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Tutor: María José De la Torre Moreno

REALISM, BINARITY AND EGOCENTRISM IN THE WORK CHANGING PLACES  
BY DAVID LODGE

María Jesús Bermúdez Lopera

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## Introduction

In this paper I am going to focus on the novel *Changing Places* by David Lodge. This novel was first published in 1975 by the editorial Penguin in London and belongs to a trilogy. *Nice Work and Small World* are the other novels belonging to the trilogy. These three novels deal with the protagonist's life inside and outside the campus. In fact *Small World* is a sequel of *Changing Places* and continues telling us how the characters' lives go on.

The aim of this paper is to illustrate how David Lodge calls the attention of the own realism by going mainly through the binary structure the author employs and how it influences upon the sense of fate that pervades the work. To do this, some examples taken from the book *Changing Places* will be provided.

The structure that I will follow in first place will be a contextualization of the work *Changing Places* by means of the explanation of the most relevant events that took place in the world during the second half of the twentieth century; the establishment of the literary context of the novel *Changing Places*, its origins and kind of writers and the narrative technique that the author employs in the novel: the exchange of letters, a compilation of news, and dialogues that give credibility and life to the novel.

Secondly, I am going to explore three lines of analysis: the first one is the binary structure, including the topic of fate; the second one is realism, and the third one is the competition and egocentrism in the academic world and the contrast between academic and non-academic worlds.

As I said before and I will explain later on, the novel is composed by a binary structure. What we find are two characters that change their lives and countries, consequently it is

easy to describe the differences and the similarities between both countries. Another point that I will arise is fate, which seems to manage people's life. In addition, both characters are related by fate in a way; if not how could you explain the great coincidences that exist between both of them. However, the realistic elements predominate too and give credibility to the novel. In addition, sometimes we have the impression in real life that fate is handling our lives because we need a reason to explain why we go through some situations or not.

The third line of analysis is the competition and egocentrism in the academic world, and how egocentric and selfish academicians can be. I will complete my analysis by contrasting the real and campus world, how the image of the lecturer is different from the one of the individual outside the campus. Consequently, these three lines of analysis would comprehend the work's body.

Thirdly, I will conclude by summarizing and underlining the most relevant ideas I have discussed along the analysis.

### **1. Historical context**

In the 1970s the Vietnam War changed the communist regime to a socialist one and 3 million people were murdered; the Jonestown massacre was a mass suicide-murder which happened in 1978 in the Jonestown settlement and more than 900 people died; other events were The Munich Olympics massacre, a terrorist attack that happened during the Olympic Games in 1972; and the nuclear accident at Three Mile Island in 1979 that did not cause any injury to local residents. At the same time, Margaret Thatcher became the first woman prime minister. For twelve years she tried that Britain was more productive by means of the privatization of the nationalized industries and

utilities. Firstly, it seemed that her policies were useful in a country sunk in postwar but some writers and filmmakers such as Caryl Churchill and Derek Jarman believed that conservative reforms separated more over rich from poor, black from white and north from south.

Then, it was in the 80s that the Cold War began to finish, a few years after World War II wartime allies began a global struggle that gave place to the “Cold War”. At that time, the East Berlin’s communist party proclaimed a shift in the relation with the West. So, citizens were allowed to cross the country’s frontier and the wall was demolished; another event was that the Mt. St. Helens erupted in 1980 in the State of Washington.

Finally, in the 90s the Cold War finished definitely; and the liberation of Nelson Mandela from prison in 1990 was an event of importance because he was in prison 27 years for his resistance to apartheid; the Oklahoma City bombing in 1995 that killed 168 people, the Columbine High School massacre in 1999, a school shooting by two senior students in which twelve students and one teacher were murdered , and the Rwandan genocide from April to July 1994 which left 800.000 people dead by extreme Hutu nationalists were relevant facts too.

