rerun of Gaskell's novel *North and South* (1855); while Lodge followed representatives of the university and the world of business, *North and South* explained the relationship between the aristocratic Margaret Hill of the South and John Thornton, a local mill owner in a northern industrial town; Gaskell's text ended with the marriage of the two main characters; Lodge's novel also had numerous references to other 19<sup>th</sup> century novels such as: Dickens' *Hard Times* (1854), which were quoted in Robyn's lectures or used as an epigraph for some chapters of the novel.

Finally, *Nice Work* transcended the usual campus narrative tradition by including events outside the university; therefore, this novel was distinguished from its predecessors by the depth of social and cultural criticism, having enriched the genre through the confrontation between the academic world and the business world or the two cultures of Snow; it was set in 1986, the year

of British Industry, and featured an encounter between Robyn Penrose and Victor Wilcox; since both were mildly cynical about their limited views, Lodge assured the reader that the meeting enabled both to broaden their horizons and perceptions; towards the end of the text, the comic literary tradition prevailed over the satirical features of the novel; it rewarded the protagonists for becoming more open by restoring order in their personal and professional lives.

### 3.4.2. Factual Aspects/Theory of Reflection in *Nice Work*

When reading *Nice Work* from a sociological perspective, it was easy to see how far British society had advanced over the time of almost 40 years, where living became more pleasant while also becoming busier and more crowded in the 1980s; the atrocities of World War II were forgotten as the British people entered the contemporary era of technological achievements and higher levels of living; other developments that were highlighted in the novel included those relating to social views, emigration, accommodation, and financial standing; even though they both lived in northern Britain in the 1980s, Victor Wilcox and Robyn Penrose existed in quite separate worlds; Victor believed in pure materialism while the other embraced social equality.

The conflict between conservative and socialist values was a key component of the story because Lodge used these two characters to highlight the rift in British society; Robyn accused Victor of being hypocritical since he recognized traditional Victorian ideals: 'There was a lot of hypocrisy in that old-fashioned code,' said Robyn. 'Maybe. But hypocrisy has its uses.' 'The homage vice pays to virtue' (*Nice Work*, 1988, p. 242); Studies of female authors were no longer worthwhile in Vick's opinion: 'Women's studies?' Wilcox echoed with a frown. 'What are they?' (*Nice Work*, 1988, p. 114), but Robin considered the subject important; when compared to Robyn, who prioritizes happiness and justice, Victor saw everything from a financial perspective: 'Because they're more interested in ideas, in feelings, than

in the way machines work' (*Nice Work*, 1988, p. 115); Victor finally started reading female authors and accepted Robyn's financial backing, which supported Robyn's win and her philosophy; this implied that Lodge preferred socialism and feminism to conservative viewpoints, even though the two shared a persistent concern about their careers (*Nice Work*, 1988, p. 13- 54).

Vick's responsibility as general manager was to restructure the factory to increase profitability; he achieved sluggish growth against fierce competition, but was ultimately vanquished by a bigger corporation; however, the new industrial giants of the Far East surpassed British production during World War II, despite the West Midlands (where Rummidge was located) experiencing a boom in the automobile industry; in the 1970s, as a result, factories closed and there was a major increase in unemployment in the West Midlands and elsewhere.

In the book, the problems of immigration and racism were connected to industry unemployment; after World War II, a considerable number of immigrants arrived in Britain and contributed significantly to the industrial sector; the author discussed the sensitive topics surrounding the situation of the Indian employee (Danny Ram) and the managers' treatment of him: because of Danny's lack of effectiveness—possibly as a result of inadequate training—management intended to terminate him, but the socially-minded Robyn stood by him at the meeting, shocking the directors with her refusal (*Nice Work*, 1988, p. 143-4); the sole strategy for achieving workers' rights was demonstrated to be the cooperation of workers of color (*Nice Work*, 1988, p. 155); the precariousness of Robyn's position relying on government subsidies was obvious evidence of the author's critique of Thatcher's policy on education; despite the fact that she was well-liked by her pupils and respected by her peers/colleagues, the college's dean could not afford to keep her longer than three years due to financial constraints (*Nice Work*, 1988, p. 64-5).