## **2. Literary context**

It was a century ago when the tendency of writing campus novels arose in Europe. The readership of Campus Novel has increased in a universal way due to the campuses’ diffusion around the world. Campus novels are also referred as “Academic Novels”, since these kinds of novels talk about the academic world. In academic novels reality is useful to provide parody, satire, and irony because the characters fight between reality and intellectual pretensions. The tension between idealism and corruption is perceptible

too. Then, before going further I consider useful and important to define “Campus” and “Campus Novel”. In Lodge’s article: “*Nabokov and the Campus Novel*” (2008) we find the Latin origin of the word “campus”. Lodge says that it means “field, to indicate the space occupied by a college or university” (Lodge 2008: 3). In the nineteenth century, the Americans used this word with the same meaning, and later on was used by British too. Nowadays, the term is used to refer to university and other educational institutions. Chris Baldick defines Campus Novel in *The Concise Oxford Dictionary of Literary Terms* (1990): for him it is a comic or satiric novel in which the main action is developed in the world of university that underlines the follies of academic life. The first novels that could be considered academic novels were Mc Carthy’s *The Groves of Academy* (1952), Kingsley Amis’ *Lucky Jim* (1954), John Barth’s *Giles Goat-Boy* (1966), David Lodge’s *Changing Places* (1975), and Robert Davis’ *The Rebel Angels* (1982) (Baldick 1990: 30). The fact that authors break the traditional view of academicians and try to show real experiences makes the satirical elements arise. Usually academicians are the ones who write campus novels, besides Campus Novel flourished due to famous campus novelists such as: David Lodge, Malcolm Bradbury and Vladimir Nabokov. However, there were some writers that do not belong to the academy world and had worked with this kind of genre.

It is usual that campus novel writers satirize teachers. Instead of showing perfect and glorified academicians, they depict comic and ridiculous characters that are not interesting in academy issues. In addition, they portray selfish figures possessing their own desires and ambitions. The campus novel sometimes talks about other concerns of the professors, such as politics. Consequently, the ironic and satiric portrayals are useful to writers in order to convey the message that education is without hope. The reason is

that academicians are not interested in teaching, but in business and materialistic issues as Sevinc Çelik emphasizes in his *An analysis of David Lodge's Changing Places: A tale of two campuses and Small World: An Academic Romance in the Light of Friedrich Nietzsche's thus spoke Zarathustra: A book for all and none*. He notices that the quantity of knowledge in a determined field is important in academicians because they are paid according to said quantity of knowledge. In *Changing Places* both Morris and Philipp are interested in exchanging their universities in order to acquire more prestige and knowledge to get more money. In fact, even though Swallow is living in a warlike situation, he decides to state in the USA and to be involved in the events. Why would he do it? To satisfy his will by power. However, this reaction by Swallow is not taken by surprise since in the UK he was described as “a man of genuine love of literature in all its diverse forms” (Lodge 1975: 17). The interest in academic prestige of the academicians is evident in the comparison that Lodge offers us between Swallow and Zapp. Lodge presents Swallow as academically infertile and Zapp as super talented. Nevertheless, his intention goes more beyond and what he indicates is that people should show as they are and do not pretend to be another person.

Now, it would be interesting to talk about the context of poetry. Ireland was one of the more productive spaces in poetry in the second half of the twentieth century. Authors such as Seamus Heaney and Paul Muldoon wrote about the sectarian bloodshed in Northern Ireland. Then, due to the change of the geographical contours of poetry, new voices, styles (from the “Old Commonwealth”) and dominions (Canada and Australia) emerged.

Some of the most important innovations in the language and poetry in English came from the former colonies of the British Empire. The postcolonial writers such as Derek

Walcott and Claude McKay hybridized the traditions of the British Isles with speech rhythms, creoles and genres. In poetry and fiction Nigeria was the most prolific Anglophone African nation during the “golden age”. The first black African who won the Nobel Prize, Wole Soyinka “stretched English syntax and figurative language in poems dense with Yoruba-inspired wordplay and myth” (Greenblatt 2012: 1900). Furthermore, Indian poets brought their indigenous cultures into English poetry. A. K. Ramanujan mixed Anglo-modernist principles and “the south Indian legacies of Tamil and Kannada poetry” (Greenblatt 2012: 1900). Finally, the century closed with the flowering of poets such as Walcott, Hill, and Heaney.

It is important to consider how fiction arose. After World War II the English novel tried to register the social scene and the historical event. This event gave place to some “more or less realist fictions” (Greenblatt 2012: 1904). These satirical works talked about “the young demobilized officer class (Kingsley Amis’s *Lucky Jim*) and of the ordinary provincial citizen finding a fictional voice yet again in the new Welfare State atmosphere of the 1950’s” (Greenblatt 2012: 1904). Some novelists such as Ian McEwan and Martin Amis were obsessed with Germany and the Hitlerzeit and their obsession arose after the Berlin Wall in 1989. In the 1980s and 1990s women and gay writers seek to express their intimacy. Some of these were Jeanette Winterson and Alan Hollinghurst. In 1981 Salman Rushdie published “*Midnight’s Children*” and in 1988 “*The Satanic Verses*”. His narratives were a hybrid of orality, magical realism, and polyglossia.

White fiction writers such as Katherine Mansfield, Doris Lessing and Jean Rhys changed the perspective of the novel with their feminist critique of the women’s lives during the colonial order. From South Africa we have some of the most celebrated



fiction writers of the late twentieth century. Nadine Gordimer dealt with the issue of ethnicity alongside narrative realism and J.M. Coetzee used the technique of the self-reflexive postmodernism and allegory to inquire into the complexities of white South African experience.

Besides this, late twentieth-century fiction was productive thanks to the presence of non-European writers in England.

To finish up, drama was of great importance in Britain too. A conservative theater was established between the late 1950s and 1960s. The modernist experiment was begun by the Irishman Samuel Beckett. “He changed the history of drama with his first produced play *Waiting for Godot*” (Greenblatt 2012: 1905).

### **3. The narrative technique**

#### **3.1. Metafiction**

It is in his review of the book *Changing Places* that Patrick T. Reardon shows us that metafiction draws attention to the way the work has been created and “remind the reader about the writer and about the manufacture of the tale”. He thinks that many writers use metafiction to show literal and intellectual dexterity. However, he suspects that this is not Lodge’s intention. His aim would be “commenting the title of a course that Swallow is ordered to teach at Euphoric State” (Reardon 2013: 5). *Changing Places* is written in a great variety of literary styles, for instance, the third chapter is written in the epistolary form. As Sevrinc Celik says:

“Lodge turns the novel into the epistolary form, then, uses newspaper format at the end of the novel is kind of play”. (Celik 2009: 20)

Lodge uses different writings with the aim of being sarcastic, humorous and to question tradition. Furthermore, he tries to avoid the monotony and keep the attention by means of variation. At the same time, the epistolary technique is very useful to know new things about the characters. This technique gives realism to the narration because we find another perspective or point of view. Realism is going to be quite constant in his work *Changing Places*; I will devote my second line of analysis talking about it.

However, it is going to be evident in my third line of analysis too. In a letter that Hilary sends to Philip, we find Hilary's opinion about Mr. Zapp:

“Though his table manners left something to be desired, I didn't really begrudge him the food, since he was obviously starved of decent home cooking”

(Lodge 1975: 114)

The epistolary technique is very useful because we can realize things that at first sight are not evident. The omniscient narrator deepens in the character's feelings or opinions and in this way we know new things about the characters. The narrator explains the story and at the same time he explains the character's fears, ideas, and opinions. Also, with the epistolary technique Lodge contextualizes his work.

In one of the letters that Philip writes to Hilary we find Philip's opinion about Hilary. It is strange for him that women swear because he has Christian values and he thinks that it is not appropriate for women as the next quotation exemplifies:

“So it is the way everybody, including Mrs. Zapp, uses four-letter words all the time, even in front of their own children. It's a bit of a shock at first, hearing faculty wives and nice young girls saying “shit” and “fuck”, as one might say “Gee whizz” or “damn it”.

(Lodge 1975: 109)

In another letter that Philip sends to Hilary we find the religious discourse again, he judges Zapp for the things he has heard about him, he would like that his wife and daughter do not have contact with him:

“The more I hear about him, the less I like him. In particular, I shouldn’t like Amanda to see more of him than is absolutely unavoidable... I feel he might have an insidiously corrupting influence .....So, at least, I infer from Mrs. Zapp, who recited a catalogue of her husband’s sins to me ...”

(Lodge 1975: 115)

It is in the same letter I have referred before and another one that Morris sends to Désirée that we know the lecturers’ opinions about the academic systems established in both countries. So, as I said before he contextualizes his work and in this way he makes it alive. He makes reference to the academic systems established in both countries and in the time in which the work is marked.

Philip to Hilary: “The system is so different, and the students are so much more heterogeneous than they are at home. They’ve read the most outlandish things and not read the most obvious ones...”