Robyn, a member of the extreme left, opposed passive acceptance of government action, participated in sit-ins and strikes, and blamed Thatcher for the dearth of academic employment and the decline of higher education (*Nice Work*, 1988, p. 50-1). The surge of new theories was unaffected by the decline in public funding, nevertheless, as feminist critical theory and women's publications were recognized and taught as obligatory courses at universities (*Nice Work*, 1988, p. 114).

In the 1980s, post-structuralist literary criticism emerged and had an impact on literature in general and Robyn in particular (*Nice Work*, 1988, p. 46); popular culture, multiculturalism, and other subjects like Commonwealth literature were all emphasized in cultural studies (*Nice Work*, 1988, p. 351); the younger generation was criticized for their corrupt and aggressive behavior; discontent among the unemployed youth was attributed to Thatcher's policies and unemployment (*Nice Work*, 1988, p. 241); Victor (the Conservative) was disappointed in his kids since they didn't value education or choosing a respectable career, and they took everything for granted; Alcohol abuse and spending time with the best entertainment were Raymond's two biggest vices; he had dropped out of college, and Sandra, his daughter, had no interest in attending college (*Nice Work*, 1988, p. 238).

Victor's children serve as evidence that youth could have greater freedom and luxury without truly deserving it as a result of the removal of the strict father figure and the trend toward greater child tolerance; belonging to a certain group and establishing one's identities were the most crucial things for the younger generation; therefore Raymond joined the group of villains and Sandra did not seem to belong to any particular group, but she also gave a lot of thought to her appearance, particularly her clothing and hairstyles; Robin concurred that taking on a certain persona was crucial for a child's ability to express themselves; additionally, she served as an inspiration for radical feminism by backing campaigns for the de-nuclearization of the world, animal rights, abortion, and the legalization of marijuana; she

lived a glamorous lifestyle, similar to Barbara in Bradbury's *History Man*, but she appeared genuinely content with it because she had established herself in society, achieved success in business, and had a good friendship with Charles; They swapped conventional functions: being under Robyn's wings, Charles adopted the role of the housewife: "Charles was not jealous. He was used to living in the shade of Robyn's achievements" (*Nice Work*, 1988, p. 45); however, she realized she did not require a man to complete her when they eventually got separated: "You're a very special person, Robyn," he says solemnly (*Nice Work*, 1988, p. 380).

The author's parody can be observed in his depiction of social evolution in something as basic as the bathroom; Victor's grandparents lived in a post-war home with an out-toilet; his parents had an en-suite; and Victor eventually made his way to a home with four latrines thanks to his hard work and conservative principles (*Nice Work*, 1988, p. 16).

The irony of Lodge's irony also turned to the conceited right-wing conceit; since Debbie (Bassel) and Robyn's brother both worked in finance in London, Debbie's attempt to present herself as a gentleman struck Robyn as comical; due to the concentration of their professional activities, the educated and upper class favored living in the southwest of England; the novel highlighted the stark difference between this region and the industrial north of England; first, there were hardly any lions in the south; second, there was no industry there; third, the result of the first two points was the absence of the working class in southern England (*Nice Work*, 1988, p. 305); one of the most important points in Robyn's remark was that the upper class purposely moved industries out from London: "the English bourgeoisie had kept the industrial revolution out of their favorite territory" (*Nice Work*, 1988, p. 306); Lodge spent a lot of time in Birmingham and was undoubtedly familiar with the issues facing the working class' unemployment during the 1980s.