(Lodge 1975: 109)

This quote and the next one are relevant because the competition in the academic world is evident. So Morris says to Désirée:

“Now the teaching has thrown me back to square one. I swear the system here will be the death of me. Did I say system? A slip of the tongue. There is no system”.

(Lodge 1975: 110)

In both cases academicians are criticizing the contrary academic system.

Another way in which Lodge writes is by means of a Compilation of news as we can see in chapter four of *Changing Places*. It is like a summary of the more relevant events that have happened in the six months both professors have been interchanged. The neutral, objective way in which it is written makes sense because it gives realism to the novel. Lodge would write this chapter with the intention of gaining credibility.

In chapter five we find an example of metanarration too as we can see in the next quotation:

“Flashbacks should be used sparingly, if at all. They slow down the progress of the story and confuse the reader. Life, after all, goes forwards, not backwards”

(Lodge 1975: 170)

In the last quotation, Lodge himself has compared or put at the same level a narrative technique with life itself. He thinks that the use of flashback is unnecessary because if you want your book be realist you do not have to do it. Furthermore, in life you cannot go backward when you make a mistake, for instance... This technique I have explained is supported by Pilar Hidalgo in *La Crisis del realismo en la novela inglesa contemporánea*. She talks about Lodge's *How Far Can You Go?* (1980) and says that in this novel:

“There is a self-conscious aspect that comes from the relation between the narrator and the lector”.

Finally, the novel's ending is similar to a movie-style ending, it is an open ending and in this way Lodge is alleviated of having to explain how the couples are going to resolve

the conflict. It is according to Bárbara Arizti a “short- circuit”. Lodge’s aim would be “poking fun at postmodernist fiction” since postmodernists gave ambivalent endings to their stories. In fact at the very end of the novel, he talks about novelists and movie directors. He says that novelists have to state or insinuate an outcome of his story; however movie directors can leave their viewers guessing the outcome. So, it is what he does, he lets his readers wander about the novel’s ending:

“I mean, mentally, you brace yourself for the ending of a novel. As you’re reading, you’re aware of the fact that there’s only a page or two left in the book, and you get ready to close it. But with a film there’s no way of telling, especially nowadays, when films are much more loosely structured, much more ambivalent, than they used to be...”

(Lodge 1975:233)

Also, Bárbara Arizti explains in his paper *David Lodge’s changing Places: The paradoxes of a liberal metafictionist writing* that:

“Ending appears in the form of a film-script; David Lodge makes fun of the theories of Robert Scholes and other critics who think that film has rendered literary realism redundant. In ending his story unexpectedly, leaving the reader wondering about the future of the characters...” (Arizti 2000: 4)

#### **4. Lines for analysis**

##### **4.1. The binary structure and the sense of fate**

According to Pilar Hidalgo:

“At the very beginning of Lodge’s career we find the conflict between a realist and non-realist code of the writing, and between representation and fictionality that will be interpreted in a system of binary structure or oppositions, the first visible characteristic in the narration is an insistent parallelism”.

(Hidalgo 1987: 151)

The novel begins and ends with the binary structure; we have a binary structure along the entire novel. In the first page we find a metaphor very useful to convey the idea of binary structure. Furthermore, the idea that Philip and Morris are connected by an umbilical cords each other and with their native land is evident:

“ it follows that when the two men alight in each other’s territory, and go about their business and pleasure , whatever vibrations are passed back by one to his native habitat will be felt by the other, and vice versa.....

(Lodge 1975: 4)

Another metaphor is the twofold system of electrical telegraphy:

“Systems in which messages are sent simultaneously in opposite directions”

(Lodge 1975: 3)

In this binary structure we find some differences between both professors: Philip is not used to travel, but Morris is:

“it is obvious, from his stiff, upright posture.... that Philip Swallow, flying westward, is unaccustomed to air travel; while to Morris Zapp, slouched in the

seat of his eastbound aircraft, chewing a dead cigar .....The experience of long-distance air travel is tediously familiar”.

(Lodge 1975: 4)

But we find some similarities too. Even though Morris Zapp is used to travel, he is afraid of it:

“He seldom enters an aircraft without wondering with one part of his busy brain whether he is about to feature in Air Disaster of the week on the nation’s TV networks.

(Lodge 1975: 6)

Consequently, even though they seem to be different, they are not. In fact when the novel advances we can see that they are more linked each other what seems at first sight. It is because they exchange their jobs, cultures, wives and traits up to a point. In addition, even though they are very far away, their lives seem to be connected. In the book the comparison between both cities and both universities is obvious. Euphoria is described as a natural place while Rummidge is as an industrial one. In fact, both professors and their educational systems are compared too and consequently are contrasted, however this idea will not be explained here, but in my third point of analysis.

Another element supporting the binary structure is the fact that both universities are:

“A replica of the leaning Tower of Pisa...but restored to the perpendicular in both instances”.

(Lodge 1975: 8)

“The exchange scheme was set up to mark this coincidence”

(Lodge 1975: 8)

All these coincidences seem not to be coincidences at all, but it seems that fate’s hand is manipulating their lives until the point that they work in a building with the same structure. In fact, Destiny’s hand seems to be present in the whole novel and seems to change Philip and Morris’ life:

“It would not be surprising, in other words, if two men changing places for six months should exert a reciprocal influence on each other’s destinies....

(Lodge 1975: 4)

In fact, Morris believes in destiny:

“Being innately mistrustful of the universe and its guiding spirit, which he sometimes refers to as Improvidence”

(Lodge 1975: 6)

Furthermore, the novel seems to be predictable in a way given the symmetry and juxtaposition of the two parallel stories. The pattern and structure call the attention of the artificiality of the novel.

#### **4.2. Realism**

In *La crisis del Realismo en la Novela Inglesa Contemporánea* Pilar Hidalgo talks about realism in David Lodge’s novel in the chapter titled “El realismo, ¿un prejuicio



inglés?”. He seems to give a more positive point of view to America; it makes us to think that he is adopting a prejudiced position towards England:

“The economic contrast in England and USA, the conservatism and the material opportunities in the states in the sixties is a constant topic in David Lodge’s novel”. (Hidalgo 1987: 147)

We can see that in *Changing Places* the economy of both countries is reflected. The professors’ wage is an example of it. There is a contrast between social conservatism too because Philip’s country (England) is conservative, religion predominates in England. By contrast, Morris is more liberal because he comes from a more tolerant country. Another thing that we find in *Changing Places* that has to do with realism is the material and vital opportunities that the States offers. Due to the economic situation there you have more possibilities of moving up in your social class. Pilar also talks about the archetypal protagonist Lodge presents in his novels.

It is “the studious, shy and sexually repressed man belonging to the lower middle class, who moves up thanks to his ease to study”.

(Hidalgo 1987: 147)

We realize that Philipp fits in this stereotype because when he is alone in USA he is unfaithful to his wife. In addition when he is in the party with the young people and sees what they do, he feels jealous of them.

Another interesting point is Lodge’s comic style:

“There was tension between Lodge’s realism and critical interest for the representation problems, thus he introduced distortion in the comic style”.

(Hidalgo 1987: 148)

In Lodge's own words:

“Comedy, it seemed, offered a way of reconciling a contradiction, of which I had long been aware, between my critical admiration for the great modernist writers, and my creative practice, formed by the neo-realist, antimodernist writing of the 1950s.

(Hidalgo 1987: 148)

David Lodge makes his characters ridiculous and comical because he wants to reflect reality and to call the attention of the own realism. Furthermore, in order to get it he employs comedy, in Pilar own words:

“*The British Museum Is Falling Down* (1965) was Lodge's first experimental novel and one of his novels which received a bad critique. Critics and lecturers focused upon the conjugal life of his Catholic characters and they did not realize his parodic and allusive element in his texts”.

(Hidalgo 1987: 148)

In *Changing Places* Philip, a Catholic character is unfaithful to his wife, we as readers have the possibility of drawing our attention towards it or towards the novel's comic traits. Nevertheless, since the study of literature has advanced we can perceive Lodge's intention when using comical and satirical elements. In addition, taking into consideration the other works by Lodge such as *Nice Work*, *Small World*... it is quite evident the technique and intention that he employs.

Another hint of realism in Lodge that Pilar emphasizes can be explained by means of the next quotation:

“Lodge starts his essay “The Novelist at the Crossroads” with a quote of Norman Mailer’s *the man Who studied Yoga* about a character who does not want to write a realist novel because “reality is not any longer real”.

(Hidalgo 1987: 153)

In *Changing Places* Lodge makes reference to it again:

“Jane Austen might turn realist on him, as she had on so many other readers, with consequences all too evident in the literature about her...he felt a particularly pressing need to castigate naïve theories of realism because they threatened his masterwork”.