Following the failure of immigration policies to encourage cultural assimilation and integration, multiculturalism was introduced in Britain in the 1980s; Lodge brought up this subject in the book and appeared to be rather dubious of this tactic; he thought that first, racial disparities needed to be addressed differently in Britain: "Physically contiguous, they inhabit separate worlds. It seems a very British way of handling differences of class and race" (*Nice Work*, 1988, p. 384); they had to accept each other's equality; in the moment where Robin got lost outside of Rummridge and was offered drugs by an Indian, it was made clear how terrible immigrants' lives were; this was especially true for young individuals for whom drug trafficking was their only means of support (Marwick 343); there was no question that Lodge was influenced by the horrible incident that happened in Birmingham in 1985 when Robin recalled the riots that happened there last year (*Nice Work*, 1988, p.99): on September 9, minorities rose up against police interventions; the violence resulted in the deaths of two Asians (Marwick 343); ironically, while some individuals were living in poverty or below it, others were concerned with environmental issues or animal rights; in addition, women started starving themselves to get thin since it was in style, even while many impoverished people were really going hungry; Marjorie, Victor's wife, was also affected by the new habit of thinness, attending the Weight Watchers Club (*Nice Work*, 1988, p. 14); she was an extravagant wife who had no regard for the future or for saving her husband's money (*Nice Work*, 1988, p. 238).

Robyn was dissatisfied as a Marxist because there were no longer any taboos to transgress (*Nice Work*, 1988, p. 43); this was humorously in contrast to Victor's own protest of attempting an uncommon passionate position: 'Twenty-two years in the missionary position? That's kind of perverted.' [...] 'I thought you couldn't stand him? I thought he was a bully, a philistine and a male chauvinist' (*Nice Work*, 1988, p. 294); even though many believed there was nothing new that could startle them after the shocks of the 1960s revolution, there were still certain prohibitions and restrictions that needed to be shattered; in the

1970s, worrisome passion scenes on television took Victor's beloved football games' place as a frequent topic of conversation (*Nice Work* 161); furthermore, it was normal to get a job as a nude model: "Look at Sam Fox!" (*Nice Work*, 1988, p. 36).

Numerous contradictions or, more accurately, opposites might be found in the work; in stark contrast to Robyn's independence and shaky relationship with her boyfriend, Victor had a long-standing marriage and a typical family life; it was found that there were class inequalities, particularly between wealthy managers and businesses and low-paid blue-collar workers; the subject of race and unemployment were also covered by Lodge; the novel's overall message was anti-Thatcher since Lodge decried higher education as inadequate and let Victor, a Thatcher supporter, lose in the conflict between conservative and socialist ideas.

## Conclusion

Malcolm Bradbury and David Lodge had a lot in common, including their social backgrounds, the extent to which they benefited from school reforms implemented in the middle of the 20<sup>th</sup> century, and their status as multi-talented authors and forerunners of the university novel; their oeuvre focus on the humanities rather than sciences, incorporate some memoirs, show lack of fascination with the Oxford and Cambridge groups, value feminism, and mock the shoddy design and construction of university buildings; they also discuss tolerance for children and students, the failure of multiculturalism due to the marginalization of ethnic groups and immigrants, and the significance of publishing papers, articles, and books; finally, this study discussed how their fame came from their satirical writing about the academic world.

The following are areas where Lodge and his colleagues disagreed; he wasn't very cynical in his criticism of the institution and academics; except for Zapp, who sought information about his competitors for the UNESCO chair from the socialist Fulvia Morgana, Lodge did not focus on

passion with the same ferocity as Bradbury, where there was no need for practice other than for fun; he did not address the issue of professors taking advantage of their pupils, but the opposite was more prevalent, with some students taking advantage of their teachers to be successful and achieve higher grades; Lodge emphasized the connection between the academic and outside communities; in order to critique contemporary literary theories like structuralism and modernism, he turned to the romance genre; He wasn't overly negative and didn't actively want to upend the peace of society; in Lodge's literature, homo-passion, the triumph of communism over conservatism, and, last but not least, the lack of wife exploitation for personal gain were all prominent themes.

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