(Lodge 1975: 37-38)

In this quotation the character Morris criticizes realism, however David Lodge has written a semi-realist novel. How can we reconcile this opposition or antagonism? , as I have referred before in Pilar words:

“There was tension between Lodge’s realism and critical interest for the representation problems”

(Hidalgo 1987: 148)

Consequently, Lodge’s intention was to explore the problems and injustices of his time. Then, we as readers ask what the relation between fate, binary structure and reality is. The answer is very clear because sometimes we have the sensation in real life that

something is trying to manipulate, change or manage our lives. When a good thing happens us, we think that it is because we are lucky, or it is due to fate or because God wills it. However, when something bad happens to us, obviously we do not think that it is because we are fortunate. We tend to blame of our troubles to someone or something else, in this case to fate or to God. It is because humans need an explanation of all the things around them and we always try to find the answer and the reason of facts. This has to do with Lodge's aim because his work seems to be simple at first sight, but when we read in a more deeply way and stop to think and analyze the work, we can realize that there is a reason why he incorporates realistic remarks in *Changing Places*.

Another concept that Pilar Hidalgo emphasizes is:

“The dichotomy Swallow-Zapp which reflects the opposition between the metaphoric and the metonymic polo”

(Hidalgo 1987: 157)

Lodge talks about it too in *The Modes of Modern Writing* (1997) and Pilar says:

“Philip Swallow being a fictional character moves around the metonymic polo, consequently he is related to realism.....Even though the fact that Swallow smokes a pipe and Zapp cigars relates Swallow with the metonymic-realist polo”

(Hidalgo 1987: 157)

Thereby, taking into account this quotation we can say that even though they are different, they complement each other at the same time. The dual structure invites us to think that the similarities and dissimilarities create a perfect parallelism because two opposed poles attract each other. So, Phillip and Swallow seem to have different lives

because have been raised in different places, come from different universities and have different ideals and conceptions of life, but at the same time and given the quantity of opposite and realistic examples given, there is any doubt that both of them complement each other. Furthermore, maybe Lodge's intention goes further and his aim is to reflect different perspectives of reality represented by means of the two main characters (Philip and Swallow). In this way, he takes into consideration the idea of appearance. All the time we simulate to be someone else who we are not and create a different appearance exclusively to play before society. Life seems to be a theater and us actors and actress. However, more than actors and actress, we sometimes are like marionettes handled by someone or something. It is the effect of the conventions of society in people. In my opinion, Philipp and Swallow are victims of society because they try to be better academically in order to get money and prestige and maybe this is not what they would desire in his life.

According to Pilar Hidalgo Zapp and Morris are opposite characters:

“Morris Zapp is the perfect antithesis of Philipp Swallow when it comes to the attitude towards life and literature, strengthening in this way the binary base on which the novel is settled”.

(Hidalgo 1987: 157)

It has to do with the stereotypes of British and American people impregnating the whole novel and the binary structure. The stereotypes reflect an antithesis between these two characters and the differences between both countries. The first stereotype of British people is straightness and seriousness:

“He formed the habit of taking long solitary walks through the streets of Cambridge and environs, tailed by police cars whose occupants regarded gratuitous walking as inherently suspicious”.

(Lodge 1975: 13)

British people stereotyped as too serious and mistrustful. When Morris Zapp lets O’shea’s take his car, this kind of offering is strange for him:

“You want to use my car? Said Morris, producing the keys. O’shea’s jaw sagged. “God bless you, Mr. Zapp, you’re a generous man, but I’d hate to take the responsibility”.

(Lodge 1975: 79)

The next stereotype is about American doctors:

“Compared, anyway, to American doctors, who in Morris’s experience would only visit you at home if you were actually dead”

(Lodge 1975: 79)

This feature goes on with the pattern of duality, realism and fate I have emphasized before. The stereotypes mark a parallelism between both characters and it is significant that they are placed in similar situations at the same time along the novel. Additionally, Bárbara Arizti supports this idea:

“The axis British/American, which underlies characterization, spatial considerations and cultural aspects, is related to the use of stereotypes in the novel. Not even Philip Swallow and Morris Zapp escape simplification. Their

characterization continues the technique of comparison and contrast employed in the presentation of events”.

(Aritzi 2000: 4)

#### **4.3. Competition and egocentrism in the academic world and the contrast between academic and non-academic worlds.**

According to Pilar Morris Zapp seems to be a no realist character:

“Zapp’s metaphorical discourse and his apocalyptic imagination place him in the modernist and antirealist polo”.

(Hidalgo 1987: 157)

For instance, it is evident in his remembrances about his natal city, New York:

“In fact he would not repine if he never saw the city again; on the evidence of his last visit it was only a matter of time before the garbage in the streets reached penthouse level and the whole population suffocated”.

(Lodge 1975: 3)

Or in the effects his investigation project would have:

“Some years ago he had embarked with great enthusiasm on an ambitious critical project: a series of commentaries on Jane Austen which would work through the whole canon, one novel at a time, saying absolutely everything that could possibly be said about them”.

“The object of the exercise....to put a definitive stop to the production of any further garbage on the subject”.

“After Zapp, the rest would be silence”.

“Periodicals would fall silent, famous English Departments be left deserted like ghost towns...”

(Lodge 1975: 45)

All these quotations show us the egocentric side in the academic world, it seems a parallel world to the real one. Zapp is so egocentric that thinks he is the best writer of all writers and for him the only valid work is his own work. His egocentrism goes so far as to dream that he can become the only writer in the world. As a matter of fact, he compares the other writers with hippopotami; again Lodge tries to be comical. Afterwards, coming back to the notion of realism again, the realist world that Lodge wanted to portray in his work *Changing Places* would connect with the binary structure I have explained in my first line for analysis, because here we have a binary or parallel world between the academic and non-academic world. In the academic world Morris and Philipp are egocentric and competitive; however in their non-academic life, the one they have apart from the campus, they play another role. When we think about the teachers' life, we imagine them in a determined way and then we find something different. It is because they seem to be a kind of person in the campus and then another one in private life. We make the mistake of thinking that they act in the same way in both worlds. Nevertheless, they live between two worlds at the same time, two worlds interconnected and parallel. We find the same connection between both characters; they



are connected because they have changed the place of origin, the women, and the universities.

## 5. Conclusion

In the work *changing Places* we can see the metafictional technique: the epistolary format is very useful to convey the reader things that are not evident at first sight and the movie style-ending that gives us the possibility of imaging the end of the novel. Undoubtedly, the binary structure of the work is supported by fate and realism as we have seen before. It seems we find casualties in real life and we tend to think that fate is behind it. In fact, sometimes people coincide in the situations that they live and this is reflected in the novel. Morris and Zapp live in different countries for their academic exchange, but they are linked in a way because they seem to be connected by an umbilical cord as the same author suggests. Consequently, the binary structure, fate and realism are connected because in real life we find the hand of fate handling us. Moreover, when talking with someone about an issue, it seems we have things in common with this person. So, this would support the binary structure. Also the differences we find between Morris and Philipp have to do with the dual structure. However, even though the dual structure has to do with realism at the same time gives artificiality to the novel.

Then, in my second line of analysis I explain realism but from another point of view because he reflects the economy of England and U.S.A and the social conservatism that prevailed at the time the story of the novel is framed. Beside this, Lodge reflects the material and vital opportunities that the States offers in his work, the representation

problems by means of comic style, and the stereotypes between American and British people which we could find in real life.

Finally, the competition and egocentrism in the academic world is patent and has to do with non-realism because Morris has an “apocalyptic imagination” when thinking about his work and his natal city New York. In the same way egocentrism is related to parallelism because both characters live in parallel worlds respectively one of the other and in two worlds (the academic and non-academic worlds) almost the same time. As I have explained my three lines for analysis are related and linked, so the whole novel is composed by a topic supported at the same time by three elements interconnected.

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## **DECLARACIÓN DE AUTORÍA Y ORIGINALIDAD DEL TRABAJO FIN DE GRADO**

Yo, María Jesús Bermúdez Lopera, con documento de identificación 76629111B, y estudiante del Grado en Estudios Ingleses de la Facultad de Filosofía y Letras de la Universidad de Granada, en relación con el Trabajo Fin de Grado presentado para su defensa y evaluación en el curso 2014-2015, declara que asume la originalidad de dicho trabajo, entendida en el sentido de que no ha utilizado fuentes sin citarlas debidamente.

Granada, a 31 de agosto de 2015

Fdo.: María Jesús

